



STEREO CLUB OF SOUTHERN CALIFORNIA

July 2006 - June 2007
VOL 53



3-D News

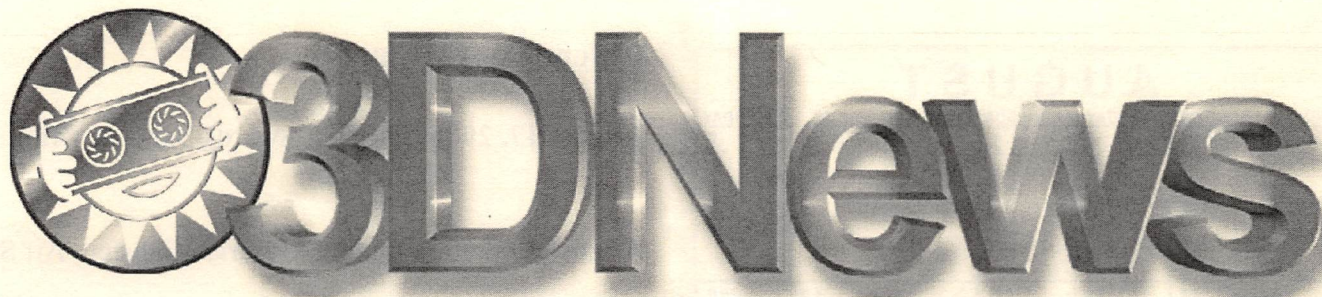
from the Stereo Club of Southern California

**Volume 53
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December 2006**

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**Note Volume XLXIII is not a correct
Roman Numeral.
It should be LIII**



From the Stereo Club of Southern California

Volume XLXIII #1

August 2006

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IT'S BEEN FUN!

"It's been fun, but I'm done, gotta run. Gotta pick up, pack up and call it quits for another year." Radio DJ Dick Bradley

Another glorious year has passed at the SCSC. This year more than any, the likelihood of "3-D for the masses" gets ever closer to reality. Of course, the readers of the 3-D news already know the wonder of creating and enjoying stereo images (we even know the secret handshake) but it's heartening to be able to share our passion with the uninitiated at places as common as our local cinemas. We had a tremendous amount of guests in attendance at our monthly meetings, which is a credit to our members for spreading the word. Thanks!

It's been a great year and the Stereo Club, from the first competition, to a kick ass auction, a Holiday Fiesta banquet with families and friends and the first all Digital evening of programming. Fellow tenants eager to share with me how much they liked our presentation at the Open Studio art walk still approach me at my mailbox, or while doing laundry. Each event alone would make a great year. This year was blessed. My thanks go out to the wonderful members, spouses, girlfriends and boyfriends who allow all of this to happen every month.

And thank you for the opportunity to be the President and bring some of my passion, joy, and humor to the club. My first goal was to make our meetings fun, the second was to spend all of the club funds on nachos and beer. Under considerable advise-ment I revised that goal to a more prudent one of not ruining the club. If you're reading this now, it worked and the club is in good shape, and will be around for at least fifty more years!

That said, I bid you all farewell as President and leave you with these parting words. Wouldn't it be grand if every day were Lawrence Kaufman day?

Peace! Out!
Sean Isroelit

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to Membership Director). The 3D News is sent monthly to all members. Annual subscription for those not wishing to participate in club activities is \$20, and foreign subscriptions are \$25 (send to Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: r3dzone@earthlink.net

AUGUST						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17 SCSC	18	19 PHANTO SHOW
20	21	22	23	24	25	26
27	28	29	30	31		

Calendar of Events

August 17, 2006 – Annual Awards Banquet - Taix Restaurant

August 19, 2006 - Outing to Barry Rothstein Art Show

September 8-17 - World 3D Expo II - Hollywood at Egyptian Theater

September 21, 2006 – 1st club competition and another special stereo program.

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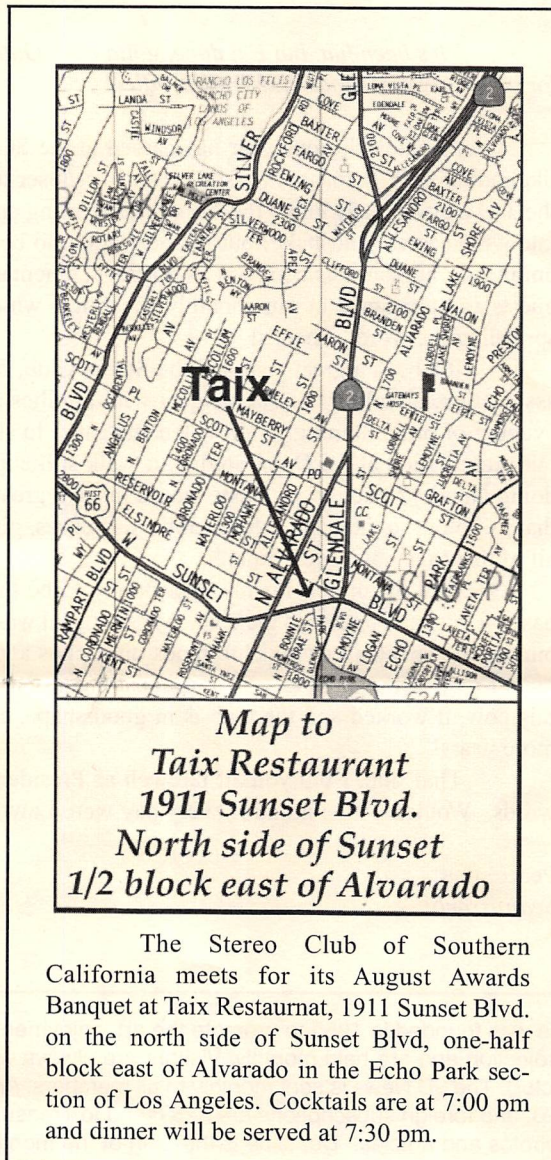
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The Stereo Club of Southern California meets for its August Awards Banquet at Taix Restaurant, 1911 Sunset Blvd. on the north side of Sunset Blvd, one-half block east of Alvarado in the Echo Park section of Los Angeles. Cocktails are at 7:00 pm and dinner will be served at 7:30 pm.

August Awards Banquet

Don't miss the August Awards Banquet of the SCSC. New Officers will be installed in a traditional and famous ceremony by SCSC Life Member Oliver Dean. The Slide of the Year Program will show all those slides submitted for the end-of-the-year competition and Special Awards presented.

Two surprise programs are also planned so bring both your eyeballs ready for some stereo visual action.

Tickets at the door will be \$30 and ordered in advance from Robin, our Banquet Director are \$25. Choice of fare will be beef, chicken or vegetarian. Special door prizes to be presented along with the awards. See you there!

Cocktails are at 7:00 pm and the food itself will be served at 7:30.





View-Master Night at July SCSC Meeting A Big Success!

The July 2006 meeting of the Stereo Club of Southern Calif. was another "cool" evening of dimensional enjoyment. Too cool, maybe. With the heat outside reaching towards 100 degrees in some areas around LA, the refrigeration at the meeting was sincerely welcome by all.

But the true fun of the evening was in the View-Master reels that various people had brought to share. We saw pictures of old cars, such as the 1963 Mercury Meteor, an old Packard, and the 1952 Nash Golden Airflytes. The 1957 British Overseas Airways Corp., London Airport included shots of insides of old cockpits and interiors of

planes. We enjoyed an official medical eye-testing reel, a personal reel from a past SCSC banquet that included past presidents Tony Alderson, Tim Cardinale young Pinsky & Starkman, and other personal reels of travels and events. The "Adjusto Tub & Shower Fixture" reel by the Milwaukee Flush Valve Co. from 1941 was a hit with a few lovely shower nudes.

The Stereo Floral Radiography (X-rays of flowers) by Albert G. Richards was exquisite on the big screen. Variety was the theme of the meeting with commemorative View-Master reels celebrating 65 years in business, plus some marvelous personal images created by club members. It was a feast for the eyes and creative soul.

All of these amazing little reels were projected by David Starkman with a View-Master Stereomatic 500 projector, on to a pretty large size 6' x 8" silver

screen of the Stereo Clubs. Rather impressive for a pair of 10mm x 11mm size transparencies!

David also provided some fascinating history and technical details about the construction of the View-Master reels, the View-Master Personal Stereo Camera, View-Master viewers, and the Stereomatic 500 projector. The projector used this evening was one David & I had purchased new from the factory in 1976. Dual voltage and still working perfectly.

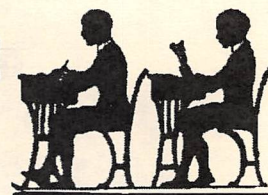
There were more than enough reels to fill the evening with interesting and wonderful View-Master images, and we had to rush to leave by the 10pm deadline (the Church is getting stricter about us leaving on time!).

-Susan Pinsky,
Culver City, CA





News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
President, National Stereoscopic Association

SCSC Slide of the Year

The San Diego Stereo Camera Club sends their "Thanks" for letting them judge our slides for Slide of the Year. They said they had the most fun ever judging our slides this year. Come to the meeting on August 17, 2006 for our annual Awards Banquet & Slide of the Year viewing to see their selections. Held once again at the famous Taix Restaurant, 1911 Sunset Blvd. (one block east of Alvarado on Sunset). LA, phone:(213) 484-1265. See you there! Tickets are still available.

Mickey Spillane – RIP

A BIG tip of my fedora to Mickey Spillane, who passed away July 17th of this year. Spillane was one of the great 20th century detective-fiction writers. When he introduced his hard-boiled private eye Mike Hammer in 1947's *I, the Jury*, they both started kicking down the sex and violence doors making way for *Dirty Harry*, *James Bond* and others. But my real affection is for his first film, the film version of "I, The Jury (1953)" one of the true gems of the first World 3-D Film Festival, on which Spillane co-wrote the screenplay, in addition to the original novel.

NIGHT OF THE LIVING DEAD 3D postponed— again

November is now the release date for *NofLD*. Newly launched distributor Midnight Movies Entertainment will

roll it out onto 1,500 screens. It is a 3-D update of the George A. Romero classic "Night of the Living Dead," being called "Night of the Living Dead 3-D." Yes, you guessed it in anaglyph.

The limited - regional release date for *NIGHT OF THE LIVING DEAD 3D* was late 2005 and then postponed numerous times. Earlier this year Director Jeff Broadstreet had stated "We are not releasing the film on March 17, due to a couple of issues. The CG visual effects have taken longer than expected to finish, and we also had a technical problem on the 3-D postproduction end of things that cost us a couple of weeks. So we are now looking at a fall release—probably mid-September, but I don't have an exact date yet." There may be a silver lining to the shift, however, as Broadstreet states: "The delay does allow us more time to explore a wider release."

The film will be debuted at the World 3-D Film Festival in dual polarized 3-D, so check it out there.

SENSIO releases Hollywood classic 3D movies on DVD

Technologies SENSIO Inc. announced that it will release the following 3-D movies from Universal Studio Home Entertainment: *Creature from the Black Lagoon*, *Jaws-3D*, *It Came from Outer Space*, *Taza, Son of Cochise*, *Revenge of the Creature*, in SENSIO(R)'s 3D format. The pairing will bring blockbuster hits to movie buffs in full colour, full resolution SENSIO(R) 3D.

"SENSIO is obviously thrilled to be able to provide viewers with 3-D movies from a major Hollywood studio",

says Richard LaBerge, SENSIO's Executive Vice-President and CMO. He adds, "thanks to SENSIO's superior technology these movies will now be viewed in full color and full DVD resolution in home theatres. We're convinced that the library of 3-D movies in SENSIO(R) 3D will continue to grow".

The SENSIO(R) 3D technology which is found in the S3D-100 processor has been designed for easy integration in any audio/video ("A/V") equipment such as, A/V receivers, HDTVs, Satellite receiver and DVD players. "Because of its universal video output, anyone in the future who will own A/V equipment with SENSIO's 3D technology inside will be able to watch 3-D content on any type of displays in 3-D or 2-D" says Nicholas Routhier, SENSIO's President and CEO. "Our goal is to become the world standard in 3-D such as Dolby and DTS have become for sound. As such, the SENSIO(R) 3D technology has generated great interest from major consumer electronic manufactures"

Let's hope they also release them in standard 3-D DVD form as they have with all their other titles.

NSA Convention

Miami was definitely the big 3-D happening of the year, The 32nd National Stereoscopic Association (NSA) convention was great 3-D fun! Lots of SCSC members were at the NSA Convention and Trade Fair.

Workshops included the many aspects of stereo photography: slide mounting, making modern stereo cards, and shooting outdoors, along with the Stereo Theater, boasting pre-

sentations by some of today's best stereo photographers. The trade fair had thousands of stereo cards, along with vintage and modern stereo camera equipment and other 3D-related items by vendors from across the US.

We hung around Florida after the NSA Convention, so we missed everyone at the July meeting. After the convention, we were able to check out the everglades. There we found alligators, plenty of turtles, birds, large grasshoppers and thousands of vacationing mosquitoes. We also headed down to Key West, the southernmost point in the continental United States, where we were only ninety miles from Cuba.

DDD Awarded Further Patents Covering 2D to 3D Conversion and Transmission

DDD Group plc announced that it has been granted two further patents from the United States and Canadian patent offices of its key "Dynamic Depth Cueing" ("DDC") technology. DDC is a core DDD technology that enables existing photo, film or video images to be converted for display in stereo 3D.

The new US patent extends the existing US 2D to 3D conversion patents with a series of automated image analysis and 3D depth calculation techniques designed to improve the productivity of DDD's high quality, offline 2D to 3D conversion process. Automation of the post-production 2D to 3D conversion process is a key requirement in the emerging market for 3D digital cinema as studios seek cost effective methods to repurpose new and existing films for release on 3D screens.

The new Canadian patent complements the previously issued DDC Canadian patent that describes the conversion of existing 2D content libraries to 3D. The new encoding component allows delivery of 3D enhanced content in a format that remains compatible with today's 2D distribution formats. The patent addresses the need for studios and broadcasters to transmit one broadcast signal or produce a single content file that can be viewed in 2D or 3D depending on the viewer's preference and display capabilities. The DDC encoding patent addresses a growing range of emerging mass-market 3D distri-

bution platforms including digital cinema, DVD and broadcast television.

DDC regenerates 3D information that is not recorded when a conventional film or video camera is used. Once the 3D information is recreated, it is then used to manipulate the underlying 2D image, allowing 2D images to be transformed to 3D for a wide variety of 3D display formats ranging from large format IMAX® films to the latest generation of mobile telephone 3D displays.

Dr. Julien Flack, Chief Technology Officer of DDD, commented, "The automated image analysis and depth reconstruction techniques are an important addition to our growing international patent library. With the recent arrival of the 3D digital cinema market, automating the post production conversion process reduces the cost of a feature length movie conversion, improving the financial viability of releasing converted movies for studios that are keen to take advantage of the growing number of 3D capable screens."

Coraline, First Stop-Motion Animated 3-D Feature Film

Focus Features will distribute Coraline, the first theatrical release from Portland, Oregon animation studio, Laika Entertainment. Coraline represents the first stop-motion animated film to be shot stereoscopically with a dual digital camera rig for digital 3-D exhibition.

Focus is known for producing off-beat movies that win critical attention but often play to niche markets. Recent pictures include Brokeback Mountain, The Constant Gardener and Lost in Translation. Focus is owned by NBC Universal. Coraline, now in the early stages of production in Laika's Northwest Portland offices, is an adaptation of a spooky 2002 children's novel by Neil Gaiman. Due in theaters in mid-2008, it is the tale of a young girl who wanders into a mirror world, where eerie reflections of her parents seek to imprison her.

Coraline is being directed by Henry Selick, Laika's supervising director. Child star Dakota Fanning will voice the title character and Teri Hatcher, star of TV's Desperate Housewives, will voice a dual role. Rock duo They Might Be Giants will provide songs for the movie.

In addition to Selick, who directed the 1993 animated musical The Nightmare Before Christmas, Laika has hired experienced animators and executives from Pixar Animation Studios and elsewhere. Laika plans to blend the stop-motion animation Vinton Studios was known for with newly developed computer effects.

Laika has about 170 employees but expects to hire as many as 400 more animators, software engineers and technical experts in the next two years as film production ramps up. The company is seeking larger facilities in the Portland area to house its growing staff.

The SCSC Club Library


Did you know that SCSC has a club library of stereo slides? Well it does and it is incredibly easy to check out boxes of slide sets. All you need to do is check in with the SCSC club librarian (hey that's me) and for a \$20.00 deposit you can check out a box of really cool stereo slides.

I will see you at the meeting.

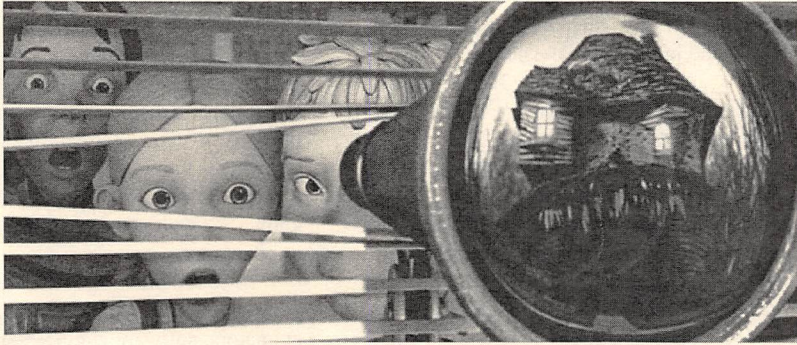
SCSC is a member club of the National Stereoscopic Association (NSA) <http://stereoview.org/>, the International Stereoscopic Union (ISU) <http://isu3d.org/> and the Photographic Society of America (PSA) <http://psa-photo.org/>.

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IMAX vs. RealD

It was interesting to see Monster House last Friday and The Ant Bully today to be able to compare them.

Some impressions:

- I liked the storyline of Ant Bully better. I had read a critique in which the writer decried the "Communitistic overtones" of Ant Bully. We're in a lot of trouble if cooperation and working together for the common good are seen as subversive. Monster House was a little frightening for some of the young crowd. Ant Bully offered more heroic and nuanced characters.

- The circular polarizers used in Monster House completely eliminated ghosting. Not a trace! This must have been true for Chicken Little, too, but it didn't impress me as much at the time. There was a tremendous amount of ghosting in AB, whether you moved your head or not.

- Both films played down poking things in your face. The depth was more pronounced in Ant Bully, however. I was very impressed with the number of shots that were from the perspective of being very close to the floor, ground or counter top in AB. I find such scenes to be thrilling in 3-D--especially in pans and zooms. The textures and layering of the ants'

underground world was spectacular.

- Monster House played to a mostly full room; Ant Bully, which opened today on only one Imax screen in Los Angeles proper (the other Imax 3D theaters are still showing Superman), had less than fifty people in the audience. Bummer! I hope the 2D showings weren't crammed to the rafters. I am delighted that attendance feedback for MH has shown a two to one preference for the limited 3-D engagements over the flat showings.

- As impressed as I am with the clean, bright crispness of the RealD digital system, in my opinion the quality of Imax dual film projection still has the upperhand for resolution and color subtlety.

- With few exceptions, MH kept everything behind a stereo window which was coincident with the screen. AB, as in many Imax 3-D films, had much of the imagery in audience space, with no window consideration. Frequently infinity points were coincident with the screen. After watching MH, my eyes felt totally relaxed. I could have watched another hour and a half with no strain. After AB, my companion complained of a slight headache. I

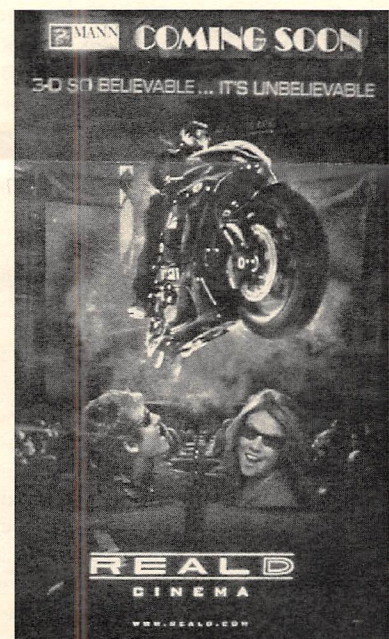
felt some eye tension.

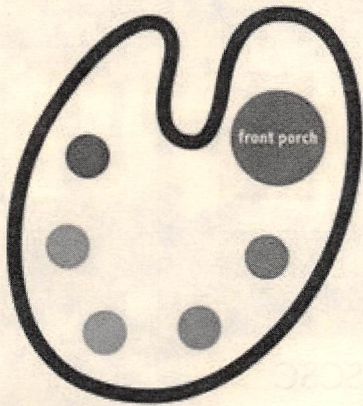
- The circular polarizing glasses distributed for MH were lightweight but well crafted. You were encouraged to take them home with you. The linear polarizing glasses distributed for AB were unnecessarily heavy and a little uncomfortable. Two sizes were offered: one for adults and another for children. They had to be returned.

Interestingly, the Imax Theater at the Bridge assigned seats for AB. Even more interesting was the fact that these seats were all clustered at the center of the theater. With most of the theater empty, there was little cause for assigned seating. It was nice, however, that the theater recognized the obvious advantage of center seating for a 3-D movie. A grandmother and her two young grandsons sat to my right. Normally I would have been unhappy to sit next to a three and five year old. However, I have to admit that I got a kick out of the squeals of delight coming from these first-time 3-D viewers.

--John E. Hart

SCSC 3D Movie
Chairman





front porch
gallery presents

PHANTOGRAMS: A 3D PHOTOGRAPHY EXHIBIT

Because the world isn't flat

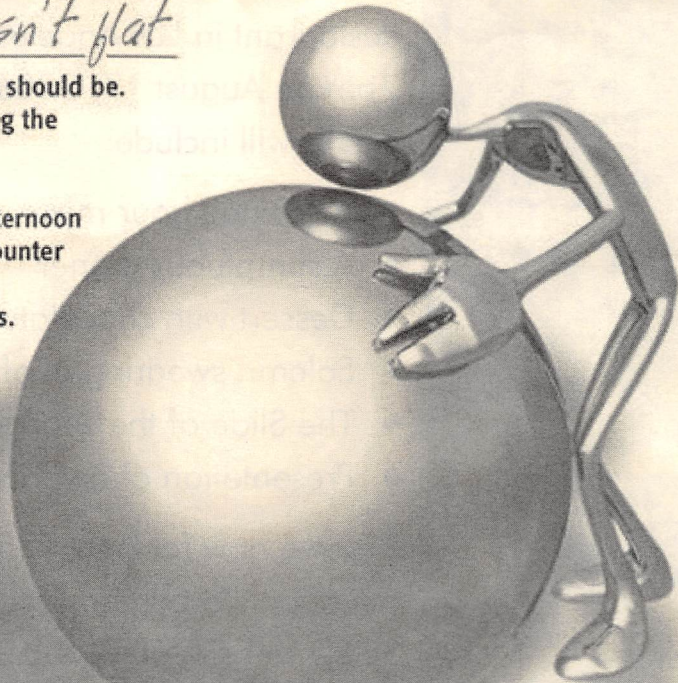
Change your perspective about what art should be. Join us for an interactive exhibit featuring the photography of Barry Rothstein.

Bring the whole family and spend an afternoon together that's out of the ordinary. Encounter fascinating scenes, portraits and a 3D petting zoo you can touch with your eyes. Visit us at the Front Porch Gallery and see how art creates community.

EXHIBIT OPENING:
Saturday, August 5
from noon to 3 pm

EXHIBIT DATES:
August 5 through
September 10, 2006

GALLERY HOURS:
Wednesdays, Thursdays & Fridays
from noon to 6 pm;
Saturdays & Sundays from 11 am to 5 pm



The Front Porch Gallery is located at
2903 Carlsbad Boulevard ~ Carlsbad, CA 92008

For more information about this exhibit and the Gallery, call (760) 795-6120.

SCSC members please note: A group outing is planned to attend this exhibit
on Saturday, August 19 starting out at 10am.

For information please telephone David Starkman at 310-837-2368 or Sean Isroelit at 888-266-1654

Join us for the SCSC Annual

AWARDS BANQUET

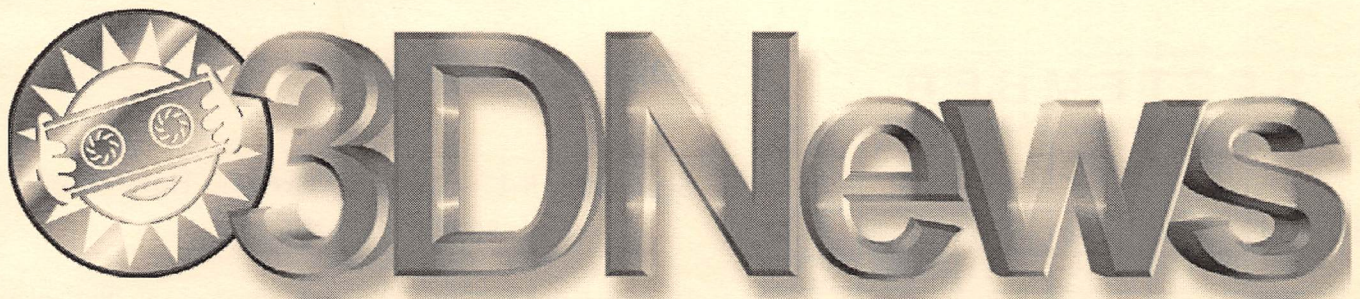
You are cordially invited to the SCSC Annual Awards Banquet, to be held at the somewhat spectacular Taix Restaurant in Los Angeles starting at 7pm on August 17, 2006. The night's events will include:

- A cocktail hour mixer
- A sumptuous dinner
- Dessert with chocolate syrup*
- Solemn swearing in of new officers
- The Slide of the Year program
- Presentation of awards

Reserve now for only \$25 or pay \$30 at the door. To purchase tickets, visit the SCSC website at www.la3dclub.com, or call Robin at (323) 401-3001.

*Chocolate syrup not available in KS, WI and RI





3D News

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Conquering the Digital Divide



The Great Picture Project, shown above, holds the World Record as "the largest image captured with silver-based emulsion". With the rapid replacement of film by digital imaging technology, the chances are very good that this record will remain unbroken.

*by Jeff Amaral
SCSC President*

Exciting times lay before us in 3D land. As we witness the last 60 years of dimensional tyranny creeping to an end, I feel privileged to be the next President of the SCSC. In spite of the overwhelming opposition from 2D forces over the years, Stereo Photography Clubs like ours have been quietly keeping the medium alive worldwide. By preserving and promoting the benefits of 3 dimensional media, we document not only the importance of stereoscopic image making, but also foster multi-dimensional thinking. Perhaps now more than ever before in history, We need to see beyond the surface of things if we are to help determine a viable future for our shrinking planet.

(Continued on page 3)

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					1	2
3	4	5	6	7	8 WORLD 3D FILM FEST	9
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17	18	19	20	21 SCSC	22	23
24	25	26	27	28	29	30

Calendar of Events

September 8-17 - World 3D Expo II - Hollywood at Egyptian Theater

September 21, 2006 – 1st club competition and award-winning “Iceland” show by Al Sieg

October 19, 2006 – SCSC Annual Club Auction.

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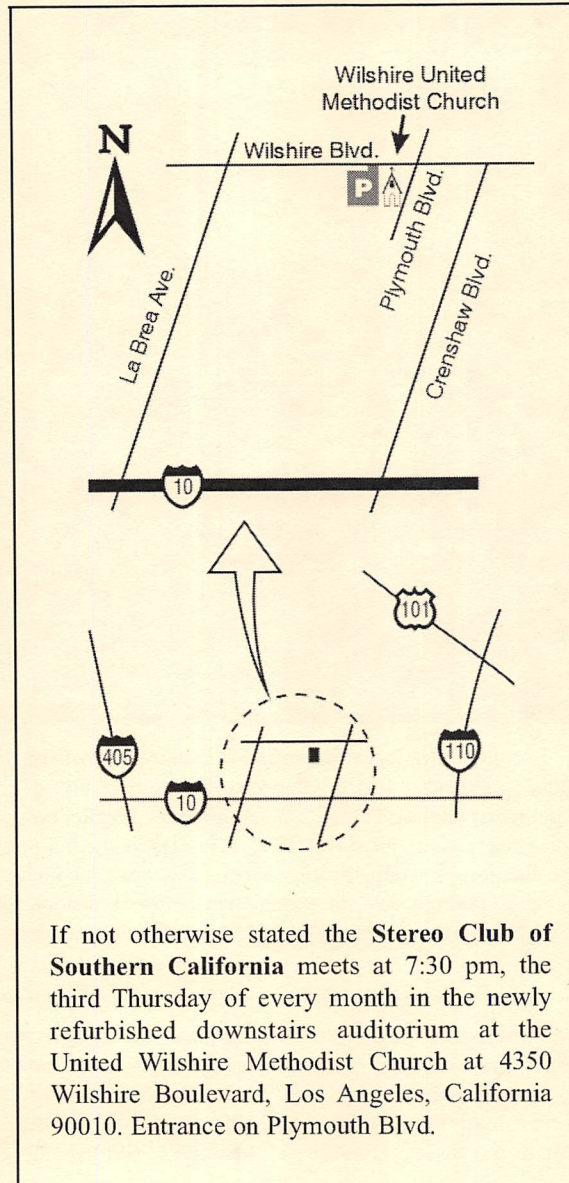
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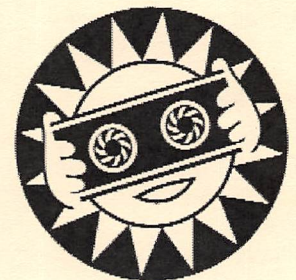


If not otherwise stated the **Stereo Club of Southern California** meets at 7:30 pm, the third Thursday of every month in the newly refurbished downstairs auditorium at the United Wilshire Methodist Church at 4350 Wilshire Boulevard, Los Angeles, California 90010. Entrance on Plymouth Blvd.

September at SCSC

Get out those new great stereo pics and bring 'em in for the first competition of the SCSC club year! Many top images are sure to compete with each other from our many categories that range from 2 x 2 to digital as our expert shooters wield a variety of stereo cameras from the trusty Stereo-Realist to RBTs, twin digital or film cameras. Yes, we still shoot 3D film at SCSC!

Also scheduled is a special award-winning stereo slide program titled “Iceland” by the great 3-D photographer Al Sieg. Al has been shooting stereo for decades and is one of the very best 3-D photographers in the world. Don't miss his latest show which “wowed” the folks at the recent NSA Convention and is sure to impress all those in attendance at SCSC in September.



(Continued from page 1)

With the advent of the digital revolution, it has become increasingly easy to create and share stereoscopic information and entertainment. Today, on the front lines of stereoscopy, surgeons in different countries are watching in digital 3D as new techniques are presented, architects and engineers on different continents are collaborating with stereoscopic cad/cam software, and Hollywood efx men are driving stunt cars remotely with Digital 3D video systems.

On the home front, Past President **Sean Isroelit** and our trusty Board of Directors have worked tirelessly to guide us safely across the Digital Divide. Thus far, in addition to our new and improved website, www.la3dclub.com, we have also presented 2 successful digital projection nights. Thanks to the efforts of **John Hart**, **Eric Kurland**, and **Oliver Dean**, presenting digital images and screening slideshows from other parts of the world has never been easier. Although we all know and love film, as the incoming President, I will do my best to keep us moving in this direction, and encourage all members to create digital images and slideshows that we can present both here and abroad to rally the troops. As we continue the fight to reclaim the Z-axis in our media, I ask you all to consider this question for the next meeting. "If a Flat picture is worth a thousand words, How many words does it take to describe infinite Z?"

Down with the Flats.

Viva la Z!



SCSC President Jeff Amaral looks into a digital stereo microscope.

Scenes from a Banquet

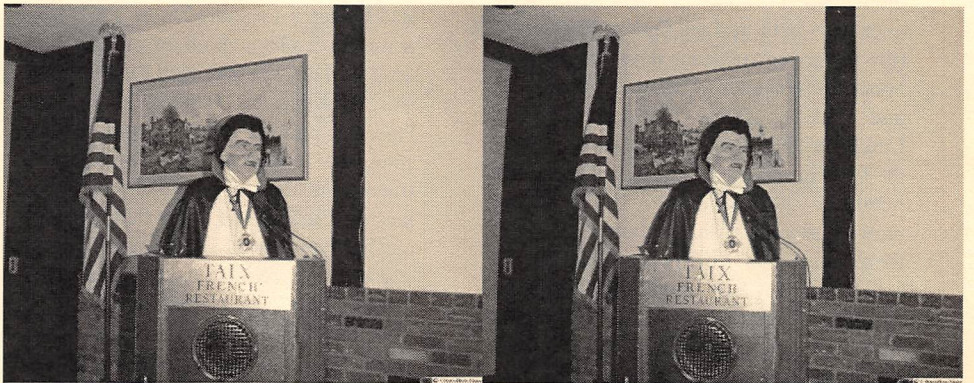
Digital Stereo Photos by David Starkman



Tom Jane and Paul Reubens enjoy Barry Rothstein's phantogram book as Barry and Sean Isroelit in back look on.



This picture shows you just how crazy 3D people can get. That's Katie (front) and Amy (right) making merry with their hands.



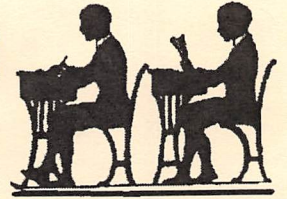
SCSC Life Member Oliver Dean enlisted Count Dracula, star of stage and screen, to conduct the swearing in of the new board.



Cassie Kaufman, Ray Zone and Susan Pinsky are happy to be at a stellar SCSC Banquet



News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
President, National Stereoscopic Association

This Year's Awards Banquet

The program asked the recurring question "Is It Fun?" With the delicious four course Taix Restaurant meal (w/chocolate sauce), Sean's tearful farewell speech, Honorary awards, Installation of the Officers, Presentation of two years worth of awards and ribbons, SCSC slide of the year program, plus two other exciting stereo programs - I ask you...could it be anything else but fun?

But that really isn't the half of it. The electricity in the room reminded me of the feeling at the July 21, 1994 SCSC banquet, also held at Taix French Restaurant (the pre-chocolate sauce days). SCSC was honoring television & motion picture star and 1950's stereo photographer Art Linkletter. SCSC was set to award Art with the first Harold Lloyd Award for his contribution to the World of 3-D. When the crowd assembled that summer evening, there was one couple missing - the Linkletters. Art had taken a paid speaking engagement instead and left us holding the Lloyd. Up until this day, no one in the club has uttered the name Art Linkletter. That summer night twelve years ago, everyone ended up being disappointed - but there was a very different ending to this year's SCSC Awards Banquet.

The 2006 SCSC Awards Banquet was a very unique event and should not have been missed by any loyal SCSC member. To me the evening had the feeling of what it probably felt like to attend one of the 1950's Hollywood Stereo Club's meetings. The members began meeting at the ever-popular Taix Restaurant around 6:30 PM and after one or two over-priced drinks they started letting their hair hang down. All the 3-D "names" were in attendance,

the likes of: Ray '3-D' Zone, David Starkman and Susan Pinsky and most of the SCSC stalwarts. The Starkman/Pinsky group came bearing gifts and everyone in attendance was awarded a copy of the out-of-print Mark Blum book "Bugs in 3-D". These on top of all the great door prizes. As with any SCSC Banquet, there was a lot of swearing going on - swearing in that is. Oliver Dean returned for his annual tradition of swearing in and affirming the members and new officers. This year Ollie brought a royal guest with him to do the honors - Count Dracula.

Also in attendance was SCSC member Thomas Jane. Tom is an actor, filmmaker and comic book publisher (his *Bad Planet 3* is rumored to be a 3-D issue featuring a phantogram of an alien spider.) Tom arrived with Paul Reubens, who was attending his first SCSC meeting. Paul (as pointed out by Susan Pinsky) strangely resembled Pee-wee Herman. But the members of our table were all big fans of Reubens and knew that he was in fact the Emmy award winning creator and star of *Pee-wee's Playhouse* (and everything else Pee-wee Herman.)

Reubens is every where these days. He is about ready to start work on a new *Pee-wee's Playhouse* movie that he wrote. Last fall, for the first time, 45 fun-filled episodes of *Pee-wee's Playhouse* (winner of 22 Emmy Awards) was released on DVD. His voice will be heard as Lock in the Disney Digital 3-D version of "The Nightmare Before Christmas" this October 20th. On the Cartoon Network's Adult Swim lineup, you can once again see episodes of *Pee-wee's Playhouse*. On July 11, 2006, Reubens appeared on *Late Show* with David Letterman; on July 13, 2006, Reubens made an appearance on *Late Night* with Conan O'Brien; he appeared in VH1's *The Best Week Ever* on July 14, 2006; on July 30, 2006,

Reubens played Lt. Rick of the citizen's patrol on the popular Comedy Central show *Reno 911!*; on July 31, 2006 Reubens was shown on *Entertainment Tonight* in an "exclusive interview"; on Saturday, August 5, at a showing of *Pee-wee's Big Adventure* in the Hollywood Forever Cemetery in Hollywood, CA, Reubens made an appearance on stage before the show with almost the entire cast of the film; on August 16, 2006, he appeared on *Jimmy Kimmel Live!*; on August 17, 2006, he appeared on *The Tonight Show* with Jay Leno followed by a four course meal at Taix Restaurant with many of the members of the Stereo Club of Southern California. Paul, we hope you'll return soon to share our enjoyment of 3-D photography.

Monster House

One of the hit 3-D motion pictures this summer was *Monster House* - did you check it out? There are a couple books that go behind the scenes of this cute movie. A kid's book has anaglyph 3-D pictures and is available at bookstores: "Attack of the *Monster House* in 3D" includes glasses and 3D poster and sells for \$5.98. The coffee-table book: *THE ART & MAKING OF MONSTER HOUSE* by J.W. Rinzler, with a foreword by Robert Zemeckis. This lavishly produced full-color volume highlights of some of the film *Monster House's* most astonishing features, with 3-D art, gatefolds and die-cut overlays of the five stages of computer generated "motion capture" technology. Includes envelopes, trading cards, a movie poster, and many other astonishing special features. Artwork

by Doug Chiang, Khang Le, Chris Appelhans, and others throughout the volume. Monster House is the first film from director Gil Kenan, who was hand-picked by Steven Spielberg to create this groundbreaking film. The book retailed at \$45.00, but can be purchased at a discount at Amazon.com.

Covina 3-D Street Banners

This summer the city of Covina featured 3-D anaglyph street banners in their downtown area. You could receive 3-D glasses from select merchants on Citrus Avenue to view the banners in 3-D. Unfortunately their time has come to an end. But Larry Brown reports that the Azo Gallery, <http://azogallery.com/> has some 3-D work for sale. The prices sound a little high, I enjoyed walking up and down this quaint old-time downtown street with my 3-D glasses, looking at the banners, but I probably don't need to own any of these anaglyph conversions.

BUG Norway creates world's first 3D digital cinema advertisement

Norwegian post-production and graphic design/animation studio BUG have created the world's first digital 3D cinema advertisement, which premiered on June 19th at the Screen Advertising Word Association (SAWA) seminar "The Best Ideas Come From Cinema - In 3D". The highly anticipated event is part of the Cannes Lions, the world's most prestigious advertising event, where the best adverts from around the world are showcased each year. The advert for Mitsubishi's new range of cars was animated and rendered in 3D by BUG, one of Scandinavia's fastest growing and most innovative digital studios and is currently screening in 2D.

Mitsubishi's Norwegian advertising company MK Bergen agency turned to BUG to come up with an innovative and visually dazzling campaign for its new range of automobiles and jumped on the opportunity to become the first cinema advert to be shown in digital 3D. Speaking on behalf of the MK Bergen agency Svein Roger Selle commented that "We are extremely pleased with the work that BUG has done on the exciting new range of Mitsubishi cars and thrilled that it will be the first ever advert that goes out in digital 3D." The advert gives a 360 degree zoom-around of the new Outlander model. Despite

the photo realistic look of the car in the advert, the images was created from scratch using CGI (computer graphic imagery) and digital animation in BUG's headquarter in Bergen, Norway.

"Making the advert was a real creative challenge and to then re-render it stereoscopically was a true technical challenge, but we are very happy with the result," comments BUG's Manager, Thomas Berland. BUG hopes that Mitsubishi will also participate in screening the advert in Digital 3D in a selection of Norwegian cinemas that are taking part in the NORDIC (NORway's Digital Interoperability in Cinemas) trial together with a future 3D title. The NORDIC project is Europe's largest digital cinema test currently under way, with over a dozen screens across Norway testing equipment from every major digital cinema manufacturers and films from the Hollywood studios, as well as other types of content.

The advert played off a digital cinema server provided by Dolby and through a 2K DLP Cinema(tm) digital projector from Barco and viewed with special glasses provided by NuVision. Other co-sponsors of the SAWA event were Kodak and Technicolor. As well as the BUG/Mitsubishi advert, screened were digital stereoscopic footage from the Disney film "Chicken Little" and James Cameron documentary "Aliens of the Deep", as well as company trailers in 3D.

Horseman Brand New 3D Film Camera

With everyone switching to digital, someone is ready to manufacture a new 3-D film camera!?! Komamura, a Japanese camera company, recently revealed a new stereo camera: the "Horseman 3D". Komamura has joined with the German company Rollie to offer a range of professional quality cameras. The price has not yet been revealed, but is expected in the \$4k to \$6k range. The camera has an electronically-controlled focal plain shutter with speeds ranging from 8 seconds to 1/1000th of a second and takes stereo pairs 24 x 32 mm in size on regular 135 film. The lenses are 38 mm f/2.8 with the closest focus at 0.7 meters.

It has a very small stereo base, around 34 mm - and therefore suitable mostly for close-up photographs. DX-coded films can be used - but the film speeds can

also be set manually from ISO 25 to ISO 3200 in 1/3 steps. The film is transported by a motor-drive and there are three shooting modes: S (single), C (continuous) and M (Multiple Exposure). The latter does automatic bracketing. At 166 x 86 x 66 mm, the Horseman 3D camera is fairly compact - but not a lightweight camera at approximately 900 grams.

Meeting Nights


Just another reminder that members are welcome to arrive early and help set up the meeting room. The earlier the meeting gets started the more we have time to see and enjoy. We often times have open projector slides or short shows that we just can not get up on the screen, because we are expected to be out of the meeting room at 10:00 PM. The janitor cannot go home to his family until we have exited the building. In the past we have met at local restaurants to continue our sharing and discussions. But we must be out of the building at 10:00 PM.

I will see you at the meeting.

SCSC is a member club of the International Stereoscopic Union (ISU) <http://isu3d.org/> and the Photographic Society of America (PSA) <http://psa-photo.org/>.

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STEREO CLUB OF SOUTHERN CALIFORNIA

2005-2006 Competition Year

by Philip Steinman

Banquet Night: Thursday, August 17th

The *Southern California Stereo Club* has traditionally held an annual banquet to celebrate our best images exhibited over the last calendar year. In this special year end show our active exhibitors are encouraged to select their best 5 slides that they have shown in competition during the months of September, November, January, March, and May. During these months our club members can submit 3 stereo slides at each exhibition. We have 3 major categories of competitions: 1) for traditional stereo cameras like the Realist, Kodak, Revere, & other vintage stereo cameras; 2) for twinned 35mm cameras, modern RBTs, stereo macro cameras, and hyper-stereo images; and 3) for digital stereo images which includes images taken with digital cameras, images manipulated in a computer, and 2D-3D conversions. In the traditional stereo camera category we have a Standard Group and a B Group for beginners, and those not wishing to compete in the Standard Group. The Cumulative Awards honor those photographers who have achieved the highest point totals in competitions this year. Our 3 different judges at each exhibition use a 5-9 scale of grading each image, which means a slide can score 15-27 points. Slides rarely score 15 and never 27 or even 26 points. A good slide may score 20 points.

This year in the A Standard Group for those using a conventional Realist camera the 3rd Place Medal goes to **Chris Olson** who reached 315 points with 15 images, so that's averaging 21 points an image! The 2nd Place Medal goes to **Abe Perlstein** who reached 326 points. And the 1st Place Medal will go to **Robin Burks** who finished with 331 points, averaging 22 points per image. We thank the other participants Lawrence Kaufman, Sean Isroelit, Jan Adams, and Franklin Londin for their fine images in this group.

The B Standard Group needs more participants, but nevertheless, we did see terrific images from Dave Gregory and Rex Adams. This year the 3rd place medal goes to **John Hart**. The 2nd Place Medal goes to **Chuck Bernhardt**. And the 1st Place Medal goes to **Jim Long**.

This year's A Group Non-Conventional category saw entries from Jim Long, Franklin Londin, James Comstock, Robin Burks, Randy Koenig, and Philip Steinman. The 3rd place medal goes to, **Lawrence Kaufman** with 316 points. And for the first time in my tenure as Exhibition Chairman we have a tie for first place. The Gold medals go to **Abe Perlstein** with 328 points and **Kathy Day** for amassing an amazing 328 points. Coincidentally, last year, I took 2nd place in this category with 328 points.

In the Digital Category we enjoyed a few images from Ray Zone, Jeff Amaral, Randy Koenig, and Franklin Londin. The 3rd place medal goes to **Barry Rothstein**, the 2nd place medal goes to **Robin Burks**, and the 1st place medal (for 3 years running) goes to **Jim Long**, who set a blistering pace with 338 points!, the highest in any category this year.

The Slide of the Year judging was done by the San Diego Stereo Club and organized by our friend Norm Henkels.

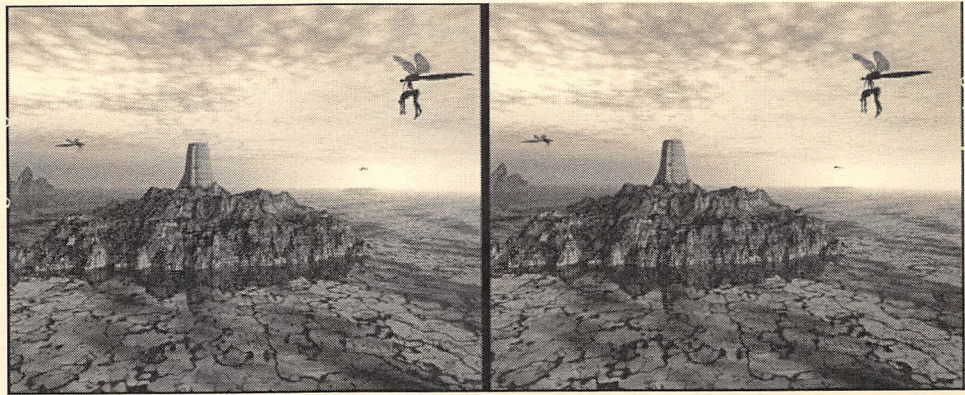
Honorable Mention Ribbons are awarded to:

18 Weeks by Jim Long
North Peak by Kathy Day
Sheila's Perfume by Robin Burks
Best Landscape
Remains of Day by Abe Perlstein
All Creatures Great and Small
White Pelicans AWAY! by Abe Perlstein
Best DIGITAL Image
The Hunter Returns by Robin Burks
SLIDE of the YEAR
Big Wave by Ray Zone

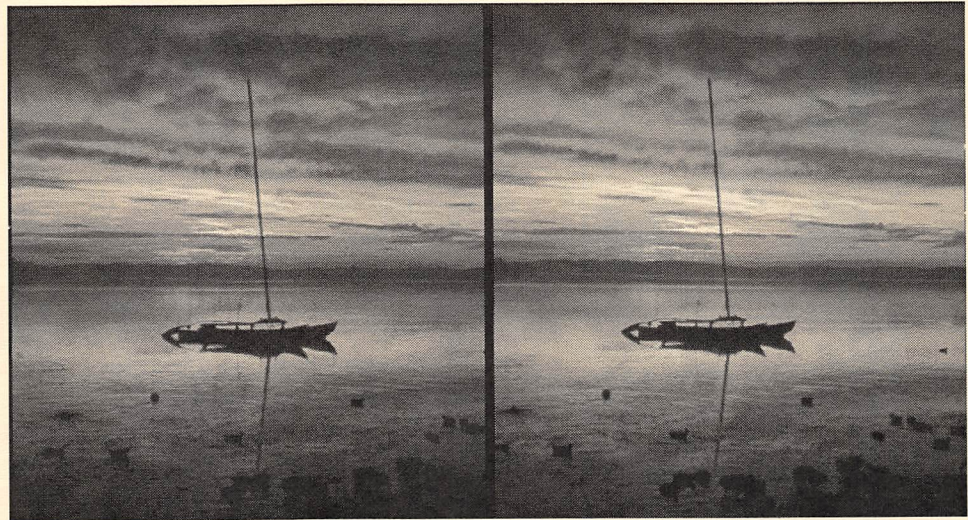


Norm Henkels of the San Diego Stereo Club

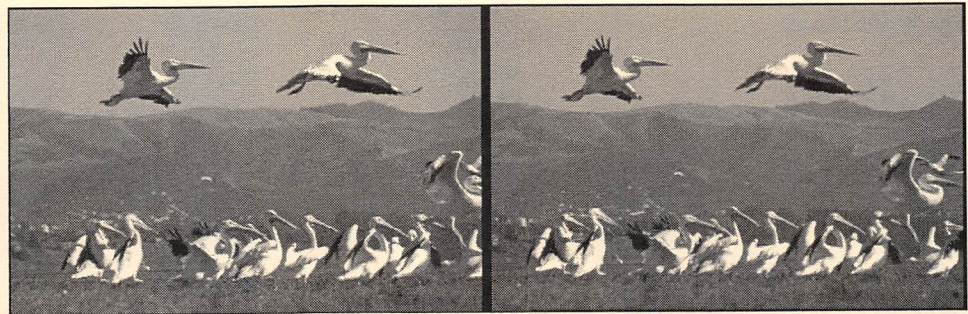
The Hunter Returns
by Robin Burks



Remains of Day
by Abe Perlstein



White Pelicans AWAY! by
Abe Perlstein

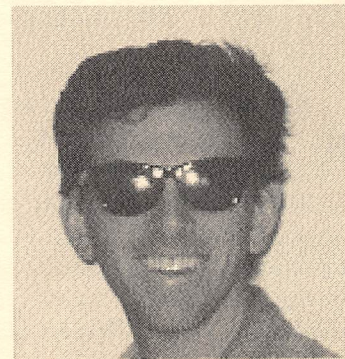


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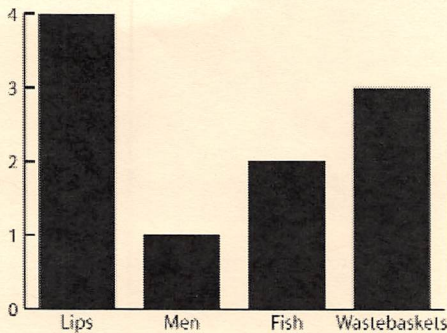
An Introduction to Digital Image Histograms

by David W. Kuntz

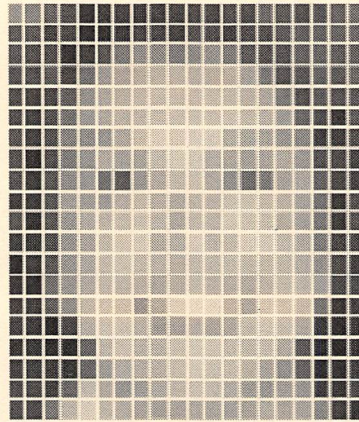
Anyone working with digital images should understand the image brightness histogram. This is because the histogram provides useful information that can help you to transform your image in a variety of ways.



What is a histogram? A histogram is a graph that shows the frequency with which a certain condition occurs in a given set. Let's make this a bit more concrete with an example. The box above contains a collection of various items. The histogram of this collection is shown below.



How does this apply to a digital image? Keep in mind that a digital image is a mosaic of individual elements called pixels (picture elements). For each pixel, there is a number corresponding to its grey value (for a black & white image), or numbers for its red, green and blue values (for a color image).

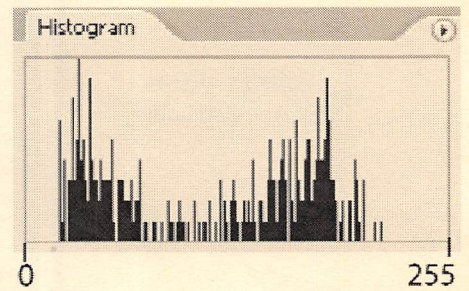
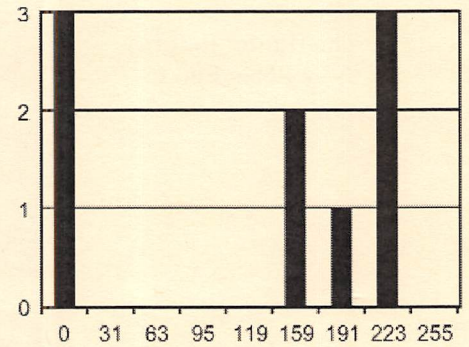


A very low resolution digital image of a face is presented above, with spaces added between the pixels to make them more obvious. As can be seen, each pixel of this black and white image consists of a single, solid shade of gray.

Typically, there are 256 different possible shades of gray in a digital image. The value 0 represents completely black, and 255 corresponds to completely white. Some of these gray shades, and their associated numerical values, are shown at the bottom of the page.

Let's say we had an even simpler digital image than the one above. The digital image shown at right consists of just nine pixels. The gray value for each pixel can be read from the chart at bottom, and a histogram for this image is shown at top right. Hopefully, this makes it clear that the histogram is just a simple chart showing the number of pixels at each possible shade of gray within a given image.

The next step is to look at a histogram of the low resolution digital image of the face. This histogram, gen-



erated automatically by Adobe Photoshop, appears above. There are so few pixels in this crude image, that it's still obvious that this is just a bar chart. I've added a scale to the bottom (from gray value 0 to 255), just for clarity. This axis of the graph always goes from absolute black to white, no matter what the actual numerical values. We don't know the vertical scale of our graph, and virtually never care. Our interest is

just in relative numbers. In other words, we want to look at the histogram and see if we have mostly dark pixels, midrange pixels or light pixels in our image. The next installment of this column will examine histograms of some real images, and then we'll learn how to manipulate them to improve images.





3D News

From the Stereo Club of Southern California

Volume XLXIII #3

October 2006

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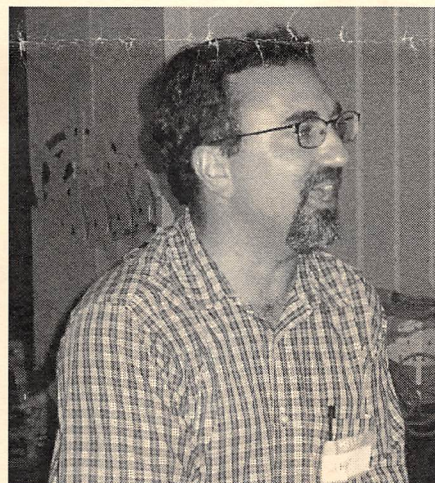
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Jeff Amaral presides over his first meeting as SCSC President in September 2006.

My First 3-D Experience

by
Jeff Amaral
SCSC President

I suspect that my first experience of viewing 3D was the View-Master. When I was a boy in the early 70's, I received my first View-Master accompanied by reels of Southern California attractions. It also had a number of Peanuts reels, including the Snoopy and the Red Baron series. My mother still has the collection today, and has kept them for each set of her grandchildren to enjoy in the parlor. At some point in the future, I will confess that I recently stole the reels of Universal Studio's theme park tour. She has her suspicions, however, because I didn't return the Betty Crocker Recipe Box she keeps them in to its exact place after the deed was done.

These little diorama's fascinated me, and I continued to collect all the reels. After a certain amount of time, I put them aside as childhood toys, and became serious about pursuing a life in the Theatre. Looking back today, it occurs to me that the joy of creating stage pictures, with colored lights, and characters in costume, must have been inspired by those early View-Master experiences.

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to Membership Director). The 3D News is sent monthly to all members. Annual subscription for those not wishing to participate in club activities is \$20, and foreign subscriptions are \$25 (send to Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: r3dzone@earthlink.net

OCTOBER						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19 SCSC	20	21 3D MOVIE
22	23	24	25	26	27	28
29	30	31				

Calendar of Events

October 19, 2006 – SCSC Annual Club Auction.

October 21, 2006 – 3D Movie Division Meeting.
RSVP to John Hart (818) 437-2523 or
movies3d@aol.com).

November 16, 2006 – Second Club Competition and
a great stereo slide program.

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3D Movie Division

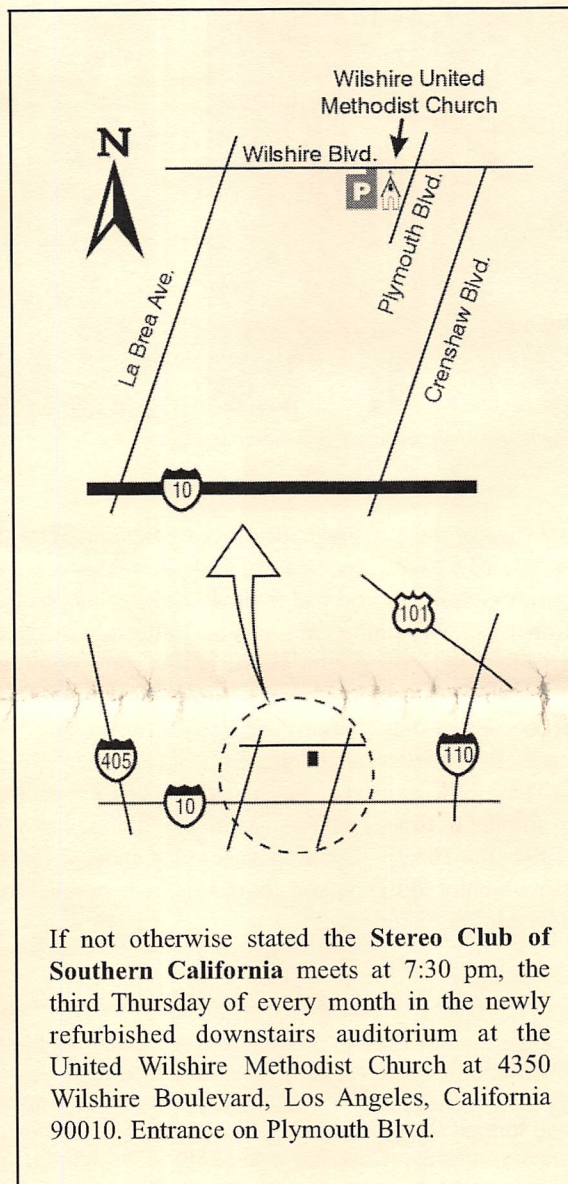
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If not otherwise stated the **Stereo Club of Southern California** meets at 7:30 pm, the third Thursday of every month in the newly refurbished downstairs auditorium at the United Wilshire Methodist Church at 4350 Wilshire Boulevard, Los Angeles, California 90010. Entrance on Plymouth Blvd.

October at SCSC

Get out all that 3D stuff and bring it out to SCSC for the annual club auction. Here's your opportunity to pick up that camera, projector or screen you've always wanted at a bargain.

Also tons of 3D collectibles usually find their way to this amazing event.

3D Movie Division Meeting

Saturday October 21 is the next 3D movie division meeting. RSVP to John Hart to attend at 818-437-2523 or email: movies3d@aol.com

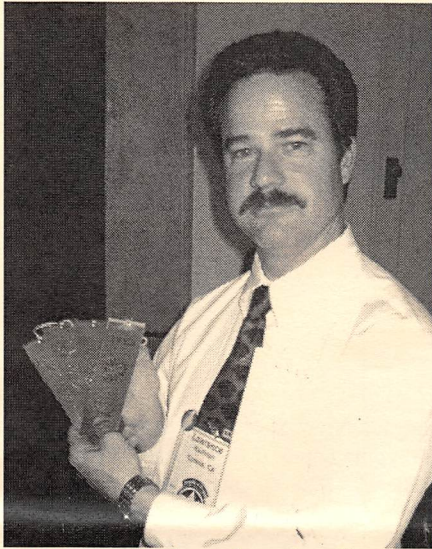
It's rumored that the long-awaited Slow Glass 3D movie will be completed!

New Members

Arnold M. Herr
Los Angeles, CA

Anil Sharma & Mitali Wadekar
Los Angeles, CA

Levon Parian
Tujunga, CA



Lawrence Kaufman cleaned up big time with 3 HMs and an Award

Competition Season Off to a Great Start

by Kathy Day
Competitions Co-Chair

The 2006-7 Club Competition season started off with a bang as eleven participants brought their slides to September's meeting. Judges Susan Pinsky, Mike McKinney and Barry Rothstein were treated, along with an appreciative audience, to a fine collection of images of a wide variety of subjects.

Soaring swallows, playful pooches, happy hikers, landscapes earthly and not-so-earthly--no subject escapes SCSC stereographers. Susan remarked afterwards on what an overall fine show it was. A fast calculation showed an average score of almost 22 points per image--well done, folks! In the Standard Category, Bob Phillips got back into the action and earned the high score in the B Group with his impressive shot of a cloud of steam billowing from a train.

In the A Group, Lawrence Kaufman took home three ribbons for three slides, winning the award for his stereograph taken during the recent SCSC model shoot.

(Interesting side note: Lawrence, and a few others, entered slides in two categories this month while Heather herself appeared in all three.) James Comstock brought his "A" game to the Non-Conventional category and got two "A's" in return. His images are always well-composed and well-exposed (you know what I mean).

The Digital Category includes everything from the simplest digital capture to the most complex 2D to 3D conversions and computer-generated imagery. September's selections included all of the above (and Heather). Jim Long's conversion of a lofty antenna repairman brought out a perfect score from the judges and gasps from the audience.

Thanks again to the judges, to Ed Ogawa and the projection crew, and to David Kuntz for emceeing the festivities. We'll do it all again in November, so fire up your imagination and output it to slide film.

It's never too late to go for a 100% Participation Award--bring your make-up slides. And for new members: you could qualify for our Rookie of the Year Award if you've been in the Club for two years or less. Keep shooting--or start shooting--and join in on the fun!

B Group Standard: September

Bob Phillips 62
A: Snow Train
John Hart 59

HM: Artist at Tower Bridge

A Group Standard:

Lawrence Kaufman 66

A: Heather's Stretch

HM: Spawn

HM: Toasting LP's

Abe Perlstein 62

HM: Danielle Thru the Willows

HM: Revenge of the Creature

With the 2-Lensed Camera

Robin Burks 61

HM: Tangle

Non-Conventional:

J. Comstock 72

A: Violet Times

A: Bamboo Boy

Lawrence Kaufman 66

HM: Colony Hotel

Kathy Day 65

HM: Climbing Mount Gibbs

Abe Perlstein 60

Ray Zone 45

Digital:

Jim Long 75

A: Antenna Repair

HM: Penguins

Robin Burks 70

HM: Wormwood

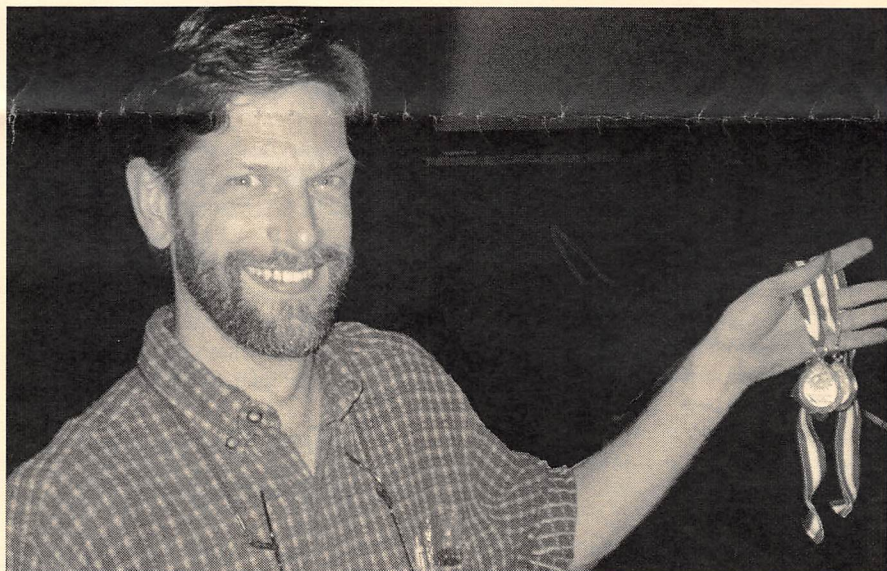
Franklin Londin 68

HM: Fortress of Solitude

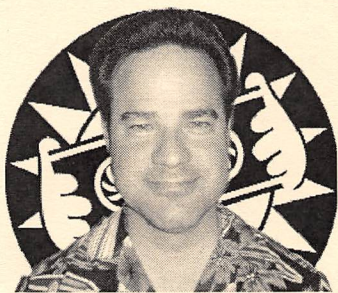
Jeff Amaral 64

Ray Zone 24

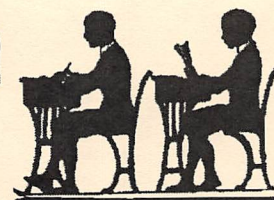
HM: Ariel



Robin Burks is happy about his two Awards medals



News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
President, National Stereoscopic Association

Missing 3-D Release for 2006

Warner Brothers apparently has 'cold feet' about spending the money to convert "Happy Feet" to IMAX 3-D. "Happy Feet" is now going to be released only in the IMAX 2-D format instead of 3-D, with a chance that it may be re-released in 2007 in 3-D. "Production delays on the film" is the official reason they won't have time to convert it for a day-and-date release in IMAX 3-D. But some feel the reason is that Warner Bros. lost a too much money on Ant Bully and they don't want to take the risk until it's a proven winner, especially with the current surplus of financially underperforming animated films.

The Nightmare Before Christmas in 3-D

The Nightmare Before Christmas will be presented for the first time ever in Disney Digital 3-D(tm) beginning October 19th at the El Capitan Theatre in Hollywood. Tim Burton's holiday classic, The Nightmare Before Christmas, takes on an entertaining new dimension as it debuts this holiday season in stunning Disney Digital 3-D(tm). The dazzling new make-over of the musical-fantasy was led by the film's original film-making team of Academy Award(r) nominated writer/producer Tim Burton and director Henry Selick as well as talented technical wizards at Industrial Light + Magic. Audiences will get closer than ever to Halloweentown's beloved Pumpkin King, Jack Skellington, as he attempts to take over the Christmas holiday. Fueled by

an unforgettable Grammy(r)-nominated soundtrack featuring songs by Oscar(r) nominee Danny Elfman, in 3-D the film promises to be fun for the whole family.

The El Capitan opening night will feature a filmmaker panel, check www.elcapitantickets.com for more info. The film opens on other digital screens Friday October 20th.

Genuine Certified Pre- Owned Anaglyph Glasses.

Ford Motor Company has done a fun job in some magazine ads, asking "What if everything in life came with a 115-point inspection?" For anaglyph glasses they ask these questions:

- Will they help me pass my driver's vision test?
- Do they come in designer frames?
- Will they help my astigmatism?
- What if I'm color-blind?
- Are they free?
- Will they give me X-ray vision?
- Does one size fit all?
- Should I wear them on a first date?
- Can I get bifocals?
- Do they have UV protection?
- Do they come with a bucket of popcorn?
- Will they help my tunnel vision?
- Can I get a nose guard?
- Do they come in other colors?
- Do I need a prescription?
- Will they work with my new laser surgery?
- Can I get them as contact lenses?

View-Master Reel Decorator Items

Check out this website:
<http://www.jellio.com/other.html> for

some fun View-Master items to decorate your home. They have "View Coasters" - \$20.00. One of many cool items they make. Batman, Mr. Peabody, Flipper and other View-Master reels have been laminated and repurposed to be used as coasters. Read through an episode of Land of the Lost, and have a bloody mary at the same time. Laminated ViewMaster reels come in sets of three. Materials: Laminated vintage ViewMaster reels packaged in jewel case, Dimensions: 3 1/2" Diameter.

Also available is: "View Mirror" - \$150.00. Based on a ViewMaster reel, this mirror features 14 slots for photos, cards, etc. Materials: ?" Mirrored Acrylic, Dimensions: 24" Diameter.

Closing Dates and Contacts for Upcoming Stereo Exhibitions:

51st PSA Traveling Stereo Slide Competition (successor to Traveling Exhibition). Format: Slides. Closing Date: October 17, 2007. Stewart Turley, Competition Director, 8031 Jones Ave NW, Seattle, WA 98117. Fees: US & Canada - \$6, Otehrs - \$8.

Cascade Stereoscopic Club (CSC) Exhibition. Format: Slides, Cards (both Holmes & Phantagram) and Electronic. Closing date: October 24, 2006. Website: <http://www.cascade3d.org/> email: dwa.stereo@verizon.net

StereoIMAGEnation. Not a PSA competition. Sponsored by Cascade Stereoscopic Club - see contact info above.

The PSA Non-star Stereo Competition. Closing date: Prior to the PSSP October meeting, Rules are the same as the last 13 Non-star competitions. James R. Roy, FPSA, 2902 Peyton Randolph Dr. #202, Falls Church, VA 22044. Format: any. Fee: \$3.00. This is a great exhibition for beginners. And usually has a very little participation, so most who enter can do very well. Spread the word to newer stereo photographers who might be considering entering International Exhibitions. Acceptances do not count for Star Credit.

Pike's Peak Intl. Digital Exhibition. Digital entries only. Closing date: NOV 1, 2006. Wojtek Rychlik, 8685 Hwy 24, Cascade, CO 80809. Fee: \$5.00. www.pike-speakphoto.com.

Philips and Samsung Showcased New 3D-Display Innovations at SID2006

Royal Philips Electronics and Samsung presented their latest innovations in 3D-Display technology at the Society of Information Display 2006 (SID2006) International Symposium, held in San Francisco's Moscone Center from June 6-8, 2006.

At the Philips booth, #1042, the company demonstrated the latest in experiencing 3D-TV without the use of special glasses and using a selection of animation, gaming and stereoscopic video content.

Philips 3D displays, based on WOWvx(TM) technology, are the latest in the company's long history of display innovation and deliver stunning out-of-screen 3D effects without the need for special glasses or filters. Initial distribution will be for the professional market, with such applications as out-of-home advertising, digital signage, the medical industry, and others.

The 3D display solution from Philips is a complete end-to-end 3D system that supports the process from 3D content creation up to visualization. Some applications today already use a 3D dataset, but deliver a 2D image at the end. Philips now unlocks this content by supporting the visualization in 3D. This includes computer animations, real-time

3D applications such as games, and video conversion from 2D to 3D as well as stereo to 3D conversion tools.

Samsung SDI Co. has developed a new 3D display based for the first time on active-matrix organic light-emitting diode (AMOLED) technology. Samsung SDI said the new 4.3-inch 3D display, targeted for use in mobile phones, features a WQVGA-level (480 by 272) resolution. Samsung also claims this is the highest resolution ever achieved in a 3D display panel.

The AMOLED 3D display provides high-resolution stereoscopic images at a processing rate of 120 Hz, more than two times faster than existing 3D displays, Samsung said. The display was unveiled during the SID 2006 International Symposium in San Francisco, and it is expected to be available next year.

Samsung added that it is pushing AMOLED 3D display technology for use in notebook computers and TVs. "Within the next 10 years, most flat-panel displays will adopt the three-dimensional display technology," predicted Chung Ho-Kyoon, head of Samsung SDI's display R&D center. The global 3D display market is expected to grow from 4.98 million units in 2007 to 8.12 million units in 2010, according to market researcher iSuppli.

PSA Stereo Photo of the Year

As usual this year, all photos entered in PSA sanctioned stereo exhibitions and awarded Honorable Mention or higher are allowed to be entered into the Stereo Photo of the year competition, which is held at the annual PSA Conference. This year the awarded images are:

2005 Stereo Photo of the year
Threes a Crows by Ron Frederickson,
M-VI exhibitor

Runner up Slide of the Year
Standing Alone by Al Seig Hon PSA,
FPSA, EPSA, M-XVI exhibitor

Runner up Print of the Year
Twisted Tree by H. Lee Pratt,
FPSA, M-II exhibitor

HM's:
Stereitende Pinguine by Bruno Braun,
M-IV exhibitor

Monolithic by Ron Frederickson,
M-VI exhibitor

My Name is Raspberry Jam by Bob

Leonard, 6* exhibitor
Antelope Canyon Exit by H. Lee Pratt,
FPSA, M-II exhibitor

Taj at Sunrise by Al Seig Hon PSA,
FPSA, EPSA, M-XVI exhibitor
The Mill by Al Seig Hon PSA, FPSA,
EPSA, M-XVI exhibitor

Tuscan Sunrise by Al Seig Hon PSA,
FPSA, EPSA, M-XVI exhibitor

Meeting Nights

Just another reminder that members are welcome to arrive early and help set up the meeting room. The earlier the meeting gets started the more we have time to see and enjoy. We often times have open projector slides or short shows that we just can not get up on the screen, because we are expected to be out of the meeting room at 10:00 PM. The janitor cannot go home to his family until we have exited the building. In the past we have met at local restaurants to continue our sharing and discussions. But we must be out of the building at 10:00 PM.

I will see you at the meeting.


SCSC is a member club of the International Stereoscopic Union (ISU) <http://isu3d.org/> and the Photographic Society of America (PSA) <http://psa-photo.org/>.

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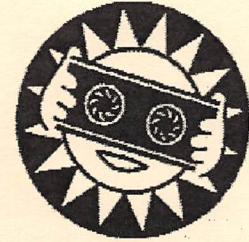
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Stereo Club of Southern California

Auction Merchandise Form



ITEM NAME.....

DESCRIPTION.....

CONDITION.....

YOUR NAME.....

STARTING BID: \$.....

(Optional)

CLUB'S PERCENTAGE..... %

(10% minimum - you may choose to donate more)

Selling Price: \$



SCSC AUCTION GUIDELINES

1. Selling and buying is open to everyone who is attending the meeting. All sellers must sign in with the Program Director.
2. The following types of merchandise will be auctioned with preference as listed:
 - a) Stereo photography equipment
 - b) Photographic items for which all the sale proceeds are donated to the club
 - c) Anything photographic
3. Ten percent (10%) of the sale price of each item or lot will be donated to the club treasury.
The seller, at their discretion, can donate a larger percentage to the Club.
4. All merchandise will be tagged by the seller with the following information:
 - a) name of owner
 - b) description of item
 - c) condition of item (for equipment)
 - d) starting bid for the item (optional).

FORMS FOR THIS WILL BE PROVIDED

5. Merchandise will be displayed on tables for inspection prior to the start of the bidding. Without exception, all items for sale must be registered by 7:30 pm to be auctioned. Sellers should plan to come early, at least by 7:00 pm, and 6:30 pm would be better.
6. The auction is a forum for the exchange of stereo and stereo-related photographic equipment.
The proceeds of any non-stereo equipment sold are donated 100% to the Club.
7. 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. **Bid increments must be \$1.00 or more.**
8. Buyers should plan to pay for their purchases by personal check, **one check per item.** Payment for items will be made immediately after bidding for that item is concluded. **Runners will deliver the item to the successful bidder and return the payment to the Treasurer. Checks should be payable to the seller.**
9. Sellers will receive their money at the conclusion of the auction; they will pay the Club its percentage at that time, preferably by check.
10. The Club is acting merely as an agent in all sales and cannot guarantee the condition or usability of any item. Sellers are expected to be honest and complete in their descriptions; however, be warned that unless the seller offers a "warranty" all equipment is purchased "as-is."
11. Buyers are recommended to get to the meeting early (30-45 minutes early) to inspect merchandise to be auctioned.
There will be no projection at this meeting. The auction will be complete as of 10:00 pm.

World 3-D Film Expo II

World 3-D Expo II Digital Stereo Photos by David Starkman

Many SCSC members were seen at much of the World 3-D Film Expo II. It was a great chance to slip away into the golden age of 3-D movies, to see many more 3-D movies that have not been seen for decades and in many cases, never before in 3-D. Jeff Joseph sent his thoughts about the Expo and mainly the two questions that get asked more than any other which are:

Was the show a success and when are you doing Expo III? "The Expo was a success in every way except financially (very similar to Expo I in that regard). Though the crowds were smaller, they more than made up for that in their enthusiasm for the shows." Is Expo III going to happen? "Well, I've learned never to say "never" on this subject. There are still nine "Golden Age" films that have not been screened in over 50 years, so we still have quite a bit of work to do. But maybe someday Expo III will happen...just not now, please."

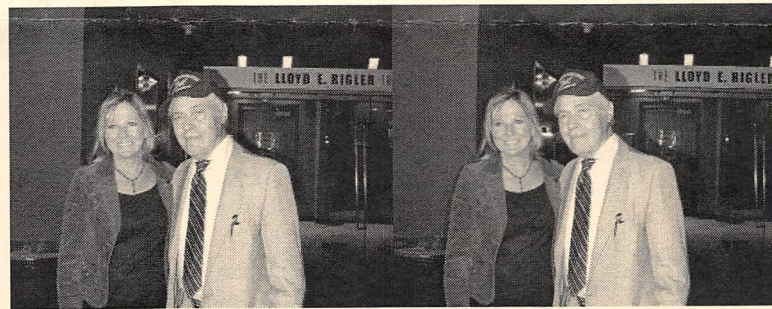
The "special thanks" web page is at: http://www.3dfilmfest.com/key_people.html

And for those who would like information on the 3-D Film Preservation Fund: <http://www.3dfilmpf.com>

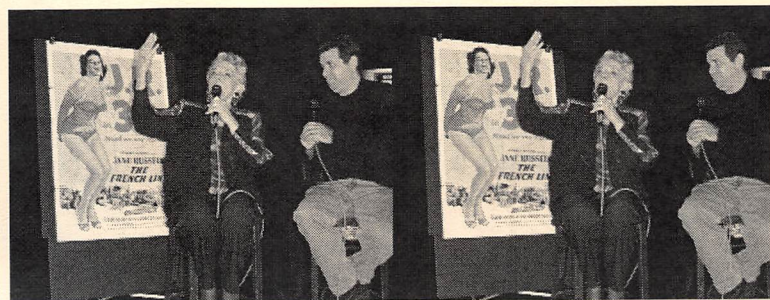
Our hats are off to Dan (Mr. 3D) Symmes for being such a wonderful host at the World 3-D Expo I & II, plus all the work he put into restoring so many of these great and rare 3-D films!



Opening Night featured the Bell sisters and Rhonda Fleming after a screening of Those Redheads from Seattle



Christina Hart and Chris Condon before a midnight screening of The Stewardesses



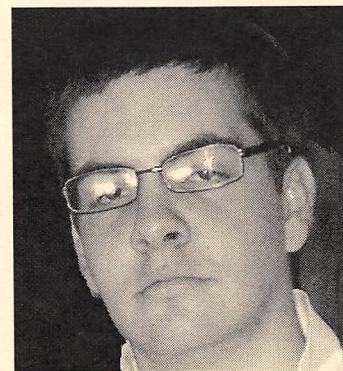
Jane Russell entertains the crowd and a New Jersey radio show host after a screening of The French Line

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More on Digital Image Histograms

by David W. Kuntz

This column examines the histograms of some actual images. This will serve as a helpful first step in understanding how to use the various tools in Adobe Photoshop for manipulating tonality in a photo.

The first sample image is a scenic. Obviously, this photo is relatively dark throughout, and this is reflected in the histogram, shown immediately below it. I've also added a bar that shades from black to white at the bottom of the histogram, so that it's clear what gray shade each part of the histogram refers to. As can be seen, a large number of the pixels in this image are in a narrow range of dark grays (shown by the rectangle). There are almost no pixels lighter than medium gray.

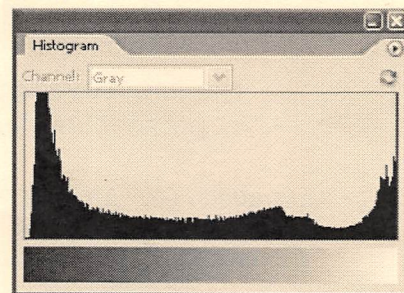
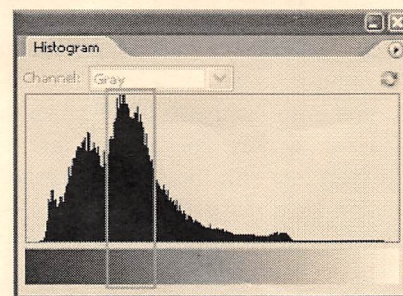
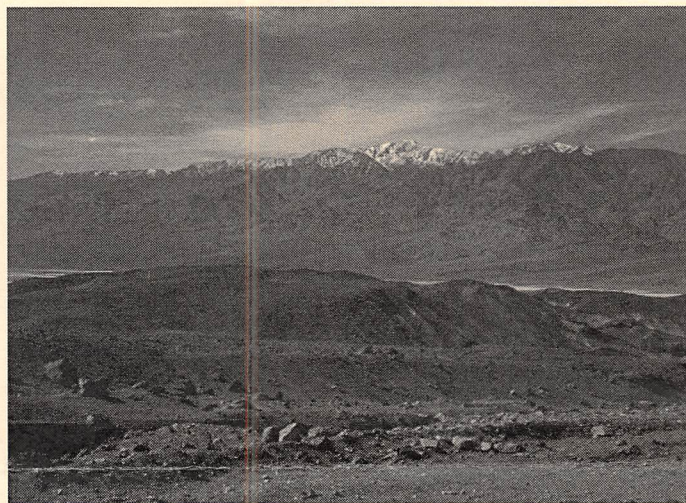
The next image is a portrait with strong backlighting. This has caused the background to be rendered as nearly black. Fill flash was used to illuminate the face.

The histogram for this image shows that it has an even, wide spread of pixel brightness levels. There is a concentration of black pixels, corresponding to the large, dark background regions, as well as a spike near white, coming from the small bit of sky, the backlit hair and the model's white shirt.

Is there one ideal histogram we should be striving to achieve for all images? Definitely not. However, there are certainly some histogram characteristics that occur quite commonly. Specifically, the typical histogram for a properly exposed image is a bell shaped curve (similar in shape to the first example) that extends from nearly black to nearly white. An image with this type of histogram uses the full tonal range available, with most of the image being in the mid-tones. But, while this may represent the best situation for most images, there are certainly plenty of exceptions where it doesn't apply.

Exposure problems are easy to spot using the histogram. The most common problem is that the typically bell shaped histogram curve is clipped off on either the dark or light end, corresponding to underexposure or overexposure respectively. The reason that this is particularly problematic is that it means that image information has been lost, and no subsequent manipulation will be able to recover it. In contrast, when the entire bell curve shape is present, it is easy to spread it or compress it to increase or decrease image contrast.

The Photoshop histogram can be set to display several different curves, and these are selected from the drop down Channel menu. Most of the time you will use the RGB (red, green, blue) option, which shows the histogram for the entire image. However, it is also possible to view histograms for each separate color and for the luminance channel (essentially a grayscale version of a color image). There is also a Colors option which shows all three color channels in a single, color coded graph.



3D News

From the Stereo Club of Southern California

Volume XLXIII #4

November 2006

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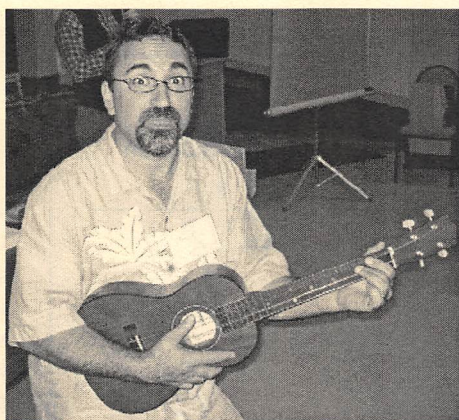
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*SCSC President Jeff Amaral
also plays the Ukelele*

My First Pinhole 3-D Photos

by
Jeff Amaral
SCSC President

While making the transition from the legit theatre in Boston to Movies, I decided to go back and trace the evolution of Photography to Cinema. For example, I took my first pinhole snaps with Ben and Jerry's ice cream tubs that my father had collected. I experimented with each type of photography in turn and at the end of that process, I re-discovered 3D. When I started viewing stereo pairs, I found that I could look at the pictures for a much longer time. Indeed, the longer I looked, the more I could see. Thus, I became obsessed with finding 3D images, and in lieu of that, creating images of my own.

I experimented with a number of different ways to join images simultaneously, with varying degrees of success. I attempted to recycle my ice cream tub cameras, with popsicle stick shutters, into a rudimentary stereo snap device. In this way I learned first-hand about the difficulty of two-finger snaps, and the need for sync to stop motion. I suspect that my ability to parallel freeview easily is the result of the ocular gymnastics I put myself through with these early attempts to reconcile disparate images.

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to Membership Director). The 3D News is sent monthly to all members. Annual subscription for those not wishing to participate in club activities is \$20, and foreign subscriptions are \$25 (send to Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: r3dzone@earthlink.net

NOVEMBER						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16 SCSC	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

Calendar of Events

November 16, 2006 – 2nd Club Competition & our own 'Naughty in November' stereo show. Members are encouraged to bring any naughty slides to share.

December 9, 2006 – Holiday Banquet Fiesta returns to the Santa Fe Art Colony with Taco Bar, Member's Potpourri and Xmas 3D movies!

January 18, 2007 – 3rd Club Competition & the PSA Sequence competition showing.

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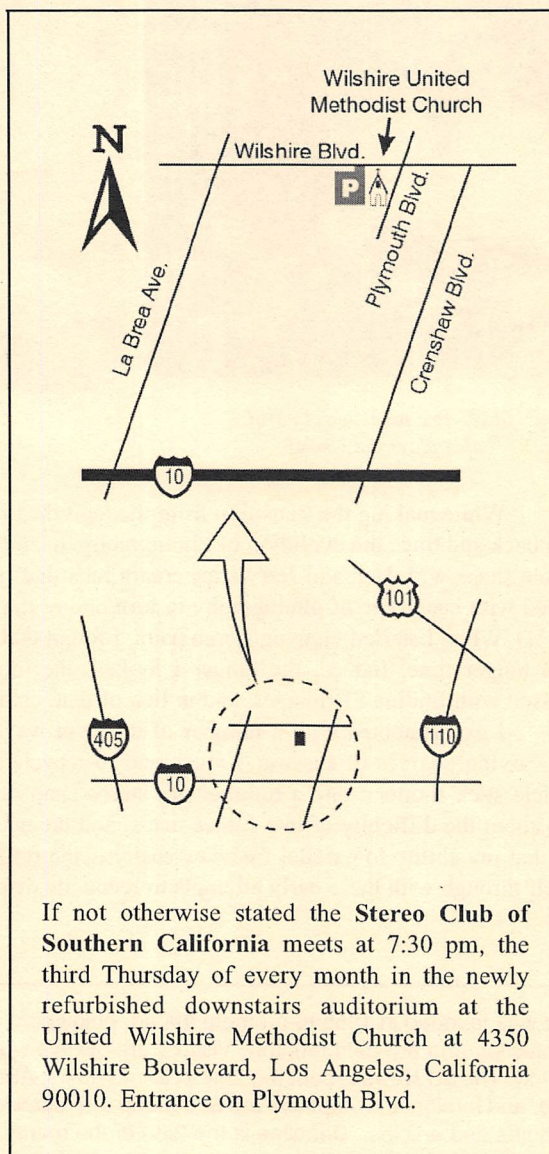
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November at SCSC

Get out those prize-winning stereo photos for the Second Competition of the Club year.. This is sure to be a great program of outstanding images. As always SCSC leads the stereo pack in the different formats that are exhibited, from conventional stereo photos to digital image creation.

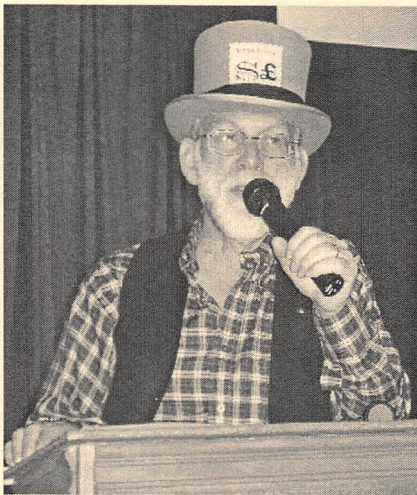
Naughty November Program

A special program of vintage, classic and contemporary nude stereo photography will be presented in November in conjunction with the club competition.

Expect to see some of the great stereo images that SCSC members shot of Larva and Heather at the recent nude model shoots.

Your program director is also digging out some cool 1950s nude stereos including some classic 3D images of the immortal Bettie Page.

Members are encouraged to bring out any naughty slides of their own to share at this meeting. Are you listening, Abe Perlstein, Susan Pinsky and Malcolm Patterson?



SCSC auctioneer David Starkman did his usual fine job selling 3D items.

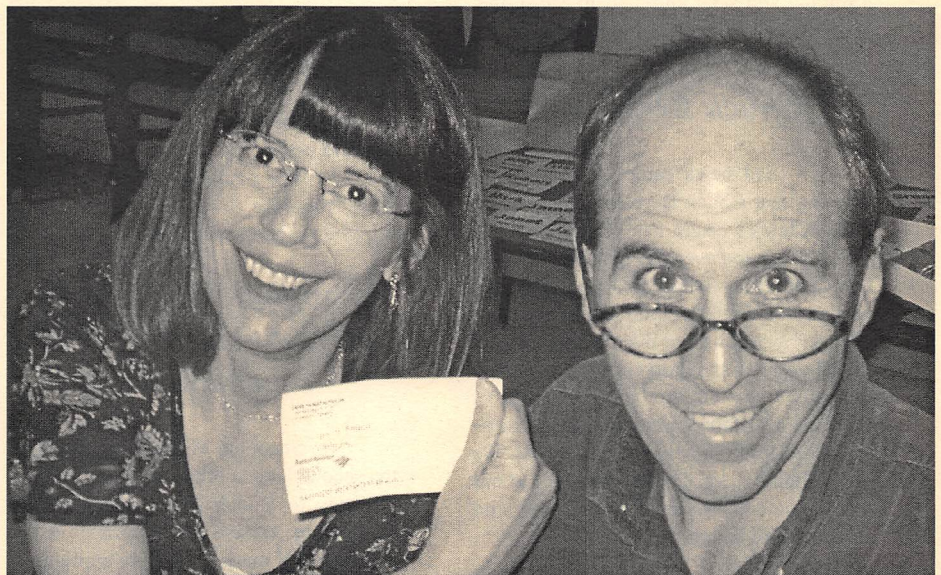
The Return of the Realist

By David Kuntz

This year's auction was a departure from the trend of the last few years in that it was dominated by Realist format camera equipment. This occurred thanks to the appearance of former Club member Mike Johnson, who had decided to sell off most of his 3-D gear. The prize of the evening was a cherry Stereo Realist Custom which triggered spirited bidding, and was eventually taken by Ron Wise. New member Susanne Kerenyi was also a big winner, and can now project her 3-D slides thanks to the purchase of a TDC Vivid projector and silver screen.

The auction itself moved like an unstoppable juggernaut, thanks to the assistance of several Club members. At the center of activities was auctioneer David Starkman, who managed the sale of 57 items with the consummate professionalism and aplomb we've all come to expect. Lawrence Kaufman, Ed Ogawa, Jeff Amaral, Philip Steinman and Sean Isroelit kept busy as merchandise runners, while I was assisted at the Cashier's table by Susan Pinsky. Thanks to all who participated in yet another lively and successful SCSC Equipment Auction.

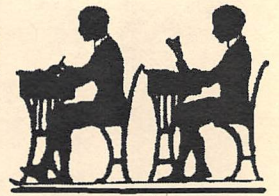
<i>Item</i>	<i>Sell Price</i>		
Stereo Realist Custom/Case	\$700.00	Stereo Realist Guide Book	\$20.00
Mitsubishi 22" CRT Monitor	\$200.00	Assorted 3-D Mounting Accessories	\$20.00
TDC Stereo Vivid 116 Projector	\$200.00	Black Lolita Movie Press Book	\$16.00
TDC Stereo Vivid 116 Projector	\$130.00	Charlie Piper Technical Pages	\$15.00
Da-Lite Silver Screen	\$100.00	Back to Basics 3-D Book	\$14.00
Nu View 3-D Camcorder Adapter	\$95.00	Tru-Vue Viewer and Strips	\$14.00
Stereo Realist f/3.5	\$60.00	Tru-Vue Viewer and Strips	\$14.00
3-D Theater with 3 DVDs	\$56.00	Phantogram X-mas Cards	\$12.00
Antique Stereoscope	\$55.00	3-D DVD "Revenge of the Creature"	\$12.00
Realist Format Plastic Slide Pages	\$52.00	3-D News Back Issues	\$11.00
Hot Skin Movie Poster	\$50.00	3-D News Back Issues	\$11.00
50" Lenticular Silver Screen	\$50.00	Metascope 3-D Print Viewer	\$10.00
Pentax Stereo Adapter	\$40.00	Mounting Glass Washing Frame	\$10.00
Da-Lite Silver Screen	\$40.00	Mounting Glass Washing Frame	\$10.00
Kodak Stereo Camera	\$40.00	Capital Light Meter	\$10.00
Nudist Colony Stereo Views	\$36.00	Stereo Views Book	\$10.00
Stereo Realist Sunshade and Filters	\$35.00	Rowi Hot Shoe Adapter	\$9.00
3-D DVDs	\$32.00	Stereo World Magazine/PSA Journal	\$8.00
Schafer Ukulele	\$30.00	Stereoscopy Back Issues	\$8.00
Stereo Realist Filters	\$30.00	Civil War 3-D Book	\$6.00
Sekonic Light Meter	\$29.00	Lenticular Picture	\$5.00
Stereo "Bird Feeder" Viewer	\$28.00	Stereo World Magazine	\$2.50
Brumberger 3-D Viewer	\$28.00	Lenticular Picture	\$2.00
Photoco Light Box	\$26.00	Lenticular Picture	\$2.00
Phantogram X-mas Cards	\$25.00	Radex 3-D Viewer	\$2.00
Phantogram X-mas Cards	\$25.00	3-D Camera Instruction Booklets	\$2.00
Toy Solidier Phantogram	\$25.00		
Microscope Hologram	\$24.00	Total	\$2,562.50
Vintage Stereoscope	\$24.00	Club Proceeds	\$583.00
Hama Film Cutter	\$22.00		
Coronet 3-D Camera	\$20.00		



Susan Pinsky and SCSC Treasurer David Kuntz sequester the cash..



News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
President, National Stereoscopic Association

Mitch Walker Diet Root Beer

Mitchell Walker stopped by the SCSC auction after doing a little globe-trotting. He talked a little more about the GOOD NEWS he received from the folks at Jones Soda. One of his photos was selected by the Staff of "Jones Soda" for one of their labels. Only 1% of all the submitted photos make their labels. Mitch wants to thank all who voted on his photos and helped get his work out there to the public.

Have you joined the NEW SCSC email list?

Earlier this year, the old SCSC Yahoo list was changed to a new la3dclub Yahoo group. If you haven't joined in, take a minute and send an email to Subscribe: la3dclub-subscribe@yahoo.com

Chuck Bernhardt

Sad news came at the October meeting that Chuck Bernhardt had passed away. Chuck's health has been slipping in recent years and even though his vision has been poor long before his wife Dorothy passed away, he has continued to enter our club competitions and even placed second in last years B Standard Group. Chuck and Dorothy met at the Stereo Club of Southern California and had been presenting stereo slide shows at local schools. We will certainly miss Chuck's presence at our meetings, but we're glad that he and Dorothy will be together again.

Russel Wright View- Master Reels available Exhibitions:

One of the most important innovators of industrial design for the home, Russel Wright (1904-1976) designed his own residence in Garrison, New York, on the edge of a reclaimed granite quarry. The house, known as Dragon Rock, and the surrounding woodland garden, Manitoga, were designated a National Historic Landmark in 2006 and are documented in this packet of seven full-color 3-dimension images in the View-Master® format.

"Russel Wright: Dragon Rock" is currently available by direct order from View Productions, complete with black Model L View-Master viewer (\$25 postpaid) or as a stand-alone packet only without viewer (\$15 postpaid).

To order by mail, send a check or money order to View Productions, PO Box 11835, Knoxville TN 37939. Specify quantity and shipping address. To order by PayPal, go to <http://paypal.com> and use orders@viewproductions.com as a pay address.

The packet will also be available from our own Steve Berezin at <http://www.berezin.com/3d/>

Shanghai Media Group plans to launch 3D TV channel

Shanghai Media Group (SMG), the second largest broadcaster in China, is planning to launch China's first 3D TV channel to expand its presence in the country's TV market. "We are applying to

the SARFT (State Administration of Radio, Film, and Television) for a license that allows us to operate a 3D TV channel," an SMG official said. However, as the license is still pending, there is no definite timetable for commercial launch.

According to the official, there are currently three types of 3D TV technologies available. The first one is paste special membrane on TV screen, the second way is the use 3D enabled TV sets, and the third option requires TV viewers to wear glasses. "We are in talks with several foreign technology vendors and we have not decided which technology we are going to use," the official said. The 3D channel, once it is up and running, will be a new pay channel under Shanghai Interactive Television (SiTV), a pay TV operating platform under SMG. SMG is the first Chinese company to win IPTV and mobile TV licenses from the SARFT. At present, SMG operates a series of new media services including IPTV, mobile TV, and broadband TV, in addition to its traditional TV production and supply. "We have been actively looking at new technologies and new opportunities for future growth," the official said.

Rolling Stone (May 18- June 1, 2006) - 1,000th issue 3-D cover

The American Society of Magazine Editors have given the Rolling Stone 1,000th issue 3D cover a 2nd place award in their cover contest. Here's what they had to say about this great cover: No magazine cover of the past year received more attention - or

stretched the form as far as Rolling Stone's remarkable 3-D celebration of the past four decades of American pop culture. The playful and engaging use of the holographic image served as more than a mere visual stunt. It created the ultimate rock fantasy, a lasting and indelible celebration of a milestone in American magazine history. Read more here: http://www.magazine.org/events_and_seminars/conferences/american_magazine_conference/18999.cfm

Phyllis Kirk, 79; Actress in 'House of Wax'

Phyllis Kirk, the actress who played the damsel in distress stalked by Vincent Price in "House of Wax," considered the best and most popular 3-D film of the 1950s, died at 79.

Kirk, who later starred in "The Thin Man" on television, died Thursday 10/19/06 of complications from a post-cerebral aneurysm at the Motion Picture and Television Country House and Hospital in Woodland Hills. When first asked to appear in "House of Wax" (1953), the actress resisted, because she "was not interested in becoming the Fay Wray of her time." Neither did she want to act in a movie that relied on a gimmick; the 3-D process required movie patrons to wear special colored glasses. Warner Bros. insisted that she take the part or be suspended from her contract. "I went on to have a lot of fun making 'House of Wax.' It was just fun; Vincent Price was a divine man and was a divine actor," Kirk said in a 2004 interview with the Astounding B Monster, a website for fans of B movies and cult films.

The movie tested her endurance, because she continually had to be filmed running from Price, who played a mentally warped sculptor whose victims are turned into wax figures. It also tested her patience; she "loathed" being a model for a wax statue. "That is no fun! They pour this stuff all over you to make a mold, and then some genius reforms the whole thing into wax," Kirk told the website. During the rest of the 1950s, she often appeared in television anthologies before being cast opposite Peter Lawford in "The Thin Man," which aired on NBC from 1957 to 1959. "The Thin Man," which brought Kirk an Emmy nomination in 1959, "was the most happy and interesting work experience I ever had as an actress," she told the Associated Press in 1984.

She is survived by a sister, Megan Kirk Flax of Santa Rosa, Calif.; two step-daughters; and a step-granddaughter. Kirk was cremated and her remains will be interred at Arlington National Cemetery next to her husband, Warren Bush, a television producer she married in the 1960s. He died in 1991.

IMAX Documentaries in 3-D

Once again as part of the Contemporary Documentaries series presented by the Academy Foundation and the UCLA Film and Television Archive, there will be a large format night. This year on December 13, 2007 at 7:00 pm at the IMAX Theater, California Science Center in Exposition Park, two 3-D films will be presented - "Aliens of the Deep" and "Wild Safari 3D: A South African Adventure".

International Stereo Exhibitions

It seems logical that the perfect plan is to enter your better slides into the SCSC stereo competitions every other month and from there pick your best images and enter them into the international exhibitions. It gives me a reason to keep trying to take better stereo pictures and it's a lot of fun competing. Most exhibitions are PSA sponsored and I have the chance to win awards and get 'credits' for my acceptances. I would really like to see more of our members entering.

The PSA Stereo Division's website: <http://www.psa-stereo.org> has a number of current Exhibition entry forms. Many can also be found at: <http://exhibitionforms.com/>

Closing dates and contacts for upcoming Stereo Exhibitions:

52nd OAKLAND STEREO INTERNATIONAL EXHIBITION. Deadline: Jan. 24, 2007. slides, prints and electronic. Fee: \$7 NA, \$8 overseas. John Ballou, 231 Orchard Rd., Orinda CA 94563, 52ndstereo@comcast.net entry form: <http://home.comcast.net/~52ndstereo>

Hollywood 49th Slide Exhibition. Deadline: Feb. 1, 2007. Realist mounted slides. Ed Ogawa, 8763 Reading Ave., Westchester, CA 90045 E-mail: ed5ogawa@earthlink.net Website: <http://www.la3dclub.com/> <http://www.psa-stereo.org> Fee: \$8 USA, \$10 outside USA

Hollywood 9th Print (Card) Exhibition. Deadline: Feb. 1, 2007. 7-inch wide Holmes format viewcards. Lawrence Kaufman, 1607 Mariposa Drive, Corona, CA 92879, E-mail: Kaufman3d@earthlink.net Website: <http://www.la3dclub.com/> <http://www.psa-stereo.org> Fee: \$8 USA, \$10 outside USA


Some Other Fine Stereo Photo Organizations

SCSC is a member club of the National Stereoscopic Association (NSA) <http://www.stereoview.org>, the Ohio Stereo Photographic Society (OSPS) <http://home.att.net/~osps/>, the International Stereoscopic Union (ISU) <http://isu3d.org/> and the Photographic Society of America (PSA) <http://psa-photo.org/>.

I will see you at the meeting

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3D Movie Meeting a Big Success!

Marie & I had a great time hosting the SCSC 3D Movie Division meeting on Saturday, October 21. This was the first time we projected an image on our new 12 foot silver screen.

Having a garage home theatre has always been a dream of mine. Some will remember the Nov '05 SCSC board meeting we hosted we still had piles of boxes in the garage from our moving in. Since then we resurfaced the floor with [www. ucoatit.com](http://www.ucoatit.com) , added the Closet World cabinets, and built a permanently mounted frame for the 12' x 9' silver screen (now 12' x 8').

For 3D Movie Night we take out the cars, roll out the Lowes black carpet, & move in the chairs!

(Now if I can just figure out how to turn off our street lamp for 2 hours!.. any ideas?)

We thank you all for coming with such enthusiasm for 3D. It was a big success, I counted 51 people attending! Good thing so many people chipped in to make it special, bringing chairs, their 3D cameras, toys & such.

I especially want to thank 2 essential people that brought this night together:

1) John Hart for organizing the event, bringing the food, projectors, & spreading the word about 3D; and 2) Eric Kurland, our projectionist, for his technical prowess in setting up the computer, aligning the projectors, and running the 3D shows.

-- Philip Steinman





John Rupkalvis demonstrates a 3D video camera at 3D movie meeting on Oct 21

A Dedicated 3-D Video Camera

*by
John A. Rupkalvis*

At the October 21 meeting/barbecue/show at Philip and Marie Steinman's home/3-D theater, I brought 3 different 3-D video rigs plus a complete 3-D video camera.

One of these stereoscopic 3-D devices was not really a "rig,"

but rather a complete stereoscopic 3-D video camera.

It was designed and built in a horizontal form-factor, such that the size and shape in general, was similar to that of a Stereo Realist.

For this design, it was desired that the lenses would always be parallel to each other, and perpendicular to the CCD sensors. Having parallel lenses on the Stereo Realist was no problem, as image centration could be achieved during mounting of the resulting slides. Mounting of video images is not quite as practical.

Therefore, a different approach was used. The lens mounts ("C" mounts) were decoupled from the CCDs, such that lateral shifting was made possible. A thumbwheel-driven control was used to drive the lens-mounts in opposite lateral directions in relation to the positions of the CCDs. Thus the particular framing of the stereo window for any particular subject and distance could be effected during shooting, similar in effect to what is done later, during mounting of slides produced by the Stereo Realist.

Also, something that could not be done in instantaneous photography with the Stereo Realist, is possible with this stereoscopic video camera. A single-

knob control varies the stereo base from 44mm to 107mm for hypo and hyper stereo shots, as well as normal. This control, which moves each complete camera/lens unit in opposed directions, is cross-coupled such that this function is completely independent of the horizontal centration function previously mentioned.

The internally genlocked board-level cameras that are built into this complete stereo TV camera permit output of either composite video or S-video (Y-C).

Although just about any "C" mount or "CS" mount lens pairs may be used on this camera, at this time, I use two sets. One is a pair of 4mm to 10mm varifocal lenses, and the other is a pair of 1.6mm to 3.4mm varifocal lenses.

The output of this camera was demonstrated on my small-screen (5.6") 3-D monitor. We had hoped to show it projected on the large screen as well. However, we could only find one of the dongles that were originally supplied with each of John Hart's two video projectors. John Hart told me that he will try to find the other one before the next Movie/Video Division meeting, and if he does, perhaps we can show the output of this stereoscopic 3-D video camera on the big screen at that time. Another good reason to come to the next meeting.

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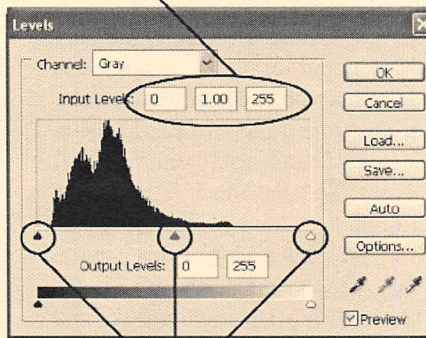


Manipulating Digital Image Contrast

by David W. Kuntz

My last two columns have explained how to understand digital image histograms. Now we'll see how to use them to alter image contrast. One way of accomplishing this is in Photoshop is through the Levels command (Select Image, then Adjustments, then Levels).

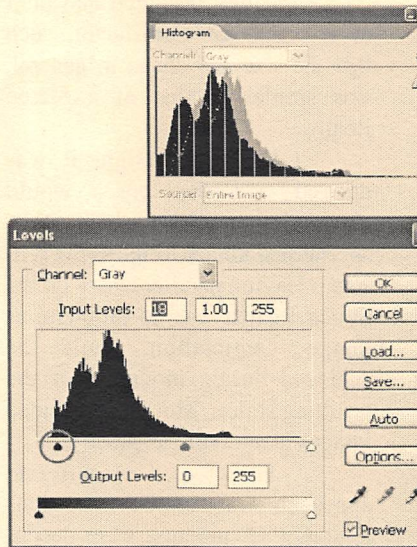
Click in these boxes and then use the up/down arrow keys to change values



Move these sliders with the mouse

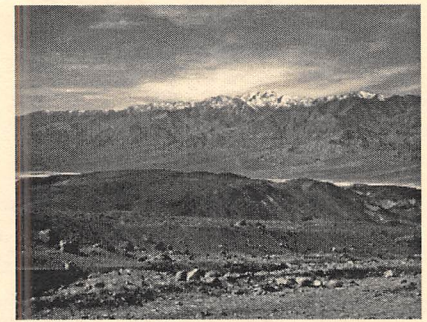
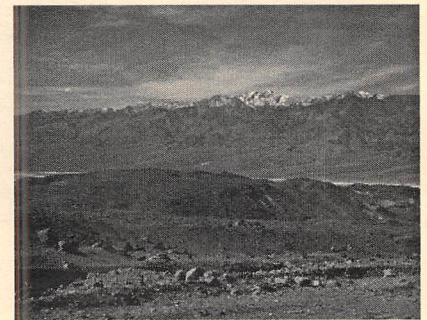
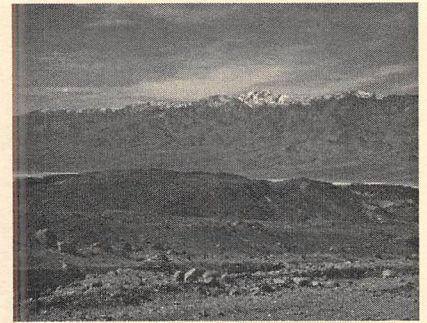
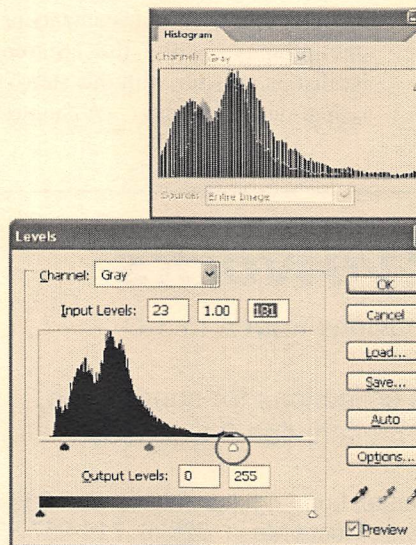
The Levels dialog box shows the image histogram, and has a few different controls for manipulating it. The basic purpose of the Levels command is to allow you to stretch or compress image contrast at will. Specifically, moving the black slider to the right (or entering a value greater than 0 in the left most Input Level box) stretches the histogram to make pixels of the gray level at which the slider now resides become black. Similarly, moving the white slider to the left (or entering a value less than 255 in the right most Input Level box) makes pixels of the gray level at which the slider now resides become white.

This can be more readily understood by looking at an example. The top right image is our unretouched scenic photograph. Moving the black slider to the right pulls the histogram to the left, as shown in the windows above. This causes the very darkest parts of the image to become completely black,



illustrated in the middle version of the scenic. Since there were already dark pixels in this image, there isn't much of a change.

Moving the white slider stretches the histogram to the right, as seen below. The resultant image is the bottom of the three, at right. Now it has some obvious highlights.



The middle slider affects image midtones. It repositions the center of the histogram, without changing the endpoints. This is called a gamma adjustment. If you want to change gamma using the Input Levels box, it is specified with a value from between 0.1 and 9.99, rather than as an absolute gray level.

Like everything else in Photoshop, there are lots of other options and capabilities in the Levels command. For example, holding down Alt (Option on Mac) and moving the sliders shows exactly where shadows or highlights occur.



3D News

From the Stereo Club of Southern California

Volume XLXIII #6

January 2007

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Each time I enter our monthly club meeting room, I am reminded of the very first SCSC meeting I attended. I went in the left hand door, to discover a room buzzing with activity. While David Starkman tweaked the projectors, folks wearing anaglyph glasses hovered over The Zone's table of comic book offerings. Everywhere I looked, people were sharing a variety of stereoscopic amusements, and I heard brief snippets of remarkable conversations, concerning window violations, parallax problems, and retinal rivalry.

Thrilled to finally find myself in 3D Land, I boldly showed some of my own stereo pairs to members by the sign-in table. Although Life member Oliver Dean's enthusiastic response warmed my heart, it was also coupled with a helpful and mysterious comment; "Have you considered placing something into the background, like a grid, vanishing to infinity along the Z axis?" I think I responded with "I'll have to try that", but secretly I wondered, Z axis?... . In that moment I realized that I'd found my people.

May all of your New Year's Resolutions move you along your Z axis.
-President Jeff

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to Membership Director). The 3D News is sent monthly to all members. Annual subscription for those not wishing to participate in club activities is \$20, and foreign subscriptions are \$25 (send to Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: r3dzone@earthlink.net

JANUARY						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18 SCSC	19	20
21	22	23	24	25	26	27
28	29	30	31			

Calendar of Events

January 18, 2007 – 3rd Club Competition & the PSA Sequence competition showing.

Winter 3-D Movie Division meeting, (date not yet announced) RSVP to John Hart (818) 437-2523 or movies3d@aol.com.

February 3, 2007 – Hollywood Exhibition selection. 11 am, Palermo's Restaurant, 1858 No. Vermont Ave., Upstairs.

February 15, 2007 - Hollywood showing & NSA/ISU show "Welcome to Boise".

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3D Movie Division

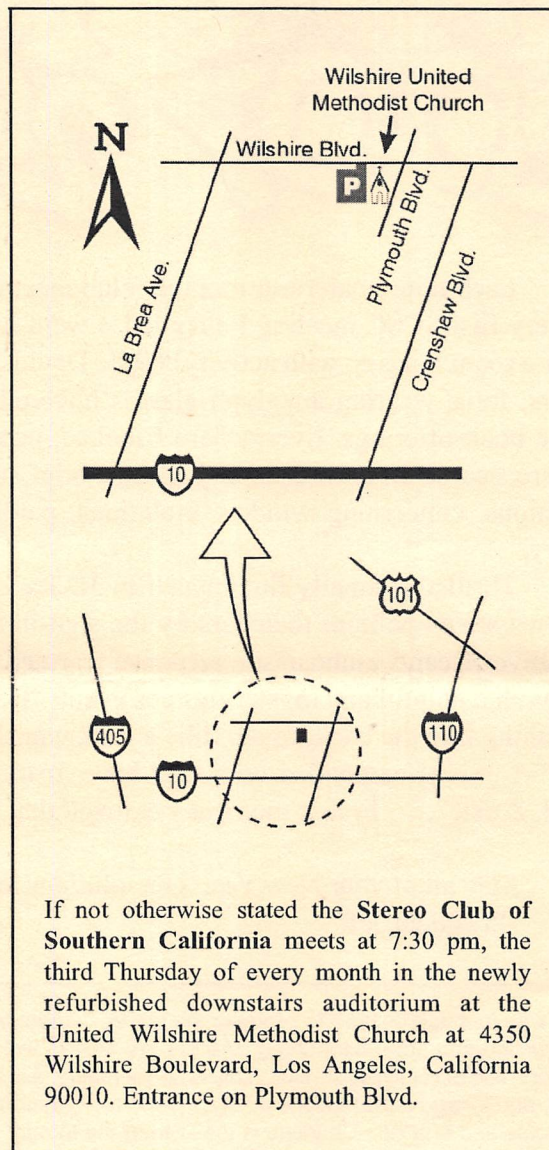
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If not otherwise stated the Stereo Club of Southern California meets at 7:30 pm, the third Thursday of every month in the newly refurbished downstairs auditorium at the United Wilshire Methodist Church at 4350 Wilshire Boulevard, Los Angeles, California 90010. Entrance on Plymouth Blvd.

January at SCSC

Get out those prize-winning stereo photos for the third Competition of the Club year.. This is sure to be a great program of outstanding images. As always SCSC leads the stereo pack in the different formats that are exhibited, from conventional stereo photos to digital image creation.

PSA Sequence Competition Showing

The annual PSA Sequence showing at SCSC is always quite a treat. For some time now, Lee Pratt of Huntsville, Alabama has served as Chairman of this unique stereo photo competition and forum.

All of the Sequences include soundtracks and feature a variety of stereo subject matter. This is a classic format program using Stereo Realist mounts so the club will be projecting with our vintage TDC projector.

In addition to the Competition and Sequence program, SCSC members and guests always bring some interesting stereoscopic items to show and tell. In the past these 3D items have included lenticular images, computer and 3D video displays. Don't miss this exciting SCSC meeting!

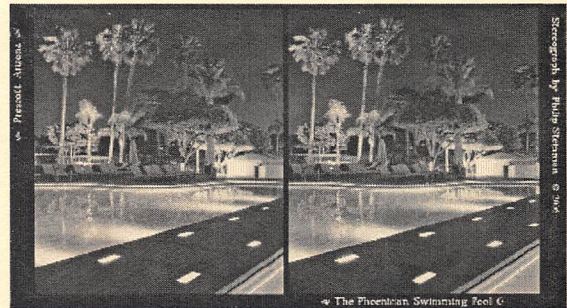
November Inter-Stereo Club Competition report from Philip Steinman

SCSC had a strong showing at the November 2006 ISCC by taking first place! Larry Moor from the Atlanta Stereographic Association hosted the event and ISCC President Steve Dudley advises us to get our entries over to Australia for the upcoming February event soon. Hat's off to our SCSC entries, which this round included Falling Hair by Ray Zone, Violet Times by James Comstock, Sea Rescue by Franklin Londin, Wormwood by Robin Burks, Climbing Mt Gibbs by Kathy Day, and Bamboo Boy by James Comstock. Their images went up against the best from 9 clubs and won the most overall points for a club in this first of three competitions for the 2006-7 ISCC competition year. At the January SCSC meeting I'll select 6 images to represent us in the February event in Australia. Larry said that there were a great group of images and that we apparently have nine clubs participating this year. His judges were: Bert Arps, Steve Hughes, and Uve Trost.

The scoring appeared to be extremely tough, but consistent. Most of the HM's had scores of '6', which is 2 or 3 points below what they usually get. Be sure to tell your photographers not to get discouraged. There were a few HM's which received a score of '1' from one of the judges.

Clubs

Stereo Club of Southern California	31
Cordova Camera Club	30
Cascade Stereoscopic Club	29
Sydney Stereo Camera Club	28
Boise Camera Club	27
Detroit Stereoscopic Society	26
Puget Sound Stereo Club	23
San Diego Stereo Camera Club	23



Phoenician Swimming Pool by Philip Steinman

Individual Awards

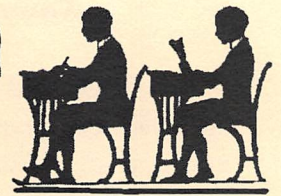
1st	Prairie Home	Pauline Fredrickson	Cordova Camera Club
2nd	Goodnoe Hills Farm	John Campbell	Cascade Stereoscopic Club
3rd	Twilight Towers	Steve Kiesling	Detroit Stereoscopic Society
4th	Stanley Cabin #1	Dave Crawforth	Boise Camera Club
5th	Bamboo Boy	James Comstock	Stereo Club of Southern California

Honorable Mention

At Glade Creek	Bob Chamberlain	Detroit Stereographic Society
Climbing Mt Gibbs	Kathy Day	Stereo Club of Southern California
Floating Glass Balls	Bob Gordon	Puget Sound Stereo Club
Grand View	Ron Frederickson	Cordova Camera Club
Old Barn #2	Ron Kriesel	Cascade Stereo Club
Reflections	Nancy Moxom	Sydney Stereo Camera Club
Mid May in Leslie Gulch	Don Parks	Boise Camera Club



News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
President, National Stereoscopic Association

Stereoscopic Displays and Applications (SD&A) Conference

SD&A 2007 Keynote Presenter will be Dr James Fergason - credited by many as being the father of the multi-billion dollar liquid crystal display industry. Dr Fergason's presentation will be titled "A Look at the Past and Future of Stereoscopic Displays Through a '(Liquid) Crystal Ball'".

The Advance Program for the 2007 Stereoscopic Displays and Applications (SD&A) conference is available from the conference website:

<http://www.stereoscopic.org/2007/program.html>

The 2007 SD&A conference is scheduled for 29-31 January 2007 at the San Jose Convention Centre, San Jose, California as part of the SPIE/IS&T Electronic Imaging: Science & Technology Symposium. The three days of the conference will see sessions on Applications of Stereoscopy, Medical Applications, Human Factors, Stereoscopy on Mobile Devices, Stereoscopic Image Processing, Autostereoscopic Displays, Multiview Content, Integral 3D Displays, Crosstalk in Stereoscopic and Autostereoscopic Displays, Stereoscopic Video, and Stereoscopic Developments.

Plus several other 3-D events: The Demonstration Session, 3-D Theatre Session, Discussion Forum, and the 3-D Phantogram Exhibit. The advance program :
<http://www.stereoscopic.org/2007/program.html>

This year the highly successful Stereoscopic Displays and Applications conference Demonstration Session will again be held in cooperation with the

whole of the Electronic Imaging Symposium. Demonstrations will include hardware and software in support of author presentations and also commercial demonstrations. If you are interested in demonstrating at this session, register for a table or booth using the form available from this page: <http://www.stereoscopic.org/demo/index.html> The demonstration session runs 5:30-8:30pm Tuesday 30th January 2006 at the San Jose Convention Center, San Jose, California.

"Lions 3D: Roar of the Kalahari"

In an industry first, National Geographic is repurposing ROAR: LIONS OF THE KALAHARI, winner of best large-format film at the International Wildlife Film Festival, into the giant screen 3-D film format. The film will be marketed under the title "Lions 3D: Roar of the Kalahari." The re-versioning marks the first time an entire live-action giant screen film has been digitally converted from the original flat format to 3-D, and represents the first foray for National Geographic into the 3-D giant screen marketplace.

The Smithsonian's National Museum of Natural History has signed on as the film's first exhibitor. It will premiere in February 2007 in the Smithsonian's Johnson IMAX Theater. "Roar: Lions of the Kalahari is an awe-inspiring story of power and dominance among lions vying for the same territory in Africa's brutal Kalahari Desert," said Lisa Truitt, president of National Geographic Giant Screen Films and Special Projects. "The inherent drama of the film, coupled with the incredible cinematography of renowned filmmaker Tim

Liversedge, makes it a perfect candidate for the 3-D format. In 3-D, viewers will get a sense of being right in the middle of a lion pride."

To achieve the effect, National Geographic is utilized Santa Monica-based Sassoon Film Design, who took the scanned film negative — approximately 58,000 frames — and separated each object within the frames into layers through rotoscoping. Sassoon assigned each layer a separate left-eye or right-eye spatial offset and an infinity point set to create a realistic stereoscopic image. The frames were re-recorded back to film, as a separate left eye and right eye for projection, achieving the final three-dimensional effect on screen. RPG, a post-production agent based in Burbank, Calif., oversaw the conversion process and approved the final release prints of the film.

500 More Real D 3-D Digital Theaters

Hollywood Reporter Reports that Real D's quest to install 1,000 3-D screens by the end of next year got one step closer. The 3-D technology provider said Carmike Cinema has committed to install 500 Real D screens, with 200 screens to be deployed by March, in time for Buena Vista Pictures' "Meet the Robinsons."

Atlanta-based Carmike's agreement brings Real D's committed screen count to 850 worldwide. The company received a significant bump after Buena Vista's 3-D reissue of "Tim Burton's The Nightmare Before Christmas" caught fire with audiences

in October, grossing more than \$8 million in 168 theaters.

"I'm thrilled by this, and I'm hopeful that this is just the beginning of some expansion of the Real D locations," Buena Vista distribution president Chuck Viane said. "On a financial basis, it's really going to help us on 'Meet the Robinsons,' which I hope will be further expanded in October when we reissue 'Nightmare Before Christmas.' The dawning of the 3-D world is just about to happen."

DLP Compatibility

Andrew Woods led a project which tested a wide range of consumer DLP projectors to determine their level of compatibility with stereoscopic display using liquid crystal shutter (LCS) 3D glasses. At the end of the project they had tested 44 consumer-grade single-chip DLP projectors. They found fifteen consumer-grade projectors that work well at up to 85Hz stereo in VGA mode. The 15 consumer-grade projectors capable of 85Hz stereo are:

Projector Make/Model (Resolution):

Acer PD322 (1024x768)
Acer PD523 (1024x768)
Acer PH110 (854x480)
BenQ MP610 (800x600)
BenQ PB6240 (1024x768)
Boxlight Raven (800x600)
Casio XJ-360 (1024x768)
NEC LT35 (1024x768)
Optoma EP719 (1024x768)
Optoma EP739 (1024x768)
Plus U4-237 (1024x768)
Plus U5 (1024x768)
Sharp XR-10X (1024x768)
Toshiba TDP-S8 (800x600)
Yamaha DPX-530 (1024x576)

23 projectors were found to work at 60Hz stereo in VGA mode (but flicker will obviously be a problem at 60Hz).

More information about these results is available in this conference paper: <http://www.cmst.curtin.edu.au/publicat/2006-35.pdf> Woods, A.J., Rourke, T., Yuen, K.-L. (2006) "The Compatibility of Consumer Displays with Time-Sequential Stereoscopic 3D Visualisation" (Plenary Paper), in Proceedings of the K-IDS Three-Dimensional Display Workshop 2006, pg 7-10, Seoul National University, Seoul, South Korea. Email: A.Woods@cmst.curtin.edu.au
Web: <http://www.cmst.curtin.edu.au>

SENSIO Launches New Concept: IMMERSIUM A Fully-Integrated High-Definition 4D Theater

SENSIO Technologies Inc., the inventor of the SENSIO(TM) 3-D technology, is officially launching its all-new concept developed for the specialized exhibition market: IMMERSIUM. With this new product, SENSIO enters the specialized 3-D projection market in full force by offering a turn-key solution, integrating the industry's best components as well as a large library of 3-D attraction movies.

After having had successful experiences in the 3-D home theater market, SENSIO is now presenting the results of its research to the commercial market with IMMERSIUM. At the heart of this system lies the SENSIO(TM) 3-D technology, with proven exceptional image quality and operational reliability. Other components of the IMMERSIUM 4-D system (including special effects) were also chosen to provide the consumer with a superior experience and the operator with ease of use.

"Every IMMERSIUM component was the subject of research, testing and negotiations for our clients", explained Richard LaBerge Executive Vice-President and CMO of SENSIO Technologies Inc. "Our system is solidly-built to meet the business needs of theme parks and museums in which operating conditions are often extreme. Some of our components were designed and are currently being used in the military and simulation areas, where reliability and performance are critical. With IMMERSIUM, SENSIO's know-how and reliability in the field of immersive experiences are now accessible to the entertainment and amusement market."

The integrated 4-D theater solution includes a video server, the SENSIO(TM)PRO 3-D HD processor, projectors, screen, sound-proofing system, glasses, moving seats, basic site plans, as well as a variety of pre-selected 3-D movies. IMMERSIUM, along with its proposed options, is designed for rooms with capacities of 5 to 200 people, at a very competitive price, thus meeting the needs of specialized 3-D projections in theme parks, attractions, museums, corporate presentations, and others.

International Stereo Exhibitions

52nd OAKLAND STEREO INTERNATIONAL EXHIBITION. Deadline: Jan. 24, 2007. slides, prints and electronic. Fee: \$7 NA, \$8 overseas. John Ballou, 231 Orchard Rd., Orinda CA 94563, 52ndstereo@comcast.net entry form: <http://home.comcast.net/~52ndstereo> Southern Cross International. Closing date - March 23, 2007. Stereo Slides and NEW electronic section. Andrew Read, P.O. Box 2578, Carlingford NSW 2118, AUSTRALIA Email: Mad3d@bigpond.com Fee: \$8.00 U.S.

11th Delaware Stereo Print Exhibition. Deadline: April 18, 2007. Two sections: General and Human Activity. Fee: one section US \$7, Canada \$8, Other \$9, second section (for all) \$5. Lynn Maniscalco, 1304 Oberlin, Wilmington DE 19803-5110. Ltmphoto@juno.com


Meeting Nights

Just another reminder that members are welcome to arrive early and help set up the meeting room. The earlier the meeting gets started the more we have time to see and enjoy.

I will see you at the meeting.

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~ SCSC Exhibitions 2007 ~

Hollywood 49th Slide Exhibition.

Deadline: Feb. 1, 2007. Realist mounted slides. Ed Ogawa, 8763 Reading Ave., Westchester, CA 90045 E-mail: ed5ogawa@earthlink.net Website: <http://www.la3dclub.com/> <http://www.psa-stereo.org> Fee: \$8 USA, \$10 outside USA

Hollywood 9th Print (Card) Exhibition.

Deadline: Feb. 1, 2007. 7-inch wide Holmes format viewcards. Lawrence Kaufman, 1607 Mariposa Drive, Corona, CA 92879, E-mail: Kaufman3d@earthlink.net Website: <http://www.la3dclub.com/> <http://www.psa-stereo.org> Fee: \$8 USA, \$10 outside USA

5th Ever 3-D Movie/Video Competition (not PSA).

Deadline: April 29, 2007. 3-D videos or movies. John Hart, 3-D Video/Movie Competition, 8730 1/2 Wyngate Street, Sunland, CA 91040 email: movies3d@aol.com Website: [la3dclub.com](http://www.la3dclub.com) Fees: USA-\$10.00 (no return entry), \$15 US surface mail return; All other countries-\$15 US (no return entry) \$25 US for return.

THE PERCEPTION OF PERCEPTION

A Weekend USC Conference - Free to the Public

Friday, January 19, 11 a.m.-5 p.m.

California Science Center

Exposition Park, 700 State Drive, Los Angeles, CA

11 a.m.-1 p.m.: Cultures of Perception

This panel will feature Donald Hoffman, professor of cognitive science at UC Irvine; cultural critic Norman Klein; and science writer Margaret Wertheim. USC's Anne Friedberg will moderate.

1-2 p.m.: Lunch

2-4 p.m.: Technologies of Perception

This panel will feature Erkki Huhtamo, associate professor of media history and theory at UCLA; author and inventor Lenny Lipton; artist Sara Velas; and 3-D expert Ray Zone. USC's Perry Hoberman will moderate.

4-5 p.m.: Reception

Saturday, January 20, 11 a.m.-7 p.m.

Velaslavasay Panorama

1122 West 24th Street (at Hoover), Los Angeles, CA

11 a.m.-4:30 p.m.: A variety of Presentations and Workshops

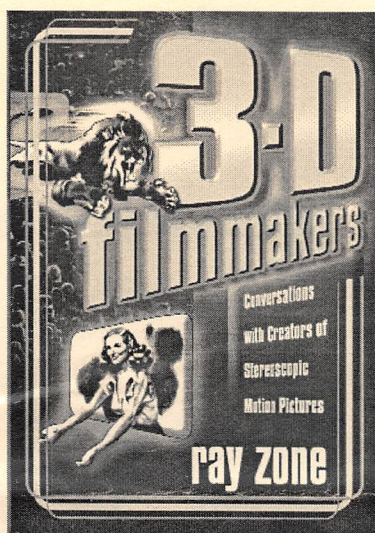
will be presented with Perry Hoberman, Donald Hoffman, Norman Klein, Ray Zone and others.

12:30-1:30 p.m.: Lunch

4:30-6 p.m.: Reception

Sneak Preview of the Arctic Panorama

Performance by media artist Joe McKay



3-D Filmmakers

A Book Review

by John Hart

3D Movie Division Chairman

A modern day Lewis Carroll, Ray Zone in *3-D Filmmakers: Conversations with Creators of Stereoscopic Motion Pictures*, takes us in front of, through and behind the looking glass, to learn the techniques employed by twenty one 3-D motion picture artists and technicians to eradicate the constraints of flat projection screens and give viewers' optical nerve paths the information these sensory organs crave to recreate the dimensional world most of us live in.

The basic premise of 3-D movies is simple as Ray points out, as are most natural things, and was worked out by Sir Charles Wheatstone in 1838, fortuitously nearly simultaneously with the discovery of photography. It wasn't until 1915, however, that 3-D movies were first projected for the public using an anaglyphic (red/blue) filtration format. In 1935 Edwin Land developed polarizing filters and it became possible to project full color 3-D films at last.

One of the first to take commercial advantage of this new technology was a prolific writer and director, Arch Oboler, who used a dual camera "Natural Vision" 3-D system, shrouded in secrecy, to open the 3-D floodgates of the fifties 3-D boom with an African adventure story, *Bwana Devil*. Much later he paired with Robert Bernier, whose single strip over/under 3-D system he much admired, to give us *The Bubble* and *Domo Arigato*. Ray's interview with the crusty Oboler is delightful reading for any stereophile.

Chris Condon also realized the advantage of single-strip 3-D, and his Stereo Vision system helped launch another 3-D boom in the seventies and eighties. Chris' *The Stewardesses* was a sensation when it opened in 1970. Steve Gibson and Arnold Herr also found

the means to make feature length color anaglyph sexploitation films in the seventies and eighties.

Lenny Lipton formed Stereographics Corporation in 1980 and pioneered the use of alternating field technology as well as autostereoscopic displays. Lenny's descriptions of working with Earl Owensby on various stereo projects is worth the price of the book alone. Concurrently Murray Lerner and Paul Ryan were creating a classic of stereoscopic cinema, *Sea Dream*, as well as *Magic Journeys* for Disney parks. Isadore Mankofsky also broke new ground for Disney with *MuppetVision 3-D*.

Many of the cinematographers involved with 3-D productions since the 1980s have worked in large format, including Sean Phillips, who was presented the Kodak Vision Award for Excellence in Large Format Cinematography in 2001. These moviemakers have done remarkable work in difficult environments, including underwater shoots, outer and inner space and the inclusion of more and more sophisticated computer graphics. Ray's interviews with twenty-one innovative 3-D artists have given us a greater appreciation of the remarkable strides that have been made in modern 3-D cinematography and a taste of what we can expect in the near future.

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Manipulating Digital Image Contrast III

by David W. Kuntz

This installment provides a detailed example of how to use the Photoshop curves function to adjust image contrast. The top photo at right is our starting point. The contrast in this image has already been stretched to utilize the entire possible tonal range using the Photoshop Levels command.

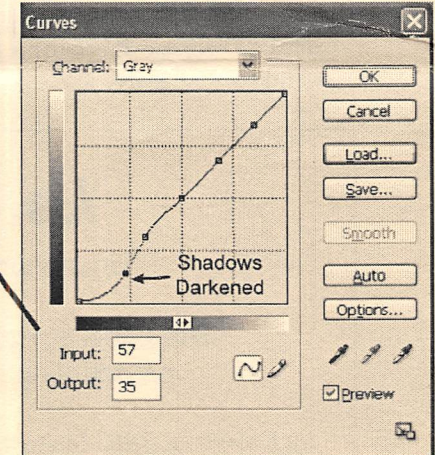
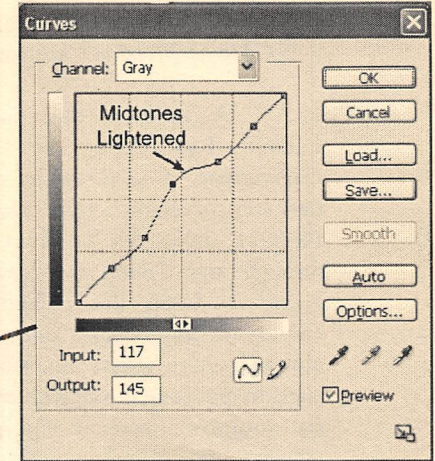
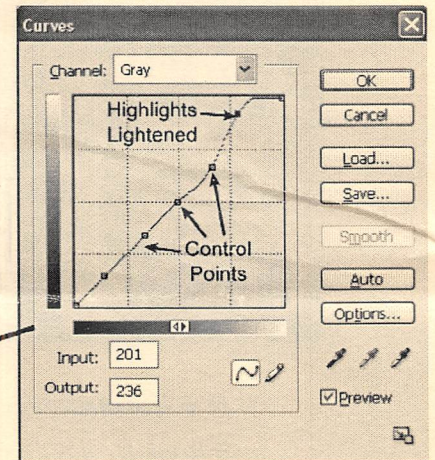
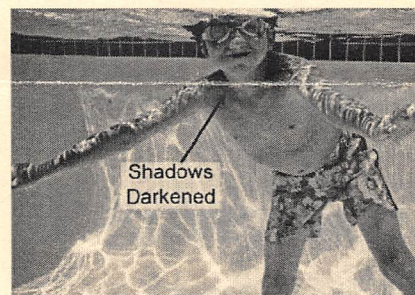
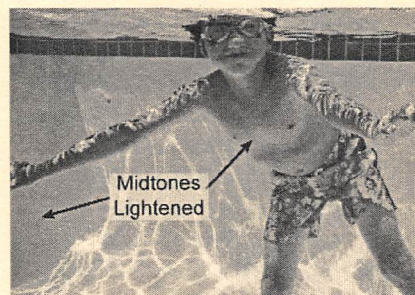
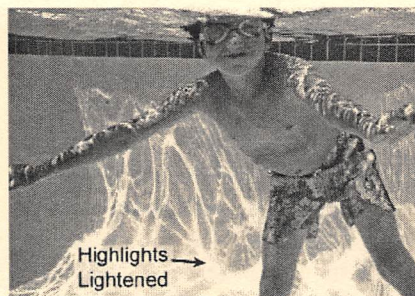
The first step in the adjustment process is to place control points on the curve by left mouse clicking. I have placed a total of five control points in this instance. First, I roughly divided the curve into three segments (shadows, midtones and highlights) and then placed a control point in the center of each of these regions.

The first contrast manipulation is achieved by grabbing the control point in the middle of the highlights region and pulling it up. This lightens the brightest regions of the image even further. The results of this action are shown in the second photograph.

The next example again uses the original image as its starting point. In this case, the curve has been pulled up so as to lighten the midtones. The effect is seen most obviously in the background of this particular image, which is now lighter and has less contrast.

The final manipulation once more starts from the original image. For this example, the lowest part of the curve has been pulled down, which darkens the shadows. This shows up most obviously around the neck, shoulders and face of the figure in the sample image. Also note that increasing the slope of the curve here has increased the contrast in these same parts of the image.

When using the mouse to perform these adjustments, the curve usually moves symmetrically around the adjacent control points. That is, pulling



the curve up at one point causes it to move down on the opposite side of the control point. However, this can be corrected (if necessary) by simply grabbing the errant part of the curve and moving it back into the desired position.



3D News

From the Stereo Club of Southern California

Volume XLXIII #7

February 2007

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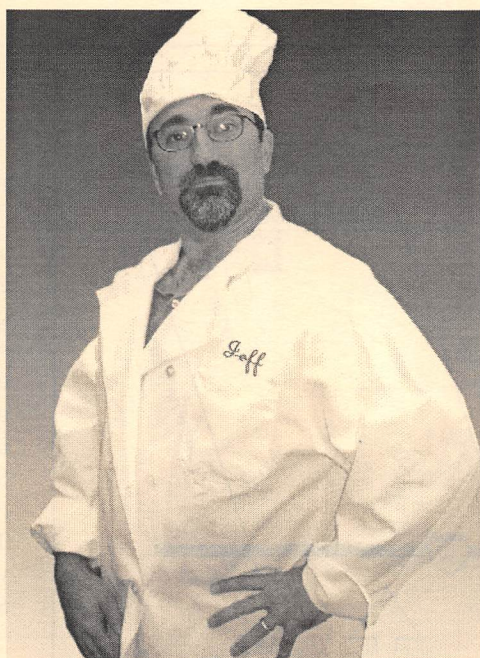
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*I'm Cookin' Up Some
Cool 3D Stuff
for SCSC
but First
Let Me Tell You About
Some 3D Things I Collect
&
How I Discovered SCSC*

*by
Jeff Amaral
SCSC President*

I'm learning to love all forms of 3D, for how they each attempt to communicate more information than the flatties. Currently, I have been collecting antique stereocards, View-Master reels, and found vintage slides.

In 1999, I went to an antique camera show near Boston, and found a flyer for the New England Club. At my first meeting, I was greeted warmly by both Jon Golden and Ron Labbe, and directed to check out SCSC, the LA 3D club, when I returned to California.

I had brought some of my laminated stereo snaps with me, and I showed them to various members. I asked questions, and I learned a great deal. When I offered a lorgnette viewer to an old man so he could view my pairs, he waved it away with a chuckle, and introduced himself as Paul Wing. He proceeded to explain freeviewing to me.

As soon as I got back to LA I went to my first SCSC meeting. And I've been cookin' up 3D ever since!

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to Membership Director). The 3D News is sent monthly to all members. Annual subscription for those not wishing to participate in club activities is \$20, and foreign subscriptions are \$25 (send to Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: r3dzone@earthlink.net

F E B R U A R Y						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15 SCSC	16	17
18	19	20	21	22	23	24
25	26	27	28			

Calendar of Events

Winter 3-D Movie Division meeting, (date not yet announced) RSVP to John Hart (818) 437-2523 or movies3d@aol.com.

February 3, 2007 – Hollywood Exhibition selection. 11 am, Palermo's Restaurant, 1858 No. Vermont Ave., Upstairs.

February 15, 2007 - Hollywood showing & NSA/ISU show "Welcome to Boise".

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long_jim@hotmail.com

SCSC Competition Directors

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310-635-2400

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David Starkman
310-837-2368
ree13d@aol.com

3D Movie Division

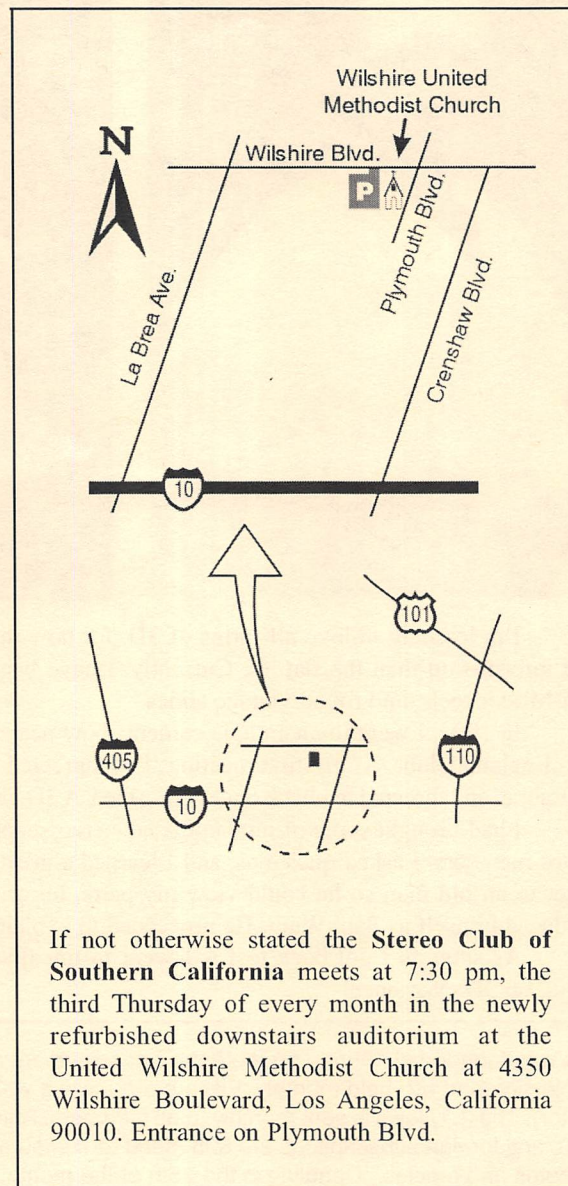
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February at SCSC

February at SCSC will feature two exciting 3-D slide programs. The award winners and acceptances for the 2007 SCSC Hollywood Exhibition are going to be shown. There are two divisions to this international stereo exhibition. The slide division has been going on for over four decades and the winners will be projected on the gorgeous SCSC silver screen with our trusty TDC (Third Dimension Company) projector. The newer stereocard division winners will also be on display for viewing at SCSC in February as well.

And, as if that wasn't enough, a special bonus stereo slide program, "Welcome to Boise," will showcase the upcoming combined NSA/ISU Convention and some of the stereoscopic delights to be found there in July this year.

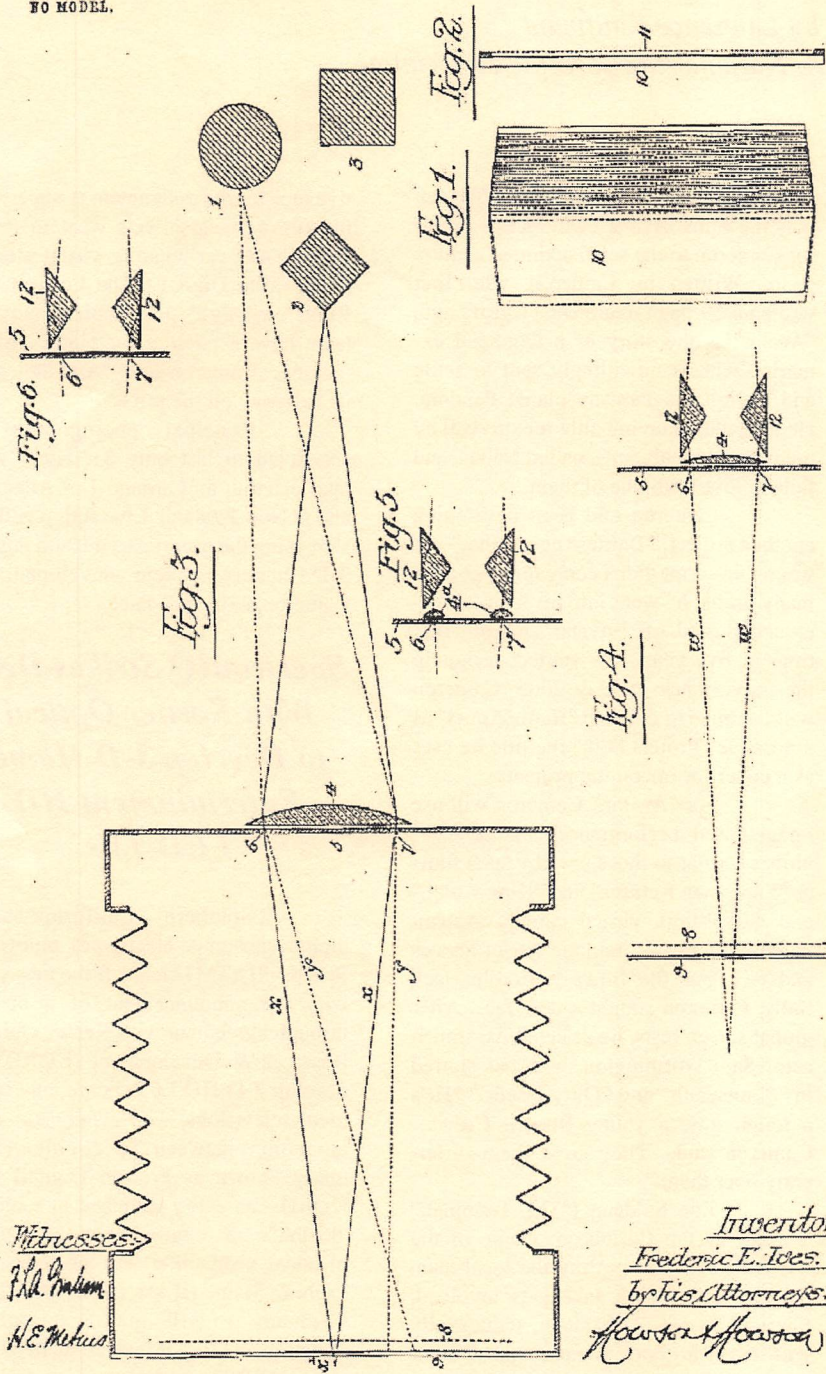
And, as always, SCSC members bring stereoscopic demonstrations to share. Last meeting, Allan Silliphant was showing some of Malcolm Patterson's stereophotos in a new format on the computer. Don't miss a great evening of stereoscopic presentations!

New Members

James & Lisa West
Moreno Valley

F. E. IVES.
PARALLAX STEREOGRAM AND PROCESS OF MAKING SAME.
APPLICATION FILED SEPT. 25, 1902.

NO MODEL.



Witnesses:
P.H. Graham
H.E. McKus

Inventor:
Frederic E. Ives.
By his Attorneys:
Howser & Howser

States of the Spatial Art

Stereoscopic displays were highly visible at the 2007 Consumer Electronics Show (CES) in Las Vegas. Autostereoscopic video displays were much in evidence, with a 42-inch LCD 3D monitor from LG, the "intelligent" display from "The 3D Company" (Dubai) and Phillips' WOWvx professional displays.

Autostereoscopic displays are rapidly becoming a mature technology. Almost every one of them have evolved from the classic 1903 US Patent (No. 725,567) by Frederic E. Ives describing a "Parallax Stereogram and Process of Making Same." This was a lenticular autostereoscopic process and represents the first really practical method of producing a stereo photograph which did not require glasses for viewing.

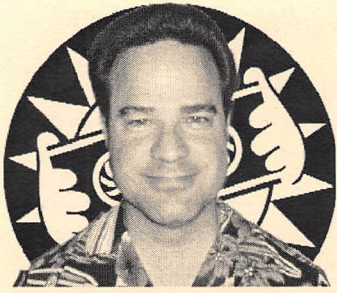
One of the virtues of the proliferation of autostereoscopic displays, of course, is the creation of a need for stereoscopic content. The growth of digital 3-D cinema also creates such a need. And those needs can be partially answered by stereo conversion of "flat" content to three dimensions.

In addition to the WOWvx display Phillips was demonstrating a suite of 3-D content enabling software to convert existing material to stereo with what they call a "2D plus depth" format using plug-ins for animation software and "semi-automated" conversion tools for 3-D conversion of two-dimensional video. The important term there, of course, is "semi-automatic," because for any stereo conversion procedure to be effective, the intervention of the human hand and eye still remains artistically necessary.

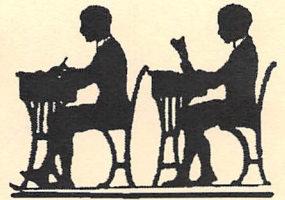
The Syntax-Brilliant Company demonstrated their 3D Olevia display, a 32-inch LCD HDTV display running content from the Digital Dynamic Depth (DDD) company's "TriDef Vision" software that converts existing 2-D broadcast or DVD content to 3-D in real time.

DDD stereo conversion technology uses gray-scale depth mapping of 2-D imagery that generates left and right eye images, as well as the intermediate views necessary for autostereoscopic displays. DDD, like Phillips, continues to work on a real time solution to automatic stereo conversion of 2-D moving images.

The foundational 1903 US Patent by Frederic Eugene Ives is the basis for all subsequent autostereoscopic lenticular display technologies.



News and Notes from the SCSC Clubhouse



by *Lawrence Kaufman*
President, National Stereoscopic Association

James Cameron Announces 3-D 'Avatar'

James Cameron stopped work on his next film, "Avatar," (his first dramatic feature since his Oscar-winning blockbuster "Titanic" in 1997,) to announce that he was working on it and it would be in 3-D. Cameron will start principal photography on "Avatar" in April for a summer 2009 release. Cameron has already spent years in research and development on the multiple processes needed to create this \$200 million hybrid of live action and animation, and has already shot 10 to 11 minutes of footage. "I've been the busiest unemployed director in Hollywood," he said. "We think we're going to blow people away. We want to throw you to the back wall of the theater. My goal is to rekindle those crazy mystical moments my generation felt when we first saw '2001: A Space Odyssey,' or the next generation's 'Star Wars.' It took me 10 years to find something hard enough."

Partly through its work on six documentary features, Cameron's Lightstorm Entertainment team has researched a groundbreaking mix of live-action cinematography and virtual photo-realistic production techniques for "Avatar," which will feature virtual characters filmed for 3D release in a new digital 3-D format. Cameron has been lobbying for exhibitors around the country to adopt more digital projection systems. About 300-400 are in place now, he estimated, and he expects some 1,000 by year's end. He anticipates that 1,500 -2,000 digital 3D theaters will exist by the film's 2009 release.

Cameron said he likes Real D cinema system that has been used for films like "Chicken Little" and "Monster

House," but is open to any system that can play the film. "Avatar" will mark a return for Cameron to the sci-fi action adventure genre. Written by Cameron, who first wrote an 80-page treatment 11 years ago, "Avatar" is the story of a wounded ex-marine who is unwillingly sent to settle and exploit the faraway planet Pandora. He gets caught up in battle for survival by the planet's inhabitants, called Na'vis, and falls in love with one of them.

Cameron had been developing another project, "Battle Angel Alita," but when that script didn't come together after many drafts, he went into his script drawer and dusted off "Avatar" for the first time in five years. He started designing the movie back in May 2005. Cameron will continue to develop "Battle Angel" as a possible "Project 880," the title he uses as a cover for upcoming projects.

For "Avatar," Cameron will use image-based performance capture techniques similar to those used by such films as "Superman Returns" and "King Kong," and a real-time virtual camera system, which will blend dramatic performances and CG. For the film's lead role, Jack Sully, Cameron sought a new face. After global screen tests, he selected Australian actor Sam Worthington, who has starred in "Somersault" and "Dirty Deeds." "He's a tough guy, a young Russell Crowe," Cameron said. "They grow them differently over there."

Zoe Saldana ("The Terminal," "Pirates of the Caribbean: Curse of the Black Pearl") will portray the local alien woman with whom Jake gets involved. She will be a CG character, while Sully will exist in both human and CG or "avatar" form. Both actors have signed on for possible future installments as well, because Cameron and Fox see "Avatar" as a potential franchise. Other casting will be announced shortly. The highly competi-

tive race for the assignment to supervise the film's visual effects went to Peter Jackson's Oscar-winning visual effects house Weta Digital ("The Lord of the Rings" trilogy). "Joe Lettieri and his team have a passion for fantasy filmmaking," Cameron said. "And they met us half-way on the price."

Principal photography -- scheduled to last only 31 days-- will take place in and around Los Angeles, and in New Zealand. Live action will be shot using the proprietary Fusion digital 3-D camera system developed by Cameron and Vince Pace..

SpectronIQ Strikes Deal With Kerner Optical to Develop 3-D Home Entertainment HD LCD TVs

Southern California-based digital consumer electronics innovator SpectronIQ(TM) kicks off the new year with the announcement of a breakthrough agreement with Kerner Optical Research & Development (KORD) to develop 3-D HD LCD home entertainment televisions. The synergistic collaboration between SpectronIQ (formerly known as Protron Digital) and KORD - an entity launched in summer '06 that's an outgrowth of the former physical production unit of Industrial Light & Magic (ILM), a Lucasfilm Ltd. Company - will put SpectronIQ's "Intelligent TVs" at the vanguard of the emergent 3-D revolution in media and entertainment.

SpectronIQ and KORD's alliance formed after principals from both companies met for the first time in

December at KORD headquarters in San Rafael, CA (at what was once ILM's top-secret campus). SpectronIQ founder/CEO Leo Chen said, "This is such an exciting opportunity, and we're thrilled it's come together so quickly. There's a huge amount of 3D content - gaming, broadcasting and film - that's rapidly becoming available. Our agreement with KORD is historical. Their unique 3-D technology is amazing and very evolved, but they don't make televisions. We do, and we also bring our marketing and distribution expertise to the table."

HEADPLAY Unveils Final Design of the HEADPLAY Personal Cinema System

Headplay, Inc. ("HEADPLAY"), a Los Angeles-based visual entertainment and technology company, announced the unveiling of the HEADPLAY Personal Cinema System's final production ready design at the 2007 Consumer Electronics Show. The HEADPLAY Personal Cinema System is a portable, visual headset and media center that delivers an immersive, high resolution, cinematic, big screen viewing experience for gaming, movie watching and Internet use. The HEADPLAY Personal Cinema System's innovative technology was first recognized at the prestigious DEMOfall 2006 conference in September, and now the product's breakthrough "Fashion-Tech" design by renowned industrial design firm IDEO is being revealed to the public.

The HEADPLAY Personal Cinema System combines its revolutionary design with proprietary, high-performance optical technologies to deliver a portable, personal viewing experience not currently available in the market. Connecting directly to game consoles, DVD players, iPods, PCs and cell phones, the Personal Cinema System is also capable of reading stored media using compact flash or USB. Use of SD, XD, Memory Stick or Smart Media is also expected to be available at launch. The HEADPLAY Personal Cinema System provides universal compatibility with hardware platforms worldwide. In addition, the Personal Cinema System displays, with content availability, true stereoscopic 3-D.

The Headplay Personal Cinema System redefines the portable media device category, providing an immersive and startling 3-D viewing experience for both movie

and game enthusiasts and a no-compromises mobile entertainment experience for anyone on the go.

"As the demand for portable entertainment options continues to expand, coupled with the 'New Generation 3D' content coming from Hollywood and game publishers, HEADPLAY allows consumers to experience this explosion of content," said Glen Ward, Co-CEO of HEADPLAY, Inc. The Viewer, or headset, is worn by the user and displays a virtual 52" screen, providing an immersive, movie theatre-like experience. The Viewer has been designed by industrial design firm, IDEO, to provide the ultimate in style and comfort for extended wear and viewing. It allows for the simultaneous use of a game controller or keyboard. The Viewer incorporates truly amazing optical technologies and will support various resolution levels up to 1024 x 768. HEADPLAY's patented technology delivers separate but identical images to each eye via a single LCoS micro display, thereby helping to eliminate eyestrain.

The HEADPLAY Personal Cinema System will be available to consumers April 2007 for \$499 at <http://www.headplay.com>. Additional accessories will be available for purchase at launch.

22Moo's Ultra-Light i-Vision Video Eyewear for Wii, iPod Video and Zune Plus Argo PC VGA Video Glasses

22Moo extends its range of video eyewear with the all-new ultra-light i-Vision video eyewear range for Xbox 360, Wii, iPod Video and Zune. Also adding to the range the Argo PC VGA video glasses for your PC, Mac, PDA or any other device that supports either an AV or VGA output.

22Moo also introduces the Argo PC VGA video glasses, a pair of video glasses that works with your PC, Mac, PDA or any other device that supports an AV or VGA output. For more information visit <http://www.22moo.com.au>

Closing dates and contacts for upcoming Stereo Exhibitions

Southern Cross International. Closing date - March 23, 2007. Stereo Slides and NEW electronic section. Andrew Read, P.O. Box 2578, Carlingford NSW 2118, AUSTRALIA Email: Mad3d@bigpond.com Fee: \$8.00 U.S.

11th Delaware Stereo Print Exhibition. Deadline: April 18, 2007. Two sections: General and Human Activity. Fee: one section US \$7, Canada \$8, Other \$9, second section (for all) \$5. Lynn Maniscalco, 1304 Oberlin, Wilmington DE 19803-5110. Ltmphoto@juno.com

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I will see you at the meeting.

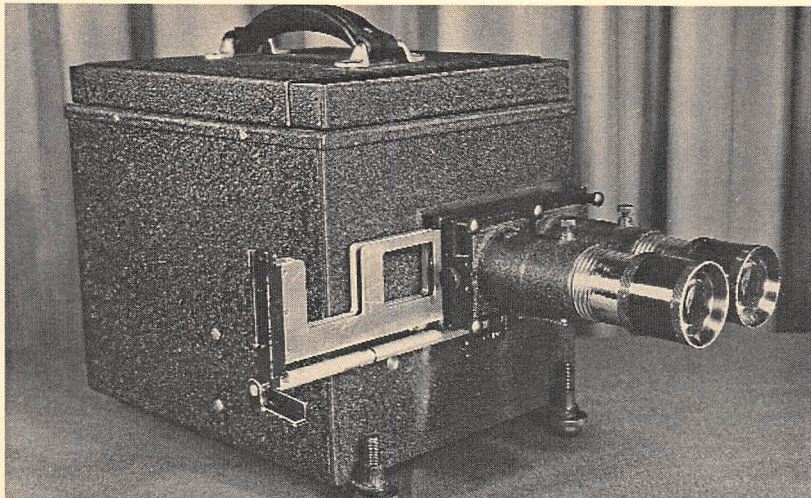
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A single-strip stereoscopic 16mm movie camera devised by Floyd Ramsdell

History of the SCSC 3-D Movie Division

by John Hart

Chairman

In 1982, David Starkman and Susan Pinsky hosted a group of stereo movie enthusiasts at their home in Duarte. This initial meeting evolved into a separate 3-D Movie/Video Division of the club, with meetings scheduled four times yearly. At that time, I was principal of an elementary school in Arcadia. The Media Center at the school, which I outfitted with a pull-down silver screen, and the school auditorium, with its ceiling-mounted video projector, offered a convenient and accommodating venue for these meetings. I began hosting these get-togethers, and was recognized as the "Movie Division chairman". Although I would have liked to participate in the monthly SCSC meetings, at that time I had a night teaching job in addition to my principalship, so Movie Division meetings, held on Saturdays, gave me an opportunity to contribute and participate.

The first group project the Movie Division undertook was a spoof of the 1984 Summer Olympics which had recently taken place in Los Angeles. The group put together a 16mm film, shot with an Elgeet stereo lens on a Bolex camera, of several "Olympic events", such as the javelin catch and the backward race.

Another early 16mm group project was organized by Alan Williams, who wrote and directed a sci-fi spoof involving aliens interrupting a family picnic. Alan's picture was shot with a Bolex and involved a number of special effects. With the introduction of the Toshiba stereo video camera and the Nu-View attachment, most movie members began to shoot video instead of film. Subsequently, digital cameras largely replaced film cameras.

Over the years attendance waned at Movie Division meetings and they were scheduled less frequently. In order to reach out to other 3-D movie enthusiasts, it was decided to hold an international competition. This first competition was highly successful. Entries were received from around the United States and even from overseas.

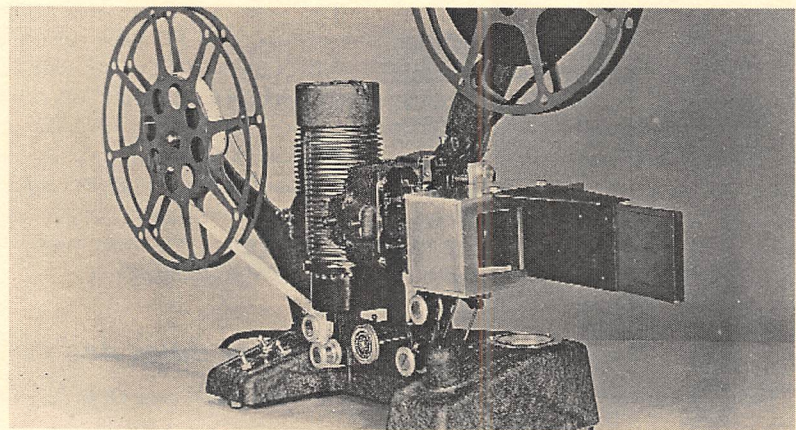
Meantime, I retired in 2000 and began to host Movie Division meetings at my home. These Saturday

meetings were frequently attended by movie buffs who had to drive considerable distances. Traditionally we began our meetings in the late afternoon with a barbecue and enthusiastically shared our latest undertakings and equipment purchases and inventions, often until the wee hours of Sunday morning. The success of our first competition was repeated at three subsequent competitions, with judges reknown in the stereo community, such as Chris Condon and Dan Symmes, and interest in the Movie Division grew to the point that I could no longer accommodate the numbers in my home. Currently we are seeking a new venue for our meetings which will accommodate 40-50 stereo movie fans.

The 3-D Movie Division created a retrospective DVD in 2003, celebrating its "first twenty years". This interesting compilation of excerpts from group projects, members' work and competition entries is for sale on the SCSC website: www.la3dclub.com

We are announcing our Fifth International Competition for April 2007 and completing our latest group project, *Slow Glass*, which is the most ambitious project our group has undertaken. Based on a short story by Bob Shaw, Ray Zone wrote the screenplay, produced and directed *Slow Glass* which will be shown at the SCSC's annual movie night in June as well as the NSA/ISU Convention in Boise in July.

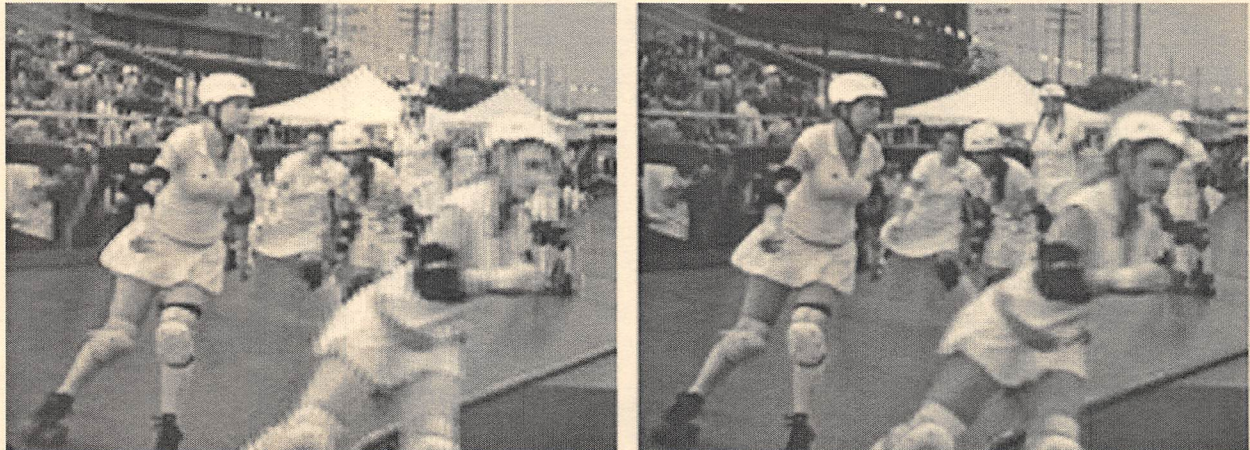
3-D movie/video makers are encouraged to enter the Fifth-Ever 3-D Movie/Video Competition. The deadline for submissions is April 30, 2007. Judging will take place in May, and winning entries will be featured on Movie Night and also in Boise.



A single-strip stereo 16mm projector with special projection attachment for lens



Stereoview card of the interior of D. Appleton's Store in New York City, circa 1859



SCSC webmaster Sean Israelit will be showing his 3D DerbyDolls video at a fundraiser for the Derby Dolls February 16th at Bar 107, W. 4th St Downtown, L.A. at 10pm. Check out Sean's anaglyph images of the Dolls at: http://www.brandd.com/derby_doll_3d/ You can also check out the Dolls website at: <http://www.derbydolls.com>

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Manipulating Digital Image Contrast IV

by David W. Kuntz

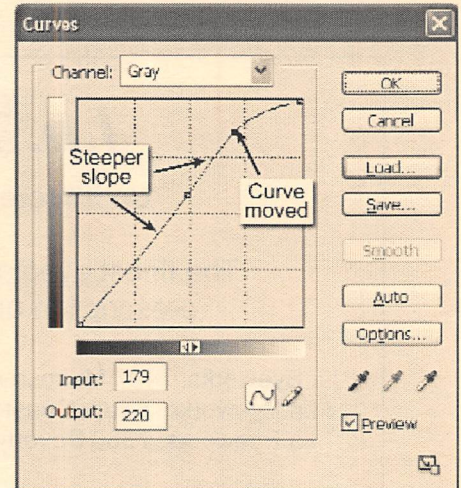
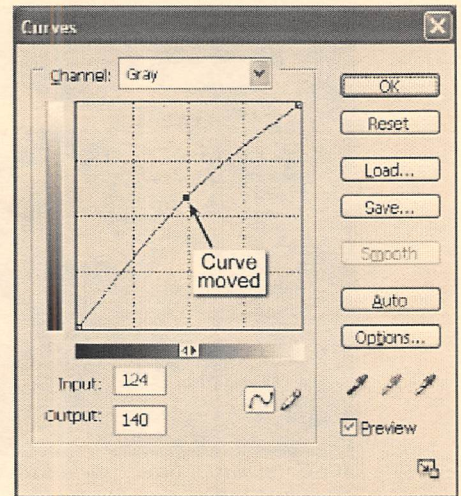
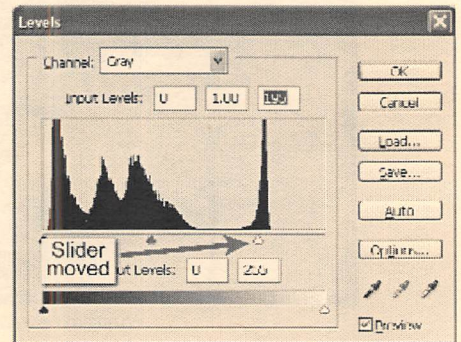
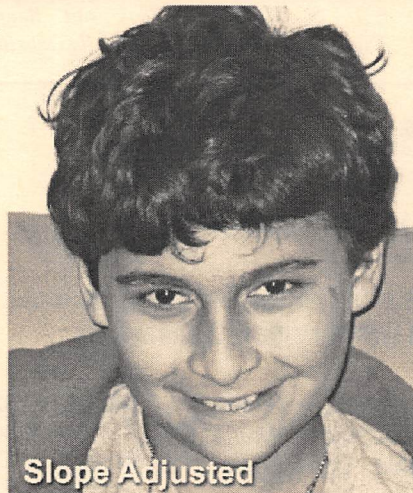
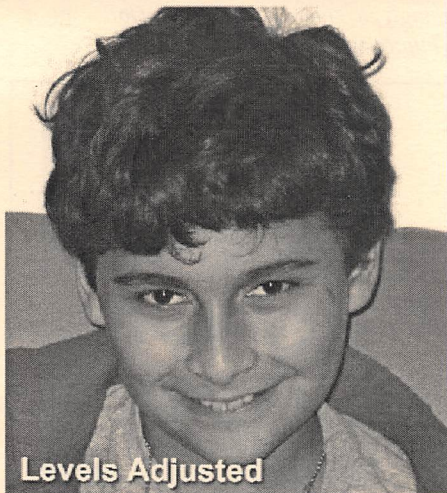
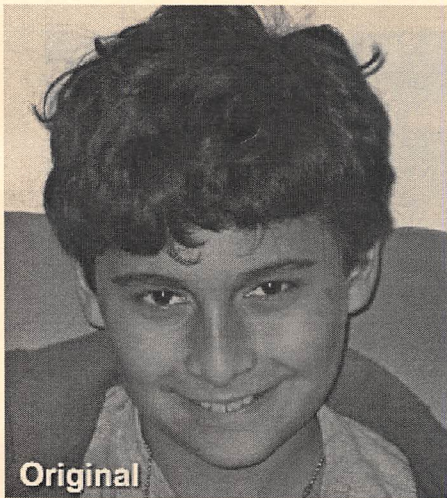
This column pulls together everything that has been discussed so far about digital image tonal adjustment by putting it in the context of a real world example.

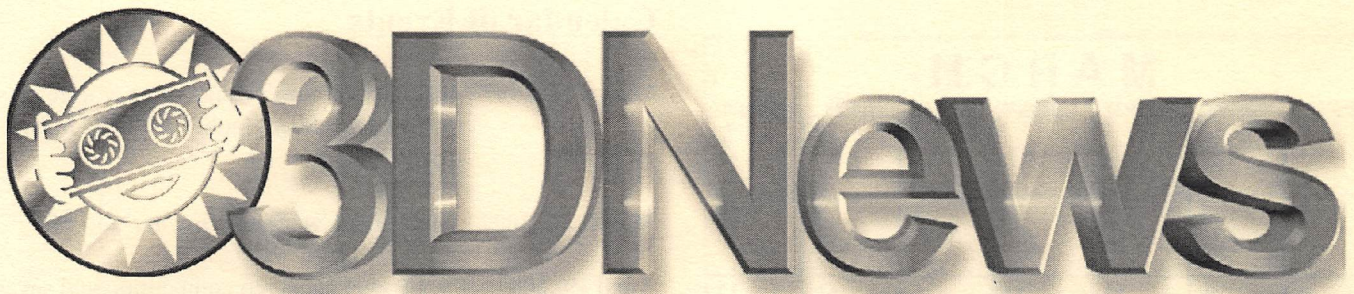
The original exposure from the digital camera is seen at top left below. The first adjustment is to use the Photoshop Levels command to stretch the image tonal range (bottom left image). In this case the right slider has been moved left so that some of the brightest pixels go completely white. This is most obvious in the image background, which has now gone from grey to totally white. The adjustment dialog box for accomplishing this is shown at top right.

Next, the Photoshop Curves command is used to make some finer adjustments. First, an adjustment point is placed near the center of the curve, and the curve is pulled up slightly. This is essentially a gamma adjustment that lightens most of the image pixels while leaving absolute white and black untouched. The results of this are labeled "gamma adjustment" at top right below. The dialog box for this adjustment is displayed at middle right.

Even after performing this correction, the photo's main subject (the boy's face) is still too dark. To fix this, another adjustment point is added to the curve, and the curve is

pulled up. Doing this moves the curve symmetrically about the middle adjustment point and makes it steeper. This stretches the contrast throughout the image mid-tones. The final result is shown at bottom right.





3D News

From the Stereo Club of Southern California

Volume XLXIII #8

March 2007

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The Roller Derby Gang
by Jeff Amaral, SCSC President

A high-spirited gang of SCSC 3D video freaks recently turned up for a showing of Sean Isroelit's *Derby Dolls 3D* at a very cutting edge venue in Long Beach. Among the motley crew were myself, Eric Kurland, Sean, Tom Koester and, to help with stereo projection, SCSC Life Member Oliver Dean, bustin' heads with the young punks there!

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to Membership Director). The 3D News is sent monthly to all members. Annual subscription for those not wishing to participate in club activities is \$20, and foreign subscriptions are \$25 (send to Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: r3dzone@earthlink.net

MARCH						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15 SCSC	16	17
18	19	20 Board Meeting	21	22	23	24
25	26	27	28	29	30	31

Calendar of Events

March 15, 2007 - 4th club exhibition/competition & a stereo show from master stereographer & SCSC member Abe Perlstein.

March 20, 2007 - email jamaral@earthlink.net for info.

April 19, 2007 - PSA Traveling stereo competition and several short stereo shows from Lawrence Kaufman.

May 13, 2007 - 5th Ever 3-D Movie/Video Competition, Longley Way School Auditorium, Arcadia

May 17, 2007 - 5th club competition and James Comstock Mardi Gras slide program.

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3D Movie Division

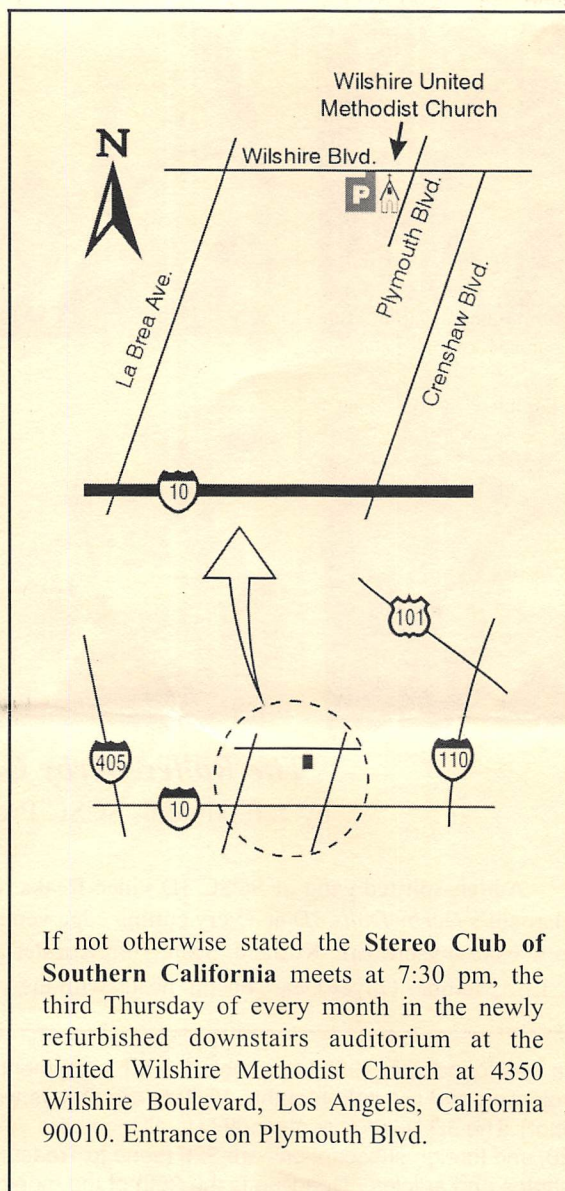
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If not otherwise stated the **Stereo Club of Southern California** meets at 7:30 pm, the third Thursday of every month in the newly refurbished downstairs auditorium at the United Wilshire Methodist Church at 4350 Wilshire Boulevard, Los Angeles, California 90010. Entrance on Plymouth Blvd.

March at SCSC

March at SCSC promises to be a very exciting occasion with the third club competition of the year and a special program. As always the entries in SCSC competitions run the gamut from nudes and scenics, to hyperstereo photos and digital creations. As one of the world's leading stereo photography clubs, SCSC has been on the technological forefront for many years so we project in the traditional method with a super-charged TDC projector in the Stereo-Realist and RBT formats as well as the dual 35mm 2 x 2 platform using two carousel ektographic projectors for a big widescreen image on the club screen.

As an amazing bonus the program of the evening will be a stereoscopic retrospective titled **U R There 3D 2** from award-winning stereographer and SCSC member **Abe Perlstein**. Abe has ventured down from Central California for this very special meeting to show us an incredible variety of stereo photographs. The images will feature hyperstereo landscapes, extremely imaginative nude photography, bizarre observations and mind-boggling nature photography that Abe has produced as a part of his historic **Morro Bay Estuary** project. Don't miss this landmark presentation!

Competition Heats Up in Round Three

by Kathy Day, Competition Co-Director

Before the start of January's meeting, the conversations all seemed to involve the apparent evolution of L.A.'s freeways into parking lots. Entries eventually poured in as the meeting got started, but unfortunately, one would-be competitor wasn't freed from the grip of traffic until the show was underway. For Realist format, projectionist Ed Ogawa ably operated John Hart's Brackett Dissolver and the slides looked great. The audience was treated to a nice variety of 3D images from around the world, captured by our crew of regulars and one new exhibitor.

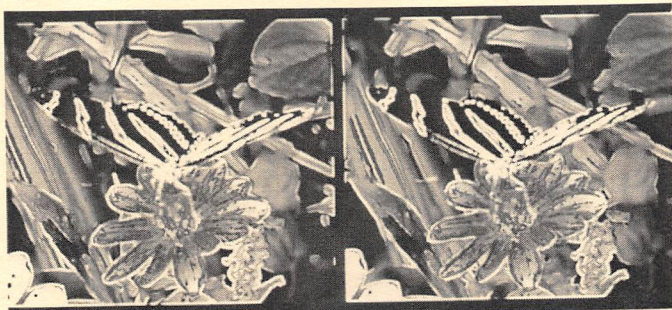
Even though the SCSC is a friendly group, the idea of splashing your slides up on the giant screen for the first time can be intimidating. Undaunted (well, maybe slightly daunted, but coaxed by Susan Pinsky into showing not just one, but three slides), first-time entrant Susanne Kerenyi took the plunge and joined the party in the Standard B Group with a fine set of architectural studies. "Ennis Logia" captured the award in the category and we look forward to many more images. Congratulations!

A tight race in the Standard A Group got even tighter with Mike McKinney and Abe Perlstein now tied for the lead and Lawrence Kaufman keeping it close. Abe continues to show us the beauty (and beauties) of the Central Coast, sending his entries by mail. Mike showed his appearance in November wasn't a one-off and that he's been keeping up with his stereography and his travels.

Mike, Abe and Lawrence are also putting on a show in the Non-Conventional Category. Lawrence took home the Award for a well-done hyperstereo of Niagara Falls. Abe continues to capture (on film, that is) the birds of the Morro Bay area and Mike took us along on a trip to the Southwest.

Jim Long totally dominated the Digital Category. That's partly because Jim is a master of the art of 3D conversions, and partly because he was the only entrant for this round. His luscious close-up made Jim the award winner and probably made a few people hungry.

There are two more club competitions this year: March (that's THIS MONTH) and May. It's not too late to bring "make-up slides"--a total of fifteen slides are all that's required earn a 100% Participation ribbon in one category. You can also get credit for being a judge. And speaking of judges, thanks to David Kuntz, David Starkman and Philip Steinman. Keep on shooting and let's have two great exhibitions to close out the year..



Magic Garden by Robert J. Leonard won the Hollywood Gold medal at the 9th Hollywood International Stereo Card Exhibition.

B Group Standard: January - YTD

Bob Philips 58 - 176
John Hart -- 117
Susanne Kerenyi 62 - 62
A: Ennis Logia
Randy Koenig -- 60

A Group Standard:

Abe Perlstein 65 - 192
A: Katie Dreams
Mike McKinney 64 - 192
HM: Rocky Rivulet
HM: Emerald Lake
Lawrence Kaufman 59 - 190
Robin Burks -- 123
Oliver Dean -- 63
Steve Berezin -- 22

Non-Conventional:

Mike McKinney 68 - 199
HM: Cedar Breaks
HM: Deadwood Canyon
Abe Perlstein 65 - 196
HM: Brown Pelican Duo
Lawrence Kaufman 68 - 195
A: Niagara Falls
Ray Zone 79 - 165
Kathy Day 60 - 125
HM: Mill Creek
James Comstock -- 72
Randy Koenig -- 42
Steve Berezin -- 39
Sean Isroelit -- 24

Digital:

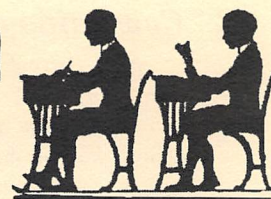
Jim Long 69 - 216
A: Strawberry Sensation
Robin Burks -- 70
Franklin Londin -- 68
Jeff Amaral -- 64
Ray Zone -- 23



Arizona Petroglyph by Cecil A. Stone won the Hollywood Gold medal at the 49th Hollywood International Stereo Slide Exhibition.



News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
President, National Stereoscopic Association

Hollywood Stereo Exhibitions

We enjoyed the Hollywood Stereo Exhibitions at our February meeting, unfortunately the number of entrants was less again this year, so the show was a little bit shorter. What can we do to increase the number of entries, especially the number of our club members who are entering?

As the Stereo Card Chairman, I have to ask "Where have all the stereo card exhibitors gone?" The Stereo Club of Southern California was pleasantly surprised when in 1999 is hosted the first Hollywood Stereo Card Competition and had 55 entrants with 218 card entries. Unfortunately the entrants have been fewer each year, with a depressingly low count of only 20 entrants with 80 card entries for the 9th Hollywood Card Exhibition. Last year I reported that the number of entrants appeared to be somewhat steady, unfortunately this year we had a 39% decrease. This makes me concerned and I am not sure if our club should go to all this work for only a handful of exhibitors.

With the increase in digital stereo, I felt certain that we would see an increase in stereo card makers. Our club is now committed to trying to increase the number of entrants, by holding more and increased stereo card making workshops, including articles about stereo card making in our monthly 3-D News, helping educate stereo photographers on the ease of entering stereo exhibitions and discussing other ideas. But we need the help of everyone in the stereo community. I would hate to see the long tradition of the Hollywood Stereo Exhibitions come to an end, due to lack of support from stereo exhibitors, the folks who should be receiving the most benefit from the exhibition.

You don't need to wait until next year to get those entries ready, mount them now and we'll all reap the rewards next year.

The Grammy Awards

The Grammy's were handed out on February 11th. Category 86 was for Best Recording Package. And one of the five nominees and winner was "10,000 Days" - Adam Jones, art director (Tool) [Tool Dissectional/Volcano/Zomba Label Group]. As you will recall, this is the 3-D packaging on which Ray Zone was hired to consult. Congratulations Ray!

Kodak may shutter its film business

Well the reports are coming in and it appears that Kodak is considering selling or spinning off the film business it created more than a century ago. The business, which has long been in decline, could raise as much as \$1.5 billion, according to Wall Street analysts. Antonio Perez, the chief executive of Kodak, who came in three years ago to turn around the ailing company, believes that the traditional film business has just a decade of growth ahead of it. To get out of traditional film would be a watershed for Kodak, the company that invented the consumer camera and pioneered the modern film industry.

The Hollywood movie industry is the last big film customer in the world, but that digitization is gathering pace. "Digital film is in its infancy in Hollywood, but in maybe three years we will see much more of it," Mr Perez said, adding that he expected Hollywood to

have almost completed the switch to digital within ten years. "We will do whatever is good for this company and whatever is good for shareholders," Perez said.

Analysts welcomed the talk of a potential sale of Kodak's film business, as it would enable the company to devote much-needed resources to its burgeoning print and digital arms, which lag behind the industry leaders.

Meet the Robinsons opens March 30th

As early as six weeks before the release, Disney is pushing themed toys and readying over 700 digital 3-D screens for this next 3-D film. Are you ready for this "out-of-this-world 3-D Disney Digital wide release movie?"

Mounting Service for Stereo Realist slides

Since there are no professional mounting services currently available for Stereo Realist slides, Ralph Rivas has started a company for developing and mounting stereo slides for a reasonable cost. His phone is 714) 224-2247, email: occameraguy@yahoo.com or Ralph@3dmountingservice.com, website: www.3dmountingservice.com.

Stereo slide mounting and processing service - They will mount your 3-D stereo slides taken with a 5P stereo camera. Mounting available for these cameras: Stereo Realist, TDC Colorist, Revere Stereo, and Kodak Stereo. The cost for this is \$24.95 per roll. Send your processed UNCUT E6 film. The cost is the same for a 24 or 36

exposure roll. Service includes new cardboard mounts. Return USA shipping is included in the price regardless of how many rolls are sent. E6 Processing is offered at \$9.99 per roll. Mounting Service \$24.95 per roll, E6 Processing Service \$9.99 per roll, Return USA shipping FREE, Orders of 5+ rolls receive 20% off PAYPAL payable to: Stereostudio@cs.com

Stereo Slide Storage

Where do you store your stereo slides? We haven't mentioned it in some time, but the Plano brand 3740 plastic 'tackle' box is a great slide storage box. The 3700 is a cheaper option. The 3740 box is 'O' ring sealed which makes it dust tight. The 3700 has protrusions at the front which restricts a small part of the slide storage space and could potentially damage slides in that area of the box. The Plano 3740 is sold as a Waterproof 'StowAway' Fishing Tackle box and can be found at Wal*Mart and other sporting goods stores.

The SCSC Club Library

Did you know that SCSC has a club library of stereo slides? Well it does and it is incredibly easy to check out boxes of slide sets. All you need to do is check in with the SCSC club librarian (hey that's me) and for a \$20.00 deposit you can check out a box of really cool stereo slides. Return the box the following month and you can check out another box. You can go like that until you've seen all the slides and then start over. If you prefer you can email or call me in advance and I will have a box ready for you to check out, but since I try to bring the library to every meeting, that isn't really necessary. SCSC is always looking for donations of slide collections or anything else stereo related.

International Stereo Exhibitions

It seems logical that the perfect plan is to enter your better slides into the SCSC stereo competitions every other month and from there pick your best images and enter them into the international exhibitions. It gives me a reason to keep trying to take better stereo pictures and it's a lot of fun competing. Most exhibitions are PSA sponsored and I have the chance to win awards and get 'cred-

its' for my acceptances. I would really like to see more of our members entering.

The Photographic Society of America (PSA) is an organization that puts a "seal of approval" on certain stereo exhibitions. PSA has other functions also, plus branches for all photographers. Visit the PSA website at: <http://psa-photo.org/>

If you are not a Photographic Society of America (PSA) member, you should really think about joining. Members receive the monthly PSA Journal full of photo tips, information on upcoming exhibitions and other helpful advice. PSA approved means that acceptances earned in these exhibitions count towards PSA Star ratings and the PSA Stereo "Who's Who" list (for PSA members).

The PSA Stereo Division's website: <http://www.psa-stereo.org> has a number of current Exhibition entry forms. Many can also be found at: <http://exhibitionforms.com/>

Closing dates and contacts for upcoming Stereo Exhibitions:

March 23, 2007 - Southern Cross International. Stereo Slides and NEW electronic section. Andrew Read, P.O. Box 2578, Carlingford NSW 2118, AUSTRALIA Email: Mad3d@bigpond.com Fee: \$8.00 U.S.

April 18, 2007 - 11th Delaware Stereo Print Exhibition. Two sections: General and Human Activity. Fee: one section US \$7, Canada \$8, Other \$9, second section (for all) \$5. Lynn Maniscalco, 1304 Oberlin, Wilmington DE 19803-5110. Ltmphoto@juno.com

April 29, 2007 - 5th Ever 3-D Movie/Video Competition (not PSA). 3-D videos or movies. John Hart, 3-D Video/Movie Competition, 8730 1/2 Wyngate Street, Sunland, CA 91040 email: movies3d@aol.com Website: la3dclub.com Fees: USA-\$10.00 (no return entry), \$15 US surface mail return; All other countries-\$15 US (no return entry) \$25 US for return.

April 25, 2007 - Cordova International Exhibition of Stereo Photography. Two Slide and two Print sections: General and Animals. Cathy Adamson, P.O. Box 2245,

Minden, NV 89423; email: threeed-forme@charter.net entry form: <http://homoe.comcast.net/stereopix/pdf/Fee>:

May 11, 2007 - 15th Rocky Mountain International. Format: Realist format slides up to 7 sprockets. David Morison, PO Box 1786, Grand Junction, CO 81502-1786 email: lilros99@bresnan.net (subject line Morison) Fee: NA \$7, Other \$8.

June 17, 2007 - PSA Stereo Sequence Competition. H. Lee Pratt, 107 Kipper Lane, Madison, AL 35758-7706, leep-ratt@knology.net

June 16, 2007 - NSA Stereo Exhibition. Bob Leonard, rj.leonard@juno.com - New this year.


July 7, 2007 - .SSA Card - Send 4 entries to David & Linda Thompson, 8132 Pudding Creek Dr. S.E., Salem, Oregon 97317 USA. Checks must be in US dollars and made out to Linda Thompson. Fee: \$8 downloadable entry form at: www.ray3dzone.com/SSA12.pdf

SCSC is a member club of the National Stereoscopic Association (NSA) <http://www.stereoview.org>, the Ohio Stereo Photographic Society (OSPS) <http://home.att.net/~osps/>, the International Stereoscopic Union (ISU) <http://isu3d.org/> and the Photographic Society of America (PSA) <http://psa-photo.org/>.

I will see you at the meeting

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A standing room only crowd of 3D movie fans greeted Peter Wimmer (second row, far left) at an impromptu meeting. Stereo by Philip Steinman (holding glasses towards camera).

SCSC Movie Division Meeting with Peter Wimmer by Philip Steinman

Kudos to SCSC Movie Division Chairman John Hart who had the wherewithal and gumption to muster up a movie division meeting in 2 days notice upon hearing the news that the talented 26 year-old 3D guru Peter Wimmer would be in Los Angeles for a few days following his trip to San Jose for the "Stereoscopic Displays and Applications XVIII" conference. Peter is the Austrian designer of Stereoscopic Player, the wonderful program that makes projection of our 3-D videos possible. On www.3dtv@yahoo.com John sent the call out to those lucky to be on his 3D enthusiast list and within 24 hours we had 22 RSVP'd for this informal Movie Division meeting that I offered to host in my garage home theatre with my 12' Marcel DesRochers silver screen (which I purchased from the other John Hart in Colorado.. much thanks for all this fun we've been having). I told our John if we have anymore people we'll have to open up the garage and extend people out into the driveway. (At the 10/21/06 meeting we debuted my new screen with 50 people out into the street). At 22 John closed the guest list so we could offer complete light extinction and warmth from the outside winter elements.

Tom Koester brought his new twin projectors mounted for passive polarized setup. His system featured inexpensive projectors that are small, lightweight, and fairly bright for the size (although they throw a smaller image from 14'). He presented us his 3D movie from his Paris trip that he shot with his twinned dv camera rig. It was very well edited and featured a stunning 3D tour of the Eiffel Tower that he creatively intercut with the The Man on the Eiffel Tower (1950) stair chase scene from the 2D film. Tom's up tempo editing, crafty camera work in which he beguiles the Eiffel Tower peddlers, "Show us the flying bird and then maybe I'll buy one", and eye for intense 3D visuals show real sophistication in his documentary 3D moviemaking. Tom Riederer also shared his 3D adventure videos. A highlight of the evening was Slow Glass, now presented with much more finalized 3D effects. In previous viewings, the blue foam core boards that we saw scattered throughout the production shots now appear as carefully placed "slow glass" with each 'piece of

glass' containing a moving 3D landscape image. The aesthetic of the effect is stunning, each one appearing as if it is a glass mirror containing a unique 3D image from precisely 10 years ago. Slow glass is the fictional material that originates from Bob Shaw's 1966 short story Light of Other Days. In Ray Zone's movie it is wonderful to see the characters interact with the slow glass images such as waves crashing on the pier, or birds flying by. As they shop to buy one for \$5K the sci-fi story comes alive. Who wouldn't love to buy a piece of slow glass if such a thing existed? There is still a bit more work to go, but I have to say, nice work guys! Slow Glass is: directed by Ray Zone, edited & photographed by Tom Koester, with special effects by Sean Isroelit, Brian Gardner and Bernard Mendiburu and features John Hart in a starring role.

Our club projectionist Eric Kurland continues to show us that the best playback of 3D video is achieved by from the PC. His petite home built media box PC is equipped with an AMD processor and nVidia graphics card running as a thrifty psuedo Quadro with RivaTuner software. It is an excellent cheap stereo output box. With Stereoscopic Player and his PC Eric can playback any format of stereo video, although a pair of high resolution 1080p test files of a train approaching choked up his older CPU a bit. At first we setup for passive stereo projection in which both outputs of his nVidia card connected to Tom Koester's dual stereo projectors. Then we setup for active stereo projection in which a dongle box (aka shutter glass controller) is connected to the nVidia VGA output head. For shutter glass 3D, a minimum 85Hz refresh rate is required and a rate of 120 is ideal to eliminate flicker. To do this, Peter Wimmer uses this system: http://www.cwonline.com/store/view_product.asp?Product=1114

In the next fun aspect of the evening we fired up John Christopher's new projector, the Sharp Notevision XR-10X DLP MultiMedia Projector. This 1024x768 DLP projector has the distinction of being on Andrew Woods' list of 15 consumer-grade projectors capable of 85Hz stereo, as published in the conference paper The Compatibility of Consumer Displays with Time-Sequential Stereoscopic 3D Visualisation, available at <http://www.cmst.curtin.edu.au/publicat/2006-35.pdf> With this projector, we are trying for active stereo which requires only one projector. We ran the active stereo test on my Sony Pearl VPL-VW50 (the first sub-\$5K projector that does 1080p), and while it did playback some 3D video in shutter glass 3D, it could not hold the 3D illusion very long

until the fields were off and flickering resumed (we tried this at several resolutions with similar results). Unfortunately at this time, none of the consumer projectors that are higher than XGA (1024x768) resolution are likely to do time-sequential stereo at any higher than 60Hz, which means that if you want to make 3D presentations you're going to need 2 of them for passive polarized 3D. So if anyone wants to buy a Sony VW50 (a stunning projector) and occasionally bring it over to my house for some spectacular twinned passive projector 1080p 3D, drop me an email at philip@ezorn.com

The time-sequential technique (aka: field-sequential, frame-sequential, alternate field, and sometimes active stereo) works by displaying an alternating sequence of left and right perspective images on the display whilst the user is wearing a pair of LCS 3D glasses. The LCS 3D glasses are driven in synchronization with the displayed images such that the left eye sees only the left perspective images and similarly for the right eye. John Christopher and those gathered were happy to see that the Sharp XR-10X (a projector sometimes found for under \$700) does indeed work nicely at 85Hz with field sequential 3D, in which only minimal flicker is perceived. It displayed a much wider image than Tom's projectors from a 14' throw, but not as wide as the Sony VW50 (which has the widest lens to my knowledge, a distinct advantage in achieving a bright image). My only complaint was that the Sharp image was a little dim, but the quality of the 1024x768 image in stereo was good. It was so good that the field sequential DVDs suffered as they played back 1/2 DVD resolution for each eye (720x240) and looked dramatically inferior to Peter Wimmer's 1440 x 576 test file. This 6Mbps VBR video file entitled Rhine Valley 576p.wmv contains two 720x576 videos in side by side format, so we were looking at full resolution DVD, which looks darn good, especially with the high production value camera work in the gorgeous Upper Middle Rhine Valley. You can download this 18 minute, breath-takingly beautiful documentary and try it yourself at http://www.3dtv.at/Movies/Index_en.aspx

Maintaining the 3D illusion and the eye comfort of the audience while viewing 3D movies is a difficult task that from time to time slips away from every amateur and most professional 3D moviemakers. No one better understands how to technically control the presentation of the stereoscopic window and it's ever changing parallax than cinematographer and 3D consultant, John Rupkalvis. At the Movie Division meeting he demonstrated his unique stereo video camera systems that control 1) the inter-ocular of the lens spacing, which is critical to shorten as objects move closer to the lens and separate further as objects move away from the

lens, and 2) the placing of the lens on the actual CCD taking device itself. The ability to control the second down to fractions of a millimeter is unique to JR's system, and is much like slipping the film chips shot with a Realist camera into your slide mount. By nudging the lens on the CCD the cinematographer can precisely set the stereo window, just like nudges the chips within a stereo slide mount can. Being able to do this while you shoot and not waiting to set, or fix a proper 3D window in post-production, allows the use of full frame recording (and full use of the CCD resolution) with the benefit of eye comfort in a correct 3D window. Without precisely controlling both of these, recording stereo video is a compromise of hoping the video will have the proper depth and parallax most of the time, versus intentionally controlling how the camera will present the image every time. It's as important as "Is it in focus?"

The enthusiasm of this Los Angeles 3D video crowd showed us that there is a big desire for new 3D movie content. The few 3D movies that exist (Shrek 3D, Spy Kids 3D) are currently being released in either 1) the half DVD resolution of Shutter Glass (most popular, aka HQFS High Quality Field Sequential); or 2) the half DVD resolution of Sensio format (fewer titles, non-interlaced side by side anamorphic LR images), or 3) Anaglyph (least popular among 3D fans). Field Sequential is interlaced and offers half vertical resolution and full horizontal resolution. Because of the interlacing, it suffers when playing back moving objects that give depth errors from eye to eye. The Sensio format offers full vertical resolution, but half the horizontal resolution and thereby loses half of the depth information, and likewise offers a VHS quality viewing at best.

We need a new 3D video release format, one that is minimally full DVD quality. We need 2 complete Left Right size files, or one big file containing the full size LEFT RIGHT in a side by side container (such as the 1440x576 Rhine Valley file). Peter Wimmer's program can playback any of these files, including the venerable field sequential, and it's old school cousins, Sensio, anaglyph, etc. So in early 2007 we have the basic hardware in the form of a PC and several low-end cheap DLP projectors, and we have the software player. What we need now is major league 3D releases in full resolution. Until then movies like Ray Zone's Slow Glass, and Tom Koester's Paris will show us how good 3D movies can be.

To learn more: subscribe to 3dtv at <http://movies.groups.yahoo.com/group/3dtv/> and join the SCSC Movie Division www.la3dclub.com

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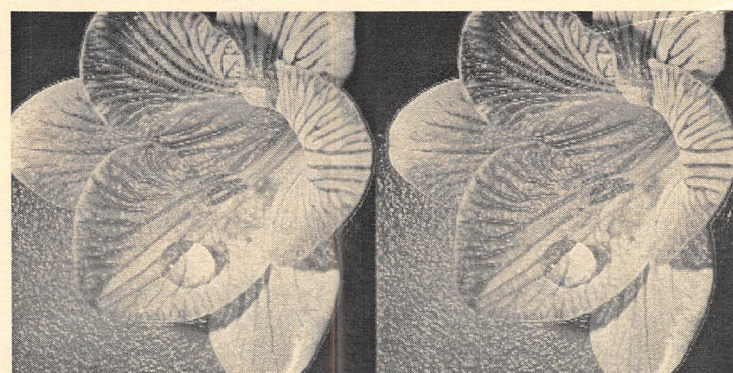
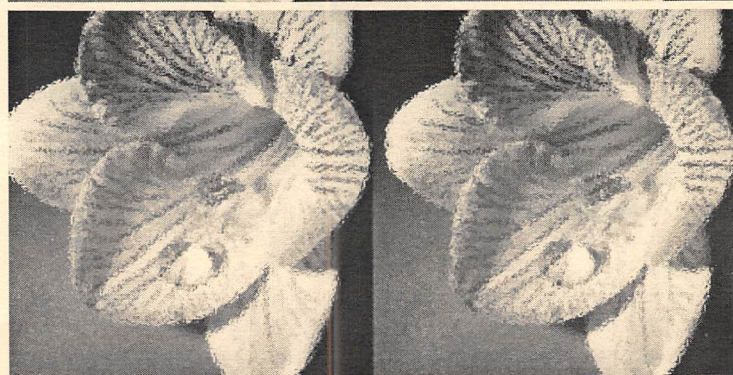
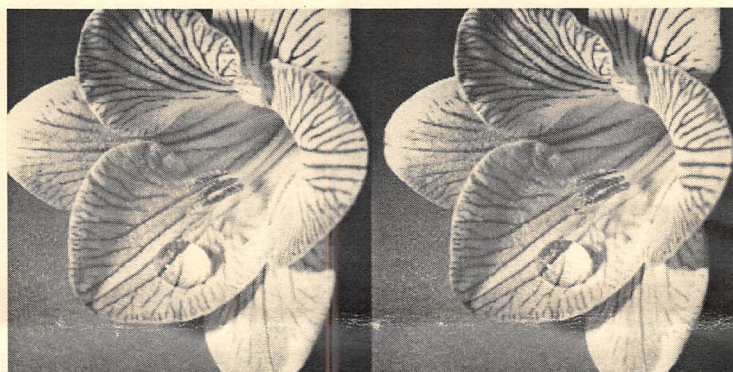
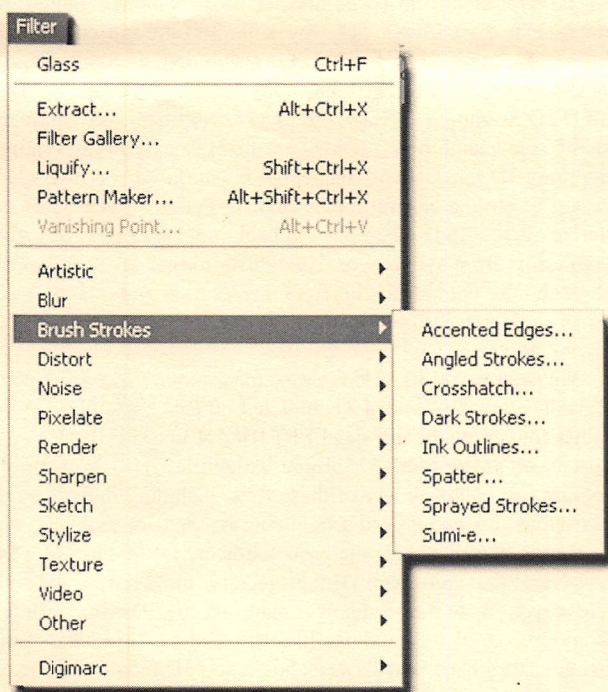
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Fun with Photoshop Filters

by David W. Kuntz

Photoshop enables you to modify your images in a wide variety of ways. The various filters, in particular, can produce interesting and visually compelling results. These are accessed through the "Filters" menu, which contains about a dozen main options, each of which expands out into several more sub-options. The exact function of these individual filters is then usually controlled using various parameters.



There's no shortcut for just playing around with the filters and experimenting with different input values. The photos at right show an original (top) and the results of applying just three different filters.

There are a few caveats when applying filters to stereo images. First, many of the filters look for changes in image color or contrast in order to apply their results. Therefore, even minor inconsistencies between the left and right images in a stereo pair can become more exaggerated and noticeable. Next, filters often reduce image detail, and this can detract from the stereo effect. Finally, the action of certain filters, especially those that apply a texture, may make the subject matter appear to be behind a scrim in the final stereogram.

I encourage you to experiment with Photoshop filters and share the results with the rest of the Club at our monthly competitions.

3D News

From the Stereo Club of Southern California

Volume XLXIII #7

April 2007

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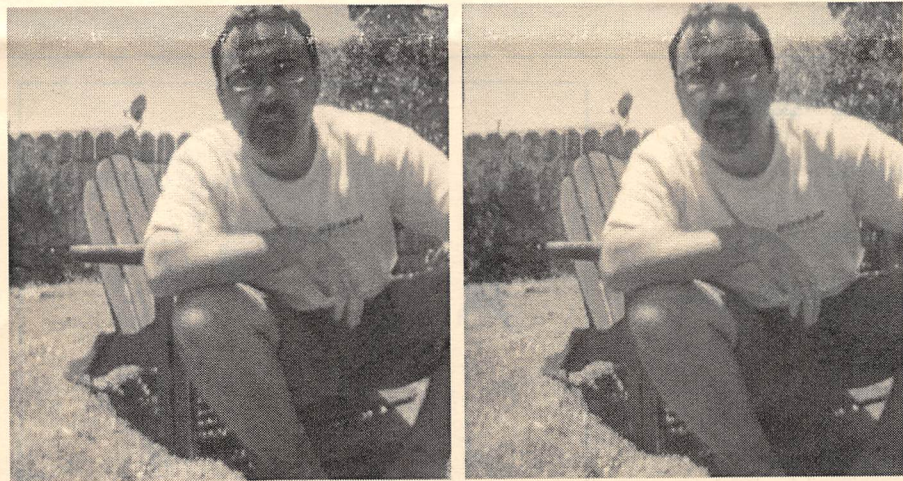
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*Photo credit: SCSC 1st Lady, Gwen Fornataro Amaral - medium format/100asa x 2.5s.
Stereo pinhole camera courtesy of Reel3D Enterprises.*

~ Viva la Z ~

*by Jeff Amaral
SCSC President*

The variety of our SCSC programs, such as our competitions, the traveling shows, and special exhibitions etc, have really opened my eyes to the amazing array of Stereoscopic Imaging. Whether macro or hyper, digital or film, stills or video, print or projected, there is really something for everyone in 3D Land, whether they know it yet or not.

Due to the resurgence of interest in all things 3D, there are now lots of issues to be considered about the future of the club. At the last BORED meeting, we talked

(continued on page three)

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to Membership Director). The 3D News is sent monthly to all members. Annual subscription for those not wishing to participate in club activities is \$20, and foreign subscriptions are \$25 (send to Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: r3dzone@earthlink.net

APRIL						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19 SCSC	20	21
22	23	24	25	26	27	28
29	30					

Calendar of Events

- April 19, 2007** – PSA Traveling Stereo Competition and several short stereo shows from Lawrence Kaufman.
- May 12, 2007** - 5th Ever 3-D Movie/Video Competition, Longley Way School Auditorium, Arcadia
- May 17, 2007** - 5th club competition and James Comstock Mardi Gras slide program.
- June 21, 2007** – 3-D Movie night, featuring winners of the Fifth-ever 3-D Movie/Video Competition

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3D Movie Division

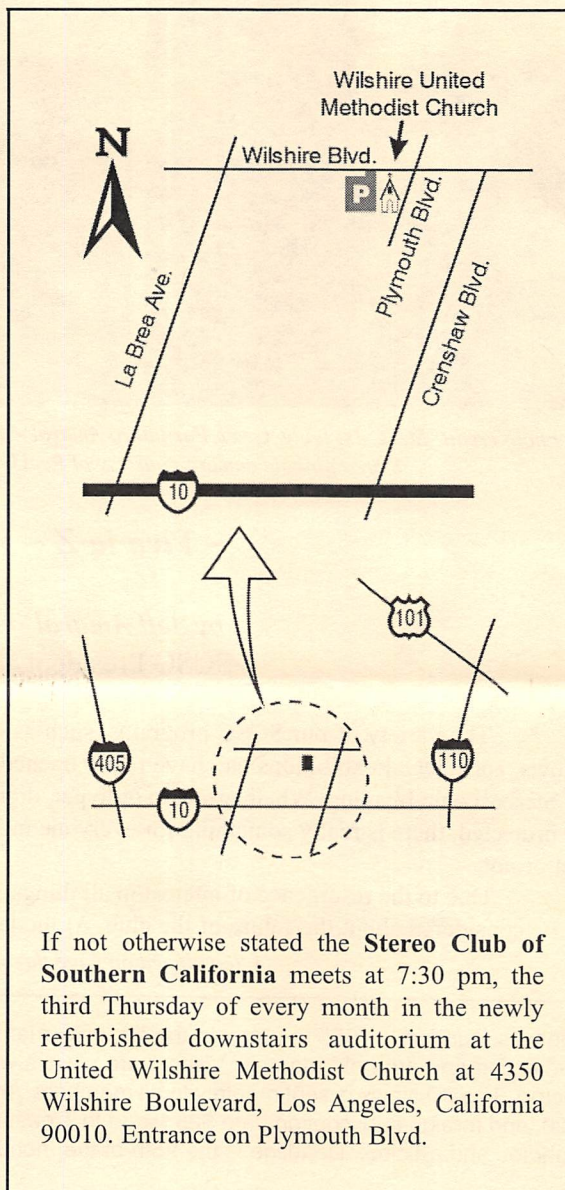
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APRIL at SCSC

April at SCSC promises to be a very exciting occasion with the PSA Traveling Stereo Competition with SCSC members judging an incredible selection of top 3D slides by international exhibitors.

As an amazing bonus the program of the evening will be several short stereo programs from Lawrence Kaufman. Your program director has been bugging Mr. Kaufman to share some of his super-secret short 3D slide programs for years and now the talented stereographer has decided to come forth and display his stereo hand. Expect to be confounded and enthralled by these unusual programs.

New Member

Horacio Ceasar Rubio
N3525 Trieloff RD.#6
Fort Atkinson, WI 53538

In a very short time Mr. Rubio has become quite active in stereo. He has an interesting 3D website at:

<http://davidrubio3d.com/>

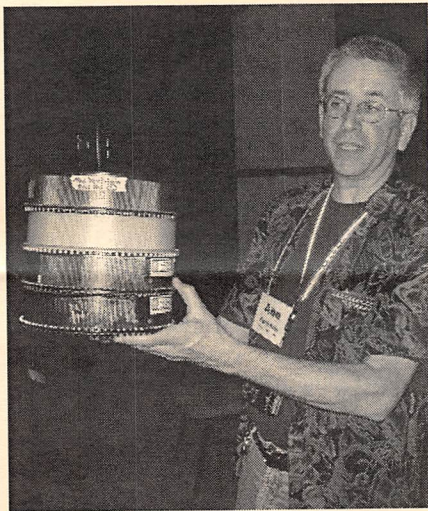
Mr. Rubio has also created a 3D Hall of Fame which includes SCSC member John A. Rupkalvis.

(continued from page one)

over many opinions concerning such things as competition rules, digital projection, and the need for a committed, regularly attending Banquet Manager. Past president Phillip Steinman has courteously offered to chair a committee to investigate digital projection systems to best serve the club's needs. Many thanks are due to Mr Steinman, and the rest of the SCSC BORED for their willingness to roll up their sleeves and help steer the club into the future.

As a fan of multiple points of view, I love our often outspoken membership, and their willingness to voice their opinions. However, as my father is fond of saying, "Everyone wants to eat the bread, but nobody wants to bake it". In the ongoing dance between Bakers and Critics, please forgive me for pointing out that our world of 3D is still so very small, and it needs our help more than criticism to reach beyond our club meetings to the rest of the world. Here are at least two things we all can do for 3D:

HELP MAKE IT and HELP SHARE IT.



Stereographer Extraordinaire Abe Perlstein holds the four trays for his dual 35mm 3D slide program U R There 3D 2 which was presented at the March meeting of SCSC. Abe is a fine example of a 3D artist who makes great stereo photography and then shares it with the world. Bravo Abe!

5th Ever 3-D Movie/Video Competition

*Sponsored by the 3-D Movie/Video Division
of the Stereo Club of Southern California*

Closing Date for Entries:

April 30, 2007

Judging (commencing at noon)

May 12, 2007

Exhibition Dates (to be announced)

June, July, 2007

Winners notified by

June 1, 2007

Awards and Catalog sent by

August 1, 2007

JUDGES

Phil (Captain 3D) McNally

Stereographer - Chicken Little 3-D, Meet the Robinsons 3D

Lenny Lipton

Author of numerous books on 3D, inventor of field sequential 3D, CTO of RealD,
3D Filmmaker

Bob Burns

Actor, producer, film historian and memorabilia collector.

Fees and Mailing USA:

\$10.00 US (no return entry)

\$15.00 US for surface mail return.

ALL OTHER COUNTRIES:

\$15.00 US (no return entry)

\$25.00 US (with return)

Send films/videos with entry fee and application to:

John Hart,

3-D Video/Movie Competition,

8730 Wyngate Street,

Sunland, California 91040

USA

Conditions of Entry Eligibility:

Films/videos must be produced by the entrant. Previous entries are not eligible.

Formats:

We are equipped to project most film and video 3-D formats. Please let us know your format.

We will advise you if we need your assistance with projection equipment.

Judging Criteria:

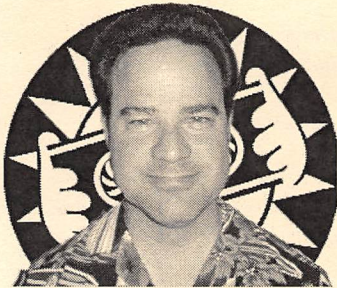
Submissions will be judged on image quality within the limitations of the format, creativity, 3-D effect, editing and story. Pre-screening will be allowed (10 minute rule). Competition categories will be established based on submitted content.

Liability:

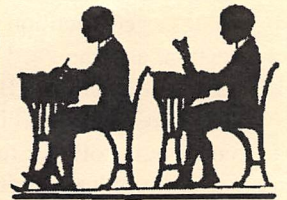
All possible care will be exercised in the handling of entries, but no responsibility is assumed for loss or damage of entries during judging or transit. Submission of entries will imply acceptance of all conditions.

--John Hart, Chairman

3-D Movie/Video Division



News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
President, National Stereoscopic Association

2nd Annual 3-D Sessions to be held at NAB2007 Electronic Media Show in Las Vegas

NAB2007, the world's largest electronic media show, will present a special session about new developments in 3-D digital cinema from 8:30 to 10:15 a.m. on April 14, 2007. The session, Breakfast Toast in 3-D: Raise your Glasses! will be held at the Las Vegas Convention Center in Suites 222 and 223.

With the advent of high resolution electronic cinema projection, it has become much easier to deliver stereoscopic 3-D visual materials to large public venues. Will this only mean a resurgence of the novelty cinema of the 50's? Or is this, instead, the leading edge of a movement whereby every film in the latter part of this century will be jumping out of its window?

Moderator Tom Scott, VP Technology, Onstream Media / EDnet, San Francisco, CA

Presenters

Kenbe Goertzen, President and CEO,
QuVis, Topeka, KS

Lenny Lipton, Chief Technology Officer,
REAL D, Beverly Hills, CA

Boyd MacNaughton, MacNaughton Inc.,
Beaverton, OR

David Schnuelle, Director, Image
Technology, Dolby Laboratories,
Burbank, CA

NAB2007, the annual convention of the National Association of Broadcasters, is the essential destination for more than 100,000 electronic media executives, trendsetters and visionaries. This event brings together the entire spectrum of media - television and radio broadcast, audio and video production and latest tech-

nologies from all corners of the globe.

Also on Sunday April 15th - 3D Movie Making - New Dimensions in Film Production from 1:45PM - 2:55PM; Las Vegas Convention Center S222; An inside look at creating a stereoscopic movie from the start of production through exhibition in the theaters. Moderator - Walt Ordway, Consultant, Rancho Palos Verdes, CA; Speaker - Joshua Greer, Chief Executive Officer & Co-Founder, REAL D, Beverly Hill, CA.

World 3-D Film Expo

Many SCSC members were seen at much of the World 3-D Film Expo II. It was a great chance to slip away into the golden age of 3-D movies, to see many more 3-D movies that have not been seen for decades and in many cases, never before in 3-D. Jeff Joseph sent his thoughts about the Expo and mainly the two questions that get asked more than any other which are:

Was the show a success and when are you doing Expo III? "The Expo was a success in every way except financially (very similar to Expo I in that regard). Though the crowds were smaller, they more than made up for that in their enthusiasm for the shows." Is Expo III going to happen? "Well, I've learned never to say "never" on this subject. There are still nine "Golden Age" films that have not been screened in over 50 years, so we still have quite a bit of work to do. But maybe someday Expo III will happen...just not now, please." The "special thanks" web page is at: http://www.3dfilmfest.com/key_people.html And for those who would like information on the 3-D Film Preservation Fund: <http://www.3dfilmpf.com> My hat is off to Dan (Mr. 3D) Symmes for

being such a wonderful host at the World 3-D Expo I & II, plus all the work he put into restoring so many of these great and rare 3-D films! For info on some of the Rarities shown see Dan Symmes special website: <http://3dmovingpictures.com/index.html>

More jumping on the Real D Bandwagon

Roy Disney's Shamrock Holdings Capital Growth Fund announced that it is putting \$50 million into Real D, which has equipped more than 700 cinemas with 3-D systems. The investment will give Shamrock and its partners a minority stake in the Beverly Hills company. Real D's overall value is said to be more than \$200 million. Based in Burbank, Shamrock Holdings is the investment vehicle for the family of Roy Disney, nephew of the late Walt Disney.

3-D films are increasing in numbers. Disney recently struck a deal for animated motion-capture films in 3-D by "The Polar Express". Plus DreamWorks Animation SKG Inc. said its entire slate would be shot in 3-D starting in 2009. "This is the greatest opportunity for movies and for the theatrical exhibition business that has come along in 30 years," DreamWorks Animation CEO Jeffrey Katzenberg said.

Real D promises 1,000 Real D screens before the November release of Paramount's "Beowulf," also by Zemeckis. Real D's technology was enhanced in 2005 by the purchase of San Rafael's StereoGraphics. One area Real D aims to still improve is the brightness of the 3-D images. A lot gets

lost in the process, which is something Real D hopes to correct by acquiring Boulder, Colo.-based ColorLink Inc.

ColorLink has been getting more and more involved in 3-D. Their filter work moved them into the manufacture of the Z-screen. They work with projection companies and also in the home-theater market, with components in high-definition TV sets and DVD players that enhance lighting. That purchase boosted the number of Real D employees by 55.

New Disney Park 3-D Ride for 2008

Toy Story animated characters create 3-D fun and mania in Disney Parks' newest ride-attraction. It's the wondrous world of Woody the Cowboy, Buzz Lightyear and Green Army Men. And coming in 2008, guests of Walt Disney World and Disneyland resorts get to ride and play inside an energy-filled toy box of fun with the debut on both coasts of "Toy Story Mania."

Celebrating the Disney-Pixar classics "Toy Story" and "Toy Story II," "Toy Story Mania" will take the interactive ride-game experience to exciting new heights. High-tech yet rooted in classic midway games of skill, "Toy Story Mania" will match the delightful characters of the films with games that best suit their very animated personalities.

Fun for the whole family, "Toy Story Mania" will immerse guests of Disney-MGM Studios and Disney's California Adventure into the "Toy Story" world as never before. Donning 3-D glasses, guests shrink to the size of a toy, and hop into fanciful ride vehicles that travel and twist along a colorful midway-themed route. Upon arriving at each game booth, they will aim for animated targets using their own special on-board "toy cannon."

As guests score points, they will be cheered on by favorite "Toy Story" friends like Woody, Buzz Lightyear, Hamm, Bo Peep and the Little Green Men. Hidden targets garner players extra points and lead to different levels of play. The energy of the characters, the competition with other riders and the hilarious, unpredictable game action make this a unique experience that families will want to try again and again.

The attraction features games that audiences of all ages and skills - from beginner to serious gamer - can enjoy. No matter how many times guests return to ride and

play, they can be sure every ride-through will be different. Players pair up and sit side-by-side for a friendly competition that delivers an ever-changing variety of targets and surprises.

Microsoft Desktop Stereograms

Did you know that some of the standard desktop wallpapers that come with Windows are stereographic images? There is an online site for generating your own stereograms: <http://www.eyetricks.com/stereograms/online-tools/stereocreator.htm>

JFK 3-D from Nov. 22, 1963

A newly-discovered home movie of the fateful Kennedy motorcade was recently donated to The Sixth Floor Museum at Dealey Plaza in Dallas, Texas. The photographer, George Jefferies, filmed President and Mrs. Kennedy on Main Street at Lamar in downtown Dallas less than 90 seconds before the assassination. Secret Service Agent Clint Hill, assigned to protect Jackie Kennedy, can be seen riding on the left rear bumper. The next day, Mr. Jefferies filmed additional scenes in Dealey Plaza. The film's donor, Wayne Graham, is George Jefferies' son-in-law.

Using two frames of the film, a 3-D image can be created using the stereo separation between the two exposures when the President's car passed by photographer George Jefferies. Check this out at 3-D Review Online Magazine: <http://www.rollanet.org/%7Evbeydler/van/3dreview/3dr0703.htm>

Closing dates and contacts for upcoming Stereo Exhibitions:

April 18, 2007 - 11th Delaware Stereo Print Exhibition. Two sections: General and Human Activity. Fee: one section US \$7, Canada \$8, Other \$9, second section (for all) \$5. Lynn Maniscalco, 1304 Oberlin, Wilmington DE 19803-5110. Ltmphoto@juno.com

April 25, 2007 - Cordova International Exhibition of Stereo Photography. Two Slide

and two Print sections: General and Animals. Cathy Adamson, P.O. Box 2245, Minden, NV 89423; email: threeforme@charter.net entry form: <http://homoe.comcast.net/stereopix/pdf/Fee>:

May 11, 2007 - 15th Rocky Mountain International. Format: Realist format slides up to 7 sprockets. David Morison, PO Box 1786, Grand Junction, CO 81502-1786 email: lilros99@bresnan.net (subject line Morison) Fee: NA \$7, Other \$8.

June 17, 2007 - PSA Stereo Sequence Competition. H. Lee Pratt, 107 Kipper Lane, Madison, AL 35758-7706, leeratt@knology.net

June 16, 2007 - NSA Stereo Exhibition. Bob Leonard, rj.leonard@juno.com - New this year.


July 7, 2007 - .SSA Card - Send 4 entries to David & Linda Thompson, 8132 Pudding Creek Dr. S.E., Salem, Oregon 97317 USA. Checks must be in US dollars and made out to Linda Thompson. Fee: \$8 downloadable entry form at: www.ray3dzone.com/SSA12.pdf

SCSC is a member club of the National Stereoscopic Association (NSA) <http://www.stereoview.org>, the Ohio Stereo Photographic Society (OSPS) <http://home.att.net/~osps/>, the International Stereoscopic Union (ISU) <http://isu3d.org/> and the Photographic Society of America (PSA) <http://psa-photo.org/>.

I will see you at the meeting

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An award-winning floral view by Stergis Stergis in the SCSC stereo slide library

Stergis M. Stergis - A Retrospective in the Works

"This morning I met with Stuart and Stephani Denker, neighbors of mine in Baywood Park and accomplished artists and photographers in their own right," reports Abe Perlstein. "Stephani's dad was Stergis M. Stergis, a former member and Secretary for the SCSC dating from its early years or possibly its very inception. I was told he kept company with Harold Lloyd. In any event, Mr. Stergis passed on some years ago and left a treasure trove of precision glass-mounted Realist views behind. I viewed samples from this archive maintained by the Denkers and was astonished to see one excellent view after the next shot here and abroad.

"The Denkers tell me they have hundreds and hundreds, perhaps even thousands of glass-mounted views. If the masterfully composed and mounted views I saw were any indication, Mr. Stergis had an impeccable eye and a gift for capturing 'the moment.' I suggested the possibility of arranging a special public showing at the SCSC."

"Stergis M. Stergis was Membership Director when David & I joined the SCSC in 1977," recalls Susan Pinsky.. "His breath-

taking cactus flowers were an inspiration to everyone in the club, but his secrets about how he did them went to the grave with him. Of course, we knew that he did magical things with lighting, but he kept his exact techniques a secret. Those days were the height of the Photographic Society of America slide competitions, and he was a serious competitor! When he died years ago his widow, Maudie, donated a few of his amazing slides to the stereo club slide library.

"SCSC is very fortunate to own a 175 3-D slide show titled "Stereography, a Fresher Portrayal" that represents about 50 past (and a few current) members of the club. It's 35 minutes portray dozens of techniques, styles, and expressions of 40 years of SCSC stereography. Stergis is well represented in that show, with his magnificent flowers, his gorgeous sunset lit ocean waves breaking on the rocks images, and his sensitive portraits. This show is shown periodically to the club to remind us of our wonderful heritage.

"We think it's an amazing act of fate that you've run into Stergis's daughter, Abe. We'd all be thrilled and honored to be able to watch an all Stergis M. Stergis show."

"Stergis had a wonderful and unique early automatic projector for 2x2 slides called a Spindler and Saupee. (Pronounced SoPay).," remembers David Starkman. "It was before the Kodak Carousel, and used a rotary slide tray. Using specially masked glass 2x2 mounts

"Stergis had a Realist format slide show with the slides mounted side-by-side in the 2x2 mounts, and projected through a twin-barrelled lens on the single projector. (Onto the giant rear-projection screen that Oliver has mentioned). Amazing for those of us who got to see it!"

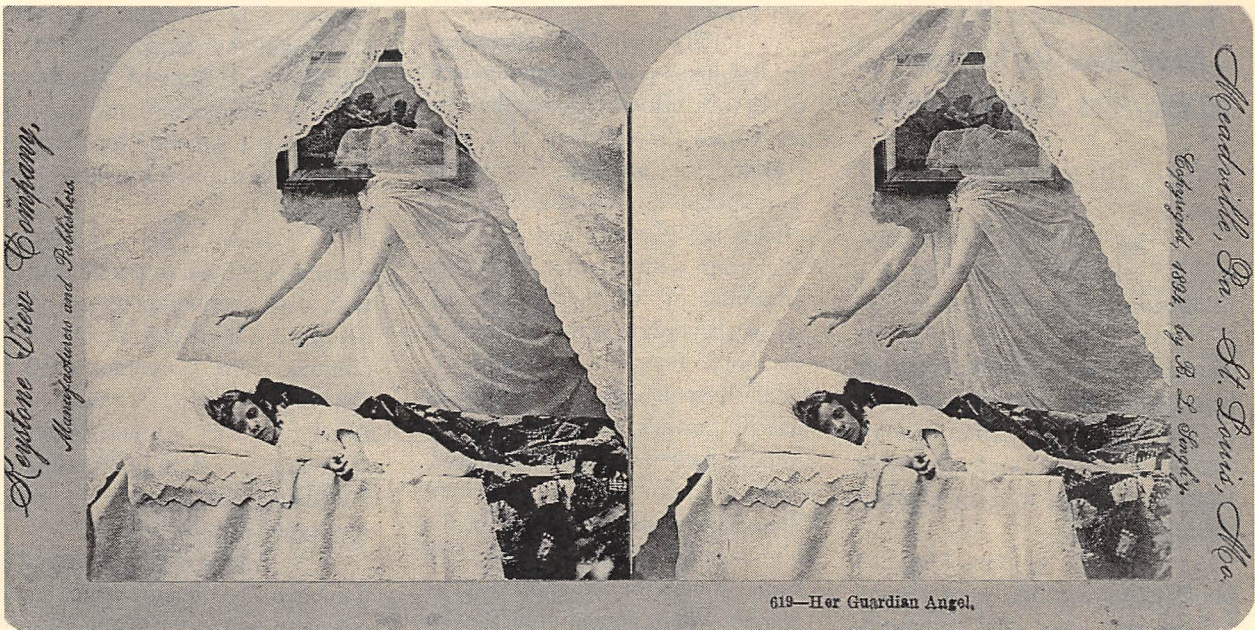
"I knew Stergis well" says SCSC Life Member Oliver Dean. "It was he who got me back into the Stereo Club of Southern California after I had gotten a new job and hadn't attended for a while.

"He was a powerhouse of energy and innovation, who built a rear screen projection system using a Spindler and Sauppe stereo projector with very short focal length lenses and a screen material he devised himself to work without a "hot spot" (unfortunately, when I last looked at it a few years ago, it had deteriorated past the point of usability, and the secret of its construction died with him).

" His specialty was spectacular photography of flowers lit with tiny bulbs and masked lights, giving the flowers an intensely brilliant contrast against dark backgrounds. His flower shots were almost automatically worth an award or honorable mention in international stereo exhibitions. Many tried, but few were able to match his expertise with flowers, especially with the epiphillium blossoms he grew himself. But he also took excellent travel slides, portraits, and the like. Maude, his widow, was still living as of a few years ago, and she had the projector and the specially mounted slides that went with it."



A large audience equipped with 3D glasses prepares to watch a James Comstock Orchid program in 3D. In May at SCSC James will be presenting a world premiere of a 3D slide program on the Mardi Gras. This will be a must-see of the season!



A classic "ghost" image stereoview card depicts the guardian angel looking over a sleeping child. On May 11 your editor will be presenting stereo projection for a UCLA class of Professor Erkki Huhtamo called "Demons & Angels: Art, Design and Culture of Projected Images." Inquiries by email are welcome.

I.a.Eyeworks*

Uncensored Visions from A to 3-D

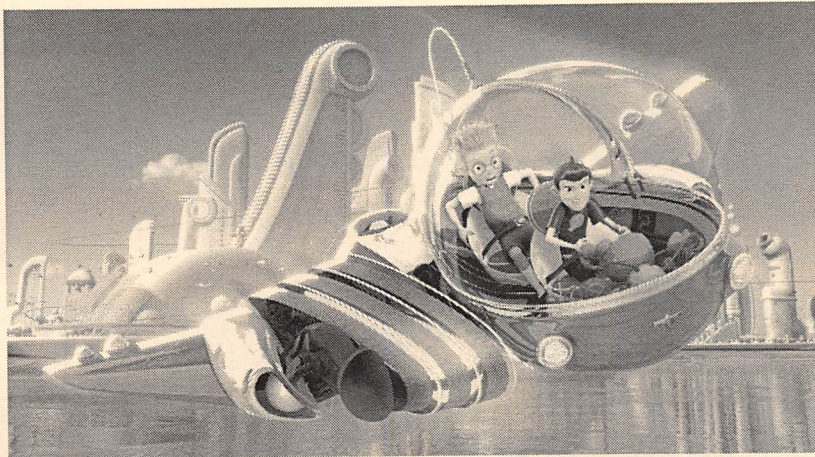
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When Lewis meets Wilbur Robinson the adventure in time begins.

A Stereo Time Paradox Meet the Robinsons Advances 3-D Cinema

By Ray Zone

On March 16 the very first public screening of *Meet the Robinsons* was projected in "Disney Digital 3-D" at the El Capitan Theater in Hollywood. It was a combination press and family/friends screening with director Steve Anderson and producer Dorothy McKim in person introducing the film.

Based on the children's book *A Day with Wilbur Robinson* by William Joyce, the computer-generated movie has, in director Anderson's words, "a whole bunch of other stuff" that has been added to round out the story. Anderson was adopted as a child, so he brings a lot of identification to this story of an orphan and his search through time for a family. The orphan is Lewis, a genius IQ child inventor, who was left at the door of an orphanage as an infant. To find his mother, Lewis invents a memory scanner to retrieve the image of her from his own brain. When Wilbur Robinson, a mysterious young man, appears at a science fair at

Lewis's school, the adventure in time begins.

The individual characters in *Robinsons* are computer-rendered in a cartoon style but they are set within the confines of a very realistic looking world. Throughout the narrative the 3-D effects are pleasing and dynamic, changing with greater or lesser amounts of depth behind the screen, according to the demands of the story. Plenty of elements, particularly an ingenious flying bowler hat of Lewis's invention, fly out into the audience space in a natural, and humorous manner. Stereoscopic elements reinforce the humor in the story in big and small ways. When the bungling "oil can Harry" villain named only Bowler Hat Guy, for example, gets his nose trapped beneath a lowered window, the 3-D tweak lends extra humor to the moment.

When the narrative launches into the future with a flying machine that circles out along the way into the theater space, the richly-colored vistas of the imaginatively rendered city deepen out behind the screen with greater 3-D. The fluid depth effects, created under the guidance of stereoscopic supervisor Phil 'Captain 3D' McNally, include techniques such as animation of the stereo window,

what Lenny Lipton, CTO of RealD, in a recent paper has designated as "Vertical Surround Parallax Correction." At no time, however, do the 3-D effects call attention to themselves but are consistently used in service of the story. The deepest moments in the movie take place with a rapid thrill ride through a brief but surprisingly dystopian urbanscape inadvertently contrived by Bowler Hat Guy.

The 3-D effects in *Meet the Robinsons* represent a considerable advance for McNally beyond his initial efforts with stereoscopic conversion of *Chicken Little* in 2005 at Industrial Light and Magic. Serious 3-D contributions were also made by Brian 'vfxdoctor' Gardner and Bernard Mendiburu working on stereoscopic layouts. Stereoscopic software for the project was developed by Paul Allen Newell.

Meet the Robinsons opened in 3-D on over 600 screens with stereoscopic digital projection devised by the Real D technology company. In November 2005, Disney's *Chicken Little* opened on 84 digital 3-D screens with the same process. Real D is putting an increasing number of 3-D screens in theaters on a daily basis.

We are reaching the end of a cycle of 3-D feature films repurposed to stereo from pre-existing projects. New stereoscopic features will be built from the 'ground up' specifically for 3-D narratives in the language of the "z-axis." On March 12, for example, Dreamworks announced that by 2009 all of its releases will be in 3-D and that it had hired McNally to supervise stereoscopic production, commencing this Spring, of its first 3-D release, *Monsters vs. Aliens*.

The new 3-D stories will be built for deep vistas behind the screen and wide open air in the audience space. Stereoscopic cinema is entering a new era.

3D News

From the Stereo Club of Southern California

Volume XLXIII #8

May 2007

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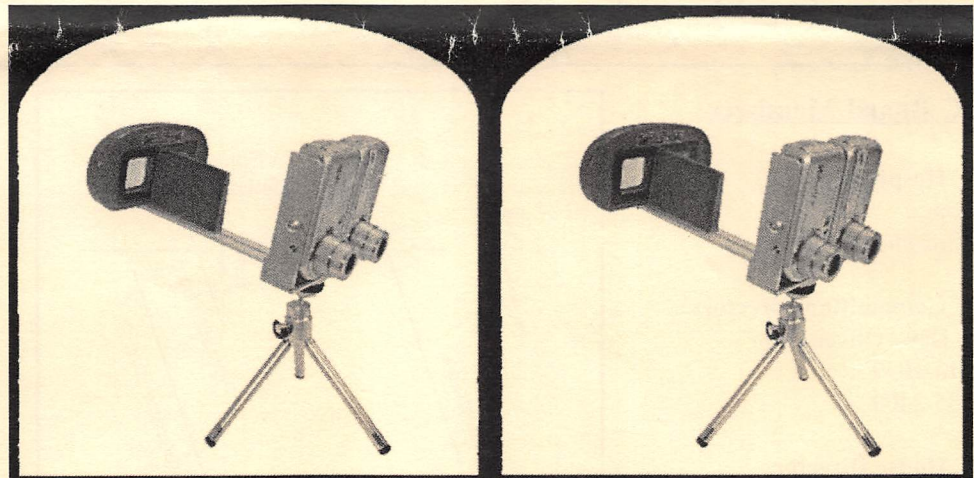
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SCSC President Jeff Amaral's twin digital stereo rig combines current and retro technology for instant 3D photos and movies.

~ Viva la Z ~

*by Jeff Amaral
SCSC President*

The deadline for the SCSC's 5th ever movie and video competition has been extended up to May 11 and I am happy to report that underground 3D cinema is alive and well! Regardless of the current wave of 3D excitement running through the movie business, numerous submissions prove that our independent 3D filmmaking brethren have been quietly working away, in spite of limited opportunities to screen their work in a 3D format. Happily, the SCSC movie competition is a way to do just that. But even if you don't have a time to make a complete competition-worthy video, using any

(continued on page three)

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to Membership Director). The 3D News is sent monthly to all members. Annual subscription for those not wishing to participate in club activities is \$20, and foreign subscriptions are \$25 (send to Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: r3dzone@earthlink.net

MAY						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3	4	5 Santa Fe Colony
6	7	8	9	10	11	12 3D Movie
13	14	15	16	17 SCSC	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

Calendar of Events

May 5-6, 2007 - Santa Fe Art Colony Event, 2401 Santa Fe Ave
12 to 6 pm..

May 12, 2007 - 5th Ever 3-D Movie/Video Competition, Longley
Way School Auditorium, Arcadia, Noon.

May 17, 2007 - 5th club competition and special program on the
French Diableries and Theatres des Paris.

June 21, 2007 - 3-D Movie night, featuring winners of the Fifth-
ever 3-D Movie/Video Competition

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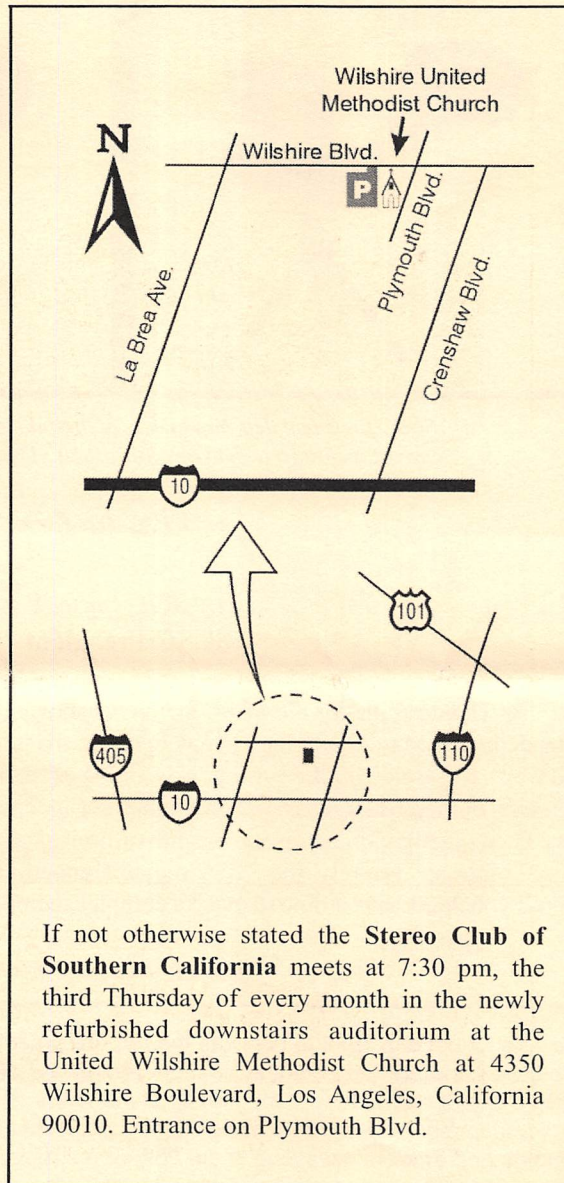
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If not otherwise stated the **Stereo Club of Southern California** meets at 7:30 pm, the third Thursday of every month in the newly refurbished downstairs auditorium at the United Wilshire Methodist Church at 4350 Wilshire Boulevard, Los Angeles, California 90010. Entrance on Plymouth Blvd.

May at SCSC

May at SCSC promises to be a very exciting occasion with the 5th Club Competition with SCSC members judging an incredible selection of top 3D slides by our members.

As an amazing bonus the program of the evening will be a stereo projection of the unusual French Tissue Stereo Views. These wonderful narrative art forms of the 19th Century featured transitional effects with stereo images that transformed from black-and-white to color with different modalities of viewing.

The tissue stereo views were an exotic early 3D genre which anticipated the motion picture. These views came from the large collection of the late Paul Wing, who published several articles about them in *Stereo World* magazine. Expect to be confounded and enthralled by these unusual programs.

New Member

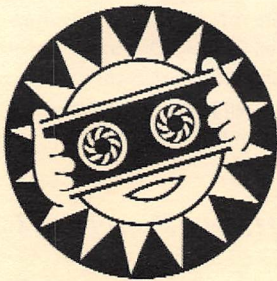
Charles Ziarko
Hollywood, CA

(continued from page one)

two digital cameras mounted side by side provides an easy way to get started. In the SCSC, you'll find that there are lots of club members, and some upcoming workshops, ready to help get you going.

Personally, I've become attracted to making short 3D clips, and have shot lots of them. Almost always under a minute long, I've been using my twinned digital cameras to both shoot and playback the videos for the participants. By attaching an antique stereoscope right onto the vertically rigged camera bodies, I am now able to shoot and share 3D stills and video instantly. Even though playback functions aren't synched for my cameras, the two-finger-start method works well enough for comfortable video viewing. For me, the most exciting part of my stereoscope attachment is the ability to instantly share the work. The excitement it creates for 3D is extraordinary, and the blend between really old and really new technology provides a tangible connection to our 3D history. Although I haven't had time to make a submission into the world's fifth and only exclusively Stereoscopic 3D cinema competition, I think I'll get started on something for the SCSC's upcoming 6th ever competition.

Why don't you?



May 2007 Meeting of SCSC

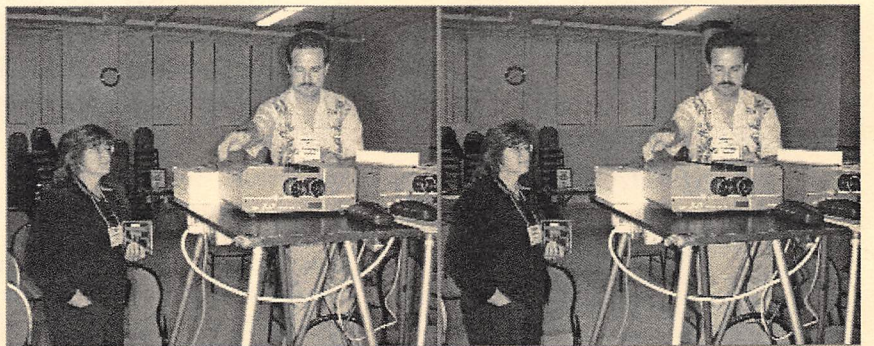
Stereo Photos by Jim Long



SCSC President Jeff Amaral shows his digital stereo rig to a visitor to the May meeting.



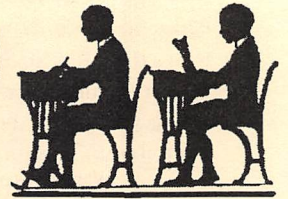
Jeff demonstrates the unique hybrid of a very old and state-of-the-art stereo technology.



Lawrence Kaufman prepares the RBT projector to begin his unique series of stereo slide programs at the May meeting as his wife Cassie assists him..



News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
President, National Stereoscopic Association

New Anachrome Glasses

Seen at recent SCSC meetings - You might like to take a look at a pair of the new version of the Anachrome glasses that Allan Silliphant makes (www.anachrome.com). These new ones have larger lens/filters, more balanced (red-to-cyan) density. They still incorporate a lens element in the left-eye (red) aperture.

Edwin Land

Sixty years ago Edwin Land was 37 and at an Optical Society meeting in New York on February 21, 1947 he debuted his Polaroid Land camera that made instant prints using paper that contained developer and fixer. The cameras were an 'instant' success shortly after the debut when they began selling for \$89.75. Twelve years earlier Land had successfully developed the Polaroid filter, which was a little harder to sell even though it was great improvement for auto windshields and sunglasses. He even realized that it could improve 3-D movies, he made one and took it on the road. Even though Land died in 1991 at 81, Seventy-two years after his invention of the Polaroid filter, we are still reaping the benefits.

San Diego Stereo Camera Club Meetings

The San Diego Stereo Camera Club meets ten times a year (January through October) on the fourth Wednesday (7:00 PM). They also host a July bar-be-cue and an awards banquet in November. Meetings are held in the Photo Arts Building near Park Blvd. and Village Place

in Balboa Park, near the San Diego Zoo. Check their website: <http://www.sdsc.us/>

- May 23, 2007 - Stereo slideshow and open projector
- June 27, 2007 - Stereo slideshow and open projector
- July 25, 2007 - Stereo slideshow and open projector
- August 22, 2007 - 2nd club competition and open projector
- September 26, 2007 - Stereo slideshow and open projector
- October 24, 2007 - Final club competition and open projector
- November 2007 - Awards banquet, check website for date & location.

More 3-D Screens for the Southland

We keep hearing about all the digital 3-D theaters that Real D is rolling out, but even though we are blessed with a half dozen large format 3-D screens in the area, there are more on the way. Desert Hot Springs has a project site that in addition to hundreds of up-scale homes will include a new IMAX theater.

San Diego is the home of the first IMAX Dome theater, which opened over 25 years ago. But no one has seemed interested in building a 3-D IMAX theater, until now when IMAX announced a joint venture with Regal Cinemas, Inc. The IMAX theater is the smaller scaled down version developed for megaplex theater locations. The San Diego theater is scheduled to open in time for May 4th release of 'Spider-Man 3: The IMAX Experience.' The IMAX MPX theatre system will be installed at the Edwards Mira Mesa Stadium 18 in San Diego, California. IMAX's 2007 film slate

already includes three of the year's most anticipated releases, with 300 which, opened March 9; Spider-Man 3, which opens May 4; and Harry Potter and the Order of the Phoenix, which opens July 3.

3-D News Past Issues online

Recently I emailed some links to old 3-D News issues that were still online from past SCSC hosted sites. Former 3-D News editor thought that there might be some interest in MORE of the back issues than the handful available on the remnants of the old site, so he posted an archive of PDF copies of almost every issue of the newsletter from July 1998 through July 2002 on my website, for your entertainment and enlightenment. The site address is <http://www.3dmatinee.com>, or if you wish the archives may be accessed directly at <http://www.3dmatinee.com/scsc/newsarchives.html>.

The rest of Marvin's site includes some interesting 3-D images, a list of the original 3-D comic books, a couple of 3-D themed games and a database of 3D movie information which is still being worked on and is far from complete. Nonetheless, I invite you to explore at your leisure.

Harry Potter in 3-D

Imax Corporation and Warner Bros. Pictures announced that about 20 minutes at the end of the IMAX DMR edition of "Harry Potter and the Order of the Phoenix" will be converted to 3D when the film opens July 13.

To which one IMAX projectionist replied, "Yeah, this is bloody brilliant... Two and a half hours of black scrap film and a lamp on for no reason, all for 20 minutes of 3D at the end, by which point most people will have broken their glasses."

Warner Bros. Pictures' Harry Potter and the Order of the Phoenix to feature IMAX(R) 3D finale IMAX's Proprietary 2D to 3D Conversion Technology Creates New Dimension for Harry Potter Fans

IMAX Corporation and Warner Bros. Pictures announced that select scenes of the IMAX DMR(R) version of Harry Potter and the Order of the Phoenix will be digitally converted into An IMAX 3D Experience(R). IMAX Corporation plans to use its proprietary 2D to 3D conversion technology to transform approximately 20 minutes at the end of the film - which is being digitally re-mastered into the unparalleled image and sound quality of The IMAX Experience(R) using IMAX DMR (Digital Re-Mastering) technology - into IMAX(R) 3D. Harry Potter and the Order of the Phoenix will be released in IMAX(R) theatres and conventional theatres on July 13, 2007, and Warner Bros. Pictures will be the exclusive distributor of the film to IMAX theatres worldwide.

The film is based on the best-selling J.K. Rowling book and is the fifth installment of the widely successful Harry Potter film series. The previous installment of the series, Harry Potter and the Goblet of Fire which opened on November 18, 2005, shattered numerous IMAX 2D box office records at the time and has grossed more than \$20 million in IMAX theatres worldwide.

"We couldn't be happier to help bring this Harry Potter film to life in a new way," said IMAX Co-Chairmen and Co-CEOs Richard L. Gelfond and Bradley J. Wechsler. "IMAX theatres are the only place to experience this year's most anticipated movies in the world's most immersive format, and we anticipate that moviegoers will want to enjoy Harry Potter and the Order of the Phoenix featuring scenes in IMAX 3D more than once."

"We are delighted to once again work with David Heyman and the Harry Potter team, and Warner Bros. Pictures on another memorable Harry Potter movie," said Greg Foster, Chairman of IMAX Filmed Entertainment. "We know that through the magic of IMAX, fans will already feel as if they are right next to Harry, Ron and Hermione in IMAX's larger-than-life 2D format, and we are thrilled to treat them to an even more immersive experience with the finale of the film brought to you in IMAX 3D."

Western Michigan University production uses stereo projection onstage

A theatrical production at Western Michigan University in April pushed the limits of performing arts by harnessing stereoscopic 3-D projections, motion capture, computer-generated imagery and other technologies used in films, computer games and theme parks.

WMU's production of Christopher Marlowe's "Doctor Faustus" marks the culmination of a yearlong research project to test and expand the ways in which interactive technology can be applied to live theatre and dance. Last February, project director Kevin Abbott and a team of collaborators from WMU's College of Fine Arts and Office of Information Technology were awarded a \$289,448 Digital Media in the Performing Arts Innovation Grant to turn a "truly transformational" idea into an onstage reality.

As a multimedia specialist, Abbott was extremely familiar with the technologies used to create special effects and a sense of reality in the fictional worlds of film, IMAX and computer gaming. He wondered if these same technologies could be used to transform live theatre. Abbott and his team got to work, and after a year that was both grueling and exciting, he says the end result is the first theatre production ever to use live motion-captured characters and the first to present all of the imagery using live stereoscopic 3-D projections.

The audience of "Doctor Faustus" at WMU will witness an on-set motion-capture performer "puppeting" dozens of larger-than-life characters. Digital technology allows for the creation of such magical characters as Mephistopheles, whose 20-foot wingspan dominates the stage. It also adds a 30-character animated troupe, to perform alongside the "real" chorus in the opening act.

"The use of digital technology is not right for every production," Abbott says. "But with a storyline like 'Doctor Faustus,' full of so many magical creatures and supernatural events, it can be used to enrich the experience and transport the audience in a different way."

An Elizabethan drama, "Doctor Faustus" is about a scientist who sells his soul to the devil in exchange for the knowledge of the world. It is thought by some to

be an iconic tale of the breakdown that can occur when a person chooses material gains over spiritual integrity.

Closing dates and contacts for upcoming Stereo Exhibitions:

May 11, 2007 - 15th Rocky Mountain International. Format: Realist format slides up to 7 sprockets. David Morison, PO Box 1786, Grand Junction, CO 81502-1786 email: lilros99@bresnan.net (subject line Morison) Fee: NA \$7, Other \$8.

June 17, 2007 - PSA Stereo Sequence Competition. H. Lee Pratt, 107 Kipper Lane, Madison, AL 35758-7706, leep-ratt@knology.net

June 16, 2007 - NSA Stereo Exhibition. Bob Leonard, rj.leonard@juno.com - New this year.


July 7, 2007 - .SSA Card - Send 4 entries to David & Linda Thompson, 8132 Pudding Creek Dr. S.E., Salem, Oregon 97317 USA. Checks must be in US dollars and made out to Linda Thompson. Fee: \$8 downloadable entry form at: www.ray3dzone.com/SSA12.pdf

SCSC is a member club of the National Stereoscopic Association (NSA) <http://www.stereoview.org>

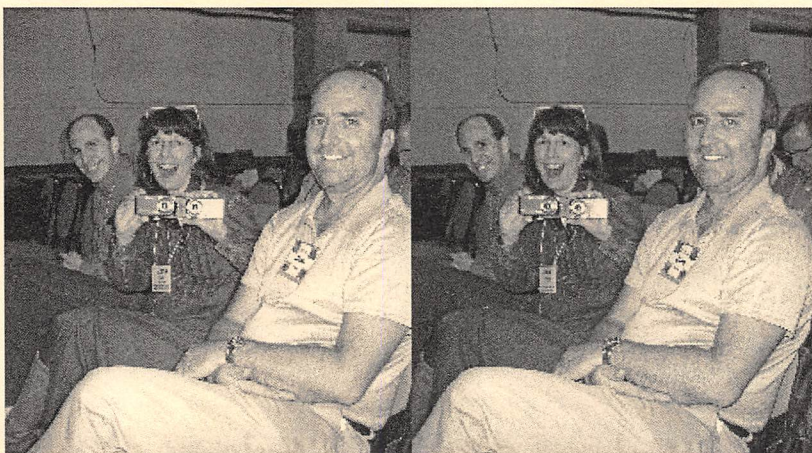
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Judges for May meeting (left to right) were David Kuntz, Susan Pinsky, Jim Long

SCSC Club Competition Results for March, 2007

Now you can stop chewing fingernails and climbing walls from the suspense – here are the results of the SCSC Slide Competitions as of the end of the judging at the March meeting. But before we publish the current standings, a couple of reminders:

First, in order to compete you must be an SCSC member in good standing. If you are not a member and want to see your slides projected, please speak to the Program Chairperson, Ray Zone, and he will try to work your slides in for a screening at the end of the meeting, time permitting. This also applies to members who want to see their slides projected but not included in the judging.

Second, this month's judging (the May meeting) will be the last competition of the year before the Year-end Awards are given out at the summer banquet meeting. Accordingly, if you missed any competitions and have "make-up" slides you can submit, you must include those make-ups with your entries in the May competition meeting. You will need to submit any make-ups in order to qualify for recognition as a 100% participant in any category ("A" Group Standard, "B" Group

Standard, Non-Standard, and Digital) and to have a chance at awards for the highest number of total points. It's not too late – get 'em in this month!

Congratulations to our new member for his Award winning, "B" group Standard slide, "DNA," which was both colorful and stereoscopically interesting. Abe Perlstein, who lives at a great distance from Los Angeles, leads the pack with a Non-Standard Award for his nostalgic, evening light scene of a 1950's-era gas station, "Bob's Hi-Way Service", and an "A" Group Standard Award for his trademark view of an attractive model posed fetchingly in gorgeous scenic surroundings, "Sonja in the Marigolds." Lawrence Kaufman, with his Award for "Silhouette Statue," is close on Abe's heels for top standing in "A" Group Standard. And Jim Long continues to amaze us with not only a nice hyperstereo desert scenic, "Hunts Mesa," but also another of his astonishing conversions, the comic book "Spiderman," in the Digital Category. Everyone had slides that were interesting to view, and made us wish we could spend time admiring and commenting on every entry. Keep up the good work!

-- Oliver Dean

B Group Standard:

	March	YTD
John Hart	108	225
Bob Philips	---	176
Susanne Kerenyi	107	169
Jairo Ramirez	60	60
Award: "DNA"		
Randy Koenig	---	60
Crystal Oelrich	18	18

A Group Standard:

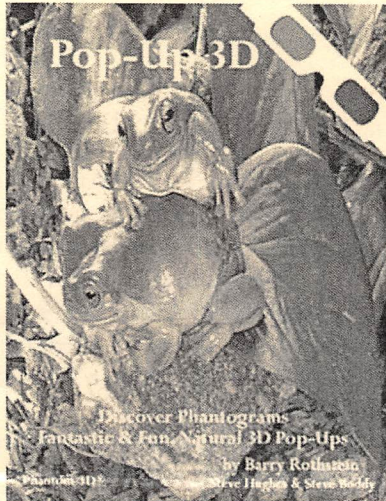
Abe Perlstein	63	256
Award: "Sonja in the Marigolds"		
HM: "Beauty Stands Tall"		
HM: "Audrey at the Seaside"		
Lawrence Kaufman	59	249
Award: "Silhouette Statue"		
Mike McKinney	--	192
Robin Burks	--	123
Franklin Londin	63	63
Award: "Test Fire"		
HM: "Laser Room"		
Oliver Dean	--	63
Steve Berezin	--	22

Non-Conventional:

Abe Perlstein	68	264
Award: "Bob's Hi-Way Service"		
HM: "Surfin' Saint"		
Lawrence Kaufman	59	254
Mike McKinney	--	199
Ray Zone	--	165
Kathy Day	--	125
Steve Berezin	57	96
James Comstock	--	72
Randy Koenig	--	42
Sean Isroelit	--	24

Digital:

Jim Long	71	287
Award: "Hunts Mesa"		
HM: "Spiderman"		
Franklin Londin	20	88
Jeff Amaral	22	86
Robin Burks	--	70
Ray Zone	--	47



Popping Up

A Review
by
Ray Zone

The indefatigable Barry Rothstein has just published his second book of phantograms. His first book, *Phantograms from Nature, Western USA*, published in 2005 at 11 by 14 inches in size and in two different editions, was very successful. In it, Rothstein described his technique of using a picture frame in nature to properly scale his stereoscopic photography for anamorphic viewing in the anaglyphic phantogram format. Rothstein has dubbed his version of the process "Phantom 3D" and has

licensed the phantogram patents of both Owen Western (US Pat. No. 6,389,236) and Steve Aubrey (US Pat.No. 6,614,427) in publishing both of his books.

Rothstein has also enlisted the aid of Steve Hughes and Steve Boddy in publishing *Pop-Up 3D* as his second book and shares author credit with them. *Pop-Up 3D* is 8 1/2 x 11 inches in size and includes 31 full page phantogram images with subject matter that ranges from toy soldiers, line drawings and teddy bears to household pets, reptiles and snacks. Smaller versions of all the images are printed on the inside front and back covers. In every instance the phantograms are effectively printed in the four-color process, a challenging proposition to be sure. The color palette has been well controlled for maximum 3D effects using the polychromatic anaglyph. Running beneath each image are two sets of captions, one describing the image itself and a running commentary that explains 3D and the anaglyph process with great clarity.

Pop-Up 3D is a great book for children as well as beginning stereo photographers. It includes two pairs of anaglyph glasses in a custom pocket inside the front cover and will do much to introduce the general public to the excitement and fascination of stereoscopic images.

Pop-Up 3D
Discover Phantograms, Fantastic & Fun Natural 3D Pop-Ups
By Barry Rothstein, Steve Hughes & Steve Boddy
www.3dDigitalPhoto.com
32 4-color pages plus color covers
ISBN-10: 0-9769494-1-5
ISBN-13: 978-0-9769494-1-1
\$19.95

Note: The *Phantograms from Nature* book is still available on the website for \$36.00



Figure 6 from the Steve Aubrey phantogram Patent depicting the proper viewing angle and method for looking at an anamorphic stereo image.

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Manipulating Digital Image Contrast V

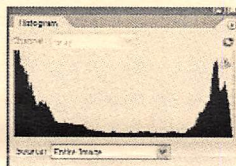
by David W. Kuntz

I hadn't planned on returning to the subject of digital image contrast manipulation again, but Oliver Dean recently exposed me to an extremely powerful adjustment feature in Photoshop called "Shadow/Highlight." In the few weeks since I've become aware of this tool, I've come to rely on it quite heavily. This is because it enables correction of one of the most common image problems much more easily than can be accomplished using either the Curves or Levels commands.

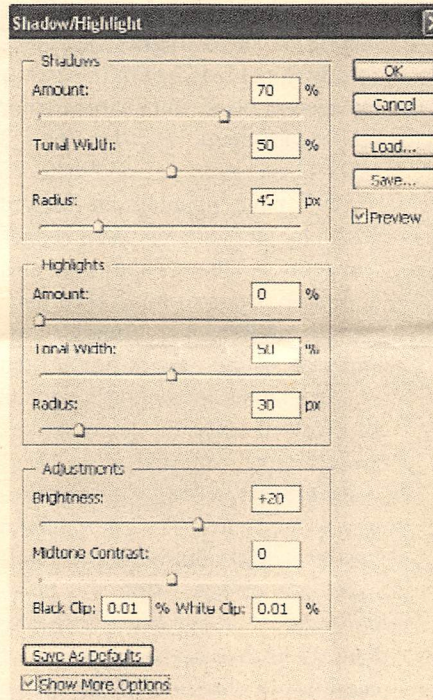
The first image below illustrates the problem often encountered. Specifically, the image contains a com-



ination of very light areas and deep shadows, and most of the detail in the shadow areas is lost. The histogram for this image (shown directly below it) confirms that this image consists of mostly very light and very dark pixels, with very few in the mid-range.



Applying a simple curve adjustment (essentially a gamma correction) won't solve this problem. It is possible to add anchor points to the curve and correct just the shadow areas, but in practice this is difficult to accomplish with complete success. Selecting the Shadow/Highlight function (found under Image/Adjustments)

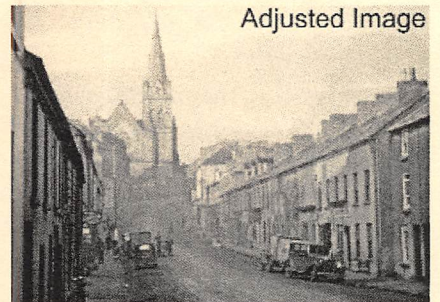


brings up the dialog box above (select the "Show More Options" check box if this entire dialog box isn't visible). The adjustments are divided into three sections. The first adjusts shadows, the second highlights, and the third affects the entire image.

The "Amount" slider sets the level to which shadows are lightened (or highlights darkened). The "Tonal Width" adjustment determines the tonal range of pixels to which that adjustment is applied. For shadows, a small value for Tonal Width means the adjustment will only be applied to the very darkest regions of the image, while a larger setting will apply the correction to successively lighter areas (with the opposite situation applying to the Highlights adjustment). The "Radius" slider determines how many surrounding pixels are examined by the program when it is attempting to determine whether or not a given pixel is in a shadow area. This can prevent

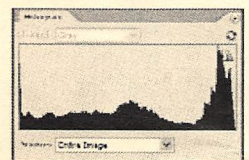
the software from classifying a small dark feature in the image (such as an eyebrow) as a shadow and lightening it. The optimum value for Radius varies tremendously from image to image, so setting this often requires some experimentation. In addition, in some situations the Shadow/Highlight command can produce a result in which some areas of the image appear to have dark outlines. This problem is usually remedied by changing the Radius setting.

The final image below shows the result of applying the Shadow/Highlight command. In this



adjusted image, detail has been restored to the shadow areas without blowing out the highlights. Notice that even the very light detail in the sky has been retained. This is confirmed by examining the image histogram, which shows that the large number of dark pixels have been evenly distributed throughout the tonal range, while the large group of light pixels (which correspond to the sky and steeple) are left largely unchanged.

I encourage you to play with this extremely useful and powerful tool.





3D News

From the Stereo Club of Southern California

Volume XLXIII #9

June 2007

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*Parallax Shift: A unique view of SCSC President Jeff Amaral.
Captured by Dave Groschlose with a Canon 10D, and 180 degree lens.*

~ Viva la Z ~

by Jeff Amaral
SCSC President

Recently, I met a young filmmaker on the set of an upcoming 20th Century Fox feature. After completing an internship, he was promptly hired in the Visual FX department to take reference stills for post-production. After our film crew finished shooting the motion pictures, he would diligently move through each set taking still photos.

After confessing that he knew little about stereo shooting, he swore to me that 3D was next on his list of things to try. I felt it was my Presidential Duty to give him a crash course on the spot, and I think this first attempt at CrazyClose Z-Axis thinking is genuinely outstanding.

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to Membership Director). The 3D News is sent monthly to all members. Annual subscription for those not wishing to participate in club activities is \$20, and foreign subscriptions are \$25 (send to Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: r3dzone@earthlink.net

JUNE						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21 SCSC	22	Card Workshop 23
24	25	26	27	28	29	30

Calendar of Events

June 21, 2007 – 3-D Movie night, featuring winners of the Fifth-ever 3-D Movie/Video Competition

June 23, 2007 – Digital Stereo Card Workshop at 1 pm. Call David Kuntz for details: 310-377-5393

July 19, 2007 – Check website for info: la3dclub.com

August 16, 2007 - Awards Banquet & Slide of the Year. Taix Restaurant, 1911 Sunset Blvd. (one block east of Alvarado on Sunset). LA, Phone:(213) 484-126

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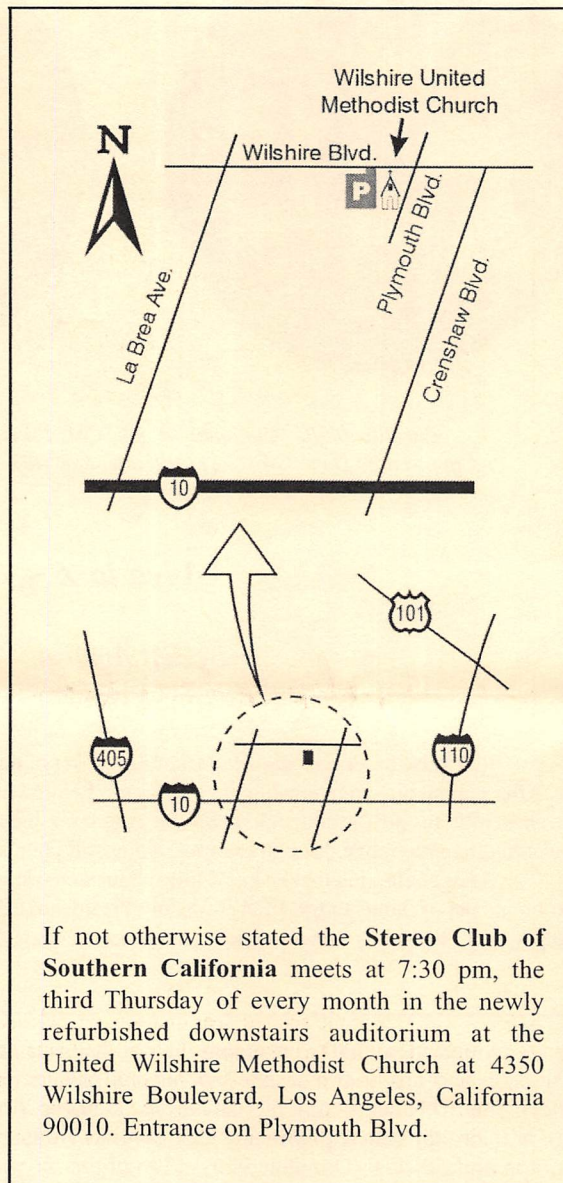
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If not otherwise stated the **Stereo Club of Southern California** meets at 7:30 pm, the third Thursday of every month in the newly refurbished downstairs auditorium at the United Wilshire Methodist Church at 4350 Wilshire Boulevard, Los Angeles, California 90010. Entrance on Plymouth Blvd.

SCSC Awards Banquet

Our annual Awards Banquet will be held at Taix Restaurant, located at 1911 Sunset Boulevard, Los Angeles, CA, 90026, on August 16, 2007, at 7 pm. Please join us for the festivities, which will include the installation of SCSC officers for the 2007-8 Club year, the Slide of the Year Show, the presentation of year end competition awards, and, of course, a chance to socialize with other SCSC members. Tickets are \$25 if purchased in advance (a \$5 savings over the price at the door). Contact Jeff Amaral at 323-481-1351, jamaral@earthlink.net, for information and tickets.

Digital Stereo Card Workshop

Learn how to produce your own stereo cards at a workshop given by David Kuntz on June 23 at 1pm. This workshop will explore the digital workflow of stereo card production using software tools such as Stereophoto Maker, Adobe Photoshop and Adobe Illustrator. Basic concepts as well as advanced techniques for windowing and decorating cards will be covered. Call David at (310) 377-5393 for location and details.

SCSC Club Officers

“What is going on?” SCSC members thought as they opened the February 3-D News. SCSC President Jeff Amaral had turned into Jeff ‘Emeril.’ We can’t wait to see what cool 3-D stuff he cooks up for his second term!

As set forth in the SCSC bylaws, this year’s nominating committee is presenting this slate of officers for the next club year (it’s a repeat performance for all):

President – Jeff Amaral
Vice President – Barry Rothstein
Secretary – Lawrence Kaufman
Treasurer – David ‘penny-pincher’ Kuntz

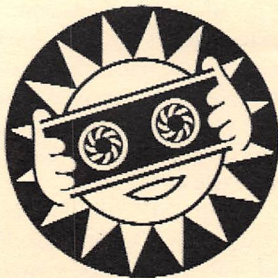
Additional nominees may be made from the floor at our June meeting from any member following the stipulations of the SCSC bylaws. The election will be held at the July meeting.

June is 3D Movie Night!

The June 21 SCSC meeting is a don’t miss event! The Winners and Honorable Mention 3D movies from the 5th Ever 3D Movie/Video Contest will have their world premiere on this special club night.

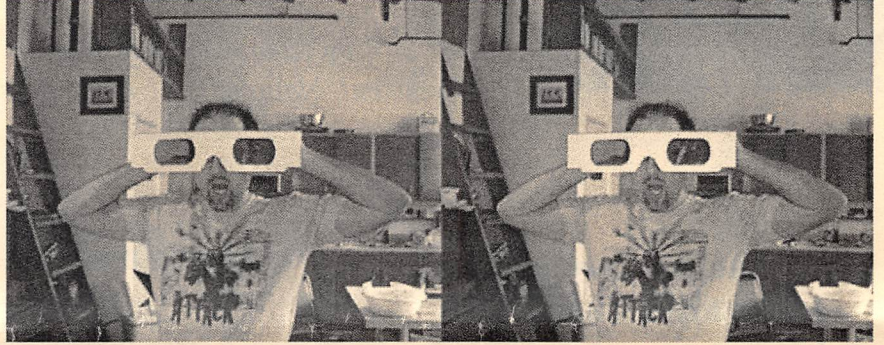
SCSC 3D Movie Chairman John E. Hart and his crew will set up the large silver screen and two HD digital projectors to display this world class 3D work to an awestruck public.

Special behind-the-scenes 3D footage of the judging will be screened and awards presentations will also take place. If you love 3D movies, (and we know you do) you have to be at this once-in-a-lifetime event.

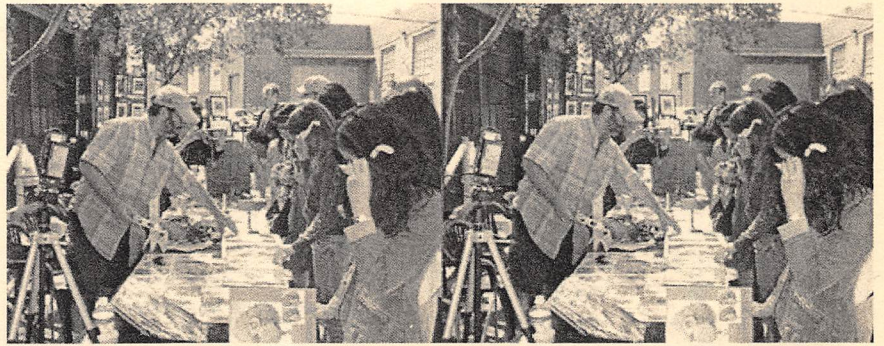


Santa Fe Art Colony Event

Saturday, May 5 and Sunday May 6
SCSC reaches out to the public via open studios event



SCSC host Sean Isroelit demonstrates the proper use for 3D eyewear



Barry Rothstein’s phantograms were a big hit with young and old folks alike.

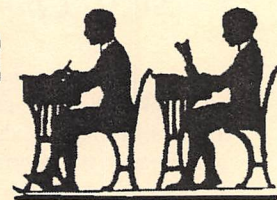


Susan Pinsky does some stereo proselytizing as one neophyte gazes at old time 3D.

For the second year in a row, SCSC has exhibited a wide variety of stereo photographs and 3D viewing methods at the Santa Fe Art Colony open studios event. Over the course of two days several hundred people were exposed to stereo images for the first time in their lives. This exciting event has become an SCSC tradition and is a great way that the club reaches out to the public. As visitors enter, 3D is the very first thing on view.



News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
President, National Stereoscopic Association

The 5th Ever 3-D Movie/Video Competition a success

Come to the June meeting and enjoy winners and the best of the 5th Ever 3-D Movie/Video competition. You'll see what our judge Lenny Lipton meant when he wrote "I was happy to help and amazed at the technical prowess of the projectionist who got all the file formats to work -- more or less. You and your colleagues have kept the flame burning and for that I am grateful. I hope that this time the stereoscopic cinema gains a foothold and is enduring. It has come and gone so many times! I hope the present technology is good enough and makes a difference."

3-D at the Cannes Film Festival

Digital 3-D was presented this year in Cannes. Included was the 1953 John Wayne film "Hondo," making its digital 3-D premiere. Wayne's daughter-in-law Grethcen Wayne who has kept the film from the past two World 3-D Expos, was at the premiere. Hopefully now that it's had this debut, the rest of us will have a chance to see it presented in polarized stereo and not just the anaglyph version that played on television in the 1980's.

Paramount Home Entertainment International (PHEI) and Batjac Productions, Inc. honored the great John Wayne at the Cannes International Film Festival with the premiere of the 1953 classic film Hondo, recently restored in digital 3D. The screening took place in the week that would have been 'the Duke's' 100th birthday (May 26, 1907).

The Hondo restoration

Hondo has been meticulously restored and remastered three times by Batjac Productions, Inc. from the original and authentic film elements: first on film for a VHS release, second in a digital format for DVD release and, most recently, in digital 3D for Cannes.

In the early 1990's, Michael Wayne worked with Cinetech to restore the film in preparation for a VHS release in the United States and the UK. More than 10 years later, Paramount required a new digital master for the DVD release. Barry Allen, Paramount's film restoration expert leveraged the work that Michael did and took advantage of emerging digital restoration techniques. After additional color correction work and digital "dirt busting", a crisp and clean new master was created and served as the source for this summer's international DVD release.

For the digital 3D version screening at Cannes, Batjac went back to the drawing board and cherry picked the best of all elements, restored and original, to serve as source elements. This work was all consuming in that both the left and right eye needed to be restored. The digital technology process had advanced exponentially since the DVD master, so even better master elements could be created. Processes used were DRS, DVNR, AGR4 and Da Vinci's ACSIII program. The final product will be airing on a traditional white screen and audiences will be viewing the 3D film with white active polarized glasses.

Previous restoration work was mostly done only on the left-eye negative, which was used for 2-D release. There were tears to be fixed, lots of dirt to be removed. Strange perforations in the film

stock had to be masked. On top of that, parts of the original negative had mysteriously been destroyed and replaced with an internegative, which doesn't quite match the quality of the original.

Restoring the film for 3-D introduced still more challenges. The two color negatives had shrunk and faded differently, making it even more difficult to get the color identical and the images perfectly aligned. It proved a big task for the restorers at Post Logic.

Also at Cannes: U2 3D

New York-based editorial powerhouse Bluerock announced the 2007 Cannes Film Festival presentation of the film, "U2 3D," billed as the first live-action concert film shot entirely in 3D and starring the renowned Grammy-winning band, U2. The 55-minute preview was intended to garner buzz for the upcoming full-length 80 minute feature, and screened at midnight on May 19th at the "Palais des Festivals". Bluerock's Olivier Wicki edited both the preview and the full-length versions of the film in 2D and it was then put through the 3D process. The film is the latest in a long-standing collaboration between Bluerock and U2's Bono.

Bluerock President Ethel Rubinstein praises the film, "Bono and the band set the bar for dynamic performance, and Olivier Wicki used his creative and technical genius to ensure the film portrayed every bit of their awesome talent."

"U2 3D" documents U2's wildly successful "Vertigo" World tour. Armed with 3D glasses, viewers will now have the opportunity to see U2 in a concert atmosphere without enduring sweaty crowds and high ticket prices.

The full-length version of "U2 3D," featuring 15 songs drawn from over 700 hours of footage, will debut in the fall of 2007. The film was directed by Catherine Owens and Mark Pellington and produced by 3ality Digital, Los Angeles.

O2 Launches TV Shows in 3D

O2 in the Czech Republic also operates a landline network which offers TV services in addition to its mobile services. Now the company has launched a promotion and is broadcasting 3D films and documentaries over the network. The company has already sent the special glasses necessary to watch the programs in 3D to all of its customers by post.

Telefonica O2 Czech Republic introduced the O2 TV fixed-line television service to the Czech market in September 2006 and says that it has met with unprecedented success among customers.

"Over 25,000 customers are already enjoying digital O2 TV through their fixed lines. In addition to the largest catalog of international and Czech films that we offer which can be viewed on demand in the Videotheque section, we are now enriching our offer with 3D films. As the only digital TV service which offers 3D films in the Czech Republic, O2 now provides customers the ability to enjoy, in the comfort of their own homes, special effects previously only available in movie theatres," stated Andrei Torriani, Chief Marketing Officer, Telefonica O2 Czech Republic.

From the beginning of this month, O2 TV subscribers will be able to watch an introductory selection of documentary films focusing on nature as well as travel. This selection includes several 30 to 60-minute films specially filmed in a 3D format (for example, Safari Indonesia, Vanuatu, Egypt, Malaysia, Namibia, and Oman).

Avatar News

Sigourney Weaver and James Cameron reunite. Weaver has been signed to work with her "Aliens" director in his upcoming 3-D mega-budget sci-fi flick "Avatar." Weaver will play a botanist who's a mentor to Sam Worthington's former marine. their glasses."

'The 3D Company' introduces 3-D intelligent display

Adding an extra dimension to its digital signage solutions, "The 3D company" (Dubai) introduces a 3D intelligent display in the United Arab Emirates (UAE) market. Featuring high quality 3-D and 2-D modes, the intelligent autostereoscopic display delivers full brightness and full contrast with true color representation thanks to revolutionary technology. Leveraging patented multi-view Lenticular technology in combination with advanced 3D display signal processing, the display provides an extraordinary 3-D viewing experience that stands out compared to conventional displays.

"We launched this display at Gitex. The response we got was really amazing. People just could not believe their eyes. Standing out from the crowd is crucial to advertisers. They immediately saw the potential of these displays and embraced this technology," said Marco Langhorst - Sales and Marketing Manager for The 3-D Company.

The new displays are designed for applications that require a 3-D experience with maximum comfort. It allows multiple users to view 3D content at the same time within a large comfort zone, providing a sustainable 3-D viewing experience without the need for special viewing glasses. The display can be applied for a broad range of applications, visualizing both 2-D and 3-D content with high picture quality.

3-D intelligent display solution includes supports from 3-D content creation up to true 3-D visualization. A dedicated plug-in for 3dsMax* software is available that allows existing and new content to be exported to the 2D-plus-depth format. Next to the offline content creation, 3-D interactive applications - games, simulation, etc. - can be visualized in real-time, using the 3DS Wrapper that can extract real time depth information via OpenGL or DirectX. Finally, a Display Control Tool is provided that allows the end-user to modify the settings of the depth- and visualization parameters to their preference.

The 3-D displays are the first products that promise to help (marketing) professionals create an amazing viewing experience with the latest technology to make content richer, more exciting, and

more entertaining for the end-user so that it's almost 'real'. 3-D displays provide the latest innovation in technology to attract the consumer's attention and is well positioned for use in digital signage, games, simulation, etc. The 42' and 20' with touch screen option displays are sold in the UAE through The 3D Company. ins.overspiritualintegrity.com

Closing dates and contacts for upcoming Stereo Exhibitions:

June 17, 2007 - PSA Stereo Sequence Competition. H. Lee Pratt, 107 Kipper Lane, Madison, AL 35758-7706, lepratt@knology.net

June 16, 2007 - NSA Stereo Exhibition. Bob Leonard, rj.leonard@juno.com - New this year.


July 7, 2007 - .SSA Card - Send 4 entries to David & Linda Thompson, 8132 Pudding Creek Dr. S.E., Salem, Oregon 97317 USA. Checks must be in US dollars and made out to Linda Thompson. Fee: \$8 downloadable entry form at: www.ray3dzone.com/SSA12.pdf

SCSC is a member club of the National Stereoscopic Association (NSA) <http://www.stereoview.org>

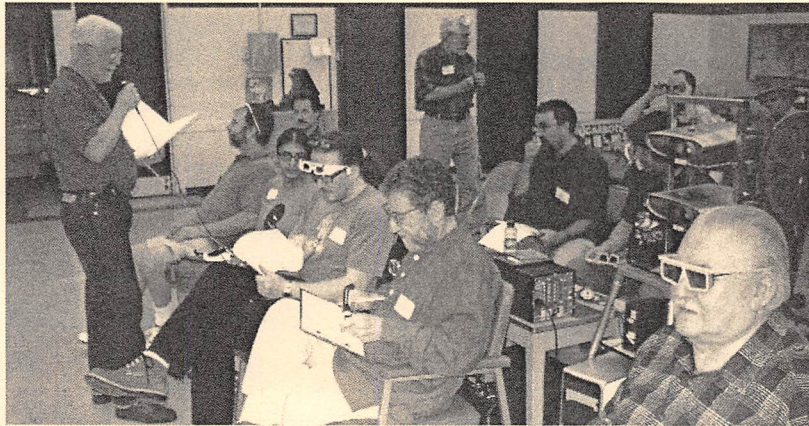
I will see you at the meeting

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John Hart (far left) kicks off the judging for the 5th Ever 3D Movie/Video Contest

Wowie, Zowie and Zoe, Too

It was teamwork and good organization that made The Fifth Ever 3-D Movie/Video Division Competition judging, in the words of SCSC Treasurer, David Kuntz, "an unqualified success".

Twenty-four entries were received from all over the world and prescreened by Eric Kurland and Tom Koester. They arrived in a score of different formats and required Herculean effort on the part of these dedicated gentlemen to download into two computers. Twenty-two of the entries were video files which were shown polarized. One entry was an anaglyph and another a 16mm film shot with a Bolex attachment.

The competition was held in a school auditorium in Arcadia, CA on Saturday, May 12, 2007. Bob Burns, whose collection of movie memorabilia is legendary, served as one of the judges. Bob arrived with the original Roman helmet from the 1953 3-D classic Robot Monster under his arm. This 3-D icon served as the source of the Oscar-like statuette which is to be presented to the first, second and third place winners. The other two judges were Lenny Lipton, who is currently serving as the Chief Technology Officer for Real D, and

Phil McNally, the 3-D supervisor for Disney's Chicken Little and Meet the Robinsons.

John Hart, Movie Division Chairman, welcomed a record crowd and began the festivities promptly at noon. The nod for attendee who traveled the greatest distance to see the judging went to Aleric Hamacher from Munich, Germany.

Thanks to Eric Kurland's expertise, projection of the twenty-four entries was nearly flawless. SCSC President, Jeff Amaral, announced the titles and running times and kept the judging moving at a rapid clip. Entries were judged in eight categories: cinematography, story, editing, lighting, sound, use of stereo, creativity and titles/transitions for a possible total of forty points from each of the judges (120).

Competition committee members each contributed immeasurably to the success of the program. They include Jeff Amaral, Lawrence Kaufman, Sean Isroelit and Eric Kurland. Other Movie Division members who contributed were Oliver Dean, who aligned the projectors and assembled the large silver screen and Ed Ogawa and John Christopher who helped in the setup and teardown of equipment.

First Place: Ray Zone & Tom Koester – Slow Glass – 114 points

Second Place – Tom Koester –
The Towers of Simon Rodia – 104
points

Third Place – Alaric Hamacher –
SKF 2107 – 97 points

Honorable Mention: Tom
Koester – The Making of a Rock
Album

Honorable Mention: Tom
Riederer – Carstensz

Honorable Mention: Tom
Riederer – Death Valley Daze
Honorable Mention – Zoe Beloff
– Shadowland

Honorable Mention – Andrzej
Waluk – Gdynia Cala Naprzod

The other entries,
although not prize winners were
exceptional in their quality and
diversity and reflect nicely their
maker's creativity and expert use of
3-D. They include:

Mike Wilder – The Carnivorous
Syndrome in 3D

Katsuhiko Inoue – Midtown
Tokyo . . .

Werner Bloos – Red Sea 3-D

Werner Bloos – Ancient Greece

Werner Bloos – Hoorig Katz

Chris Potter – Spectator

Alexander Lentjet – The
Incredible Invasion of 20,000
Robots . . .

Sean Isroelit – Derby Dolls

John Christopher – What If . . . ?

John Christopher – 3-D

Potpourri

Tom Riederer – Africa

Meinolf Amekudzi – Mould
Penny

Meinolf Amekudzi – Summer in
Heidelberg

Anthony Coogan – Lilly
Oncology

Anthony Coogan – CSF-3-D

Eric Kurland – Robochrist

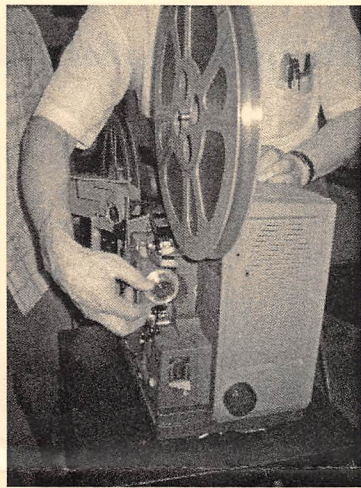
My sincere thanks to all involved
in The 5th Ever 3-D Movie/Video
Division Competition. They just
keep getting bigger and better.

-John Hart, Chairman

3-D Movie/Video Division



Bob Burns with the original Robot Monster helmet of "Ro-Man's" and the award statuette based upon it.



Bolex 16mm 3D lens attachment



Ray Zone "mops up" at 5th 3D movie contest. Stereo by Phil McNally

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STEREO CLUB OF SOUTHERN CALIFORNIA
Slides of the Year Entry Form for 2006-2007 Competition Year
Entry Deadline: July 19, 2007

NAME: _____
ADDRESS: _____
CITY: _____ **STATE:** _____ **ZIP:** _____
TELEPHONE: () _____ **EMAIL:** _____

Please select 5 slides you submitted in Club competition from September 2006 to May 2007 for entry in the 2007 SCSC Slides of the Year competition and show. The slides may be any combination of "Standard" and/or "Non-conventional" slides. The slides may be any combination of Realist-format and/or 2"x2" slides. Please number your slide entries to correspond to the order in which you list them below. *Be sure to thumb spot your slides in the lower left corner as for use in a viewer.* Your slides will comprise the feature show at the annual banquet August 18th and be returned to you then.

This year there are 5 special awards for individual slides: 1) *Best Landscape* for the slide that portrays the wonders of nature around the world; 2) *All Creatures Great and Small Award* for the best use of people or animals in a slide; 3) *Best 2D to 3D Conversion* for the slide that uniquely puts us in a 3 dimensional world; 4) *The Most Promising New Member Award* for a group of 5 slides from each new competitor that will be judged for the special award *Most Promising New Member*. All Club members with less than 2 years in the club are automatically eligible for this award as well as 5) *THE SLIDE OF THE YEAR Award*. Your slides will be considered for all of these awards and *Slide of the Year* award, although 5 separate slides will the awards.

Slide Number	Slide Title	Specify Format: Realist or 2x2
1	_____	_____
2	_____	_____
3	_____	_____
4	_____	_____
5	_____	_____

Permission to reproduce box: check here and sign here _____ (thank you)

(To use your winning image in our newsletter, website, etc. to promote SCSC and 3D photography.)
Please bring your 5 slides with this completed form to me at the Club meeting on July 19, 2007. If you can't make the meeting, please mail your entries to:

Kathy Day
1412 South Dodson Avenue
San Pedro, CA 90732
highsierra3d@hotmail.com