



STEREO CLUB OF SOUTHERN CALIFORNIA

July 1999 - June 2000





3D NEWS

From the Stereo Club of Southern California

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

VOLUME XLIV #1

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President

Lawrence Kaufman (909) 736-8918
1607 Mariposa Drive
Corona 91719
E-mail: kaufman3d@earthlink.net

Vice President

Mike McKinney (310) 379-7926
(Office) (310) 516-2312

Secretary

James Comstock (714) 535-5067

Treasurer/Membership

David Kuntz (310) 377-5393
28409 Quailhill Dr. FAX: (310) 377-4362
Rancho Palos Verdes, CA 90275
E-mail: davidkuntz@home.com

Banquets/Social

Mitchell Walker H: (310) 459-1030
E-mail: MitchBear@aol.com

Competitions

Mike McKinney (310) 379-7926
Kathy Day (310) 514-1049

House Director

Bruno Lizzi (310) 379-3197

Librarian

Lawrence Kaufman (909) 736-8918

Hospitality

Jason Cardwell (323) 255-9631

Programs/Workshops

Chris Olson (818) 225-1940
Ray Zone (213) 662-3831
E-mail: r3dzone@earthlink.net

Movie Division

John Hart (626) 821-8357

3D News Staff

Labels and Subscriptions

David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX: (818) 893-9605
Panorama City, CA 91412
E-mail: campfire@earthlink.net

Mitch's Sketchbook



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

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

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

Calendar of Events

July 15, 1999

The annual Awards Banquet at Taix Restaurant, 1911 Sunset Boulevard in Echo Park. Also featuring the announcement of the Slide of the Year! Bring your best appetite!

August 7, 1999

The 3rd Ever 3D Movie/Video Competition Judging will begin at noon at Longley Way School, Auditorium, 2601 Longley Way, Arcadia. The winners will be screened in the evening at the same location.

August 19, 1999

A special Club meeting! Our first stereo card competition, plus the return of the Stereo Expo. 7:30pm at Wilshire United Methodist Church, 711 South Plymouth Boulevard, near Crenshaw and Wilshire.

Exhibitions

Ray Zone Completes Color 3D Museum Displays

by Ray Zone

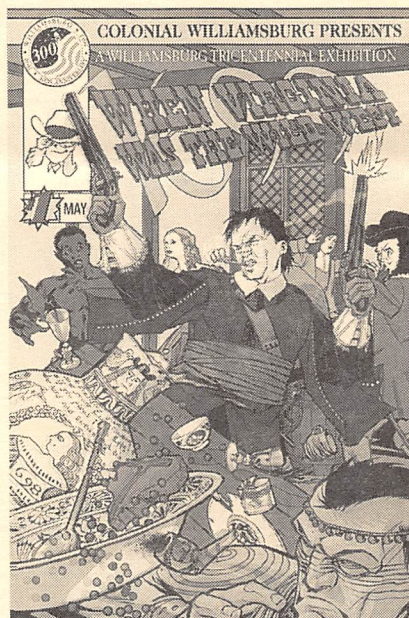
Ray Zone, 3D artist/writer and publisher (and SCSC member), recently completed work on a series of four large wall-mounted color anaglyph displays in conjunction with a gallery exhibition titled "1699: When Virginia Was the Wild West," sponsored by The Colonial Williamsburg Foundation at the DeWitt Wallace Gallery in Williamsburg, Virginia.

The color 3D comic-style art was drawn and digitally colored by artist Brian Stelfreeze of the Gaijin Studios in Atlanta, Georgia who worked from original concepts created by Cary Carson, the project director. Working with digital files produced in Adobe Photoshop, Zone converted Stelfreeze's art to 3D and produced full-color anaglyph, or "polychromatic anaglyphs" of the final art. Zone also provided the red/blue anaglyph glasses used for viewing the wall-mounted displays. From Zone's completed digital 3D files large-format ink-jet prints were produced and mounted for museum exhibition.

The four anaglyph displays feature

an introductory cover-style image and two pages depicting "Bacon's Rebellion," a formative historical event in Williamsburg history that happened 300 years ago. In addition, a large 3D bird's-eye view of Williamsburg, as it appeared in 1699,

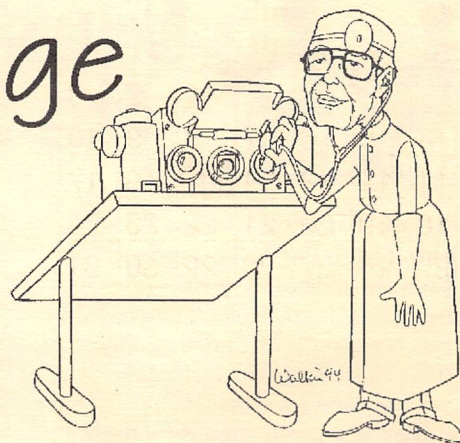
is on display in the gallery. The exhibit is mounted in conjunction with a series of lectures to run through October, 1999 and is a part of a Tri-centennial celebration of Colonial Williamsburg which numerous **ZONE—Continued to page 8**



Visit our website at <http://home.earthlink.net/~campfire>

The Technical Page

Essays by SCSC's Stereo Doctor
Charles A. Piper



Installment #112

How, Exactly, Does the Eye Work?

This subject was touched upon briefly in Technical Pages #14 and #49 to point out that an eye is not equivalent to a camera, and vice versa. Here we offer a more complete description of this marvelous organ. (An aside: as miraculous as the human eye is, and as attractive a "proof" of special creation, literally dozens of different optical organs have evolved in various animals.)

The Eyeball

Nearly spherical and about an inch in diameter the eyeball, Fig. 1, has in front a distinctly convex window, the cornea, and behind that an iris diaphragm that can with drugs open up to about $f/2.8$, but ordinarily operates between $f/6.3$ and $f/16$. Behind this is a flexible lens which is focused by the tension on its circumferential support fibers, the ciliary ligament. In children it can focus down to a couple of inches, but hardens with age and usually by midlife cannot focus closer than a foot. The rest of the eyeball is filled with transparent jelly called vitreous humor. Lining most of the eyeball is the retina, to be described later.

How It Orients

A mechanically most interesting feature of the eyeball is the arrangement for orienting it so that it can look in any direction, and at the same time keep its image registered with that of the other eye, Fig. 2. It does this with six muscles attached about a third of the way back from the

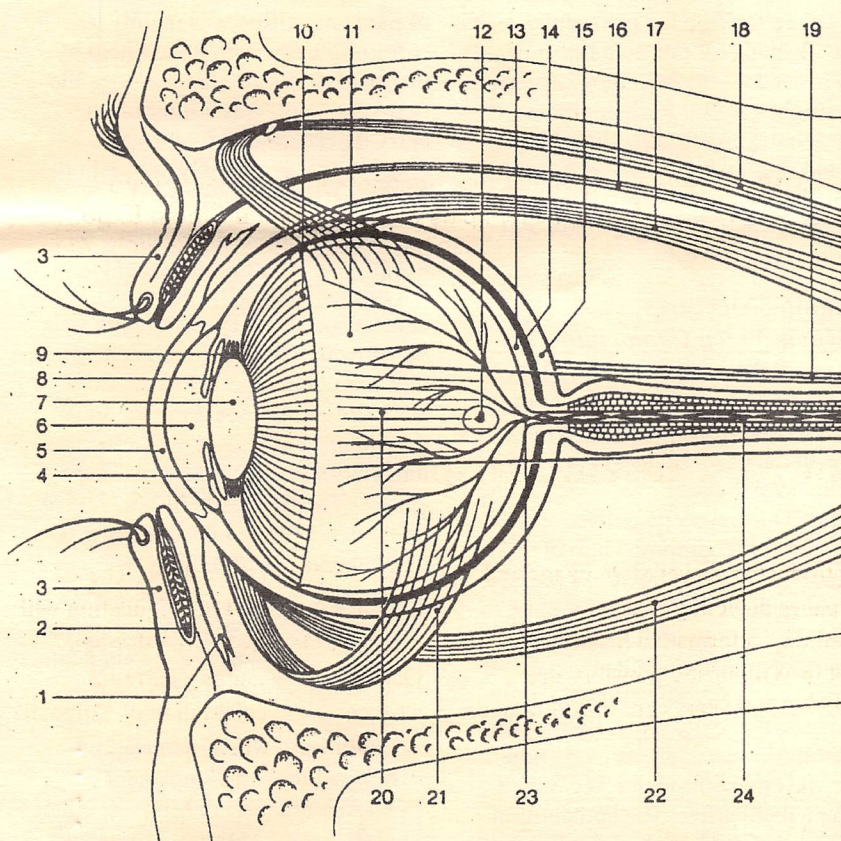
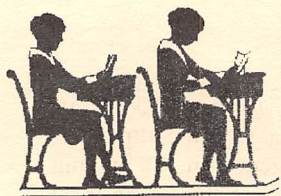


Fig. 1

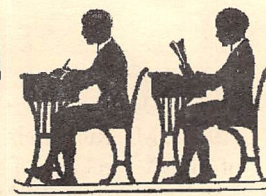
The eye

- | | |
|----------------------------------|-----------------------------------|
| 1 conjunctiva | 13 retina |
| 2 tarsal gland | 14 choroid |
| 3 eyelid | 15 sclera |
| 4 iris | 16 levator muscle of upper eyelid |
| 5 cornea | 17 superior rectus muscle |
| 6 anterior chamber of the eye | 18 superior oblique muscle |
| 7 lens | 19 medial rectus muscle |
| 8 posterior chamber of the eye | 20 lateral rectus muscle |
| 9 ciliary ligament | 21 inferior oblique muscle |
| 10 anterior margin of the retina | 22 inferior rectus muscle |
| 11 vitreous body | 23 blind spot (optic disc) |
| 12 macula lutea (on retina) | 24 optic nerve |



News and Notes from the SCSC Clubhouse

by Lawrence Kaufman



The July Meeting

July 15th is our Awards banquet and our slide of the year presentation. If you haven't purchased tickets at the pre-event price of only \$20.00, check with Mitchell Walker, so he can reserve a spot. Mitch promised new menu options for those who are ready for a change. Our Annual July Banquet will be held again at Taix Restaurant at 1911 Sunset Boulevard in Echo Park, on Thursday, July 15, 1999. For one low price you get an evening of 3D camaraderie, a great meal, a fabulous slide show, a chance to pledge your allegiance to SCSC and you get to share in the joy of all the prize winning members who will be receiving their year end awards.

The fun-filled, cram-packed, 3D-full evening will begin promptly (as usual) at 7:30pm. Come and thank the out-going SCSC officers for a great job and welcome the new guys. The new officers for the 1999/2000 club year:

- President—Lawrence Kaufman
- Vice President—Steve Berezin
- Secretary—James Comstock
- Treasurer—David Kuntz.

With the August SCSC meeting, a new club year will begin. We are right in the middle of what Marvin Jones calls the "Kaufman era". Which, I think, has a nice ring to it. We have a great group of volunteers for officers this year and with regular Board meetings, we plan to build a road map and steer the club into the new millennium. But, just as a hiker needs a compass to find the right direction to travel, we need our member's help and support to keep us traveling in the right direction.

What I hope this means is, SCSC will grow and be fun. We continue to have the same challenges, we need programs, we need articles for the 3D News and we need members to take and enter their very best slides. We will again host three International PSA recognized exhibitions, The Hollywood (again with stereo cards in

addition to stereo slides), the View-Master and the 3D Movie/Video. We will have our first stereo card club competition at our August meeting. And we are looking for fun outings and workshops for our members. The officers need all the help they can get. They might ask you for help. Please, if you see the opportunity, help the club and don't wait to be asked. Volunteer, if you think you have a particular expertise, and the club will be better because of it!

Upcoming Meetings

3D Movie/Video Competition

August 7th is the 3rd Ever 3D Movie/Video Competition. Judging at noon in Arcadia, the showing will follow in the evening also at the Longley Way School.

The 3D Movie/Video division of the Stereo (photography) Club of Southern California (SCSC) is pleased to again sponsor their one-of-a-kind event—The 3rd Ever 3D (Stereoscopic) Movie/Video Competition AKA The 1999 3D International Movie/Video Exhibition. Started three years ago, as a one time event, the competition quickly turned into an annual affair. The competition was the brainchild of Dr. John E. Hart, the driving force behind the SCSC 3D Movie/Video Division. This special interest group has been meeting for sixteen years. The competition was begun to motivate the members of his club to dust off their various movie and video cameras and produce a new 3D epic. The idea for the competition was an inspiration and has created a world-wide interest. The timing seemed perfect, with all the interest in Liquid Crystal shutter glasses, due to their use with computer games and 3D stereoscopic computer animation.

Initially, The SCSC 3D Movie/Video Division had no idea what kind of response the competition would receive. There were several 3D films and videos that had been made over the years by the different members, so they knew there would be at least a few entries. The SCSC

3D Movie/Video Division meets quarterly, so the rules began to be ironed out as much as a year before the competition. The first year news of the competition was mainly by word of mouth, with a little help by the Internet. With twenty entries the first year, there was a limit of one entry by each individual, so the competition would only spotlight the best work of each individual.

Submissions will be judged on image quality within the limitations of the format, creativity, 3D effect, editing and story. Pre-screening will be allowed (10-minute rule). Again this year the judges are expected to have a tough time picking the first, second and third place winners, plus the honorable mentions and accepted entries. The SCSC 3D Movie/Video division is proud to have three very notable judges again this year:

- Bill Warren, (Los Angeles, CA) is the author of "Keep Watching the Skies", which has been called "the most authoritative work on the fantasy cinema." and "Set Visits: Interviews with 32 Horror and Science Fiction filmmakers", Mr. Warren is a contributing editor of "Leonard Maltin's Movie and Video Guide" and Maltin's "Family Film Guide." He has written and contributed to numerous science fiction magazines and books. He was the Hollywood correspondent for the French television series "Fantasy" and was the "sysop" for the ShowBiz area on Genie, the commercial computer service. He still reviews films for Genie, and for the online service Los Angeles Circles as well.
- John A. Rupkalvis, (Burbank, CA) whose company StereoScope International developed the StereoScope® lenses and optical system in 1972. His system has been used in numerous 3D motion pictures and he has served as "Stereoscopic Consultant" on numerous films, including

"Metalstorm: The Destruction of Jared-Syn" (1983), "Terminator 2 3D" (1996) and "The Creeps" (1997). Mr. Rupkalvis is a member of The Stereo Club of Southern California (since 1982).

- Tony Alderson (North Hollywood, CA) is a visual effects artist and partner in AI Effects, Inc. He has been a stereographer for some 25 years, and is especially known for his stereo conversions of comics and 2D photos, beginning with "Battle for a Three Dimensional World" in 1982. His first motion picture credit was for stereoscopic rotoscope animation on "Metalstorm: The Destruction of Jared-Syn" (1983). More recent credits include the miniseries "From the Earth to the Moon" and "Noah's Ark." Mr. Alderson is a member of The Stereo Club of Southern California (since 1981) and a past SCSC president (1983-84).

SCSC is excited, that again (for the third year), VRex, Inc: The Stereoscopic Imaging Company (website: <http://www.vrex.com>) will supply one of their fabulous High Brightness 3D Stereoscopic Video Projectors for showing the competition's field-sequential videotape entries (the kind you ordinarily have to view with LC Shutter glasses) at the competition and showing of the winners. Their projectors take any NTSC S-VHS, VHS, or computer RGB input and projects it onto a screen. If the input is field-sequential stereo, the projector converts it to a brilliant, sharp image that has NO FLICKER and can be shown on an aluminum-surfaced screen for viewing with ordinary 45/45 polarized spectacles! The magic that makes this possible is VRex's micro-polarizers, which are applied internally to each raster line, thereby making the left and right views capable of being displayed nearly simultaneously rather than having to interrupt one image in order to display the other.

Other parts of the circuitry convert the input alternating images to a continuous display. An on-screen menu allows you to use a remote control for adjusting such things as

input source, picture brightness, contrast, color tint, and color saturation, as well as changing the right/left stereo polarity, sound level, bass/treble, plus several other sophisticated onscreen-controllable features. Their projectors are the most brilliant choice in 3D projection when you need super-high brightness for widescreen presentations.

Eligibility for the competition is limited to films or videos produced by the entrant. Only one entry per format per entrant, previous entries are not eligible for this year's competition. SCSC is equipped to project the following formats: 16mm Bolex / Elgeet, Super 8, Elmo / Powell, Pulfrich 3D S-VHS (NTSC) or VHS (NTSC) video, anaglyph 3D S-VHS (NTSC) or VHS (NTSC) video, S-VHS (NTSC) or VHS (NTSC) alternate-field video (standard play speed). Please write or call about other formats.

The 3rd Ever 3D Movie/Video Competition is Photographic Society of America (PSA) recognized (PSA website: <http://www.psa-photo.org>). The PSA Gold Medal will be awarded to the best of show, the PSA Silver and Bronze medals will go to the 2nd and 3rd place, respectively. Again, as in the past VRex, Inc: The Stereoscopic Imaging Company (website: <http://www.vrex.com>) 85 Executive Blvd, Elmsford, NY 10523; (888)VR Surfer, (914) 345-8877 or Fax: (914) 345-8772, will supply some fabulous prizes.

Other companies that have supported our past competitions and are expected to do so in the future include: 3DTV Corporation, 1863 Pioneer Pkwy. E. 303, Springfield, Oregon 97477, (415) 680-1678, website: <http://www.3dmagic.com>; NuVision Technologies, Inc, 1815 NW 169th Place, # 3060, Beaverton, Oregon 97006, (503)614-9100 website: <http://www.nuvision3d.com>; StereoGraphics Corp, 2171 East Francisco Boulevard, San Frael, CA 94901 (415)459-4500 website: <http://www.stereographics.com>; Reel 3D Enterprises, PO Box 2368, Culver City, CA 90231, (310)837-2368 website: www.stereoscopy.com/reel3d The 3D Zone, P.O. Box 741159, L.A., CA 90004, (213)662-3831

(<http://www.ray3dzone.com>) and MegageM Digital Media, 1903 Adria Street, Santa Maria, CA 93454-1011; (805)349-1104 website: <http://www.megagem.com> The judging will commence at Noon on August 7, 1999, at the Longley Way School, 2601 Longley Way at Las Tunas, Arcadia, CA 91007 website: <http://www.ausd.k12.ca.us/lw>.

The showing of the winners will follow at the same location on the evening of August 7, 1999. Videos and films will be projected and viewed using regular polarized 3D glasses, available at the showing (or bring your own). For more information, check the competition website: <http://home.earthlink.net/~campfire/movcomp.html>

SCSC Stereo Expo

August 19th is the return of the SCSC Stereo Expo (show and tell / swap meet / stereo fair), all at our regular meeting location. This will be a fun night for all. If you have something to sell, bring it! If you have a favorite stereo item, bring it and show it off! If you have some new 3D items, bring them and show them off!

SCSC Stereo Card Competition

August 19th is also the first SCSC Stereo Card competition. We do need the support of all those individuals who are doing stereo cards. Bring your three best cards and good luck!

Upcoming Camera Shows

The Buena Park Camera Expo

America's Largest Monthly Camera Show. The show is held at 7530 Orangethorpe (between the 5 and 91 freeways at Beach Boulevard) in Buena Park. 10am to 3pm, \$5 admission. Over 200 tables of photo equipment. For more information call: (949)786-8183 or (949)786-6644. Shows are on July 18, August 22, Sept. 19, Oct. 17, Nov. 21 and Dec. 12.

Bargain Camera Shows

Bargain Camera shows include the West Los Angeles Bay Area Camera Show and Sale. Held at the Wyndham Garden Hotel, 5990 Green Valley Cr., 405 Fwy. to Supulveda N, next to Fox Hills Mall. 10am—4pm. The show is usually the first Sunday of the month. Call to verify.

Pasadena Camera Show

and Sale is held at the Pasadena Elks Lodge, 400 W Colorado Blvd., 123 Fwy. to Orange Grove S. 10am—4pm. Often held on the 2nd Sunday of the month, call to verify. For more information about these and other shows contact Anton, Bargain Camera shows, PO Box 5352, Santa Monica 90409, (310)578-7446.

Our Previous Meetings

June 17th was our View-Master Competition, this was a full night, even with fewer entries than last year's competition. But we still had one great stereo sequence after another. If you missed this night you missed a great night. Chris Perry again loaned the club his Super-charged VM projector, so we had great images projected on our club screen. Thanks again Chris!

We did have a special meeting location last month. We still met at the Wilshire United Methodist Church on South Plymouth Blvd, but in another room. We met downstairs in Plymouth Hall. If you were there, what did you think of the room? One member called it 'butt-ugly', but it did have a lot of plusses! Any thoughts?

Previous Movie Meeting

June 19th—The Movie Division met in Arcadia. The movie division meeting is was held two weeks later than normal. We had a nice show and tell session with members bringing their 3D videos. We also discussed the new 24 hour 3D cable television channel and the divisions upcoming 3rd Ever 3D Movie Video Competition.

3D TV Channel

C3D, the world's first stereoscopic 3D cable network has been broadcasting test programming for the past couple of months and with the National Cable Television Convention in June they became 24 hours. They say their broadcast schedule is comprised of traditional 3D feature films, original content (with their own proprietary 3D video cameras), and 2D to 3D converted programming. A scan of the channel found "Creeps" (pan and scan version, cutting off some 3D effects), "Robot Monster", "Ape" (letterbox) and some underwater 3D footage. C3D occasionally ran rolling text (a

"crawl") at the bottom of the screen during both films telling consumers how to buy a C3D converter box, etc.. Commercial cut-ins were found in both films, promoting the converter box and sometimes showing some the 3D computer animation found in the previous loop they were showing. Part of their crawl says "this is just the beginning!" for more information, check the channel website www.3d.com or call toll free (877)999-2C3D.

NSA Convention

Look for coverage of the 1999 Green Bay convention which was held July 8th through July 12th.

SCSC Hosting NSA Convention

The National Stereoscopic Association's convention in our own back yard! Looks as though Riverside, California will be hosting an NSA convention in July of 2002!

It might just be the thing to help us grow SCSC. SCSC should be involved. Looks like there might almost be enough individuals willing to make this a reality. But, we still need lots of help and still lots more volunteers.

Now, if the NSA convention in our area, sounds like a good idea to you, We need a commitment now! We have had several people join up to help out. The duties of running a successful convention include and those who have taken on the chores so far. We all need your help!

- General Chairman/Convention Coordinator—Mike Aversa
- Registrar
- Treasurer
- Trade Fair Manager
- Stereo Theater Director—Mitch Walker
- Publicity Chairman—Chuck Reinke
- Program Director—Mark Kernes
- Food Function Chairman
- Tour Coordinator
- Exhibit Director
- Workshop Director
- Auction set up director
- Special meetings director
- Electronic Theater director—Dr. Mike Weissman
- Convention program/artwork
- Logo creation
- Slide show for the 2001 convention
- Lots more

Oliver Dean and I are also helping

out. I have asked the San Diego club if they would like to also be involved. A club our size should be able to sponsor an event such as this with no problem. Right now we have a General Chairman, Publicity Chairman and Electronic Theater director who are not SCSC members! Let's hear from the SCSC folks, we need volunteers now and a show of support. So please, let me hear your thoughts and your willingness to assist.

Joining SCSC Group E-mail List

If you haven't joined in yet, here is how you do it: There are four ways for people to join our group:

1. Users can add themselves by entering their e-mail addresses into the membership form found with the group's messages on the eGroups.com site.
2. Go to the SCSC website and join there.
3. Users send an e-mail to scsc-subscribe@egroups.com The messages of our group and other group info is found at <http://www.egroups.com/list/scsc/>
- 4.1. I can manually add members (the hardest way to join).

California ScienCenter Anaglyphs

This website/member info was posted recently on the SCSC email group list—The direct link is: <http://www.casciencectr.org/noindex/index2.asp>

The California ScienCenter (in Los Angeles) is offering 3D (anaglyph) glasses as a membership promotion and posting a new 3D photo on their website for members on a regular schedule. To check it out, go to: <http://www.casciencectr.org> then click to enter then scroll to the bottom of the page, right above the email contact and click on "Membership" then scroll to the bottom of that page and click on "Intro" then scroll to the bottom and click on "Click here for Special Members 3D Picture"

Scanning Services

From Craig Hunneyman, email Craig@DigitalDreams3D.com, Regarding Scanning Services for our Stereoscopic Club.

"I would like to introduce your

club to Stereoscopic Scanning Services from Digital Dreams Entertainment. Our company will scan in stereo pairs and produce a CD-ROM of your 3D stereo images, in several viewing formats, for only \$5.00 per stereo pair.

"For those members who have home computers with CD-ROM drives, this is a perfect way to not only archive precious stereo images taken throughout the years, but also an ideal way to display them at home or e-mail them to friends and family.

"We accept stereo pairs in the form of stereographs, prints, slides, or negative strips in Half-frame, Realist, European or Twin 35mm formats. From each stereo pair we receive, we will create the following stereo format JPEG files in full color, grayscale or sepia tone:

1. Left Eye Image File—View as a single 2-D image or combine with the Right Eye Image to create your own stereo image

2. Right Eye Image File—View as a single 2-D image or combine with the Left Eye Image to create your own stereo image

3. Red/Blue Anaglyph Image File—View with standard Red/Blue anaglyph glasses

4. JPS Image File—View with LCD shutterglasses or cross-eyed

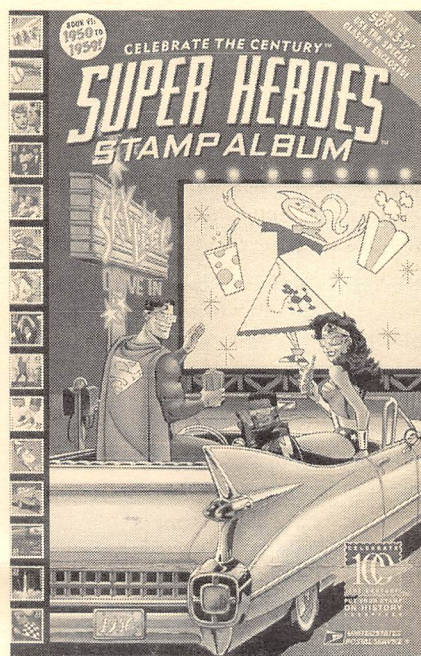
5. Stereoview Image File—Print and then view with stereoscopes (Choice between Holmes, View Magic and Cabinet style)

To learn more about Stereoscopic Scanning Services visit:
www.DigitalDreams3D.com

I have not heard anything bad (or good) about these services, but I am passing along the information, in case there is an interest. If you have any experiences dealing with Digital Dreams Entertainment, please pass them along to the rest of us.

3D Postage Stamp

Have you seen the new 3D postage stamp? The U.S. Postal service has a Super Hero folder (comic book) for young stamp collectors. There are several covers, one has a drawing of some Super Heroes flying out of a movie theater screen and the members of the audience are wearing 3D glasses. Another cover has Super Heroes at a drive-in theater with anaglyph glasses



on. You can get yours free with a pair of ChromoDepth glasses (also free), just give them a call at (800)863-8038 and ask for the 3D Super Hero Stamp Album and free 3D glasses.

Personal VM Reels

Tom Martin, who is behind all the stereo logo clothes that I wear has been working on a very limited 'View-Master Collector' shirt (look for it on me soon). If you are interested in any one of these or another very limited Stereo Realist shirt run, contact Tom today at: email—tlmartin@bitstream.net or 8305 Westbend Road, Golden Valley, MN 55427-3312. Tom will be at the NSA convention in Green Bay.

While negotiating the VM deal with the VM design department Tom confirmed with two different VM employees that Fisher-Price will no longer be making Personal reel mounts. The production machinery has been giving them problems for some time, and it was decided that when the next major failure occurs they will not fix it. Orders will be filled on a first come basis.

Reel 3D says that VM has apparently had a major repair done on their personal reel making equipment and they have stated that if it breaks down again, there will be no more major repairs done. Tom is sure that they will close it down by the end of the year, if it makes it that long. Reel 3D currently has ample stock on hand, with more on order.

U-M Competition

First Time Exhibitor Wins PSA Gold Medal

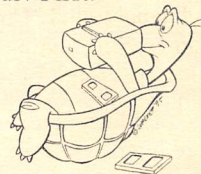
by Mitchell Walker

The Forth Annual View-Master International Stereo Sequence Exhibition was held on Thursday, June 17, 1999. Our selectors were Steve Berezin of Mission Viejo, California, Lawrence Kaufman of Corona, California and Tony Alderson of North Hollywood, California.

Our big winner of the evening was a novice View-Master collector and first time competitor, Joe Hohmann of Media, Pennsylvania. His beautiful reel "Longwood Gardens in Spring" was awarded the PSA Gold Medal.

Other medal winners were Mitchell Walker of Pacific Palisades, California, whose reel "The Hot Rod Show" was awarded the Silver Medal, and David Starkman of Culver City, California, who captured the Bronze for his reel of interesting single photos, "Best Bets". Other winners included Best Theme, "Mini Siam", by Richard Twichell of Rochester, New York and Best Photo Travel reel, "The Star of India" by Christopher Olson of Woodland Hills, California. Mitchell Walker of Pacific Palisades, California won the best Scenic Reel with "Travels With My View-Master Personal Camera". Susan Pinsky also won two Honorable Mention ribbons for her reels, "The Bradbury Building" and "L.A. Places 1978-1980".

This year our judges had 19 reels to choose the best work from, and it was hard selecting from the all the View-Master sequences that came in from all over. A showing of the winning and accepted reels will be held at the NSA Convention on July 7 to 12 in Green Bay, Wisconsin. Other showings will be held at the Jewel City Camera Club (date to be announced), and the Pasadena Stereo Club on July First.



PIPER—Continued from page 3

cornea. The medial (inner) and lateral (outer) rectus muscles pivot the eyeball left and right, while the superior and inferior rectus muscles tip the eyeball up and down. Finally, to rotate the eyeball in its socket while still looking in the same direction (to provide perfect registration with the other eye), are the oblique muscles. If you had only one eye, you wouldn't need them.

To transmit motion from the eye socket to the eyeball each oblique muscle goes over a fixed loop of tissue which acts as a pulley; one is visible at the top of Fig. 2. Notice that these three motions are mechanically independent. Tension on the superior rectus muscle raises the eyeball but doesn't significantly affect the tension on the lateral or oblique muscles, etc. Each of the six muscles is controlled by a separate nerve. An old friend of mine I'll call E.V.T. had lost the nerve controlling the lateral rectus muscle of his right eye during a botched mastoid surgery. That eye could look straight ahead or to the left but not to the right.

The Retina

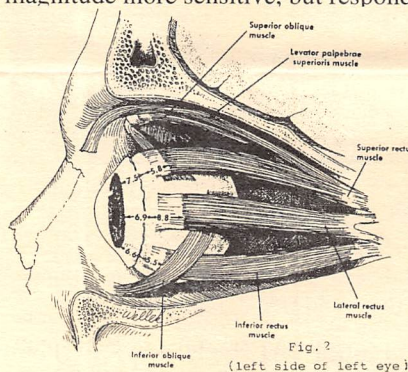
Lining the inside surface of the eyeball is the retina. Surprisingly the light sensitive cells are on the back side away from the incoming light, and the nerve fibers running from these cells are spread across the front of the retina and collected in a bundle, the optic nerve, which goes back to the brain. Fig. 1. An engineer would say this is wrong. Ask the creation scientists how God made this error. The spot where the optic nerve exits the eyeball is of course blind. To find your blind spot, cover one eye and fixate on a spot on the far wall. Now as you move a small target from left to right, at some point it will disappear. Do this with your glasses off or you may be just locating your eyeglass frames.

How Does the Retina Work?

What makes the retina work is four kinds of light-sensitive cells called rods and cones packed like cells in a honeycomb. Rods, of which there are about 120 million, cover most of the retina and see only in shades of gray. Cones, of which there are about 7 million, are highly concentrated in a central spot about 1.0 x 1.5 mm,

called the fovea or macula. The three kinds of cones are sensitive to red, green, and blue. Also each cone connects to a single nerve fiber, which goes directly to the brain. About 2% of white males lack green sensitive cones and can not tell red from green.

In contrast to the one cell / one nerve wiring of the cones, the signals from a group of rods are "averaged" and the output collected on one nerve fiber. Only the fovea with mostly all cones has high resolution, instant response, and complete color rendition. Rods are orders of magnitude more sensitive, but respond



more slowly and have very poor resolution. In the averaging or summing procedure groups of rods get bigger, the response slower but more sensitive farther from the fovea. You may have noticed that in extremely dim light you can, by averting your glance, make out something you couldn't see when looking straight at it. You are making use of a part of the retina outside the fovea. Try it.

To examine an object in detail we must orient the eyeball to bring the image to the fovea, a tiny area at a time. Thus I have previously described the eye as a pinpoint scanner. Its sharpest field is only about a tenth of a degree, a fifth of the width of the moon. At night out of doors the cones are nearly useless; we see almost entirely with the rods, in black and white only. Driving at night the area in the headlights is bright enough to activate the cones. The rest is gray only, operating only with rods.

NOTE

Contrary to the folklore which holds that only primates have binocular stereoscopic vision, predatory animals have to have stereoscopic vision to catch their prey. While raising parakeets I wondered

how with eyes on the side of their heads they could instantly and correctly pick up a particular millet seed from the dish. The answer: in mere milliseconds they swing both eyes 90 degrees forward every time they peck! Some larger birds have two foveas in each eye, one for looking to the side, and one for stereo vision. Again, without perfect depth perception how could a frog possibly lash out with his tongue and catch a mosquito flying by? Grazing animals don't have and don't need stereo vision. We put blinders on a horse so he won't shy at something whose distance he is unable to judge.

ZONE—Continued from page 2

Virginia state agencies are sponsoring along with the Colonial Williamsburg Foundation.

"The exhibition is a winner," stated project director Cary Carson. "And Bacon's Rebellion in 3D steals the show. Adults stand around and reminisce about the 3D movies they saw as teenagers, and kids put on the glasses and grope toward the illustration reaching out to touch the jumping pig and the roaring cannon. Everybody's delighted."

The Colonial Williamsburg Foundation was so pleased with the exhibit and the 3D artwork, that it commissioned Stelfreeze to draw a 40-page color comic book to illustrate Williamsburg history from a script written by Cary Carson. The comic book includes 4 pages of color 3D with the climax of Bacon's Rebellion and the birds-eye view of 1699 Williamsburg as a double-page spread. A fifth page of 3D by Ray Zone explains "How 3D Works" and depicts Louis Ducos du Hauron, the inventor of the anaglyph, in 3D. The comic book includes bound-in 3D glasses provided by Ray Zone.

A limited number of the "1699" comic books are available from Ray Zone for \$5 each postpaid at: 3D Zone, PO Box 741159, Los Angeles, California, 90004. For more information about the exhibit itself, visit the Colonial Williamsburg website at: www.history.org/trips. Or visit Ray Zone's website at: <http://ray3dzone.com/>

Additional info: 323-662-3831
email: r3dzone@earthlink.net



3D NEWS

From the Stereo Club of Southern California

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

VOLUME XLIV #2

AUGUST 1999

President

Lawrence Kaufman (909) 736-8918
1607 Mariposa Drive
Corona 92879-1121
E-mail: kaufman3d@earthlink.net

Vice President

Steve Berezin (949) 581-8378
21686 Abedul
Mission Viejo, CA 92691

Secretary

James Comstock (714) 535-5067

Treasurer/Membership

David Kuntz (310) 377-5393
28409 Quailhill Dr. FAX: (310) 377-4362
Rancho Palos Verdes, CA 90275
E-mail: davidkuntz@home.com

Banquets/Social

Mitchell Walker (310) 459-1030
E-mail: MitchBear@aol.com

Competitions

Mike McKinney (310) 379-7926
Kathy Day (310) 514-1049

House Director

Oliver Dean (310) 635-2400
E-mail: 3d-image@concentric.net

Workshops

Oliver Dean (310) 635-2400
E-mail: 3d-image@concentric.net

Librarian

Lawrence Kaufman (909) 736-8918

Hospitality

Bruno Lizzi (310) 379-3197

Programs

Chris Olson (818) 225-1940
E-mail: georgkapln@aol.com
Ray Zone (213) 662-3831
E-mail: r3dzone@earthlink.net

Movie Division

John Hart (626) 821-8357

3D News Staff

Labels and Subscriptions

David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX: (818) 893-9605
Panorama City, CA 91412
E-mail: campfire@earthlink.net

Mitch's Sketchbook



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

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

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

Calendar of Events

August 19, 1999

A special Club meeting! Our first stereo card competition, plus the return of the Stereo Expo. 7:30pm at Wilshire United Methodist Church, 711 South Plymouth Boulevard, near Crenshaw and Wilshire.

September 16

The first competition of the new Club Year! Be prepared. Bring your best. Let's start off the new year right! Our second program features the slides of Boris Starosta. See Lawrence's column for details. 7:30pm at Wilshire United Methodist Church, 711 South Plymouth Boulevard, near Crenshaw and Wilshire.

October 21

Our annual Club auction. Time to clean out those closets and turn your old used stereo equipment into cash—to buy *new* used stereo equipment!

Convention News

The NSA 25th Annual Convention—July 8-12 1999

by David Starkman and Susan Pinsky

The year 1999 Celebrates the 25th year since the beginning of the NSA, and it seems appropriate that the 25th annual convention in Green Bay, Wisconsin, was one of the best ones that we have attended since our first NSA convention in San Jose, California in 1982.

The schedule for the convention followed the same pattern that has been used for many years. Unofficial "Room Hopping" (definition for newcomers: buying and selling of stereo cards, 3-D cameras, equipment and any other stereo items in the rooms of attendees, before the official Trade Show begins) began as early as Monday, and continued to pick up steam until Thursday, the official first day of the convention.

Thursday was mostly a setup day, with lots of room-hopping. Registration began at 1:00 PM, and there was a View-Master Meeting from 2:30 to 4:30 and an Internet Meeting from 4:30 to 5:30.

This is a special year for View-Master, as it is their 60th anniversary. Several representatives

from Fisher-Price, the relatively new owners of View-Master, were there to tell us about "what's new" and what the future holds in store for View-Master. The best news is that they indicated that Fisher-Price is taking the View-Master product quite seriously. They have many plans to turn around a product that was neglected for many years by the previous owners.

To demonstrate their commitment to a revival of the View-Master image, they demonstrated two new products: The Virtual Viewer, and the Super Show Projector. (Earlier in the year they launched the new Discovery Combination View-Master Viewer and binoculars, which has turned out to be a great seller, and a positive sign for Fisher-Price!).

The Virtual Viewer is an all new viewer design that features modern styling, and 50% larger magnification than the previous toy store models. It features double element plastic lenses. The only other model to feature double lenses was the Model D focusing viewer.

The new projector features ergonomic design, and a much brighter and sharper image than the previous hand-held model. The side-by-side comparison they demonstrated was staggering!

Of interest to collectors, and representing a "dip in the water" by View-Master to create collectable items, was a new boxed set featuring a reprint of a Popeye 3-reel packet from 1962. The packet comes in a unique "retro" box, printed with the 1950's style View-Master lettering. It also comes with a unique 3-color model L viewer, with special stickers on the viewer and box. The set is limited to 2000 units, and is sold only by The Toy Museum, 636 Girard Ave., P.O. Box 238, East Aurora, NY 14052. Price is a reasonable \$14.95, plus shipping. The order forms that were handed out disappeared in seconds!

The Internet Meeting was hosted by Dan Shelley, and was basically to provide an introduction to "newbies" and to let us know what resources are available on the Internet. For those

NSA—Continued on page 7

Visit our website at <http://home.earthlink.net/~campfire>

3D History

The Train from Nowhere

by Ray Zone

When the Lumière brothers began to exhibit their films at the Grand Cafe at 14 Boulevard Les Capucines in Paris on December 28, 1895 it created a public sensation. The novelty of motion in the pictures created a strong impression and one of the films in particular, titled "L'Arrivée du Train," frightened the audience with its moving image of a locomotive heading straight towards them. The Russian author Maxim Gorky, in a famous essay titled "The Kingdom of Shadows" describes the effect of this historic moment:



Film pioneers Louis and Auguste Lumière were arguably the first to shoot 3D movies, as well

"Suddenly something clicks, everything vanishes and a train appears on the screen. It speeds straight at you—watch out! It seems as though it will plunge into the

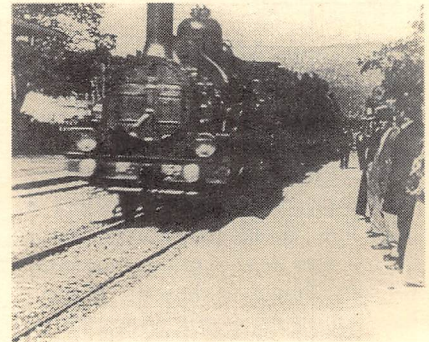
darkness in which you sit, turning you into a ripped sack full of lacerated flesh and splintered bones, and crushing into dust and into broken fragments this hall and this building, so full of women, wine, music and vice."

It's not surprising that the Lumière brothers later remade this film in 3D. But the exact date of the remake has been the subject of some rather heated discussion on the internet and on the SCSC egroups list. Stereo filmmaker Al Razutis first pointed out the possibility of an error of historical fact in the IMAX 3D film "Encounters in the Third Dimension" which states that the train film was "shot with two cameras on 35mm film by the French Lumière Brothers in 1903."

RM Hayes in his book "3D Movies" (McFarland & Co., North Carolina & London: 1989) dates the stereoscopic version of "Arrivée du Train" from 1903 stating (p. 132) that it was "Filmed in Stereoscopic Lumière (dual 35mm printed single strip anaglyphic)" and that it "was released in France in 1903 but never shown theatrically in the U.S."

James L. Limbacher in his excellent book "Four Aspects of the Film" (Brussel & Brussel: 1969) provides two different dates on which the Lumière brothers exhibited stereoscopic films, 1903 and 1935.

However, in the book "Auguste and Louis Lumière: Letters, Inventing



The Lumières' "L'Arrivée du Train" caused a sensation in its day, but was it also the "first" 3D movie?

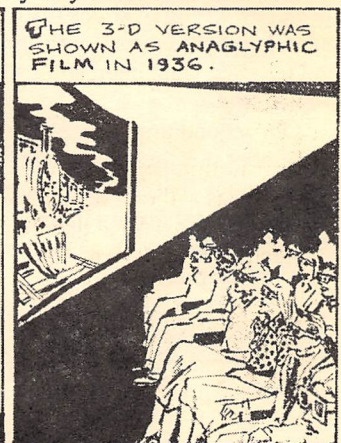
the Cinema" (Faber & Faber, London: 1994) with a footnote on page 142 it is stated that "Louis Lumière had a persistent interest in 3D images. On 3 November 1900, he took out a patent for stereoscopic moving images but it was not until 1936 that he organized public screenings of 3D films." A chronology of Lumière brothers work in this book (p. 314) gives 1935 as the date in which "Louis remakes 'Arrival of a Train at La Ciotat' in three dimensions."

All of which points up the potential chains of misinformation that can arise in stereographic histories and how important it is to provide the sources from which we get our information.

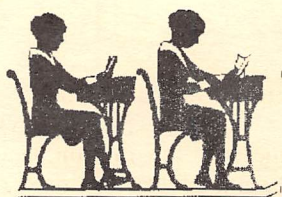
To date the definitive book on this subject is the following:

ZONE—Continued on page 8

L'ARRIVEE DU TRAIN

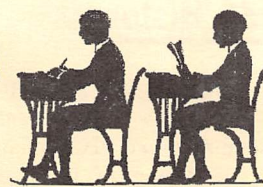


by Ray Zone & Chuck Roblin



News and Notes from the SCSC Clubhouse

by Lawrence Kaufman



The August Meeting

August 19th is *your* meeting! August 19th is the return of the SCSC Stereo Expo (show & tell / swap meet / stereo fair), all at our regular meeting location. This will be a fun night for all. But, it does depend on *you*. You need to bring something (or some things) to show off. If you have something to sell, bring it! If you have a favorite stereo item, bring it and show it off! If you have some new 3D items, bring them and show them off! Now, don't forget—you must bring something with you, it will make the whole evening a lot more fun.

SCSC Stereo Card Competition

Also at our August 19th meeting, we will have the first SCSC Stereo Card competition. We *need* the support of all those individuals who are doing stereo cards. Or, be like me and become a stereo card maker, just for this event! Bring your three best cards and good luck!

The fun begins at 7:30pm at the usual place, the Wilshire United Methodist Church, 711 South Plymouth Blvd., just off Wilshire near Crenshaw, west of downtown Los Angeles.

Upcoming Meetings

September Meeting

On September 16th we will meet for the first stereo slide competition of the new club year. So start getting those new group of slides ready to enter. Load the camera with some film and let's see what interesting subjects we can find.

Our second program for the September meeting, is one you won't want to miss. The slides in the Boris Starosta slide show are fabulous. There is a lot of excitement about this show. Boris presented his show at the 1998 NSA convention. A group from San Diego is expected to drive up to join us for our September meeting, to view these slides. Check out Boris' website at:
<http://www.starosta.com/3dshowcase>

if you are not familiar with his work.

October Meeting

October 21, 1999 will be the annual SCSC Club Auction. Which always has a large turnout. You're running out of time to clean out the garage, attic, closet, etc. so you can get rid of all that old 3D stuff and to make room for all the bargains that you won't be able to pass up! Come early with all your old and disused 3D equipment to sell. It will take a little bit of time to get everything checked in and the buyers will want to check everything out before the bidding begins. In order to help move things along, David Kuntz will bring the SCSC auction check in sheets to the next couple of meetings. Take as many as you need, so you can catalog the items you will be bringing, with the starting bid prices. This will help us get ready quicker.

David Starkman will again act as our Auctioneer. We will need a few volunteers to be runners, to keep everything rolling. Remember, we did run out of time last year, so we need everyone's help to allow us enough time.

Upcoming camera shows:

The Buena Park Camera Expo

America's Largest Monthly Camera Show. The show is held at 7530 Orangethorpe (between the 5 and 91 freeways at Beach Boulevard) in Buena Park. 10am to 3pm, \$5 admission. Over 200 tables of photo equipment. For more information call: (949)786-8183 or (949)786-6644. Shows are on August 22, Sept. 19, Oct. 17, Nov. 21 and Dec. 12.

Bargain Camera Shows

Bargain Camera shows include the West Los Angeles Bay Area Camera Show and Sale. Held at the Wyndham Garden Hotel, 5990 Green Valley Cr., 405 Fwy. to Supulveda N, next to Fox Hills Mall. 10am - 3pm. The show is usually the first Sunday of the month. Call to verify.

Pasadena Camera Show

and Sale is held at the Pasadena Elks Lodge, 400 W Colorado Blvd., 123 Fwy. to Orange Grove S: 10am - 3pm. Often held on the 2nd Sunday of the month, call to verify. For more information about these and other shows contact Anton, Bargain Camera shows, PO Box 5352, Santa Monica 90409, (310)578-7446.



The solemnity of the annual SCSC Swearing In Ceremony was palpable as repeating President Lawrence Kaufman and Secretary James Comstock took the oath of office from Oliver Dean at the July Banquet.

Our Previous Meetings

The July meeting, held on July 15th was our Awards banquet and our slide of the year presentation. It seemed like a continuation of the NSA convention that had ended a couple of days prior. There were new menu options at the usual Taix's Restaurant in Echo Park. I enjoyed the evening of 3D camaraderie, the great meal and two fabulous slide shows. In addition to the 'Slide of the Year' (some great entries from everyone), Mitch also presented the View-Master Exhibition winners, with the sound track, as it had been presented and well received at the NSA convention.

All those in attendance pledged their allegiance to SCSC and shared in the joy of all the prize winning members who received their year end awards. I was able to take a few minutes to thank everyone who had helped make another year pass by smoothly and enjoyably.

A Few Thank You's

I really want to once again, say thanks to everyone on the SCSC Board for making this the great club that it is:

Mike McKinney, our current competitions director, former outings director and last year not satisfied with sitting in the back of the room during club competitions, took on the additional responsibility of Vice President.

James Comstock continues in his role of bringing humor to the SCSC Board meetings in his long tradition of writing the most entertaining minutes of our bored meetings. James also is in charge of rounding up the clubs best slides for the International Stereo Club Competitions.

David Kuntz, a past president, took on the extra duty of Membership Director in addition to the very demanding role of Treasurer. David works very hard "behind the scenes" and with his knowledge of SCSC history, helps keep the club going in the right direction.

Mitchell Walker, another past president has kept us entertained in his new capacity of Banquets/Social director. Mitch had entertained us for several years as program director, sometimes doing the lion's share of the work in that capacity. He continues in this new position and

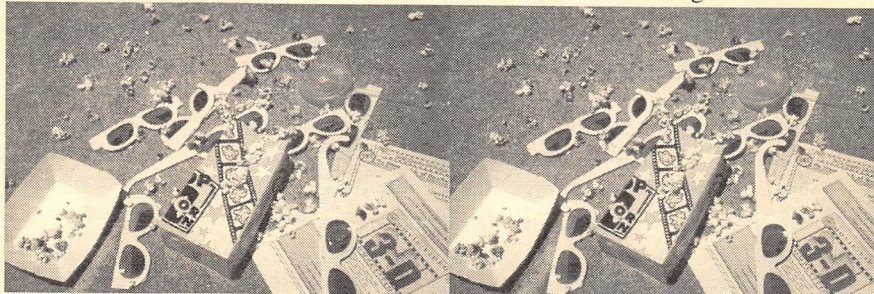


Oliver Dean proselytizes for a new movie genre, the witchcraft western, as he swears in the new Board.

keeping his hand in running and overseeing our PSA competitions and lining up some programs, such as the PSA traveling exhibition. Mitch did another fabulous job on the View-Master exhibition last year and he will be running the 42nd Hollywood Exhibition next January.

Kathy Day for years helped Mike McKinney with the club competitions (since 1996), Kathy had volunteered to assist him and last year became Co-competitions director, which really helps the competition nights move as smoothly as they do.

Bruno Lizzi is very active in a 2D camera club, but he volunteered some of his time to assist us. And he did a great job making sure the room was ready for our meetings and that it was put back afterwards. This year he has volunteered to be the new Hospitality director. But, he needs everyone's help. Something that I think we are doing better at, is welcoming the many guests that come to our meetings. I certainly want to see more guests come and hopefully have them join our club. So when you see a new face, be sure and greet them, welcome



A stereo picture of stereo debris after the 3rd Ever Stereographic Movie and Video Competition, held August 7 at the Longley Way School, site of our quarterly Movie Division meetings.

them, try to answer their questions and make them feel welcome!

Christopher Olson is another former SCSC president and he always makes the meetings fun. In addition to being Co-Program director, Chris also headed up the 41st Hollywood Exhibition. Chris will be running the View-Master Exhibition next year. If you have any ideas for programs, see either Chris or Ray Zone, because we always need good programs.

Ray Zone also is a former SCSC president. He almost single-handedly has made my passion for collecting all the 3D comics and impossible task (even though he has been very helpful in adding to my collection). Ray is a frequent and very welcome contributor to the 3D News. Last year he became Co-programs director and will continue this year. I think he can add a lot to our programs, he has put together several himself and he can be found often out there with one of his own at a library, spreading the work of 3D!

Dr. John Hart has for the last sixteen years been one of the driving forces behind our special interest group, The 3D Movie/Video division. Meeting quarterly, their meetings are very enjoyable and informative. The movie division meetings are much more casual than the regular club meetings and I would hate to miss one.

Marvin Jones, as I mentioned at the banquet, is probably the one individual that you have to thank for me being your president. Several years ago, I had mentioned to Marvin that I was going to go to see a new 3D IMAX film. He later called me and asked me to write a review for the 3D News, which he had been editing for a short time. Needless to say I wrote an article and I haven't stopped writing since. Marvin is doing an excellent

job keeping the 3D News on schedule and making sure SCSC has a worldwide presence on the World Wide Web.

David Thompson, for years David was our Competitions director. This year he helped the club welcome another form of stereo images, by running the 1st Hollywood stereo card exhibition and helping with the first SCSC club stereo card competition. He will again next year run the 2nd Hollywood stereo card exhibition.

Oliver Dean, who even though he is very active with the Pasadena Stereo Club, finds time to lead several workshops a year. Oliver will now also take on the additional duty of House director. I am sure he wouldn't mind a little help, so feel free to come early to visit and help set up. Or stay late and help clean up.

Jason Cardwell had hoped to have time for the club, which never materialized (perhaps this coming year). Jason was our Hospitality director and supplied a show.

Steve Berezin comes aboard this year as our new Vice President. I am looking forward to watching his passion for 3D to rub off on all the rest of us.

Thanks to everyone who took the extra time and effort to put together a show or program. Thanks to everyone who came out to enjoy the great stereo images. Thanks to all the SCSC board

members for the job you do, I really appreciate it!

With the August SCSC meeting, a new club year will begin. We are right in the middle of what Marvin Jones calls the "Kaufman era" (has a nice ring, don't you think?). We have a great group of volunteers for officers this year. The officers need all the help they can get. They might ask you for help. Please, if you see the opportunity, help the club and don't wait to be asked. Volunteer, if you think you have a particular expertise, and the club will be better because of it!

NSA Convention

Thanks to David Starkman and Susan Pinsky for their coverage of the NSA convention. I would like to add that it was a great time and a perfect location. It will be tough to beat when SCSC helps host the National Stereoscopic Association's convention in our own back yard! The contracts have been signed. Riverside, California will be hosting an NSA convention in July of 2002!

Next year's convention will be held in Mesa, Arizona, which is not that far away, which will be nice. Expect to hear a lot about it. I don't think we can spend too much time planning for it. I would love to hear your ideas.

See you at the meeting!

3D Television

3D Cartoon on Nick

by Marvin Jones

Andrew McElfresh is a member of the Stereo Club of Southern California, and he's also producer and head writer of a new Nickelodeon animated show, produced out of Klasky Csupo, home of the Rugrats.

The show is called "Rocket Power," and it's about four 9-year-old kids that live at the beach and get into all kind of trouble. Mr. McElfresh tells us that the show will feature two episodes with 3D elements for a promotion Nickelodeon is doing this fall. While the air dates for the 3D shows are not available, the show itself premieres on August 16th at 8:30 pm, and will be on every Monday and Thursday night at 8:30 pm until the end of western civilization (or until cancellation, whichever comes first).

Mr. McElfresh has promised to let us know when the dates for the 3D episodes are hard scheduled. They are also doing a Smellavision episode, and since he's not the member of any aroma clubs, Mr. McElfresh promises to clue us in to those screening dates, too.

Ray Zone Produces 3D Issue of Guitar World Magazine

Ray Zone, 3D artist/writer and publisher, recently completed work on a special August 1999 3D issue of Guitar World Magazine from Harris Publishing that is on newsstands now all over the United States.

For this special 3D issue, Zone converted "flat" 4-color pages to color anaglyph 3D viewable with the special red/blue glasses bound into every issue of the magazine. A special 3D feature and poster on the band "Limp Bizkit" showcases Zone's dimensional artistry with exciting "off the page" effects. In addition, Zone converted a unique "Living Legends" Gallery to color 3D featuring guitar greats such as Jimi Hendrix, Led Zeppelin and Stevie Ray Vaughan. A large 3D poster of Metallica in concert is also bound into the special issue.

The 3D Guitar World issue was supported by advertisers such as Ibanez, Mackie, D'Addario and Interscope Records whose logos appear on the bound-in 3D glasses. Two advertisements in color 3D are also featured in the issue.

For over fifteen years Zone has been converting "flat" art to 3D for color anaglyph applications in publishing and advertising. The color 3D effects for the special issue of Guitar World were created on a computer using Adobe Photoshop. Harris Publishing supplied to Zone digital files of the 4-color pages which were then converted to color 3D and proofed for viewing before outputting the 4-color separations to print the magazine.

Those interested in a technical history of the color anaglyph are referred to Zone's webpage on the internet at: <http://www.ray3dzone.com/plychm1.html>

The August 3D issue of Guitar World magazine sells for \$4.95 on the newsstand while it is available. A limited number of signed copies of the magazine are available for \$10.00 each postpaid directly from Zone at:

The 3D Zone P.O. Box 741159 Los Angeles, CA 90004

Additional info: 323-662-3831; email: r3dzone@earthlink.net

NSA—Continued from page 2

wanting more information on "Photo 3-D" go to the www.stereoscopy.com/services page, and then click on the "Photo 3-D" link for more information.

On Friday the Opening Ceremony of the convention began at 8:30 am, with 3-D slide programs in the "NSA Stereo Theater" running from 9am to 5pm with a two hour break for lunch.

All of the programs were top-notch this year. Sadly, only one slide show was made from copies of antique black-and-white stereo view cards: "Immigrant Photographer - Andrew L. Dahl" by Tim & Karen White. This outstanding show featured more images with groups of people and families than I have ever seen in a group of antique images. The musical background from the era provided a perfect accompaniment to these historical images.

Other shows (color slides, projected in Realist Format with either a Brackett Fader, an RBT 3-D projector, or with multiple Ektagraphic projectors) included:

"3-D Travels" by Charley Van Pelt, "A Tourist at Home" by Gary Schacker, "Orcas Island" by Lawrence Haines, "Travel Quiz" (Panoramic Stereos) by Manley and Lois Koehler, "Anamorphics from Switzerland", by Ernst Lips, "Macro & Computer" by Ernst Lipps, "Beneath the Sea in 3-D" by Mark Blum, "3-D For A Living", by Hugo de Wijs of The Netherlands, "The View-Master Sequence Exhibition" of the Stereo Club of Southern California, "Barbie!" by Eugene Mitofsky, "Day of the Dead, Mexico's Liveliest Celebration" by Robert Bloomberg, "Fur Coats are Not Needed Here", by Al Sieg, "Mesa Arizona, NSA in Y2K" by Thomas Dory, "Inside China in 3-D" by Ron Labbe & Ed Shaw, "It's not a Flat World" by Rich Dubnow and Ron Panfilio, and "Nocturnal Moments, Dream Sequence / Horse Vision" by Lynn Butler.

There is not enough space to describe each of these shows here, but definitely each one was interesting, entertaining, enjoyable and a good example of the art of stereography.

Since we are dealers we did not have the time to attend the workshops

on Saturday and Sunday (they were at the same time as the Trade Show) but they included: "Getting Started in 3-D with a Manual Stereo Camera", "The Ins and Outs of Stereo Slide Viewers", and "Stereo Slide Mounting" all by George Themelis (a.k.a. Dr. T). There was also "How to Publish a 3D Book" by Stuart Stiles, "Restitching a Camera Case" by Bill Davis, "Medium Format Magic" and "Digital Photo Manipulation" both by Tom Deering.

Saturday and Sunday were the days of the Trade Show — probably the biggest reason that most members attend the convention. With over 100 tables with dealers from all over the country one can find everything from antique stereo graphiscopes, wooden stereo cardholders, stereocards, viewers, to Tru-View, View-Master, 3-D collectibles of all sorts, and modern 3-D supplies and equipment. On these two days of the year there is possibly more 3-D "stuff" for sale in one location than anywhere on the entire planet!

The dealers that we talked to all seemed to feel that it was a very good show, and very well attended. We were told that the NSA had blocked out and filled 205 out of the 225 rooms of the hotel, and arrangements had to be made to put more members at two adjacent hotels!

The hotel itself turned out to be one of the most ideal venues that we have had for this type of convention. First, all of the rooms were suites, each including a bedroom, living room, kitchenette with refrigerator, coffeemaker and microwave, which left much more room for sellers to set out their wares for "room-hopping" talking and relaxing with 3-D friends. Included in the cost of the room were a buffet breakfast from 6:30 to 9:30am and a free drinks "happy hour" in the enclosed atrium courtyard in the center of the hotel from 5 to 7pm. Since the majority of the hotel guests were NSA members, both of these daily events turned into easy, casual social events as well. We could not recall *any* previous NSA convention that we have been to, which had so much quality time for just meeting other members and having a chance to chat with them! This idea should be taken into consideration for future

NSA conventions.

Many attendees left on Sunday evening, however, many also stayed for a bus tour of Door County—a part of Wisconsin that more resembles New England, with lighthouses, fishing villages and coastline. Most of the people on the Tour said that they had a great time, and a highlight was a lunch stop for a local "Fish Boil" that is unique to the area. They all said it was delicious!

The convention ended unofficially on a quiet note, with those of us still remaining attending the Monday night Happy Hour, and a small group of us going to dinner at a nearby restaurant located in an old train depot.

This convention was extremely well organized and beautifully planned, with every tiny detail thought out ahead of time. Someone was always on hand to pleasantly help out when there was any question or need. Our kudos to the impressive planning committee, who extended so much time, energy and helpfulness to creating a memorable, purely enjoyable time for so many people.

If you have not yet been to an NSA convention we invite you to consider going to the next one (in Mesa, Arizona, July 6-10, 2000). There is no other place where you will meet so many friendly 3-D people, or find so many 3-D goodies to purchase!

From the Photo3D internet chat group

Bill Davis wrote:

All in all, this was a most enjoyable convention for me. Big thanks go to Harry Richards for doing it all again (Harry was also the Convention Chairman/Coordinator for NSA 94 in Milwaukee). Your efforts resulted in a very well-run and well-attended Convention. Please convey my appreciation to everyone who contributed to this wonderful event!

Jon Golden wrote:

I must confess that was really going in to this NSA with a bad attitude (I dont care much for the near to July 4th date) I will swallow hard with an big apology to all because I must say that I agree with Bill Davis....this convention was the most connected and "schmoozable" and
NSA—Continued on page 8

NSA—Continued from page 7

fun one I have ever been to. All the past NSA's have been a blast, but this one was set in a hotel that was IMHO...was an excellent choice for an NSA requirement. With low cost suites and full breakfast at 75.00 a night...each suite had a front room with a bar, TV and sofas for dealers to show their humble wares...or for folks to just hang out and socialize. Great value.... It was never a dull moment during rook hopping or after hours in our room as Jan and I enjoyed seeing the likes of the walking 3D dictionary.....our fabulous Dr. T, Larry Moor (our wundaful prez!), Susan and David of Reely Three Dee!, the dignified Dwight Cummings, the low key Shab Levy and his companion Diane Rulien, the diplomatic and eloquent Larry Haines, ever-so-early to the room hopping... Sheldon Aronowitz, the sparkly and sharp-as-nails Martha McCann, that kuppel -o- V/M pair Mary Ann and Wolf....an so many more.

Happy Hour every afternoon, and breakfast drew many of us together twice a day ... that was really great. ample access to the trade show.....everything was smooth and efficient.

Its all such a blur and I can never remember all the great interactions....but of particular note ... thanks Dok Tee for running the mounting workshop this year...and all your other workshops. You can never know how much of a valued resource and great person you are to the 3D community. Also to the steady and patient John Roll for his taking on of the most daunting task of running a great stereo theatre. Also to Lynne Butler who really surprised me with her risk taking and cutting edge projected show which was like nothing we have ever seen before.

Also....many of us got to meet Gret and Hugo deWijs, who travelled far from Viannen, Netherlands to this NSA to share their products and a bit of their life through Hugos presentation at Stereo Theatre. Finally to Harry Richards, Larry Moor, Bill Moll, and all of the NSA board members and convention planning folks who made this an NSA to be the standard bearer for future ones. See you in Mesa

ZONE—Continued from page 3

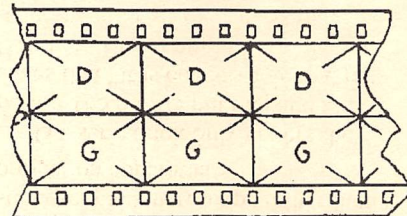
Gosser, H. Mark, *Selected Attempts At Stereoscopic Moving Pictures And Their Relationship To the Development of Motion Picture Technology, 1852-1903* (M.A. Thesis, Temple University, 1975), Arno Press, 1977.

Gosser's work is an in-depth examination of this very specialized topic. His exhaustive research has resulted in the definitive history of stereoscopic film projection.

On page 284 of his book, Gosser discusses a French Lumière Patent (#305,092) of November 3, 1900 with a drawing of an Octagonal Disc Stereo Device. This drawing depicts an octagonal plate mounting on a circular frame with intermittent notches as well as a hand crank to the side. The patent states that "The images of very reduced dimensions (9mm size), are arranged in double rows on a glass plate....of polygonal shape." This device appears to be a form of stereoscopic kinoscope rather than a projection apparatus.

Gosser's book only covers the period 1852-1903 but on page 285 states that "It is conceivable that they (Lumière Bros.) might have given a demonstration of their glass plate system, but so far as this author knows, the Lumières did not achieve stereo 'film' until the 1930s, when Louis Lumière built a horizontal run anaglyphic system."

This statement is footnoted by Gosser as follows: "Searches of Georges Sadoul, 'Louis Lumière' (Paris: Editions Sehers, 1964), and Maurice Bessy and Lo Duca, 'Louis Lumière, Inventeur' (Paris: Editions Prisma, 1948), produced no evidence of any 1903 stereo projection. For more on Lumière's work in the thirties, see Louis Lumière, 'Stereoscopy on the Screen', Journal of Society of Motion Picture



The configuration of the Lumière Brothers' experimental 3D motion picture images.

Engineers 27 (September 1936): 315."

Lumière's SMPE Journal article of 1936 discusses (p. 318) a unique anaglyphic projection system in which "the stereoscopic pair are printed upon the same film, which runs horizontally...losing as little as possible of the sensitized surface" and the film itself "runs in front of two lenses, whose axes are parallel and are cut by a plane parallel to the axis..." Lumière conducted extensive tests to arrive at the most efficient bandwidth for the colored filters to be placed in front of the two projection lenses and the spectators were "supplied with spectacles of the same hues."

The system that Lumière describes in this article is undoubtedly the one used for the stereoscopic projection of the 3D version of "L'Arrivée du Train" produced in 1935. A schematic showing the "arrangement for producing stereoscopic pairs on the film" was included with Lumière's article, as well as a drawing illustrating the film itself. Since Lumière states that "the stereoscopic pair are printed upon the same film" we can assume that the actual stereo photography was done previously with two 35 mm cameras, as R.M. Hayes suggests. But no information is available as yet as to how the cameras may have been interlocked or configured for stereo photography.

Two other short stereoscopic films were produced by the Lumière brothers in 1935 as well. One depicted a girl on the beach with a ball and the other used the visual device of a window with a ladder protruding through it to heighten the stereo effect. Students of the stereoscopic cinema will undoubtedly take great interest in learning of any other 3D films that the Lumière brothers might have produced.

Note: Mark H. Gosser's *Selected Attempts At Stereoscopic Moving Pictures And Their Relationship To the Development of Motion Picture Technology, 1852-1903* has been reprinted and is available from the following publisher: Ayer Company Publishers Phone: (888)-267-7323 FAX: (603)-922-3348 LC 76-40786 New York, 1977 ISBN: 0405098901 illus. \$24.



3D NEWS

From the Stereo Club of Southern California

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

VOLUME XLIV #3

SEPTEMBER 1999

President

Lawrence Kaufman (909) 736-8918
1607 Mariposa Drive
Corona 92879-1121
E-mail: kaufman3d@earthlink.net

Vice President

Steve Berezin (949) 581-8378
21686 Abedul
Mission Viejo, CA 92691

Secretary

James Cornstock (714) 535-5067

Treasurer/Membership

David Kuntz (310) 377-5393
28409 Quailhill Dr. FAX: (310) 377-4362
Rancho Palos Verdes, CA 90275
E-mail: davidkuntz@home.com

Banquets/Social

Mitchell Walker (310) 459-1030
E-mail: MitchBear@aol.com

Competitions

Mike McKinney (310) 379-7926
Kathy Day (310) 514-1049

House Director

Oliver Dean (310) 635-2400
E-mail: 3d-image@concentric.net

Workshops

Oliver Dean (310) 635-2400
E-mail: 3d-image@concentric.net

Librarian

Lawrence Kaufman (909) 736-8918

Hospitality

Bruno Lizzi (310) 379-3197

Programs

Chris Olson (818) 225-1940
E-mail: georgkapln@aol.com
Ray Zone (213) 662-3831
E-mail: r3dzone@earthlink.net

Movie Division

John Hart (626) 821-8357

3D News Staff

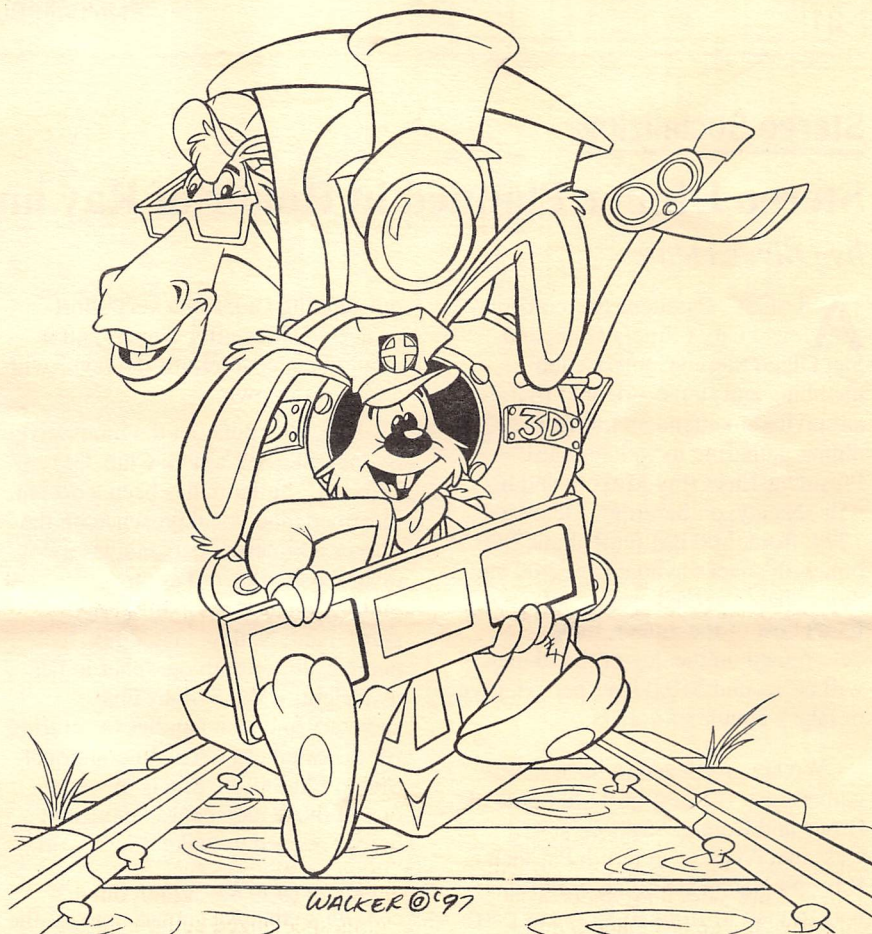
Labels and Subscriptions

David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX: (818) 893-9605
Panorama City, CA 91412
E-mail: campfire@earthlink.net

Mitch's Sketchbook



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

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

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

Calendar of Events

September 16

The first competition of the new Club Year! Be prepared. Bring your best. Let's start off the new year right! Our second program features the slides of Boris Starosta. See Lawrence's column for details. 7:30pm at Wilshire United Methodist Church, 711 South Plymouth Boulevard, near Crenshaw and Wilshire.

October 21

Our annual Club auction. Time to clean out those closets and turn your old used stereo equipment into cash—to buy *new* used stereo equipment!

November 18

The second competition of the Club year. 7:30pm at Wilshire United Methodist Church, 711 South Plymouth Boulevard, near Crenshaw and Wilshire.

Stereo Socializing

Stereo Dinner Planned in Honor of Ray and Nancy Moxom

by Oliver Dean

All SCSC, Pasadena Stereo Club, Jewel City Camera Club, and San Diego Stereo Camera Club members and stereo-oriented friends are invited to attend an informal dinner gathering to welcome ISU President-Elect Ray Moxom and his wife, Nancy, on Saturday, October 2, 1999, from 2:00 PM until about 7:00 pm, with snacks available at 2:00 and dinner being served around 5:00 pm. Exact cost of the dinner, to be determined on the day of the dinner, will be around \$10.00 per person, give or take a couple of dollars.

We are privileged to have this gathering at the beautiful old home of Bruce and Connie Stratton, at 423 Oaklawn Avenue, in South Pasadena. Ray and Nancy are going out of their way to visit us from Australia as part of their trip to the ISU convention in Germany, so we need a good turnout for this event! Attendees are encouraged to bring "show and tell" stereo items or a few slides (up to a half dozen or so). Ray and Nancy will be showing us some of their

outstanding slides in a very short projected show after dinner, and it would be nice to return the favor with a few of our own.

Ray, who puts out the innovative Sydney Stereo Camera Club "3D Window" bulletin, has been a decent, informed, and vocal presence on the Photo-3D internet list, and has a distinguished record as an international stereo exhibition participant. Nancy, in addition to being a skilled stereographer in her own right, is the Sydney club's secretary and also handles the entries for the Southern Cross International Stereo Exhibition. She is obviously one of those indispensable, unsung heroes needed to make things work.

We need to know that you are coming so that we can arrange for the proper amount of food for dinner! Please notify Oliver Dean *no later than* September 30 at: (310) 635-2400 (24 hours), or by e-mail at 3d-image@concentric.net. If you let us know *no later than* September 23, we can mail you a map showing how to get there.

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Stereo History

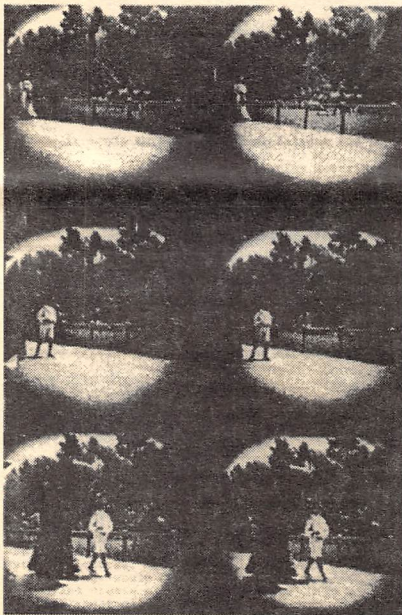
The Problematic Mr. Green

by Ray Zone

In his book "Stereoscopic Photography" (Third Edition, Revised, 1950: Chapman & Hall, London) on page 417 Arthur Judge writes: "The first stereoscopic negative film was made by the late William Friese-Greene, who took out a patent in 1893 for his method of stereoscopic film projection.... This film was made with a special camera using two lenses arranged side by side; it was the first successful attempt to take a stereoscopic film of a moving picture and Friese-Greene's is the prior patent of the world for films taken and projected in this manner. It was necessary to use a viewing stereoscope in connection with the positive films thrown on a screen."

William Friese-Greene may well have photographed stereoscopic motion pictures in 1893 as Oliver Dean and Michael Starks have also stated in postings to SCSC egroups but the reservations that stereo film-maker Al Razutis has expressed about Friese-Greene's priority are well founded:

"1. Was this a 'motion picture' in the sense that we know it today (it does not appear to contain sprocket



Stereo film shot by Friese-Greene with Varley's camera in 1890. Note the differences between frames.

holes, intermittent pull-down motion, or is even clearly a 'projected' film)? What was its subject matter, title, and when was it first publicly projected?

2. Is this a personal/private invention that never saw any other application?"

Brian Coe in his book "The History of Movie Photography" (Eastview Editions, 1981) on page 59 shows a photo of Frederick Varley's stereo movie camera designed and patented in 1890. The photo caption states: "A virtually identical design was patented by Friese Greene in 1893. This camera could operate at only two or three frames a second."

In David Hutchison's (excellent) May 1977 "Starlog" Magazine history of 3-D (page 20) he reproduces a photo of the Friese-Greene stereo camera as well as the large format negative film it shot. Page 60 of Coe's book reproduces a part of a film exposed by Friese-Greene in Varley's camera in 1890. It is obvious looking at the strip that, as the caption states "Since the successive pictures were taken at quite long intervals, there is considerable difference between the frames."

On the same page of Coe's book a drawing from Varley's patent of 1890 for the sequence stereo camera is reproduced side-by-side with Friese Greene's patent of 1893. The two drawings are virtually identical and there is a striking similarity between the photo of Friese-Greene's camera in the Starlog article compared to Varley's camera as shown in Coe's book.

Is there any document or record proving that Friese-Greene successfully projected stereoscopic motion pictures publicly?

Brian Coe (page 60) states that "Friese-Greene used and demonstrated Varley's camera in 1890 but once again there is no record of a successful projection demonstration."

Mark H. Gosser's "Selected Attempts at Stereoscopic Moving Pictures and Their Relationship to the Development of Motion Picture



William Friese-Greene

Technology, 1852-1903," (Arno Press: 1975) provides a detailed discussion of the Varley/Friese-Greene collaboration. Gosser estimates (page 193) that the speed of the the frame rate "could not, given the limitations of human strength, have exceeded five frames a second." And when Varley and Friese-Greene made an appearance before a photographic group (described in the "Photographic Journal" of November 21, 1890) Gosser states (page 190) that "There was no attempt at projecting a positive at this meeting and neither of the two men claimed such a projection had ever taken place."

When Friese-Greene subsequently made his patent of 1893 with minor refinements to Varley's Stereo Camera there was no improvement to the mechanism for the frame rate and, according to Gosser (page 194) "There were other problems that would have had to be solved in order that the Varley machine might project stereo pictures."

And, even after filing his Stereo Camera Patent of 1893, Friese-Greene
ZONE—Continued on page 8

Competition News

1999 Slide of the Year and Cumulative Points Competition

byline = by Mike McKinney

The Rocky Mountain Stereo Club and their Club President, Ray Kluever, were gracious and discerning in their judging of SCSC members' entries in the 1999 Year End Competition. Ray took extreme care with our precious creations and meticulously listed, scored, and even noted comments for each slide. Ray was one of four judges to score the entries. In Ray's letter accompanying the returned slides he noted, "It was a pleasure to see the great work your members have been doing." I echo his praise and thank all the participants and the Rocky Mountain Stereo Club for your efforts, creative and critical.

This year's competition featured the usual great work of the usual great photographers. I was however particularly impressed with the work coming from a few of our newer members, namely, Dave Porfiri, Philip Steinman, and Miles Clay. These three ran a tight competition in the B-Group Standard cumulative points category. With only four points separating the three of them it could have been anyone's game. Dave Porfiri however had a few more tricks in his slide bag and pulled off the win. All of these gentlemen know the value of beautiful light and good composition and will surely be making a much larger impact in the international world of stereo photography.

And now another competition year is upon us and again I will prod you and encourage the new and experienced photographers alike to enter the competitions. If you've been around awhile, I urge you to resist sitting back on your past photographic accomplishments and create anew. Try a new niche or style. And for the timid, yet to enter, come on in, the sharks are friendly. Our club is an excellent venue to test your skills and get the critical feedback needed to expand your expertise.

See you on September 16th for the first competition of the new club year.

A-Group Standard

	May	Total
Mike McKinney	135	325
HM: Mexican Olas		
Abe Perlstein	63	318
Kathy Day	135	317
HM: Cave Man		
Lawrence Kaufman	J	315
Earl Colgan	65	315
A: Sheep Goat Herder		
Chris Olson	124	309
Mitch Walker	J	298
Dick Howe	58	274
Chuck Bernhardt	163	273
Tony Alderson	—	177
James Comstock	—	122
Todd Eiffert	—	66
Dorr Kimball	—	55
Abe Fagenson	—	53
Erick Purkhiser	—	43
John Ladd	—	39

B-Group Standard

	May	Total
Dave Porfiri	105	302
HM: Hod Bod Upon Hot Rod		
Bruno Lizzi	58	300
Miles Clay	118	299
A: Louvre Light		
Steve Berezin	121	297
Cassie Kaufman	58	292
Dorothy Bernhardt	172	288
Mark Kernes	65	125
Fred Peters	—	91
Philip Steinman	17	78
Dave Washburn	—	53
Ann Platzer	—	20

Non-Conventional

	May	Total
Dan Gilvezan	59	347
A: Lighting the Darkness		
A: 3D TV		
James Comstock	137	343
HM: Pretty Bug		
HM: Pretty Bug #2		
Mike McKinney	207	341
HM: Devil's Gold Course		
HM: Tiger Tracks		
A: Neighbors of Mt. Whitney		
Abe Perlstein	68	324
HM: Installation by Artist Terry Lenihan		
Earl Colgan	63	319
Mitch Walker	J	291
Tony Alderson	—	164
David Starkman	—	134
Susan Pinsky	—	128
Chris Olson	—	64
Bruno Lizzi	—	52
Erick Purkhiser	—	45
John Ladd	—	20

100% Participation—One Category

Kathy Day, Chris Olson, Chuck Bernhardt, Lawrence Kaufman, Dick Howe Dan Gilvezan, James Comstock, Cassie Kaufman, Steve Berezin, Dorothy Bernhardt, Bruno Lizzi, Miles Clay, Dave Porfiri.

100% participation—Two Categories

Abe Perlstein, Earl Colgan, Mitch Walker, Mike McKinney.



Wonderful World of Color Award
CATHEDRAL LAKE
by Mike McKinney

All CREATURES GREAT & SMALL Award
MOUNTAIN GOATS VIEW
by Phillip Steinman
IMAGINEERING Award
LIGHTING THE DARKNESS
by Dan Gilvezan
Slide of the YEAR
GRAY PERSIAN CAT
by Earl Colgan

1998-1999 Cumulative Points Awards

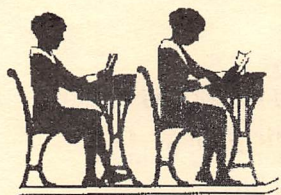
B-Group Standard
Bronze Miles Clay
Silver Bruno Lizzi
Gold Dave Porfiri

A-Group Standard
Bronze Kathy Day
Silver Abe Perlstein
Gold Mike McKinney

Non-Conventional
Bronze Mike McKinney
Silver James Comstock
Gold Dan Gilvezan

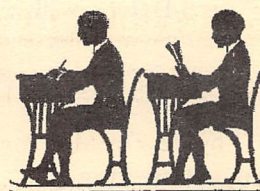
Rookie of the Year:

Dave Porfiri



News and Notes from the SCSC Clubhouse

by Lawrence Kaufman



The September Meeting

On September 16th we will meet for the first stereo slide competition of the new club year. So start getting those new group of slides ready to enter. Check the mounting, dust them off and you're set. While you are at it, load the camera with some film and let's see what interesting subjects you can find.

Our second program for the September meeting, is one you won't want to miss. The slides in the Boris Starosta slide show are fabulous. There is a lot of excitement about this show. Boris presented his show at the 1998 NSA convention. A group from San Diego is expected to drive up to join us for our September meeting, to view these slides. You won't want to miss Boris' computer generated images or his nudes! Check out Boris' website at:

<http://www.starosta.com/3dshowcase> if you are not familiar with his work.

The fun begins at 7:30pm at the usual place, the Wilshire United Methodist Church, 711 South Plymouth Blvd., just off Wilshire near Crenshaw, west of downtown Los Angeles.

Upcoming Meetings

October Meeting

October 21, 1999 will be the annual SCSC Club Auction. Which always has a large turnout. You're running out of time to clean out the garage, attic, closet, etc. so you can get rid of all that old 3D stuff and to make room for all the bargains that you won't be able to pass up! Come early with all your old and disused 3D equipment to sell. It will take a little bit of time to get everything checked in and the buyers will want to check everything out before the bidding begins. In order to help move things along, David Kuntz will bring the SCSC auction check in sheets to the next meeting. Take as many as you need, so you can catalog the items you will be bringing, with the starting bid prices. This will help us get ready

quicker.

David Starkman will again act as our Auctioneer. We will need a few volunteers to be runners, to keep everything rolling. Remember, we did run out of time last year, so we need everyone's help to allow us enough time.

Upcoming camera shows:

The Buena Park Camera Expo

America's Largest Monthly Camera Show. The show is held at 7530 Orangethorpe (between the 5 and 91 freeways at Beach Boulevard) in Buena Park. 10am to 3pm, \$5 admission, unfortunately the Athletic club is now charging \$3.00 to park in their lot. Over 200 tables of photo equipment. For more information call: (949)786-8183 or (949)786-6644. Shows are on Sept. 19, Oct. 17, Nov. 21 and Dec. 12.

Bargain Camera Shows

Bargain Camera shows include the West Los Angeles Bay Area Camera Show and Sale. Held at the Wyndham Garden Hotel, 5990 Green Valley Cr., 405 Fwy.. to Supulveda N, next to Fox Hills Mall. 10am - 3pm. The show is usually the first Sunday of the month. Call to verify.

Pasadena Camera Show

and Sale is held at the Pasadena Elks Lodge, 400 W Colorado Blvd., 123 Fwy. to Orange Grove S. 10am - 3pm. Often held on the 2nd Sunday of the month, call to verify. For more information about these and other shows contact Anton, Bargain Camera

shows, PO Box 5352, Santa Monica 90409, (310)578-7446.

Our Previous Meetings

3D Movie/Video Competition

AUGUST 7th was the 3rd Ever 3D Movie/Video Competition. For those who were not able to make it to either the competition or the showing, we showed some highlights at the August 19th SCSC meeting.

Congratulations to the winners:

- First place: WRECK OF THE RHONE by Armando Jenik (Elmsford, NY)
- Second place: THE COLOR OF GOLD by Jan Welt (Anchorage, AK)
- Third place: NAGUAL by Al Razutis (Los Angeles, CA)
- Honorable Mention: VREX PROMO 1999 by Rob Johnson (Pleasantville, NY)
- Accepted entries: FAIRY TALE by Mr. Wu (i-Art)(Taipei 106, Taiwan) and MAKE YOUR MARK by Peter G. Hansen (Greenville, SC).

Our thanks to the judges:

- Bill Warren, (Los Angeles, CA)
- John A. Rupkalvis, (Burbank, CA)
- Tony Alderson (North Hollywood, CA)

A big thank you also to our sponsors this year:

- VRex, Inc: "The 3D Stereoscopic Imaging Company" website: <http://www.vrex.com>
- 3-D Video, website: <http://www.3-dvideo.com>



This charming fantasy image by Boris Starosta won Best of Show at this year's SCSC-sponsored Hollywood Exhibition. This month we will present a whole program of Brois' work, fresh from the NSC Convention.

- Reel 3-D Enterprises, website:
<http://www.stereoscopy.com/reel3d>
 - The 3-D Zone, website:
<http://www.ray3dzone.com>
- Again congratulations to the accepted entries. Great job by all exhibitors!

August meeting

AUGUST 19th was the return of the SCSC Stereo Expo (show & tell / swap meet / stereo fair), all at our regular meeting location. This was a fun night for all. Many members brought their 3D collections and favorite items to show off. Kathy Day was camped out with her equipment, Steve Berezin set up shop and numerous others kept everyone's attention, while I ran around. It was a lot of fun, I vote to do it again next year!

SCSC Stereo Card Competition

Also at our AUGUST 19th meeting, we held our first SCSC Stereo Card competition. I was surprised at all the entries. I found myself busy mounting my cards just before the meeting (just like I do for the slide competitions). Thanks to all the stereo card makers who entered. Congratulations to the winners:

Award:

- BUTTERFLYS by Tony Alderson

Honorable mentions:

- CASSIS HARBOR, PROVENCE by David Saxon
- HYPER THEATRE by Ray '3D' Zone
- SUGAR CANE TRAIN by David Thompson

Lenticular Cameras

So what is up with the lenticular cameras and getting the film developed? According to 3D Image Technology's website (www.3dit.com): "On March 31, 1999, the former CEO and CFO discontinued operations in Norcross, Georgia and relieved all employees of duty. The company's equipment and inventory has now been loaded into trailers and the former premises have been vacated."

SCSC did tour their new location in Monrovia, California. They are now 3D Imaging, a NEW company. Started by many of the same folks from 3D Image Technology (Image Tech). The new company has been

contracted by the old company to do the backlog of work left undone during the 'problems' with lenticular materials and financing.

They sent out a form letter saying they are working on their backlog of undeveloped film (reprint and enlargement processing are currently not available). 3D Imaging will not do any four-lens lenticular camera work, only 3 lens camera film. They will have mailers (prepaid) for processing. Contact them for the best way to get your film processed by them.

They are now 3D Imaging Systems, Inc., P.O. Box 5035, Monrovia, CA 91016. Phone: (626)930-0666 Fax: (626) 930-0966

Also in the United States: 3-Dx in Atlanta is said to be paying attention to developing the consumer market for lenticular prints. They are a different company. They can use the 4 images from Nimslo and have made arrangements with some large camera stores to handle the orphaned 3D-Magic "single-use" cameras as well. They also sell "new" Nimslos. 3-Dx can be found on the web at: <http://www.3-dx.com> Send unprocessed film and/or negatives to: 3-Dx, 4850 River Green Parkway, Duluth, Georgia USA 30096, (770) 497-0727 or Fax (770)497-8334.

Other Lenticulars

T.G.I. Friday's restaurant has a new frequent eaters card available. This one is a 3D lenticular and it looks great in my wallet. It's a charge card sized card and is used to identify you when gathering points that can be redeemed later for food or services. The card has a behind the window view of some customers in the restaurant with a big centered Friday's logo that zooms up and gets larger (motion) as you tilt the card.

An image of the card is on their web site at www.fridays.com. You can print out the sign-up form from their website and take it to your local T.G.I. Friday's for extra points and your own 3D card. I printed the page from the website and went there for lunch. I am not a big fan of their food, but I like their card!

I also saw two lenticular items at the music store. The first was the new CD from TLC, titled TLC Fan Mail <http://www.tlcfanmail.com>. 'Some' of these CDs (selling for a little more)

have a limited run 3D lenticular cover. The second is a TeleTubbies lenticular cover.

3D TV in the U.S.

Nickelodeon will again be airing in 3D and this time with Smell-O-Vision, 'The Wild Thornberrys', 'Rocket Power', 'Cousin Skeeter', 'Spongebob Squarepants', and 'Catdog' September 13-17 from 8-9 PM EST. Smell-O-Vision Scratch n' Sniff cards and 3D glasses can be found in specially-marked packages of Kraft products and at Blockbuster stores nationwide.

These shows will repeat on September 20-24 from 4-5 PM EST. There are nine different odors. Check out the Nickelodeon web site: <http://www.nick.com>

3D Television Displayed In Japan

Although Japan's NHK is demonstrating a new 3D television system at its Science and Technical Research lab in Tokyo, it is making no predictions about when the system will be ready for marketing. Today's Yomiuri Shimbun reported that the system is "a wonder to behold" and does not require the viewer to wear glasses or sit immediately in front of the screen, as is the case with other 3D systems. The newspaper commented that it is not known when the system will hit consumer electronic outlets and quoted Hiroshi Seno, a senior NHK engineer as saying, "All I can say for certain is that it will take more than a year and less than a century" for the system to be perfected.

Other Autostereoscopic Displays

More and more autostereoscopic displays (3D without glasses) are debuting. At the annual Stereoscopic Displays and Applications conference each year, there seems to be more and more if these. I am looking forward to the next conference set for January 24 through January 26, 2000. There were several at SI99RAPH this year. My favorite were from DTI, Dimension Technologies Inc, The 3-Dimensional Technology Specialists.

DPI's 3D Flat Panel Virtual Window™ Display Family features 12.1", 15" and 18.1" models,

resolutions to 1280 x 1024, analog RGB and NTSC inputs and supports virtually all computer systems. DPI also had a very large screen virtual Reality display for medical, auto and even game use that was absolutely fabulous.

3D Adult (?) Film

Mark Kernes reports "A porn star friend of mine (Sydnee Steele) just finished shooting a mainstream 3D movie, which she promises to tell me more about in the near future. For now, she's said that it involves "virtual reality," and she plays a virtual girl who gets killed during the action—four different times".

VM Architecture Reels

Doug Mason a News-Sentinel arts writer and 3D fan wrote this article about the View Productions VM reels (available from Steve Berezin) and it landed on the AP wires. Here's the story:

The View Masters In the hands of a pair of architects, a 3D toy is a tool for serious study

Which do you think has more depth: (a) pre-school babblers the Teletubbies; (b) middle-aged fashion doll Barbie; or (c) the 20th century's top architect, Frank Lloyd Wright? Nope, you're wrong. It was a trick question. The answer is: (d) all of the above.

We're not talking profound depth here, but rather three-dimensional depth. As subjects of the View-Master 3D slide packets found in toy stores, Barbie and the 'Tubbies do qualify as "deep" subjects. And, courtesy of Knoxville-based View Productions, so does the world's best known architect.

Founded in 1997, View Productions produces View-Master 3D reels of famous architecture. The company's first set of reels, released last year, featured three houses by architect Bruce Goff. It's latest offers 21 3D views of Fallingwater, the Bear Run, Pa., house built over a waterfall that is Frank Lloyd Wright's most famous creation.

The company was founded by Michael Kaplan, professor emeritus of architecture at the University of Tennessee, and his former student Greg Terry, a Knoxville native who is an architect in Raleigh, N.C.

The "two-living room" company

offers its reel sets, available with or without a viewer, through book stores and gift shops and on-line at Amazon.com. The three-slide sets sell for \$18.95 ("Goff: 3 Houses") and \$21.95 ("Fallingwater"); with a viewer included, the sets are \$28.95 and \$31.95.

Locally (Tenn.), View Productions products may be found at Borders Books, Music & Cafe and at Fever, a retro-furnishings store.

View Productions is not associated with Mattel, the toy giant that owns View-Master and distributes the product through its Fisher-Price division. However, the reels and viewers do come from View-Master's custom reel division that produces special slides for other companies. The custom 3D products are used primarily for advertising and promotional purposes. Everything from restaurant dessert menus to dental hygiene tips have been produced as View-Master reels.

Though there are other methods of presenting 3D photography — including the overlapping red and green images used in 3D comic books — architect Kaplan says he chose View-Master because "it's a physically very beautiful, very satisfactory system."

"I don't believe there is any (other 3D delivery) system as elegant, as convenient, as compact and as cost-effective as the View-Master system," he says. "It delivers a reasonably high-definition image at a reasonably low cost in a compact form."

But why 3D at all? Because architecture "deals with objects in space and in space itself," Kaplan says, so only 3D photographs can come close to accurately representing the spatial effects an architect creates. "Flat photography abstracts and distorts spatial qualities," the retired professor explains. "In the end, flat photography is a subjective medium very much related to the artistic point of view of the photographer. One can manipulate reality in flat photography much more than in three-dimensional photography."

"Three-dimensional photography is much more objective and in some ways more demanding of the photographer. For example, when we

photograph architectural interiors we don't use added artificial light, only the light provided by the architect or by the outdoors. We don't have lights or us a flash to augment what the architect has already provided.

"Oliver Wendell Holmes used the term 'sun sculpture' to describe three-dimensional photography. Each becomes a miniature sculpture or miniature relief." For Kaplan, a lifelong 3D fan who has been taking 3D photographs since the 1960s, there was another, less scholarly reason for working with View-Master. "Every time I look at one of my own (vintage View-Master) packets it brings me back to my own childhood," he says. "View-Master has a whiff of nostalgia that you can't avoid. Many people, when they've seen our packets, have a surprised response ... 'Oh, I didn't know they still made View-Master!'"

But they remember View-Master. Everybody does. The round slides. The plastic viewer with the push-down handle. Put a slide in the viewer ... point the viewer toward some light ... click, click, click, and you see seven 3D scenes. Of course, you know View-Master. It's a toy box staple, right up there with broken crayons and the loose Legos.

But a lot of folks probably don't know that View-Master was introduced 60 years ago as a 3D viewing device for all ages. The View-Master company's original slides catalog offered scenic views of the United States and foreign lands, not TV and cartoon characters. And the product was sold primarily in camera shops, not toy stores.

During the 3D craze of the 1950s, View-Master offered many adult-oriented items, including the Personal Camera and accessories that allowed consumer to create their own View-Master slides. William Gruber, creator of View-Master, dedicated his life to creating educational View-Master slides. His projects included reels on native American plants and at the time of his death in 1969, he was working on a 180-reel set of Chinese art.

However, by the 1960s View-Master was being marketed more and more as a toy for children. Introduced by Sawyer's, a company that previously made postcards,

View-Master is now produced by Fisher-Price, which is known for its infant and pre-school products. That "kids' toy" image has made View Productions adult-oriented product a tough sell in the markets that Kaplan thought would embrace it. "We thought it would be of primary interest to architects — and it's not," he says. Few architecture book stores and schools have shown interest in the product. When Kaplan took the product to a prestigious architecture center that he declines to name, he says they treated it "as ephemera."

Which is an irony, since the center maintains a large collection of stereo cards from the 19th century. The stereoscope, the predecessor of the View-Master in using stereo pairs to create a single 3D image, was a staple of Victorian living rooms. The 19th century's greatest photographers, including Mathew Brady, created 3-D images.

Kaplan says View Productions sees its work as a serious contribution to the study of architecture. "We really believe we are describing these buildings in a way that has never been used before to describe architecture," he says. "We take it extremely seriously as being a useful product." Kaplan, who was a professor of architecture at the University of Tennessee from 1984 until his retirement in '97, used 3D photography in his classes. "I have thousands of 3D slides .. and started using them in lectures by projecting them (the viewers wear special polarized glasses to get the 3D effect). "In some cases, the students (who knew the buildings only from books) were really seeing these works of architecture for the first time." Kaplan has also traveled around the country presenting 3D slide lectures on architecture. "People are just amazed, they're stunned," Kaplan says.

During his research into 3D photography (known professionally as stereo photography), Kaplan discovered that Frank Lloyd Wright had embraced 3D photography and assigned apprentices to make 3D slides of his work. Kaplan wrote a paper on the theoretical aspects of three-dimensional photography. Though he maintains that 3D is the only way to go when photographing

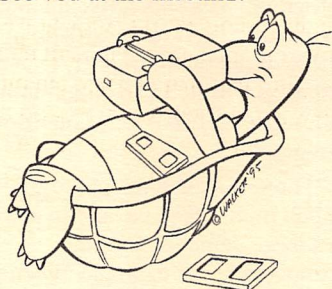
architecture, Kaplan says it isn't commonly done because its technically difficult. "It not only requires specialized equipment for taking the pictures, they also have to be carefully mounted," he says. "It could take hours per image to get the alignment correct. It's just a lot of hard work to do this, which keeps it pretty exclusive for the time being."

One of the students Kaplan converted to 3D was Glen Terry. The UT grad got his master's from North Carolina State with a thesis on View-Master. It was Terry who prodded his former teacher into starting View Productions. "His love was the stereo photography, my real interest was in graphic design and packaging," Terry says. "So we both had good things to bring to the project. It has worked very well."

Kaplan says it cost about \$10,000 each to produce its first two packets. The Bruce Goff broke even in a year. Sales for "Fallingwater" have been much brisker and it looks like it will go into the black in half that time. Though there has been a lot of media interest in View Productions, Kaplan says he and Terry won't aggressively market their product until they have a larger catalog of available packets. Their next project hasn't been finalized.

"We're working on a few simultaneously," Kaplan says. "There's another Wright title .. a compilation of '60s architecture from my personal 3-D photography collection ... an architecture tour of Columbus, Ind., (to be produced at the request of the architecture-rich community)." "It's like a dream," Kaplan says. "We're not making a penny on this yet but it's absolutely fabulous doing this."

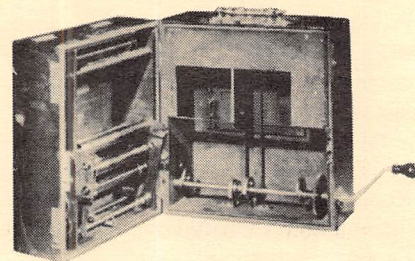
Doug Mason may be reached at 521-1818 or at mason@knews.com. His hobby is collecting View-Master. See you at the meeting!



ZONE—Continued from page 3 may still have had an incomplete understanding of intermittent motion and minimal frame rates necessary for projection. Gosser states (page 194-5) that "even at this late date, it does not appear that Friese-Greene grasped the necessities of a motion picture system...that he was still occupied with the production of lantern slides for projection in a lantern at speeds far less than are required for a successful motion picture projection."

Some of the misinformation regarding Friese-Greene's priority for projection of stereoscopic motion pictures may stem from a series of articles that John Norling wrote, the first of which was "Three-dimensional motion pictures" for the SMPTE Journal (December, 1939) and the Ray Allister biography "Friese-Greene: Close-up of an Inventor (London: 1951) which was the basis for the 1951 film "The Magic Box." Allister's biography does present a rather romantic (and possibly apocryphal) view of Friese-Greene's contribution to the stereoscopic cinema.

Friese-Greene, who changed his name from just plain Willy Green at the outset of his photographic career, was an amazing and tragic figure in the history of stereoscopic cinema. His enthusiasm for 3-D film was boundless. But he may not have actually reduced his patent to practice.



A stereoscopic film camera designed and patented by Frederick Varley in 1890. A virtually identical design was patented by Friese-Greene in 1893. This camera could operate at only two or three frames per second.



3D NEWS

From the Stereo Club of Southern California

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

VOLUME XLIV #4

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President

Lawrence Kaufman (909) 736-8918
1607 Mariposa Drive
Corona 92879-1121
E-mail: kaufman3d@earthlink.net

Vice President

Steve Berezin (949) 581-8378
21686 Abedul
Mission Viejo, CA 92691

Secretary

James Comstock (714) 535-5067

Treasurer/Membership

David Kuntz (310) 377-5393
28409 Quailhill Dr. FAX: (310) 377-4362
Rancho Palos Verdes, CA 90275
E-mail: davidkuntz@home.com

Banquets/Social

Mitchell Walker (310) 459-1030
E-mail: MitchBear@aol.com

Competitions

Mike McKinney (310) 379-7926
Kathy Day (310) 514-1049

House Director

Oliver Dean (310) 635-2400
E-mail: 3d-image@concentric.net

Workshops

Oliver Dean (310) 635-2400
E-mail: 3d-image@concentric.net

Librarian

Lawrence Kaufman (909) 736-8918

Hospitality

Bruno Lizzi (310) 379-3197

Programs

Chris Olson (818) 225-1940
E-mail: georgkapln@aol.com
Ray Zone (213) 662-3831
E-mail: r3dzone@earthlink.net

Movie Division

John Hart (626) 821-8357

3D News Staff

Labels and Subscriptions

David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX: (818) 893-9605
Panorama City, CA 91412
E-mail: campfire@earthlink.net

Mitch's Sketchbook



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

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

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

Calendar of Events

- October 21** Our annual Club auction. Time to clean out those closets and turn your old used stereo equipment into cash—to buy *new* used stereo equipment! 7:30pm at Wilshire United Methodist Church, 711 South Plymouth Boulevard, near Crenshaw and Wilshire.
- November 6** The Movie Division meeting has been re-scheduled to November to lessen conflicts with the Holiday season. As usual, we'll meet at the Longley Way School Auditorium, 2601 Longley Way, in Arcadia.
- November 18** The second competition of the Club year. 7:30pm at Wilshire United Methodist Church, 711 South Plymouth Boulevard, near Crenshaw and Wilshire.
- December 16** Yes, it's time for the Annual Christmas Banquet once more! Buy your tickets early!

Competition News

That's *Mister* Thinhead to You!

by Mike McKinney

Fifteen club members entered the first competition of the year. That is a great turnout and I thank all who participated, entrants and viewers alike.

Scott Ressler was in town and scored the highest points with his hand-drawn portrait of Mr. Thinhead. Mr. Thinhead, entered in the Non-Conventional category, looks to be a simple, unassuming fellow with evidence of a poor complexion from his prepubescent years. We hope to see more of him.

Jim Comstock was also in the house with images from his forays to the "Burning Man" event. Artistic quality aside, I always find the happenings there quite fascinating. Jim appears to move around the multi day celebration with ease and judging from his photographs he has a good rapport with the revelers. I wonder how Jim is able to fit in and be accepted on such a trusting level. It's as if Jim is one of them. Maybe Jim will one day turn the camera on himself and put this inquiring mind to

rest.

B-Group Standard had a light turnout for the competition. (Due to a large number of photographers migrating to the A-Group.) Cassie Kaufman gave a performance that would have been respectable in the A-Group. But given she is in the "B" category she is the current point leader.

While we're talking leaders, Phillip Steinman and Bob Phillips are tied at the top of A-Group Standard. There is only a three point spread between the top eight competitors, and if I were these gentlemen I would not rest easy. Phillip also took home the top award in this category with a photo of Cathedral Peak in Tuolumne Meadows (Yosemite). Well done.

As a reminder, please check your slides for alignment, before entering in the competitions. You may have a great photograph and be discounted due to poor presentation. It is also much easier on the viewing audience.

Keep up the good work and I'll see you at the November competition.

• *Be there!*

Mike

A Group Standard

	Sept	Total
Phillip Steinman	65	65
A: Cathedral		
Bob Phillips	65	65
HM: India		
Scott Ressler	63	63
HM: The Round Mirror		
HM: Chrome Motors		
Mike McKinney	63	63
HM: Misty Vista		
Mitch Walker	63	63
HM: Young Rebel		
Earl Colgan	63	63
Mark Kernes	62	62
Abe Perlstein	62	62
HM: Sun-Baked Katie		
Chris Olson	62	62
Dave Porifiri	59	59
Lawrence Kaufman	59	59
HM: Big Guns		
Chuck Bernhardt	54	54
Dick Howe	54	54
Tony Alderson	21	21

B Group Standard

	Sept	Total
Cassie Kaufman	61	61
A: Leaping Waters		
Dorothy Bernhardt	59	59

COMPETITION—Con't on page 8

Visit our website at <http://home.earthlink.net/~campfire>

The Technical Page

Technical Essays by Charles A. Piper

Installment 113—The Ins and Outs of Focus

The title of this month's *Technical Page* is that of a booklet by Dr. Harold M. Merklinger of Dartmouth Nova Scotia. Serious students of photography should read it. It is close to profound! He has examined and found wanting one of photography's most cherished traditions, revered since 1905, the hyperfocal distance (defined as the nearest one may set focus and still be sharp at infinity). Instead of examining the details of one image at the film plane, he addresses the performance of the lens in the *object space*: what details of the subject will be resolved, and which will be lost in the blur. His pivotal concept is the *disk of confusion*, the blur which would be generated in the object space before or behind the plane of perfect focus by a point source of light at the film plane.

Merklinger's Fig. 11, p28, the essence of which is Fig. 1 here, shows the disks of confusion, which he calls S_x and S_y . The base of the two cones of rays, shown for clarity as the full diameter of the lens, will of course be smaller when the lens is stopped down to its "working diameter", as Merklinger chooses to call it. By inspection from Fig. 1 you may see that $S_x = \frac{a(D-X)}{D}$ and $S_y = \frac{a(Y-D)}{D}$. The diameter a is of course f/N , where f is the focal length of the lens, and N is the $f/$ number to which it is set. "The only things that matter are the working diameter of the lens and the plane of exact focus."

When one is focused on infinity as in Fig. 2, the cone of rays in the object space becomes a parallel bundle, the diameter of the lens opening. An object somewhat larger than this bundle will be resolved, while a smaller one will be just a blur. Using a 50mm lens at $f/8$, focused on infinity, giving a constant disk of confusion of $50/8 = 7.5\text{mm}$, Merklinger photographed his sister at several distances. with appropriate

enlargement she was *equally* recognizable at 1 meter, 3 meters, 25 meters, 50 meters. At 100 meters the tiny image, still clearly a person, was limited by diffraction, i.e., the laws of physics.

At the end of chapter 5, which contains the "meat" of his idea, Dr. Merklinger lists 12 rules of thumb, then near the end in chapter 10, a sort of appendix, he lists ten more which would interest a perfectionist.

I recommend that you *skim* rather than *study* Merklinger's first four chapters, which while technically correct, are not very easy to follow: some messy algebra has been omitted. He starts from Gauss's cumbersome

lens equation, rather than Newton's, but is really implementing Newton's in his graphical solution, which he features on the front cover. Actually the graphical solution is not useful because the displacement of the lens from infinity position is usually so minute. You may wish to look back at Installments 44 and 45 of the *Technical Page* for a different version of the algebra.

The Ins and Outs of Focus is available from Harold M. Merklinger, P.O. Box 494, Dartmouth, Nova Scotia, Canada B2Y 3Y8. Single copies, \$14.98 US, five or more copies \$10.00.

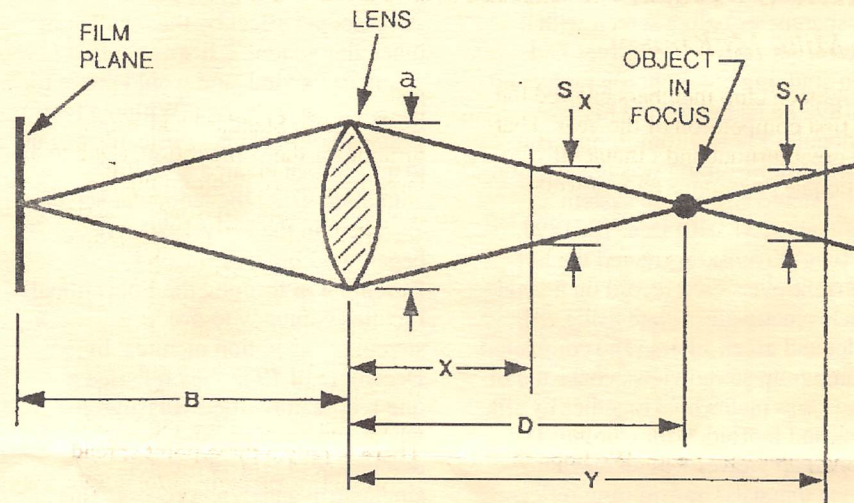


Figure 1

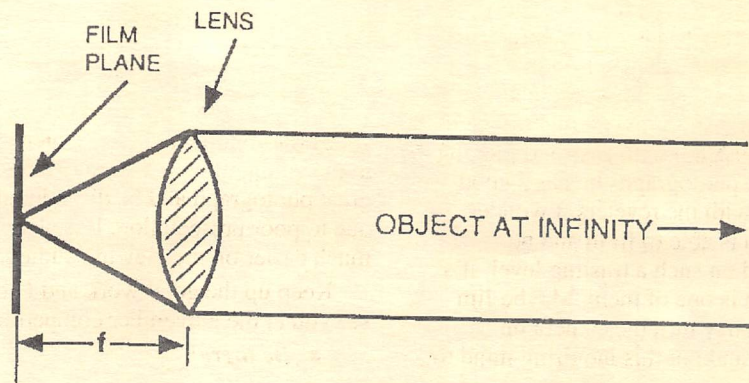


Figure 2

The History Zone

A stroll through the history of stereography with Ray "3D" Zone

The Amazing F.E. Ives

Frederic E. Ives (born 1856) was a true stereo polymath, an originator of color 3D photography, the lenticular parallax stereogram and anaglyphic motion pictures. The careers of this unique inventor bridged the 19th and 20th centuries and brought new realism to photographic images presented to the public.

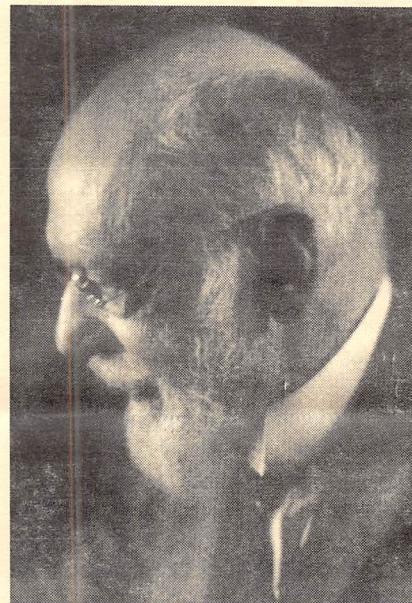
The nature of color and its reproduction was a passion for Ives. As early as 1881 he received US patents for half-tone printing processes and at the Novelties Exhibition in Philadelphia in 1885 he exhibited printing made with trichromatic halftone plates. His first color patent #672,573 (July 22, 1890) described a three color additive process to project a full color image from positive transparencies onto a screen with a lantern. As early as 1878 Ives had been studying color photography and by 1892 he had perfected his monocular Photochromoscope. But his 3D color triumph was the creation of the stereo Kromskop system patented (#531,040) Dec. 18, 1894.

Ives' Kromskop created the left and right-eye stereo record on a single panchromatic glass plate using red, violet and green filters. The completed Kromogram stereo views consisted of three glass plates held together by silk tapes and fanfolded for storage. The Kromskop viewer was an elegant device that used transmitting reflec-

tors and filters for stereo enjoyment of the photography. In 1898 Ives made a trip through Europe producing color stereo views with his Kromskop camera.

On September 25, 1902, Frederic Ives filed a US patent describing the "Parallax Stereogram and Process of Making Same." This is a lenticular autostereoscopic process and represents the first really practical method of producing a stereo photograph which does not require glasses for viewing. In his patent, Ives described a "photograph consisting of a composite image, in juxtaposed lines, of the elements of an ordinary double stereogram, exposed to view through a screen of alternate opaque and transparent lines, so adjusted as to give a stereoscopic effect by the parallax of binocular vision..." It was the first US patent of its kind, and would prove to have a great influence. Within a few years "photo-change" postcards began to appear that created a "2-flip" animation using the lenticular screen.

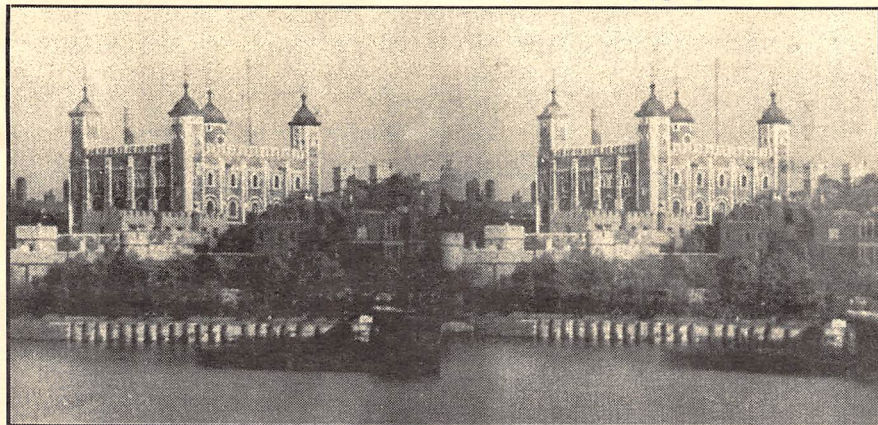
Then, in the early 1920s Ives began working with Jacob F. Leventhal in forming the Educational Pictures company to produce stereoscopic motion pictures. In December of 1922 they released a one-reel feature titled "Plastigrams" which consisted of random scenes demonstrating the two-color single-strip anaglyph process. This



Frederic Eugene Ives

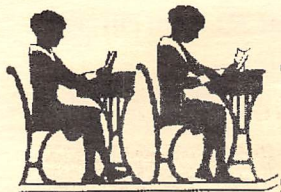
film, as with subsequent releases, was produced at Fort Lee, New Jersey and used a filmstrip which carried emulsion on both sides, thus separating the red (left eye) image from the green (right eye) image. In 1925, under the Pathe banner, Ives and Leventhal released four more anaglyph films in the same process now renamed "Stereoscopies" and titled "Zowie," "Luna-cy," "Ouch!," and "The Runaway Taxi."

Frederic Ives died in 1937 and left a varied and real legacy of 3D history. And not least among it was the work of his son, Dr. Herbert Ives, who in 1930 filed a patent for a parallax panoramagram process for stereo cinematography with a system that used up to fifty cameras to create the multiple viewpoints necessary for autostereoscopic viewing. Herbert Ives actually demonstrated his system with some degree of success and later incorporated rear projection through a lenticular grid so that his autostereoscopic movies could be projected with a single strip of film.



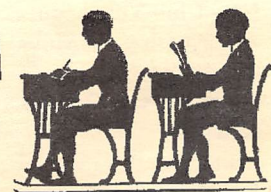
An Ives stereo photograph from his 1898 trip to Europe

References: Dudley, Leslie P. "Stereoptics, An Introduction," MacDonald & Co: London, 1951. Hayes, R.M. "3-D Movies," McFarland & Co.: North Carolina, 1989. Sipley, Louis Walton. "A Half Century of Color," MacMillan Co.: New York, 1951. Wing, Paul. "The Ives Kromskop" in Stereo World magazine, March/April 1988.



News and Notes from the SCSC Clubhouse

by Lawrence Kaufman



October Meeting

October 21, 1999 will be the annual SCSC Club Auction. Which always has a large turnout. You're running out of time to clean out the garage, attic, closet, etc. so you can get rid of all that old 3D stuff and to make room for all the bargains that you won't be able to pass up! Come early with all your old and disused 3D equipment to sell. It will take a little bit of time to get everything checked in and listed on the auction merchandise forms. Plus the buyers will want to check everything out before the bidding begins.

David Starkman will again act as our Auctioneer. We will need a few volunteers to be runners, to keep everything rolling. For the new folks (and those who have forgotten), a runner:

- Takes an item to the auctioneer.
- Immediately after the bidding, takes the merchandise and the merchandise form to the winning bidder.
- Gets a check (preferably) or cash for the amount shown on the merchandise form (checks are to be made out to the seller, listed on the merchandise form).
- Then deliver the payment and the merchandise form to the cashiers.

Remember, we did run out of time last year, so we need everyone's help to allow us enough time. The fun begins at 7:30pm at the usual place, the Wilshire United Methodist Church, 711 South Plymouth Blvd., just off Wilshire near Crenshaw, west of downtown Los Angeles. We are now meeting permanently in the Plymouth Hall. In the old hall we had continuing problems with the sound, a newly lighted large stained glass window and having to change rooms at the last minute, due to Hollywood's latest production crew turning our usual hall into their mess hall. Plus the downstairs room is a little easier on the SCSC pocketbook.

SCSC Needs Your Donations

With the auction upon us, this is a

perfect time to talk about what you can do to help YOUR stereo club. Every year at the auction SCSC receives numerous donations from its members. These donations allow us to run a premier stereo club.

The past year SCSC has had numerous one time expenses, which has desperately effected our reserve funds. We need your help to continue operating as we have. SCSC does not want to raise the dues or reduce the size of the 3D News or any other measures that might seem drastic. The SCSC board is considering numerous options that will help raise needed funds. One way that YOU can help, is to donate that unwanted stereo item to the club.

When you fill out the auction merchandise item, you designate how much of a percentage you wish to give to the club (10% is the minimum). You can put any percentage from 10% to 100%. If you have a stereo item just taking up space, the club would welcome it as a 100% donation to the auction. If you wish to get something for it, why not put 50%, you can help the club and get a little cash to spend on another item up for bids.

A big thank you to James Pettit whose donations will be at the auction. They include numerous stereo items in great shape. To mention only a few:

- A TDC Vivid 116 projector, with original case (5" lenses), 3 pairs of glasses and an extra slide changer.
- Lucite/aluminum nicely crafted homemade camera slidebar.
- Q-Vu mounts.
- A red button viewer w/case, extra bulb & orig. inst. booklet
- A Kodaslide stereo viewer II with orig box, extra bulb & inst.
- A green button viewer in box
- A Seton Rochwite light box w/mounting guide.
- A Minolta auto tele zoom lens f2.8 135mm w/case.
- About 900 Stereo heat seal mounts.
- Also, new projector lamps, Polaroid glasses, Scotch Polyester

film, mounting labels, Lucite mounting guide, a 2 x 2 plastic viewer, a Realist cutter, Embe mounts, card stock, several different size Realist masks, to name just some of the items.

Thanks also to the 3D Movie/Video division for their donation of a pair of VRex VR Surfer glasses. And Susan Pinsky and David Starkman for their donation of the medal slide case. Come bid on these items and many, many other great stereo finds (at usually very good prices)! Good luck bidding.

Upcoming Meetings

Here is the list of meeting through the year 2000:

- November 6th—3D Movie Division Meeting in Arcadia.
- November 18th—2nd 1999/2000 SCSC Club Competition / plus View-Master program (including some early VM history).
- December 16th—SCSC Holiday Banquet (buy your tickets now) plus a View-Master Christmas program.
- January 20, 2000—3rd Club Competition / PSA Stereo Sequence Exhibition.
- January 22nd—42nd Hollywood Stereo Slide and Stereo Card Exhibition.
- February 5th—3D Movie Division meeting in Arcadia.
- February 17th—Hollywood Exhibition Showing, Earl's 96th Birthday (2-21) party, plus a 2nd show.
- March 16th—4th Club Competition / "Wonders in Stereo" by Al Sieg.
- April 13th—PSA Traveling Exhibition / London Slide Battle.
- May 6th—Movie Division meeting.
- May 18th—Final Club Competition / 2nd program.
- June 15th—View-Master Competition.
- July 6th—July 10th—NSA convention in Mesa, AZ.
- July 20th—Awards and Installation Banquet / Slide of the Year

- New Club Year begins...
- August 5th—3D Movie Division meeting in Arcadia.
- August 17th—Stereo Expo/stereo card competition/ slide show.
- September 4th - 9th—PSA 2000 International Conference of Photography in Albuquerque, NM
- September 21st - 1st 2000/2001—SCSC Club Competition / Plus program.
- October 19th—2000 SCSC Club Auction.
- November 4th—3D Movie Division meeting in Arcadia.
- November 16th - 2nd 2000/2001—SCSC Club Competition / plus program.
- December 21st—SCSC Holiday Banquet / slide program.

Upcoming camera shows:

The Buena Park Camera Expo

America's Largest Monthly Camera Show. The show is held at 7530 Orangethorpe (between the 5 and 91 freeways at Beach Boulevard) in Buena Park. 10am to 3pm, \$5 admission, unfortunately the Athletic club is now charging \$3.00 to park in their lot. Over 200 tables of photo equipment. For more information call: (949)786-8183 or (949)786-6644. Shows are on Oct. 17, Nov. 21 and Dec. 12.

Bargain Camera Shows

Bargain Camera shows include the West Los Angeles Bay Area Camera Show and Sale. Held at the Wyndham Garden Hotel, 5990 Green Valley Cr., 405 Fwy.. to Supulveda N, next to Fox Hills Mall. 10am - 3pm. The show is usually the first Sunday of the month. Call to verify.

Pasadena Camera Show

and Sale is held at the Pasadena Elks Lodge, 400 W Colorado Blvd., 123 Fwy. to Orange Grove S. 10am - 3pm. Often held on the 2nd Sunday of the month, call to verify. For more information about these and other shows contact Anton, Bargain Camera shows, PO Box 5352, Santa Monica 90409, (310)578-7446.

Our Previous Meeting

On September 16th we met for the first stereo slide competition of the new club year. Check out Mike McKinney's full report. If you didn't make it to the competition, don't forget to bring some make up slides to

the November competition.

Our second program for the September meeting, was the fabulous work of Boris Starasto. Boris updated his slide show for us. Boris had presented his show at the 1998 NSA convention. Boris updated the show with his new work. If you missed Boris' computer generated images or his nudes, you can still check out Boris' website at: <http://www.starosta.com/3dshowcase>

PSA Annual Convention

The Photographic Society of America held its International Conference of Photography in Toronto over the Labor day holiday. Next year they will be a lot closer in Albuquerque, New Mexico. Each year they have many stereo shows and workshops.

PSA Stereo Image of the Year Winners

The very busy Robert J. Leonard was Chairman of the PSA Image of the Year Exhibition. Here are the winners:

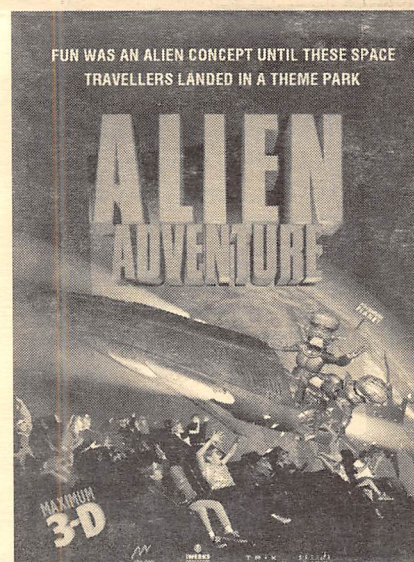
- Image of the Year Rolf-Joachim Skolaster—Approach (Card)
- 2d Place Robert Bloomberg—Red Eye #2 (Slide)
- 3rd Place Albert Sieg, FPSA, EPSA—Penguins (Card) Honorable Mentions
- Andrea S Blair—Petal Dancing (Slide)
- Robert Bloomberg—White's Tree Frog on Log (Card) and Red Eye Contemplating Black Hole (Card)
- Ron Fredrickson—On the Rocks (Slide)
- Allan Griffin, Hon PSA, FPSA—Fun at the Fair (Card) and Tiger Moth (Slide)
- Lee Pratt, APSA—Sky Photo Cube (Card)
- David Saxon—Foggy Farm, Woodstock, Vermont (Card)
- Albert Sieg, FPSA, EPSA—Fall Falls (Card)
- Egon Weiss—Small Fox on the Lilac (Card) 32 Entrants, 41 Cards, 75 Slides. Great job by all. One thing that I noticed, most of the accepted work was from either SCSC members or 3D News subscribers! Keep up the good work.

Large Format 3D from current and future films

nWave has released their latest film 'Alien Adventure', which is basically several ride films pieced together with a story of Aliens visiting Earth. nWave's production of 'Encounter in the Third Dimension' has been receiving a little heat lately for its incorrect choice of the 'first' 3D movie. Ben M. Stassen, the director of E3D and CEO of nWave apparently hasn't had much to say about the script error. But, he has expressed his opinions on 3D large format films:

"While hundreds of millions of dollars are being spent building new (mostly 3D) theaters, hardly any effort or money goes in the development of 3D production technology. The 3D production tools remain archaic at best, forcing filmmakers to make compromises at all stages of the creative process. How long will producers be able to afford losing millions for every 3D film they make, even if said producers also sell projectors or operate theaters (Into The Deep is the only 3D film in the black). Computer animation is currently the only cost efficient alternative. I am absolutely convinced that the future of 3D cinema will be digital or it will not be at all (CGI and digital live action cameras).

"Having said that, I see the release of Fantasia in large format as a one of a kind event. On paper it is very easy to figure out the cost of converting a 35mm CGI feature film to 1570. You



simply look at the rendering logs of the feature film and calculate the time it will take to re-render the film in high resolution (there is a mathematical formula to figure that out). You multiply the hours of rendering time by \$25 (the average hourly rate for computer rendering), you add the cost of film recording (\$5 per frame), the lab cost and the cost of the post-production sound (re-mix to large format specifications). My guess is that a films like Toy Story or Antz would cost between \$6 and \$9 million to be converted into 3D 1570 films. On paper, that is. In reality a good portion of these films would be absolutely unwatchable in 1570 3D without major creative changes (framing, pacing, editing, slower movements...).

"In fact, I do not think it would be financial viable to go back and turn Antz to a 3D 1570 large format film. On top of the \$6 and \$9 million technical cost, you would probably have to add \$20 to \$30 million in production expenses and R&D development work (a lot of effects and textures will have to be re-done from scratch for the high resolution version).

"However, if the large format version is planned in advance and is produced concurrently with feature film version, it will be possible to produced a 1570 3D feature film within a \$12 to \$18 million budget range.

"As a filmmaker, I am really looking forward to the release of Fantasia in 1570. I feel I will be able to learn a lot from watching the film in terms of what works and does not work in the conversation process, both technically and creatively.

"As the CEO of a company dedicated to the production and distribution of large format films, it is somewhat unsettling to see that a company like Disney could be able to monopolize all the prime programming slots worldwide at a time when more films than ever are reaching the market place. Times they are a - changing and we are very excited to be part of this new wave!"

IMAX Continues to add 3D Screens

IMAX is continuing to add 3D theaters and adding 3D titles to their

list of upcoming films, not to mention the others who are working on Large Format 3D films. IMAX opened a 3D screen at the Mall of Georgia in August. CineMark added North Texas' first 3D equipped IMAX screen on September 3rd. 'T-Rex: Back to the Cretaceous' was the first 3D film to play the theater (with at least 10 daily showings).

A funny story about the film. There were a lot of complaints about the preview. It was shown 2D and 3D in standard theaters and Large Format theaters. Some small children were scared to death, when they had gone to see one of the other 3D Large Format films and were shown the T-Rex 3D trailer. In one shot that IMAX was very proud of, the T-Rex turns his head, opens his mouth and growls while his head comes out of the screen and into your lap. IMAX included this shot in the trailer. One little girl that I know about wet her pants when she saw it. The T-Rex was probably very surprised when he stuck his head in her lap.

While I am relating humorous stories about Large Format 3D screens, CineMark had a little problem with their new 3D screen. Many large format screens begin as white screens and then are painstakingly painted silver, with several thin coats. CineMark decided to purchase a silver screen. The screen came rolled up. A 70 foot screen is quite large. They quickly realized that there was no way to take the screen into the completed theater, since it was built as most LF theaters, with stadium seating. The fire exits wouldn't work either, because there was no way to make the turn. So they were forced to put a hole in the wall. The area where they replaced the bricks just doesn't match, leaving a reminder to bring the screen into their next theater before the walls go up.

Cameron Chronicles Martian Projects

First announced in the September issue of MaxImage! This is from Yahoo News: For filmmaker James Cameron, 2001 will indeed be a space odyssey.

Speaking at the University of Colorado's Annual Mars Society conference to a collection of scientists, engineers and space geeks,

Cameron offered up details on two red planet-themed projects he plans to premiere in two years.

This, according to the Hollywood Reporter, which says that Cameron's Titanic-sized to-do list includes plans to direct the sequel to his 1994 Arnold Schwarzenegger spy flick, True Lies. That film would bow later in 2001, although details about the movie are sketchy. (However, costar Tom Arnold told David Letterman recently that filming would be underway soon.) [Cameron's Production company states that Cameron will not direct TL 2 - but he will write and produce it.]

As for his Mars endeavors—both of which will be backed by Fox—one will be a \$30 million IMAX 3D project (perhaps similar to the three-dimensional, live actor accentuated Terminator 2: 3D attraction he created for Universal Studios), the other, a five-hour miniseries. [Cameron's Production company also denies the \$30 million dollar figure mentioned in the HR article].

Cameron will helm the IMAX project, while letting Martha Coolidge (Rambling Rose) handle directing duties on the Fox miniseries that he's currently writing in collaboration with Apollo 13 scribe Al Reinert.

For the sake of quality, efficiency and cost control, both projects will share design personnel and special effects. Both will also borrow liberally from Cameron's ownership of author Kim Stanley Robinson's trilogy of novels about Mars colonization.

Both stories are set in the near future and emphasize realism—what it might actually look like 10-20 years from now when we send manned flights to the red planet.

In fact, Cameron—who, of course, can not only write and direct, but draw really well, too—purportedly received kudos from the collection of scientists, engineers and amateur space enthusiasts when he presented some of the schematics of space craft that might wind their way into the films.

"We hope these things are technically defensible, if not exactly the way they turn out to be," he told the crowd.

Cameron added that the film will have a human-drama-based storyline to go along with all the techno stuff. He even described a possible love scene: "They do it in the rover," the director said, to huge laughs.

Stereo Print Work

How did that print film get into my Stereo Realist??? I hate when that happens! But when it does, what do you do? Check the World Famous Bill Davis Stereo Lab Research Project and look under stereo prints. But alas, things continue to change. Upon checking, I found that:

PHOTOFAIR, PO Box 37, Hastings MN 55033 had a new area code (doesn't everyone?) so I phoned (651)437-6290 and was told due to their new equipment they no longer do stereo work. Cross them off the list.

I did not check with Photo Works, here is their info: PHOTO WORKS, 4 S. Midland Ave., Joliet IL 60436, phone (815) 744-6700 From their brochure: "Realist-size (C-41) negative film developed and printed to Holmes-size views—you cut only one print and lap join." 12 exp. rolls (9 views): \$6.17; 24 exp. rolls (18 views): \$10.49; 36 exp. rolls (29 views): \$15.77 Add \$2 postage per order. 1 day in lab turn-around. I spoke with Nancy. They also do reprints for \$0.35 each (\$0.70/pair)

I called Grand Photo and they also had a new area code. I called and kept getting an answer machine (home?). I searched and found another phone number and also got a machine. When I got hold of a real person, it wasn't Janet, who does the stereo work. I did verify the price and discovered they had moved down the street. They quickly returned my film and I was very happy with the results. Here is the new info:

GRAND PHOTO, 1573 Grand Ave., St. Paul MN 55105, phone (651)451-5828 or (651)699-9886. Pricing for developing plus printing is \$16.99 for 24 exp. (18 pair). 36 exp. (27 pairs, their numbers not mine) is \$24.50. Reprints are \$.95/pair. They currently are NOT offering monolithic (left and right on one 3 1/2 x 7 inch print). GRAND PHOTO offers other many other print/reprint/duping options. Call Janet and ask for their information packet with all their

services and pricing listed.

Imax Completes Strategic Investment In Mainframe Entertainment

In late July, Imax Corporation announced the closing of its previously announced strategic investment in Mainframe Entertainment Inc., one of the world's leading producers of 3D computer-generated animation.

Under the terms of the agreement, Imax invested CDN\$8 million to acquire a 19% equity stake in Mainframe and CDN\$8 million to acquire convertible senior debt which, if converted, could bring Imax's ownership to up to 30% of the Company. Simultaneously, Mainframe announced that two leading Canadian financial institutions, Royal Bank Capital Corporation and Working Opportunity Fund, have made a combined CDN\$9 million investment to acquire convertible notes in the Company.

Imax and Mainframe have also established a joint venture to co-produce 3D animated films for release to IMAX Theatres and other markets. Their first film, Gulliver's Travels, is currently in production and is scheduled to be released to IMAX Theatres by summer 2001. Other animated projects currently in development include films based on classics The Pied Piper and Pandora's Box.

"We are convinced more than ever that 3D animation will play a significant role in Imax's future," said Imax co-Chief Executives. Imax continues to move forward on its animation strategy. On January 1, 2000, The Walt Disney Company will release its newest animated classic Fantasia 2000 exclusively in IMAX Theatres for four months. Imax is also in production on Cyberworld. Scheduled for release in summer 2000, this film will introduce audiences to a whole new animation experience by transforming into 3D some of the world's greatest computer generated animated shorts.

Mainframe Entertainment, Inc., is a leading animation studio that produces computer generated 3D

product for television, motion picture and interactive media. The company uses proprietary technologies and production processes, which it believes provides a significant competitive advantage in terms of speed, volume and cost over other animation studios. Mainframe has numerous television series on the Time/Warner Cartoon Network and the Fox Family Channel.

See you at the meeting!

COMPETITION—Con't from page 2

HM: Butterfly Bronze
Derek Cowie 59 59

Non-Conventional

	Sept	Total
Abe Perlstein	73	73
HM: Marley, See Canyon		
HM: Marley, Cuesta Grade		
Mike McKinney	70	70
HM: Zabriski		
Jim Comstock	69	69
HM: Delicate Turmoil		
Derek Cowie	65	65
Earl Colgan	63	63
Mitch Walker	62	62
Scott Ressler	26	26
A: Mr. Thinhead		
Tony Alderson	23	23

Classified Ad

FOR SALE—Outdated Professional Kodachrome 35mm film stock. 36 exposure, ASA 64 and ASA 200. Refridgerated. \$4 each. Call Chris Perry, (760) 365-0475.

3D Shorts in Desert Halloween Show

On Halloween night the Hi-Desert Playhouse in Joshua Tree are presenting a Horror Movie Show including two 3D shorts. The main feature is John Barrymore's classic 1920 vehicle, *Dr. Jekyll and Mr. Hyde*, "improved" with a live soundtrack performed by a Yucca Valley High School improv group. Also on the program are shorts, including anaglyph prints of "Third Dimension Murder" and highlights from "It Came From Outer Space."

The show is Sunday, October 31 at 7pm at 61231 29 Palms Highway in Joshua Tree. Admission is \$7. For tickets phone (760) 366-3777.



3D NEWS

From the Stereo Club of Southern California

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

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President

Lawrence Kaufman (909) 736-8918
1607 Mariposa Drive
Corona 92879-1121
E-mail: kaufman3d@earthlink.net

Vice President

Steve Berezin (949) 581-8378
21686 Abedul
Mission Viejo, CA 92691

Secretary

James Comstock (714) 535-5067

Treasurer/Membership

David Kuntz (310) 377-5393
28409 Quailhill Dr. FAX: (310) 377-4362
Rancho Palos Verdes, CA 90275
E-mail: davidkuntz@home.com

Banquets/Social

Mitchell Walker (310) 459-1030
E-mail: MitchBear@aol.com

Competitions

Mike McKinney (310) 379-7926
Kathy Day (310) 514-1049

House Director

Oliver Dean (310) 635-2400
E-mail: 3d-image@concentric.net

Workshops

Oliver Dean (310) 635-2400
E-mail: 3d-image@concentric.net

Librarian

Lawrence Kaufman (909) 736-8918

Hospitality

Bruno Lizzi (310) 379-3197

Programs

Chris Olson (818) 225-1940
E-mail: georgkapln@aol.com
Ray Zone (213) 662-3831
E-mail: r3dzone@earthlink.net

Movie Division

John Hart (626) 821-8357

3D News Staff

Labels and Subscriptions

David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX: (818) 893-9605
Panorama City, CA 91412
E-mail: campfire@earthlink.net

Mitch's Sketchbook



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

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

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

Calendar of Events

November 6

The Movie Division meeting has been re-scheduled to November to lessen conflicts with the Holiday season. As usual, we'll meet at the Longley Way School Auditorium, 2601 Longley Way, in Arcadia.

November 18

The second competition of the Club year plus a View-Master program, including a history of the famous stereo medium. 7:30pm at Wilshire United Methodist Church, 711 South Plymouth Boulevard, near Crenshaw and Wilshire.

December 16

Yes, it's time for the Annual Christmas Banquet once more! Buy your tickets early!

January 20, 2000

Yes, it's the year 2000! It's also the third Club Competition of the fiscal year, and there will also be the PSA Stereo Sequence Exhibition.

Auction News

The Auction of the Millennium Comes to Our Financial Rescue

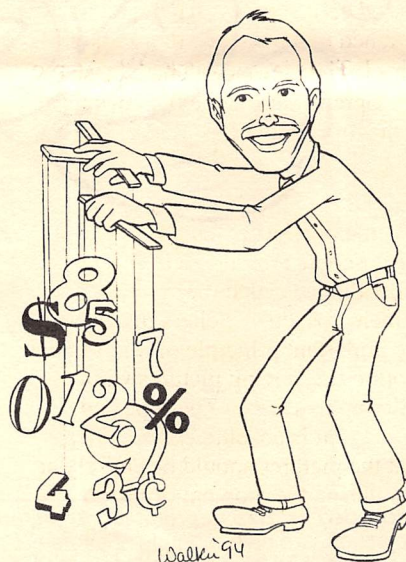
by David Kuntz

Apparently many members of the Stereo Club were desperate to free up closet space for their Y2K emergency supplies. The resulting flood of equipment made SCSC's annual equipment auction the event of the millennium. Club profits were over \$2,000, which will dramatically improve our financial situation. This was largely due to an incredibly generous equipment donation from Jim Petit, as well as large contributions by Erick Purkhiser, Fred Peters, Susan Pinsky and David Starkman.

Once again, auctioneer extraordinaire David Starkman capably guided the sales of 108 separate lots. The event went off without a hitch, thanks to the efforts of table staff Chris Olson and Mitch Walker, auction runners Larry Kaufman, Mike McKinney, Tony Alderson, Oliver Dean and Steve Berezin, and cashier Susan Pinsky. Thanks to all who participated for making this an overwhelming success, and a benchmark to top as we enter the next millennium.

TDC Vivid 116 Projector & Case.....\$460

Stereo Realist f/2.8 Camera & Case.....\$360
 Roto-vuer & 5 reels.....\$235
 View-Master Stereomatic 500 Projector.....\$200
 Pentax Stereo Adapter Set.....\$150
 Sputnik Stereo Camera & Case.....\$150
 Revere Stereo Camera.....\$150
 Seton Rochwhite Light Box.....\$145
 Stereo Print Viewer.....\$110
 Stereo Realist Red Button Viewer & Case...\$105
 TDC Project-or-View.....\$100
 Stereo Realist Green Button Viewer & Box..\$100
 Kodaslide II Stereo Viewer & Box.....\$90



TDC Project-or-View.....\$81
 3-D Nudes (30 Slides).....\$75
 Stereo Mounting Supplies.....\$72
 Stereo Realist Red Button Viewer.....\$72
 Revere Stereo Viewer.....\$70
 Techo Nimslo Camera.....\$70
 Stereo Realist Mounts (12 Boxes).....\$69
 Baja Slide Storage Case.....\$65
 Stereo Realist 45 Camera & Case.....\$60
 3-D Nudes (20 Slides).....\$55
 Stereo Realist Manual.....\$50
 Kodak Stereo Viewer.....\$50
 3-D Nudes (29 Slides).....\$50
 LCD Glasses & 6 VHS Programs.....\$45
 Nimslo Stereo Camera.....\$42
 View-Master Library Box & 110 reels.....\$41
 35mm & Medium Format Mounting Jig.....\$40
 Brumberger Stereo Viewer.....\$40
 Delta Stereq Viewer.....\$40
 Pinhole Stereo Camera.....\$40
 Stereo Slides of 50's & 60's (129).....\$40
 Baja Slide Storage Case.....\$36
 3-D Hollywood Book.....\$30
 Slide Bar.....\$30
 Stereo Heat Seal Mounts (900).....\$30
 2x2 Slide Viewer.....\$27
 Stereo Realist Film Cutter.....\$27
 Close-up Stereo Rig.....\$26
 Q-Vu Mounts (80).....\$26
 Stereo Realist Film Cutter.....\$25
 Stereo Realist Film Cutter.....\$25
 Holmes Stereoscope.....\$25
 Image Tech Camera.....\$25
 Battle for a 3-D World Press Sheets.....\$25
 VRex VR Surfer Kit.....\$25

Visit our website at <http://home.earthlink.net/~campfire>

The History Zone

A stroll through the history of stereography with Ray "3D" Zone

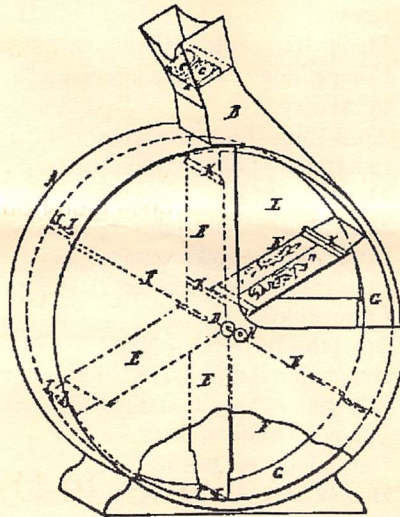
3D Movie Peep Shows—Entertainment of the *Last* Century Turn

by Ray Zone

Throughout the 18th and 19th centuries traveling peep shows were common entertainments to be found at fairgrounds and on the streets. These changing views within a portable cabinet were an early precursor to the kinetoscope and motion pictures. Not surprisingly, 19th century inventors and showmen attempted to combine stereoscopic depth with the illusion of motion in their novel entertainments. Many of the peep boxes had used perspective and mirrors to convey depth so that a tradition of spatial illusion was already in place. The addition of motion could only enhance the stereoscopic magic.

The fundamental principle behind the movies is persistence of vision, when a visual impression remains briefly in the brain after it has been withdrawn. The "Wheel of Life" or Zoetrope developed by William Horner in England in 1834 used this principle with a series of slits cut in the sides of a spinning cylinder through which the viewer perceived the sequential images. In February 1860 Peter Hubert Desvignes patented a Zoetrope for stereoscopic pictures with "the views being placed in said cylinder (of the Zoetrope) and the cylinder being caused to rotate, will show to the eye...actual movement..."

The Phenakistoscope was a predecessor of the Zoetrope, using slits cut on a rotating disk, that had been invented by Joseph Plateau in 1831. William Thomas Shaw in May 1860 patented two forms of 3D peep shows that used the Phenakistoscope application. Shaw's apparatus "featured one member of the stereo pair mounted on each of two discs inside a cabinet. The images were viewed with two mirrors mounted at 45 degrees to each eye, as in Wheatstone's stereoscope." Shaw also built a design that used the system of Sir David Brewster's lenticular stereoscope with eight stereographs of



Coleman Sellers' 1861 stereo peep show device as seen in a contemporary drawing.

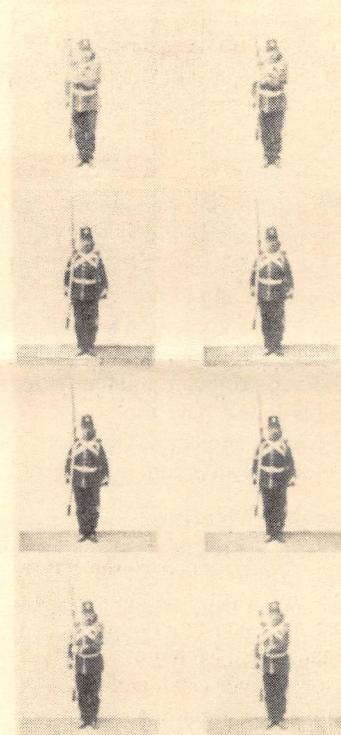
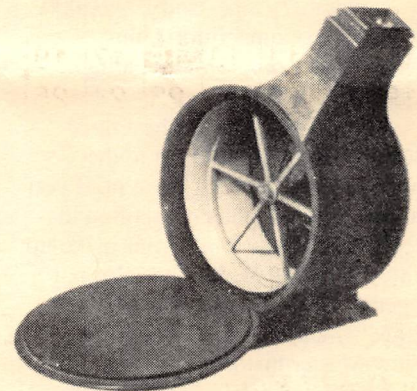
successive motion mounted inside an octagonal drum.

Sir Charles Wheatstone from 1849 to 1852 had experimented with a stereo Phenakistoscope but by 1870 he did eventually build a stereo peep show similar to Shaw's. "In Wheatstone's apparatus, pictures were placed on an endless band which was fastened to the outside of a spoked wheel. The viewer watched the stereo photographs through a twin eyepiece at the top front of a wooden peep-show cabinet."

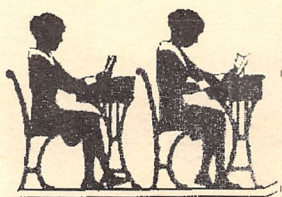
In the United States, engineer Coleman Sellers patented in 1861 a stereoscopic moving picture peep show that he called the "kinematoscope." Sellers discovered the important principle of intermittent motion for moving pictures while building this stereo Zoetrope and wrote "...it is absolutely necessary, that the pictures should be entirely at rest during the moment of vision." With Sellers' 3D peep show the stereographs were arranged "on wings or blades protruding from grooves in a horizontally-mounted round shaft...The eyes followed each of six

stereo pairs around until a second stereograph card appeared."

Using a form of Zoetrope with printed bands of figures lining the inside of a rotating drum with mirrors

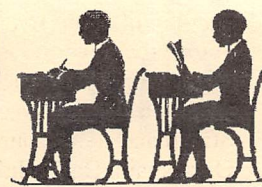


Wheatstone's stereoscopic viewer (c. 1870) in which a sequence of posed stereoscopic photographs could be viewed in motion by the use of an intermittent mechanism.
ZONE—Continued on page 8



News and Notes from the SCSC Clubhouse

by Lawrence Kaufman



SCSC "Bored" Meeting

A small note to the SCSC Board members. Please don't forget the SCSC "Bored Meeting" scheduled for Monday, November 15th at 7:30 (contact Ray Zone for more information).

November Club Meeting

November 18th—2nd 1999/2000 SCSC Club Competition / plus View-Master program (including some early VM history).

Be sure and get your best three stereo slides ready and get to the meeting early to check them in. If you missed the first club competition in September, don't forget your make-up slides. Mitchell Walker has also put together an interesting View-Master show, which includes some early View-Master history.

The fun begins at 7:30pm at the usual place, the Wilshire United Methodist Church, 711 South Plymouth Blvd., just off Wilshire near Crenshaw, west of downtown Los Angeles. We are now meeting permanently downstairs in the Plymouth Hall.

We usually don't mention it, but if any member has an image or a group of images which they would like to see projected, any of our club meetings are a good time to do this. This month, not only will we have the TDC stereo projector and the twin 2x2 rig, we will also have the View-Master projector. Open Projector is always fun.

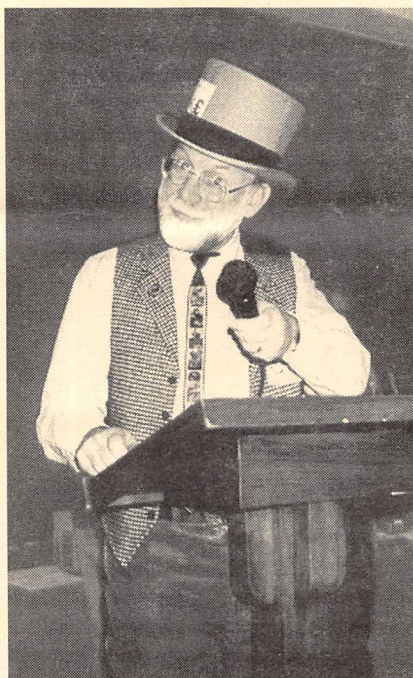
Upcoming Meetings

Here is the list of meeting through the year 2000:

- December 16th—SCSC Holiday Banquet (Buy your tickets NOW)/ plus a View-Master Christmas program.
- January 20, 2000—3rd Club Competition / PSA Stereo Sequence Exhibition.
- January 22nd—42nd Hollywood Stereo Slide and Stereo Card Exhibition.
- February 5th—3D Movie Division

meeting in Arcadia.

- February 17th—Hollywood Exhibition Showing, Earl's 96th Birthday (2-21) party, plus a 2nd show.
- March 16th—4th Club Competition / "Wonders in Stereo" by Al Sieg.
- April 13th—PSA Traveling Exhibition / London Slide Battle.
- May 6th—Movie Division meeting.
- May 18th—Final Club Competition / 2nd program.
- June 15th—View-Master Competition.
- July 6th - July 10th—NSA convention in Mesa, AZ.
- July 20th—Awards and Installation Banquet / Slide of the Year
- New Club Year begins...
- August 5th—3D Movie Division meeting in Arcadia.
- August 17th—Stereo Expo/stereo card competition/ slide show.
- September 4th -9th—PSA 2000 International Conference of Photography in Albuquerque, NM
- September 21st—1st 2000/2001



"Okay, I have \$100—do I hear \$105?" SCSC's dependable auctioneer David Starkman reigns.

SCSC Club Competition / Plus program.

- October 19th—2000 SCSC Club Auction.
- November 4th—3D Movie Division meeting in Arcadia.
- November 16th—2nd 2000/2001 SCSC Club Competition / plus program.
- December 21st—SCSC Holiday Banquet / slide program.

Upcoming camera shows:

The Buena Park Camera Expo

America's Largest Monthly Camera Show. The show is held at 7530 Orangethorpe (between the 5 and 91 freeways at Beach Boulevard) in Buena Park. 10am to 3pm, \$5 admission, unfortunately the Athletic club is now charging \$3.00 to park in their lot. Over 200 tables of photo equipment. For more information call: (949)786-8183 or (949)786-6644. Future dates: Nov. 21, Dec. 12 (no Jan. show) and Feb. 20.

Bargain Camera Shows

Bargain Camera shows include the West Los Angeles Bay Area Camera Show and Sale. Held at the Wyndham Garden Hotel, 5990 Green Valley Cr., 405 Fwy. to Supulveda N, next to Fox Hills Mall. 10am - 3pm. The show is usually the first Sunday of the month. Call to verify.

Pasadena Camera Show

Held at the Pasadena Elks Lodge, 400 W Colorado Blvd., 123 Fwy. to Orange Grove S. 10am - 3pm. Often held on the 2nd Sunday of the month, call to verify. For more information about these and other shows contact Anton, Bargain Camera shows, PO Box 5352, Santa Monica 90409, (310)578-7446.

Our Previous Meeting

October 21, 1999 was the annual SCSC Club Auction. The auction was very successful for the club, thanks to all the members who chose to donate more than the usual 10% to SCSC. As usual, We had a large turnout and we ran out of time. There was really some interesting and nice items up for

auction this year. Even though I didn't get anything worth writing about, I did see many individuals get some really great deals. Once again, David Starkman acted as our Auctioneer. Once again, David did an outstanding job of explaining what each item was (several times when it seemed the seller wasn't even sure what he was selling and the bidder wasn't sure what he was bidding on).

SCSC Needs Your Donations

As I mentioned earlier, the auction was very successful, thanks to all the members who made donations. But, you don't have to wait until the auction to help YOUR stereo club. SCSC can use your donations any time of year. Your donations will allow us to run a premier stereo club. Last year SCSC had numerous one time expenses, which had desperately effected our reserve funds. One way that YOU can help, is to donate that unwanted stereo item to the club.

Back in 1982, fearing that the Harold Lloyd's family was going to discard a large number of his slides and other all too familiar stories of passing stereo photographers families throwing out all that "junk", not realizing someone would have a use for it. Then membership director Susan Pinsky drafted a plea to remember the club in "your will". The plea was the beginning of the club's library, that is still growing today.

Even though the world of collecting is changing with the many on-line auctions, I think the plea is still fitting today:

Dear 3D Enthusiast,

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

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

"All too often we hear stories of someone's 3D collection of slides, prints or equipment being considered useless and valueless by heirs, only to be disposed of in the rubbish.

"There are clubs, museums, libraries and organizations who would

welcome and benefit tremendously by donations of any 3D slides, prints, equipment, literature or miscellaneous 3D material.

"For example, the Stereo Club of Southern California retains an ever growing 3D slide library. All slides are donated and are used in assorted boxes that are checked out by members (free of charge) and view and appreciate then for a few weeks at a time."

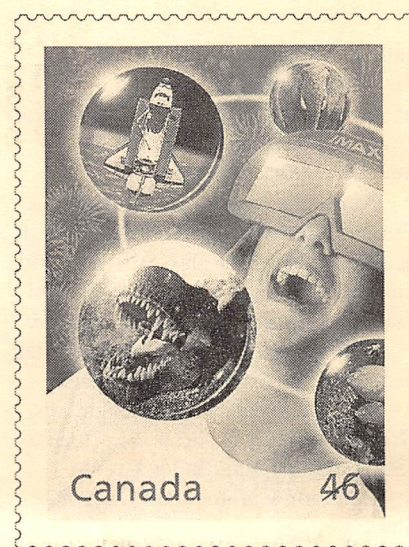
Also mentioned were the California Museum of Photography and the Oliver Wendell Holmes Stereoscopic Research Library and a suggestion to fill out a form and keep it in your will or important papers. Plus a hope that the reminder would help everyone realize the importance of their own collection and its potential interest and value to others.

Stereo Logo Clothes

In the past we have mentioned the "Stereo Realist" and "TDC" limited run logo shirts and caps. This past year, many of SCSC officers and board members received "SCSC" logo shirts as a "thank you". Since then, I have been approached by many individuals who would like to own their own "SCSC" logo shirt. I am going to attempt to purchase another small run of these shirts. They are polo-type shirts and are a navy blue color. With enough orders they will cost around \$25.00. The club will sell these at their actual cost. For now, I just need the names of the individuals who would like to purchase a shirt for (around) \$25.00 and your size. The shirts can be purchased in other colors and baseball caps are available if anyone should be interested in one of these also.

IMAX Canadian Stamp

An enduring memento? A distinctive collectable? That is how the Canadian postal service is marketing their "Millennium Collection", as series of 68 different postage stamps. They call it the Year-2000 memento no discriminating collector should be without! Featuring faces and images from Canadian history, the 68 stamps in The Millennium Collection highlight Canada's humanitarian and peacekeeping roles, celebrate its innovations, and applaud its



contributions to the entertainment world.

Canada Post is pleased to advise collectors that, due to popular demand, all 68 stamps featured in The Millennium Collection will be made available for sale in souvenir sheets of four different stamps beginning in January, 2000. A total of 17 souvenir sheets will be produced in quantities of 1 million each, to ensure sufficient quantities to meet demand. Issue dates and other information will be provided in the near future.

One of the one-of-a-kind collectibles for the once-in-a-lifetime event is the IMAX stamp. Which includes an IMAX audience member's close-up shot with the active IMAX 3D goggles and bubble shots from recent IMAX releases (IMAX does now have a new pair of passive 3D glasses that resemble goggles, but no Southern California theater yet has them). The stamps can be ordered from THE MILLENNIUM COLLECTION, 75 St. Ninian St, Antigonish, NS B2G 2R8 Canada or call toll-free from Canada and the USA: 1(800)565-4362, from other countries (902)863-6550.

3D Packaging

The new David Bowie CD "Hours", in addition to the regular covers was released with a limited edition 3D lenticular image cover. This was also the case with the TLC Fan Mail CD that was released this summer.

Videos are still using lenticular covers for selling tools, but most are changing and not depth. Many are

called "Morphing" and not "3D" as they once were. The latest announcement is for "B" grade horror video "Cold Hearts", due out in mid-December (morphing).

Along the lines of the President's Choice Microwave Popcorn box (with people wearing 3D glasses in a movie theater), is Dreyer's Ice Cream's new Flavor of California Finalist "Hooray For Hollywood™". The one quart size container has a shot of an audience wearing anaglyph (red-right) glasses. Hooray for Hollywood is described as "Star-Studded Vanilla Ice Cream Swirled with Caramel and Chocolate Stars".

3D In The Squared Circle (Kind of)

3D enthusiasts who are also fans of WWF wrestling (and we're sure there are at least five or six of them) may have noticed a prominent "3D" displayed on the wrestling attire of the WWF's tag team, the Dudley Brothers. (They may have also noticed the curious fact that one of the brothers is white and one is black, but that's another story.) The "3D" doesn't indicate that the Dudleys have any greater depth than other wrestlers, however. It merely stands for the "Dudley Death Drop," the brothers' favorite closing move in their matches.

Upcoming PSA Exhibitions

When there is room, we will include a list of upcoming stereo

exhibitions (there rarely seems to be room though). The list is featured each month in the PSA Journal. If you are not a PSA member, you should really think about joining. PSA approved means that those acceptances earned in these exhibitions count towards PSA Star ratings and the PSA Stereo Who's Who list. However, neither PSA, ISU, or NSA membership is required to participate in these exhibitions. They are open to all photographers world-wide. Closing dates and contacts for upcoming PSA Stereo Exhibitions:

- 4th Delaware Stereo Card Show. Format: Stereo Cards. Closing Date: Jan 16, 2000. L.T. Maniscalco, 1304 Oberlin Road, Wilmington, DE 19803-5110. N.Amer.-\$7, Others-\$7. Email: Ltmphoto@juno.com
- 42nd Hollywood Exhibition. Format: Stereo Slides and Stereo Cards. Closing date: Jan 20, 2000. Mitchell Walker, PO Box 8834, Universal City, CA 91608-8834. USA-\$9, All others-\$11 (new rates). Look for entry forms soon on the SCSC website: <http://home.earthlink.net/~campfire> Slides-Email: mitchbear@earthlink.com Cards-Email: DLT4WD3D@aol.com
- Oakland Exhibition. Format: Stereo Slides. Closing date: Jan 26, 2000. John Bonwell, 1904 Linwood Way, San Leandro, CA

94577-6218 USA. N.Amer.-\$6, Others-\$7

- Oakland Exhibition. Format: Stereo Cards. Closing date: Jan 26, 2000. John Bercovitz, 4968 Proctor Rd. Castro Valley, CA 94546-1419 USA. N.Amer.-\$6, Others-\$7
- 43rd Wichita International Exhibition of Photography. Format: Stereo Slides, Stereo Cards (and 7 other categories). Closing date: March 6, 2000. Sylvia Herheim, 3321 S. Knight St, Wichita, KS 67217-1140 USA. N.Amer.-\$5, Others-\$6 Email: azimmer@feist.com
- Southern Cross. Format: Slides. Closing date: March 30, 2000. Mr. C. V. Bennie, 60 Burnell St., Five Dock, NSW 2046, Australia. N.Amer.-\$8, or \$6 for non glassed (plastic or cardboard) slides in an envelope (flat pack), Others-\$8. (discount available). Email: raymoxom@tpg.com.au
- The View-Master Sequence Exhibition. Format: View-Master reels. Closing date: June 20, 2000. Christopher Olson, PO Box 8834, Universal City, CA 91608-8834. USA-\$7, All others-\$9. Email: GEORGKAPLN@aol.com See you at the meeting!



IMAX has been addressing complaints that their 3D glasses are too bulky with experimental new designs such as these lightweight viewers.

Blast from the Past

Lessons in Composition, or How to Arrange Everything

by Peter Gowland

As a new continuing feature of the 3D News. We will examine some old, sometimes rare books and magazines from the heyday of stereo photography. Passing along tips and ideas for better stereo photography. So let's step into our way-back machine and see what we can find. First, here's Lessons in Composition, or How to Arrange Everything: (Excerpts by Ron Kriesel from "The Art and Technique of Stereo Photography" by Peter Gowland. This is reprinted from "Stereo Views", which Ron edits for the Cascade Stereoscopic Club)

Composition can be learned just as cheese or a language can be learned. And the more practice, the better you get. It is a matter of training your eye.

The secret to good composition can't be better expressed than in the words of that song, "Accentuate the Positive, Eliminate the Negative." It's simple as that.

Eliminating negative distractions should be your first concern when you think of taking a picture. Otherwise, you're apt to become so engrossed in the subject that background distractions will be forgotten. The importance of backgrounds cannot be overestimated. Think of the background as at least half your picture. And a picture that's only half good is really no good at all.

Motion picture companies will often send camera crews and actors halfway around the world for the perfect setting, while the professional photographer will drive 150 miles to get the right location for a small magazine series. Both understand the importance of the proper background. Isn't it reasonable, then to suppose that this is just as important for your own pictures? Please don't misunderstand. It is not suggested that you drive hundreds of miles to improve your stereos. If you look around your garden or neighborhood you'll surely find several interesting,

yet photographically suitable, areas available.

When you photograph people, remember that they are the main interest. The background should serve to set them off, not to overwhelm them. A sky is about the best background there is, and the easiest to find. In most cases, all you have to do is lower your camera and all distractions disappear. This isn't always possible in the city where telephone poles, buildings and sign boards all clamor for attention. But you can take a picture on the roof, or in a near-by park if you will take an extra few minutes for preliminary scouting maneuvers. The next time you walk or ride around your neighborhood, be on the lookout for good backgrounds. Then tuck them away in your mind for future reference.

Oh, Those Backgrounds!

What is true of outdoors is equally true for indoor pictures. Looks past your subject to the background before you worry about composition, posing and lighting. How often one sees slides where a beautiful subject is fighting a losing battle with furniture, bric-a-brac or crazy flowered wallpaper. Think of your stereos as posters. By keeping the background simple more emphasis is given the main subject. If it is a baby picture you're concentrating on, photograph him against a plain wall, or on the sofa with a blanket smoothly thrown over the back. The same care should be taken with pictures of older children or adults. It is a common habit of amateur and professional photographers, alike, to spend hours concentration and effort on some creative subject, but when it comes to photographing the family ... bing ... bang ... boom ... and it's done. Then, when the stereos are viewed, the usual weak and insulting excuse of "this is just one of the family" follows. If you don't want to spend the time finding a suitable background, arrange your lighting to "black it out."

This doesn't mean that every

picture needs to be taken with the subject standing stiffly against a plain wall. Furniture and picture frames and windows improve the looks of an indoor picture, if they are placed carefully. Consider the painting of Whistler's mother: a beautiful arrangement of subject and furniture.

Another Secret: Move Around

Even though you have changed locations, your eye must first look at the backgrounds. And don't just stick to one spot. Try a variety of settings. Once you are satisfied with the background, you are ready to compose, and this is where you Accentuate the Positive.

One way to study the composition of your picture is to analyze them after they've been taken. You'll find that those which are the most pleasing to the eye follow certain patterns. The "S" curve, for example, may be found in almost any picture of a roadway, river, rock formation, or human figure. "S" curves have long been considered the zenith of good composition. By studying these, especially as they are used in pictures by others, you'll find that your own pictures will soon assume some of these shapes, without any conscious effort on your part. Perspective is another element which can add to strong composition in a stereo picture. Place the subject where the perspective lines or objects will point to it.

Last: Remember the Foreground

Foreground is necessary for good stereo pictures. Just remember to keep it behind the stereo window. Foreground material, framed and placed in such a manner as to be directly related to the subject, will enhance the picture. Whether you shoot through overhanging trees, a tunnel, a doorway, an archway, or a bicycle wheel, foreground subjects can enhance your vacation picture. And remember as with the background, the foreground subjects must be in focus.

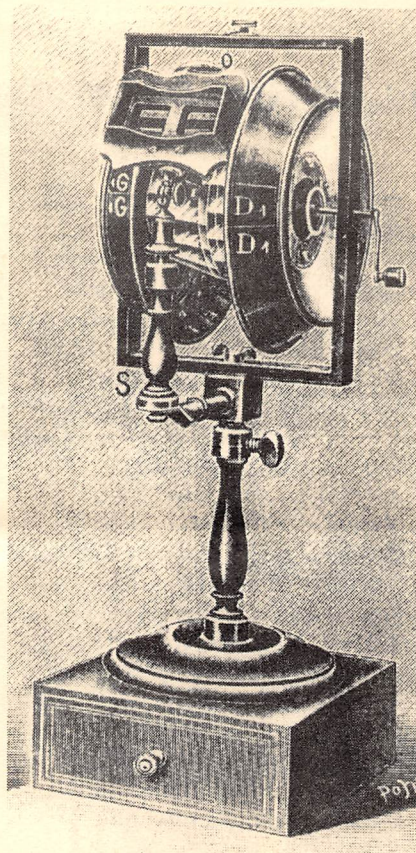
ZONE—Continued from page 3
set at angles in the center to reflect moving images. Emile Reynaud created in 1877 what he called the "Praxinoscope Theatre." By 1889 Reynaud was projecting these images for audiences in Paris, France with narrative entertainments at his "Theater Optique." Like his peep show forebears, Reynaud too was interested in 3D and by 1902 was marketing his "Stereo Praxinoscope" a device with a mirror complex mounted between two pie plate shaped cylinders and a binocular eyepiece mounted to the front for viewing of the stereo pairs.

In the later years of the 19th century, the work of many showmen and inventors was combined to produce the modern entertainment of the 20th century. For these pioneers, as for audiences of the 21st century, stereoscopic images in motion represent an alluring pinnacle in visual entertainment.

References: *Ceram, C.W. "Archaeology of the Cinema," (Harcourt, Brace & World; no date) Coe, Brian. "The History of Movie Photography," (Eastview Editions: 1971) Gosser, Mark. "Selected Attempts at Stereoscopic Moving Pictures and Their Relationship to the Development of Motion Picture Technology, 1852-1903," (Arno Press: 1977)*

3D Showcase is Open for Business

SCSC member Chris Perry called to let us know that if any club members are still in the mood to buy, buy, buy after the auction, they are welcome at his newly opened 3D Showcase, at the Cranberry House in Studio City. A broad cross-section of Chris' stereo products are available for sale, including rare View-Master and Tru-View images. The Cranberry House is at 12318 Ventura Boulevard in Studio City, and the 3D Showcase is in Space #102. It is open daily from 11am to 6pm. For further information, please call (818) 506-8945.



Emile Renaud's 1902 Stereo Praxinoscope, a mirrored viewer for stereo pairs..

Explore the World of 3-D Imaging, Past & Present, in **STEREO WORLD**

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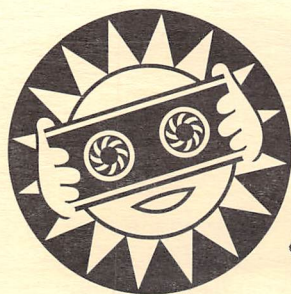


NATIONAL STEREOSCOPIC ASSOCIATION

P.O. Box 14801
Columbus, OH 43214

AUCTION—Continued from page 2

Anaglyph Photo	\$22
Nishika Camera & Flash	\$20
View-Master Viewers.....	\$20
Coronet Stereo Camera.....	\$20
Sealactor Tacking Iron.....	\$20
4 Lens Passport Camera	\$20
Test Stereo Cards (65)	\$20
View-Master Reels (94)	\$18
Sega 3-D Glasses.....	\$16
Stereo Glass Cleaning Jig	\$16
Metal Stereo Slide Storage Box.....	\$16
View-Master Junior Projector	\$15
Stereo Books.....	\$15
Stereo Slides of 50's & 60's (59)	\$15
Autostereogram Stamp.....	\$15
Delta Stereo Camera.....	\$13
Baja Slide Storage Case.....	\$13
Jaws 3-D Poster	\$13
Slide Mailing Boxes	\$13
Self Sealing 7 Perf Stereo Mounts (80).....	\$12
Stereo Realist Slide Mounts	\$12
Slide Mailing Boxes	\$12
Stereoscopic Drawing Book	\$11
Flash Slave Adapter.....	\$10
Projector Lamps (2)	\$10
Sonic 3-D Poster.....	\$10
EMDE Stereo Mounts & Frames	\$10
Kodapod.....	\$9
View-Master Viewer	\$8
Lenticular Print	\$7
Coast Camera Bag	\$7
Sega 3-D Glasses.....	\$6
Polaroid Glasses (7).....	\$6
SCSC Logo Pin.....	\$6
View-Master Talking Viewers	\$5
Superman 3-D Comic Books.....	\$5
Anaglyph Photo	\$5
Reel 3-D Guide to the Nimslo	\$5
Lenticular Print	\$5
Light Meter	\$5
Minolta Autotele Zoom Lens	\$5
View-Master Model C Viewer	\$4
Lenticular Print	\$4
Realist Slide Sorting Box.....	\$3
Lenticular Prints (8).....	\$3
Photographing in 3-D Book.....	\$3
Stereoscopic Phenomena Book	\$3
35mm Film Cutter	\$2
Test Card, Labels and Booklets.....	\$2
Lenticular Print	\$2
Stereo Nudes Book	\$2
Card Stock & Triangle.....	\$1
2x2 Slide Viewer	\$1
The Stereoscope Book	\$1
3-D Mystery Jigsaw Puzzle.....	\$1
Lenticular Baseball Card	\$1
Lenticular Print	\$1
Lenticular Print	\$1
Home Made Stereo Cards.....	\$1
Photo Magazines.....	\$0.10
Total	\$4,431.10
Club Profit.....	\$2,011.10



3D NEWS

From the Stereo Club of Southern California

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

VOLUME XLIV #7

JANUARY 2000

President

Lawrence Kaufman (909) 736-8918
1607 Mariposa Drive
Corona 92879-1121
E-mail: kaufman3d@earthlink.net

Vice President

Steve Berezin (949) 581-8378
21686 Abedul
Mission Viejo, CA 92691

Secretary

James Comstock (714) 535-5067

Treasurer/Membership

David Kuntz (310) 377-5393
28409 Quailhill Dr. FAX: (310) 377-4362
Rancho Palos Verdes, CA 90275
E-mail: davidkuntz@home.com

Banquets/Social

Mitchell Walker (310) 459-1030
E-mail: MitchBear@aol.com

Competitions

Mike McKinney (310) 379-7926
Kathy Day (310) 514-1049

House Director

Oliver Dean (310) 635-2400
E-mail: 3d-image@concentric.net

Workshops

Oliver Dean (310) 635-2400
E-mail: 3d-image@concentric.net

Librarian

Lawrence Kaufman (909) 736-8918

Hospitality

Bruno Lizzi (310) 379-3197

Programs

Chris Olson (818) 225-1940
E-mail: georgkapln@aol.com
Ray Zone (213) 662-3831
E-mail: r3dzone@earthlink.net

Movie Division

John Hart (626) 821-8357

3D News Staff

Labels and Subscriptions

David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX: (818) 893-9605
Panorama City, CA 91412
E-mail: campfire@earthlink.net

Mitch's Sketchbook

A Blazingly 3-D & Shaggadelic 2000



Mitch Walker © 2000
*Sorry folks, but I'm bored with the Millennium hype, enough already!!!!

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

January						
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30	31					

February						
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20	21	22	23	24	25	26
27	28	29				

Calendar of Events

Saturday, Jan 15

Oliver Dean's Slide Mounting Workshop. Call (310) 635-2400 or Email 3d-image@concentric.net for information and to reserve a seat (limited to four).

January 20, 2000

Yes, it's the year 2000! It's also the third Club Competition of the fiscal year, and there will also be the PSA Stereo Sequence Exhibition. 7:30pm at Wilshire United Methodist Church, 711 South Plymouth Boulevard, near Crenshaw and Wilshire.

January 22, 2000

Judging for the Hollywood Exposition. See Lawrence Kaufman's column for full details. **NOTE:** If you received your entry form in the mail, please note that THIS date is correct. There was a typographical error in the mailing.



Letters to the Editor

Dec 11, 1999

Dear Mitchell,

I was putting your entry form into the file of things to do soon and I suddenly noted your entry fee of \$9.00. After coming down from the ceiling I decided after these many years to not send to the Hollywood Exhibition. In fact I hope others join me in boycotting the Holly Exhibition due to the entry fee. Other exhibitions are much lower and I hope for the good of 3-D photography that they do not follow your example.

I've always enjoyed my association with the Hollywood Exhibition and sorry it must end. I guess with over 100 acceptances in 3-D I can and must find another outlet for my 3-D photography.

Yours in 3-D fellowship,
Otto Walasek

PS: Just looked up the card exhibition and I see it requires a \$9.00 entry fee. So I will not be entering the Card competition ether, Sorry.

December 27, 1999

Dear Otto,

I hope you had a Merry Christmas

and the holidays for you and your family was a good one. I received your letter that you would not be entering the Hollywood Exhibition due to the increase in fees. I thought that I would explain why the increase. The SCSC board expected that people would think twice about entering or at least try to enter their best work.

After the dust settled and all the bills were paid for last years 41st Hollywood International Stereo Slide Exhibition and 1st Hollywood International Stereo Card Exhibition, expenses exceeded revenue by \$1,000. This depleted the SCSC bank account and there was talk about not hosting a 42nd Hollywood International Stereo Exhibition. SCSC was faced with some tough decisions. After 42 years, The SCSC board wasn't ready to call it quits. The board examined all the costs (postage, printing, medals, engraving, etc.) and made the tough decision to increase the fees. It is not our plan to make money on the event, we only hope to break even.

I certainly don't wish to see fewer entries this year, but I know some people like you will have to think twice about what they enter. Any feedback, dialog or suggestions on this subject would be most welcomed.

Thanks for the time and hope you will reconsider entering this year.

Sincerely,

Mitch Walker,
Chairman, 42nd Hollywood Exhibition

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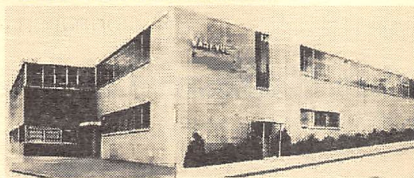
The History Zone

A stroll through the history of stereography with Ray "3D" Zone

Mr. Anderson and the Ghostbusters

A recent posting on the Internet discussion group Photo-3D by Bill Moll inquired after the "Lentographs" by Victor Anderson 3D Studios, originally located in New Jersey. The Lentographs are 12" x 16" lenticular mounted 3D images that were sold commercially in the 1950s and 1960s. Victor Anderson was the man behind the Lentographs and it was his "Vari-Vue" Company which produced lenticular "flip" animation and 3D graphics for an array of clients from Coke to Chevron in the 1950s. These classic lenticular images are now one of the hallmarks of the 1950s and are highly collectible. Vari-Vue produced lenticular promotions and advertising in a vast quantity and they could be found as "Crackerjack" and "Cheerios" premiums or even as full-size lenticular billboards.

I met Victor in 1989 at the Optigraphics Company in Texas when I was producing the "Ghostbusters II" lenticular 3D point-of-purchase display for RCA/Columbia Home Video. The Optigraphics Company acquired all of the assets of Victor



The Vari-Vue factory is seen in this 1962 photograph.

Anderson 3D Studios sometime in the early 1980s.

The Ghostbusters II lenticular 3D was produced using a device of Victor's that may have been the same one used to produce the 12 x 16 Lentographs. It consisted of a 35mm movie camera mounted on a horizontal tracking rail. There was a setting for convergence so that the 35mm camera revolved slightly as it horizontally tracked an overall interocular distance of about 3 feet while filming a volumetric sculptural model at a distance of about 15 feet.

Of the many film frames produced in this fashion 20 intermediate frames were selected for photographic mastering to a positive film transparency. This multiplexed



Operator John Benanti (with Vic Drago in back) takes sight through Anderson movie camera for the Ghostbusters II lenticular.

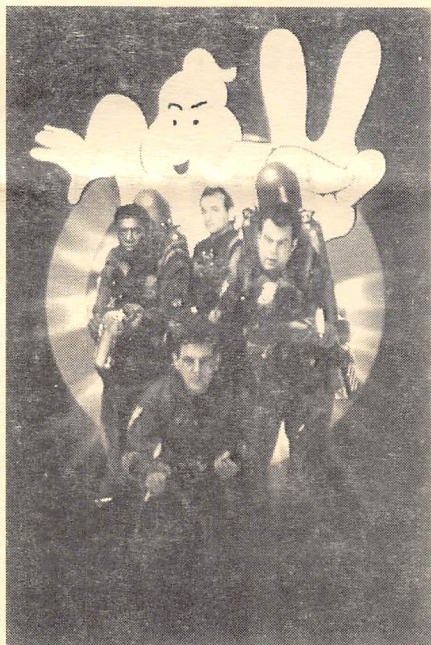
positive transparency was then autostereoscopically viewed using a black line barrier grid (along with diffusion backing).

The positive film transparency was color separated for four-color process printing using a 300 line screen. The four-color printed sheets were then precision mounted to the back of a high grade lenticular plastic sheet (3/16" thick).

One of the products some of the older readers of 3D News might remember from the early 1950s is the Cheerios lenticular images that came glued right to the outside of the box. It was a real mistake in premium marketing because little hands in the supermarket tore those 2 inch square animated "flip" images right off the box and pocketed them. Victor laughed when I reminded him of this and said that the executives at Battle Creek tore their hair out over that one.

Shortly after the recent P-3D discussion I was contacted via email by a friend of Victor Anderson's who informed me that Mr. Anderson is still alive and 87 years old. Victor was very pleased to learn that people are still enjoying his lenticular work from years ago.

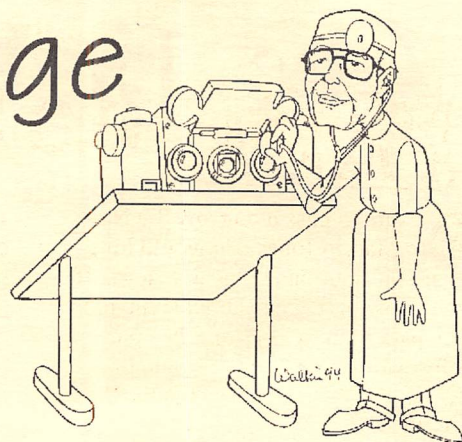
A list of Victor Anderson products such as the Lentographs and the "flip" **ZONE—Continued on page 4**



A stereo pair of the Ghostbusters II volumetric lenticular which was developed by Ray Zone and his associates using a camera rig first designed by Victor Anderson.

The Technical Page

Essays by SCSC's Stereo Doctor
Charles A. Piper



How Can I Make a Double Exposure...

Installment 114

with your first exposure.

And have it perfectly registered with the first exposure? With a Kindar, Realist, Revere, Verascope F40, or Wollensak you can just recock the shutter. The Kodak has a recocking lever, but it is on the bottom, and so is the rewind, so is inaccessible if you are on a tripod. Karl Kurz, manufacturer of the Vivid, has put a recock lever on some of them but it is hard to use if you are on a tripod. But there are a few other stereo cameras on which you can devise a procedure which will work.

A few cameras are designed for manual shutter cocking after film wind, so on these you need to fool the camera into thinking you are at the next frame and can recock the shutter. However on most 35mm stereo cameras, the film passing over a sprocket cocks the shutter. On these you need a method to back up the film, then go forward to recock the shutter, and be back in register with the first exposure. On those cameras which rewind without disconnecting the wind gearing, it is often possible. On cameras which disconnect when rewinding I know of no solution which retains the registration.

Belplasca

After the first exposure go to rewind, rewind a tiny amount until you hear a faint click, then wind forward back to where you were. Recock.

TDC Stereo Vivid

Make a mark on the wind knob so you can see how far it has turned. Pull up the rewind knob to the rewind position, pull up the wind knob, and hold on to it. Now rewind both knobs until the wind knob has made 3/4 of a turn. Push down both knobs and wind forward to a stop. If you have done this properly, you have now recocked the shutter, and are back in register

Viewmaster Personal

First learn the sequence of clicks as you wind. You will hear a loud click, then a faint click, then a very faint click, and finally another loud click, which indicates the shutter is now recocked. If you kept winding, you would quickly come to a stop, indicating you are now at the next frame, and have "blown" it. The idea is to wind very cautiously until you hear the second loud click, then wind back to a stop. You are now back to where you made your first exposure. There is a complicated procedure which will enable you to recover if you "blew" it.

Iloca II

This is an easy one like the Belplasca. Holding down the cocking lever rewind 1/4 turn on the rewind knob, then wind forward the same little distance to a stop. You can now recock and take your second exposure.

Kodak Stereo

If your tripod has a small enough platform that you can still reach the rewind lever, you can do a double exposure. Rewind 3/4 of a turn on the rewind knob, then go forward to a stop. You are now recocked and in register. If you have gone forward a smaller distance than you rewound, it means you rewound too far and went back to the previous frame. Cover the lenses, fire the shutter, and wind forward to a stop. The same comment also applies to the TDC Vivid.

I have not been able to devise a reliable double exposing procedure for TDC Colorist, Edixa, Iloca Rapid, or Realist 45. If I ever do, I will rewrite this article, but I presently think it is impossible.

ZONE—Continued from page 3

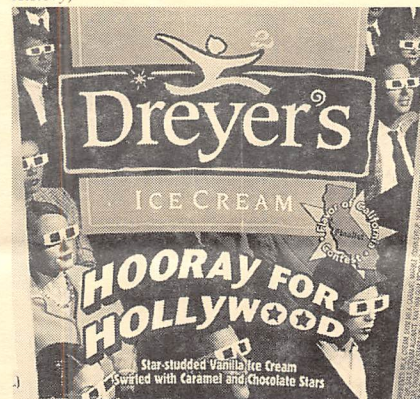
animations would be a real contribution to 3D history and an acknowledgment of the unique contributions of this stereographic innovator. An initial start on this project has been begun on the Internet. For those who are interested, the following websites depict some of Victor's "Vari-Vue" product from the 1950s and 1960s.

<http://www.alphaville.com/vari-vue-collection.html>
(Vari-vue Collection)

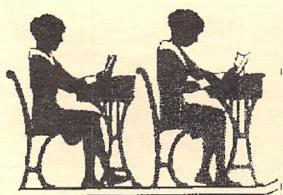
<http://www.alphaville.com/flicker-3d.html> (Vari-vue
Flickers & 3D)

<http://www.alphaville.com/gallery.html> (Assorted
Vari-Vue productions)

http://www.ddgn.com/carman/vv_his.htm (Vari-Vue
History)

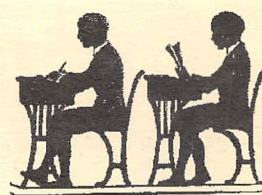


Cartons of Dreyer's "Hooray for Hollywood" ice cream feature a movie audience with 3D glasses (okay, they're *anaglyph* glasses—so much for historical accuracy). We never cease to be amazed that one of the most enduring icons representing the movie industry was born from what was basically a fad of little more than a year's duration, a half-century ago! 3D movies have had a deep-seated effect on more than just us few fanatics!



News and Notes from the SCSC Clubhouse

by Lawrence Kaufman



Be sure to pass along any 3D News to Marvin Jones. He would love your contributions to the 3D News. If you know of, or read about something 3D, pass it on to Marvin. The contact information is on the cover and the deadline is the last day of the month, but don't wait.

January Club Events

We have a very full evening planned for January 20, 2000. We will hold our 3rd Club Competition, in addition Mike McKinney is sponsoring a special second competition. Plus we will feature the PSA Stereo Sequence Exhibition. Cassie and I drove to San Diego last year to see last year's PSA Stereo Sequence showing. It was very enjoyable and I have heard really good things about this years PSA Stereo Exhibition. Plus this will be the last chance to enter your slides or cards into the 42nd Hollywood Exhibition.

The club competition works the same as usual, you bring your three best slides, plus any make-up slides you need to enter. You cross your fingers and call the judges names under your breath as they score your slides.

For the special slide competition, bring three fabulous slides that depict "millennium" and see the previous paragraph, for the proper behavior during the judging.

We always enjoy the PSA Traveling Exhibition (which we will show in April). This year and hopefully for many years to come, we will feature the PSA Sequence Exhibition at our January meeting. These are the best stereo slide sequences that were judged last summer and first shown at the PSA Convention. The exhibition now travels from club to club until next summer, when the new sequence judging will be held. The Pasadena club is also showing the PSA Sequence Exhibition. The idea of the exhibition is similar to the View-Master exhibition, but using

stereo slides to tell a story. Lee Pratt does an outstanding job putting the show together with music and title slides.

The fun begins at 7:30pm at the usual place, the Wilshire United Methodist Church, 711 South Plymouth Blvd., at the corner of Wilshire near Crenshaw, west of downtown Los Angeles. We will meet as usual downstairs in the Plymouth Hall.

On January 22nd, we will judge the 42nd Hollywood Stereo Slide and Stereo Card Exhibition. This will again take place in Glendale. We would love to have you come join the fun (and even help out), it is a nice day of 3D stereo viewing with a great group of 'stereo' folks! The 42nd Hollywood Stereo Slide and Stereo Card Exhibition is being held on January 22nd (not January 23rd) at The First United Methodist Church, 134 N. Kenwood in Glendale. Get your slides or cards entered (by this months meeting)! You can come and

join in the fun (and help out) if you like. Several showing are scheduled for February, including our February 17th meeting.

The High Price of Entering

SCSC did raise the price of entering the Hollywood Exhibition this year. Last year we added stereo cards and produced a wonderful catalog. But we also lost about \$1,000! The club was faced with the tough decisions of either not holding the Hollywood (since our treasury had been depleted) or raising the entry fees. After 42 years, we weren't ready to call it quits, so we were forced to increase the entry fees. We examined all the costs (postage, printing, medals, engraving, etc.) and made the tough decision to increase the fees. It is not our plan to make money on the event, we only hope to break even.

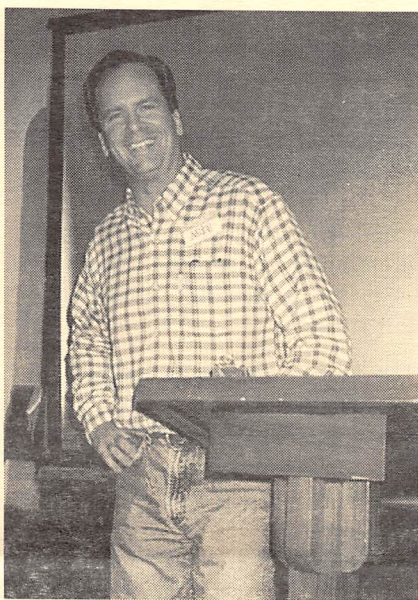
February Club Events

3D Movie Division Meeting

The SCSC 3D movie/video division has their quarterly meeting on



The centerpiece of this year's Christmas Banquet was a display of new View-Master viewers and personal and commercial stereo reels, courtesy of Mitch Walker and Charlie van Pelt.



Competition Director Mike McKinney is also the sponsor of this month's special theme competition.

February 5th in Arcadia. Bring any new 3D videos you have and your shutter glasses. We will have a discussion on the SCSC putting together a show for public access television. Anyone interested, should try to attend. Do any members have any experience with this type of outreach? The 30 minute show will include numerous 2 - 3 minute segments discussing 3D and stereo photography. We need producers for these segments. The meeting will commence as usual sharply at 7:00 PM on February 5th, at the Longley Way School, 2601 Longley Way at Las Tunas, Arcadia, CA 91007. website:<http://www.ausd.k12.ca.us/lw>.

On February 12th, we are planning to have another visit to The UCR/California Museum of Photography. This time we will do things a little differently. We will meet at the UCR/CMP in Riverside (40 miles east of Los Angeles) for what has become our annual tour of the home of the Keystone-Mast collection. The Keystone-Mast collection is one of the largest collections of stereo cards.

The UCR/CMP tour is from 11:00 am until about 1:30 p.m.. After a break for lunch (last year we met up the Main Street pedestrian mall, at Simple Simon's Bakery & Bistro - they also serve breakfast until 11:00 if you prefer). All are welcome to meet at this fine restaurant for lunch, known for their homemade soups &

salads, fine home-baked breads, pastries & croissants and exquisite cakes. Simple Simon's Bakery & Bistro is located at 3639 Main Street (909)369-6030, across from the famous Mission Inn. There are several other eateries up and down the block. UCR/CMP is nearby at 3804 Main Street (909)784-FOTO.

At about 1:30 PM, we will set up at the UCR/CMP for a 2:00 PM showing of the 42nd Hollywood Stereo Slide and Card Exhibition. Including projecting all accepted slides and viewing the accepted stereo cards. Please come along and add your support, it has been a while since SCSC has tried a different public showing. This event is being announced in the UCR/CMP flyer and is open to the public. I hope to see a good turn out, to help spread the word about stereo photography.

On February 17, 2000, SCSC will host (at our regular club meeting) another showing of the 42nd Hollywood Stereo Slide and Card Exhibition (there are four showings this year: Jewel City, Pasadena, UCR/CMP and SCSC). Including projecting all accepted slides and viewing the accepted stereo cards. As an added treat, David Thompson and Ray Zone have volunteered to put on a workshop to show how they each respectively mount stereo cards. You will get a chance to compare how they do their work with some great examples from the Hollywood Exhibition. Plus, that's not all! Our 'oldest' (in years and length of membership) member, Earl Colgan turns 96 on February 21st, come wish him Happy Birthday!

Upcoming camera shows: *The Buena Park Camera Expo*

America's Largest Monthly Camera Show. The show is held at 7530 Orangethorpe (between the 5 and 91 freeways at Beach Boulevard) in Buena Park. 10am to 3pm, \$5 admission, unfortunately the Athletic club is now charging \$3.00 to park in their lot. Over 200 tables of photo equipment. For more information call: (949)786-8183 or (949)786-6644. Future dates: Feb. 20, March 19 and April 16.

Bargain Camera Shows

Bargain Camera shows include the West Los Angeles Bay Area Camera

Show and Sale. Held at the Wyndham Garden Hotel, 5990 Green Valley Cr., 405 Fwy. to Supulveda N, next to Fox Hills Mall. 10am - 3pm. The show is usually the first Sunday of the month. Call to verify.

Pasadena Camera Show

Held at the Pasadena Elks Lodge, 400 W Colorado Blvd., 123 Fwy. to Orange Grove S. 10am - 3pm. Often held on the 2nd Sunday of the month, call to verify. For more information about these and other shows contact Anton, Bargain Camera shows, PO Box 5352, Santa Monica 90409, (310)578-7446.

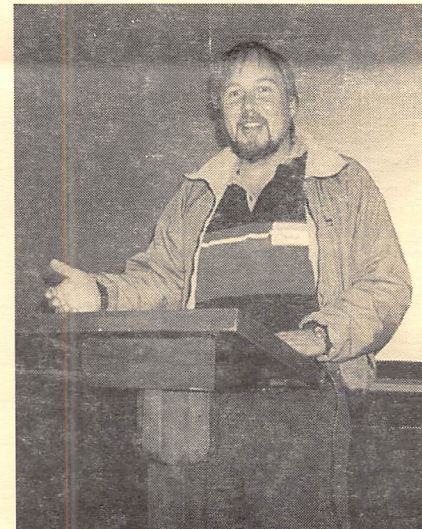
Our Previous Meeting

December 16th was our SCSC Holiday Banquet. Mitchell Walker did a great job getting the door prizes awarded and putting together the View-Master program for the meeting. It was a nice break from the rush of the holidays, an evening of 3D camaraderie, a great meal and a nice View-Master program.

As was mentioned at the banquet, we do have a members who would like to sponsor a membership for someone who otherwise could not afford to join. SCSC is looking for such an individual. If you know of someone who can not afford the price of the SCSC membership, please contact our treasurer, David Kuntz.

Stereo Logo Clothes

I must say that I have not heard much response from folks interested in ordering their own SCSC logo



Chris Olson reminds us to get those V-M reels ready for June's View-Master Sequence Competition.

items. I would still like to hear from people who are interested, but I am less optimistic of getting a large order, which would keep the price down. In the past we have mentioned the 'Stereo Realist' and 'TDC' limited run logo shirts and caps. This past year, many of SCSC officers and board members received 'SCSC' logo shirts as a 'thank you'.

I had been approached by many individuals who wanted to own their own 'SCSC' logo shirt. I was going to attempt to purchase another small run of these shirts. They are polo-type shirts and are a navy blue color. With enough orders they will cost around \$25.00. The club will sell these at their actual cost. For now, I just need the names of the individuals who would like to purchase a shirt for (around) \$25.00. The shirts can be purchased in other colors and baseball caps are available if anyone should be interested in one of these also.

Technical Pages

In the past year or so Charlie Piper has again started up his Technical Pages in the 3D News. I keep getting asked "When will Charles Piper put out a book of Technical Pages?". He has his original set of Technical Pages available. His book's proceeds go to SCSC and can be ordered from Charlie directly at Charles Piper, 26810 Fond du Lac Road, Palos Verdes Peninsula, CA 90274 (310) 378-3294. Or have him bring a copy to the meeting. The price is only \$15.00, which covers the postage.

Dr T's Realist Book

Subscriber, George Themelis' book is now in its second printing and available right from the source: Dr T's Realist Book is \$35.00 (plus \$4.00 postage). It has received nice reviews. The most notable review is in the recent Stereo World magazine, Vol. 26, no. 2 & 3 by renowned Realist expert, Mark Wilke. Mark's concluding remarks are: "For a present-day slant on a 50-year old camera, this book is more comprehensive than anything else out there. I recommend it."

Send check, money order or cash to: George Themelis
10243 Echo Hill Drive
Brecksville OH 44141 USA
Email - DrT-3d@att.net

Jess Powell's Books

George (Dr. T) also distributes the stereo camera repair books and videos by well-known stereo camera repairman Jess Powell.

Books: These are \$15.95 each. Postage is \$2.50 for one book or \$4 for two or more. The books are 70-120 pages (5 1/4 x 8 1/2 inches) long and contain general information about each camera from Jess' unique "Repairman's View". Please note, these are not detailed repair manuals. Some general material is common between different books. The following titles are available:

- The Realist (78 pages)
- The Kodak (98 pages)
- Revere/Wollensak (136 pages)
- The Busch Verascope F40 (95 pages)

Videos: These are \$29.95 each. Postage is same as with books and you can combine orders. They are about one hour long during which Jess shows how to take the camera apart and repair common problems. These are very detailed and are a "home-production" (Jess' wife is recording), so don't expect a professional presentation. Still worth getting if you are serious about repairing a specific camera. The following titles are available:

- The Realist
- The Kodak
- Revere/Wollensak
- Busch Verascope F40
- TDC Colorist I and II
- The Kindar
- Stereo Graphic
- Iloca II
- Realist 45
- The Tower
- Tools and Where to Buy
- Evaluation of Stereo Cameras (This last one is a good one, two hours long. It is not a detailed repair tape but 12-13 cameras are discussed and compared with each other)

Books and tapes are also available directly from Jess Powell, 131 Bartlett Ave, Woodland, CA 95695 (530) 666-5334. Jess charges \$15.00 each (includes USA postage) for his books and \$29.95 (includes postage) for each video. Mr. Powell also repairs stereo camera (as does our own Charlie Piper). Jess charges \$59.95 for C/L/A on stereo cameras.

StereoJet Prints

Based on the Vectagraph process, San Francisco Imaging has been getting ready to debit these fabulous 3D images for several years. They are not cheap. They are currently offering two StereoJet sizes. the 8x10 is \$200 and the 17x24 is \$960. They hope to offer other sizes in the future. The images come with free cardboard polarized glasses to view them with. They can make transparencies, which requires a lightbox to be viewed or prints (an additional \$25).

They are finally far enough along to offer this press release:

"You live in a 3D world, see in 3D, and now FINALLY you can show your images in 3-D!"

"San Francisco Imaging Services (SFIS) is proud to introduce StereoJet 3D prints and transparencies. This new digital hardcopy technology, developed by the Rowland Institute for Science, brings the stereoscopic image display to a new level of simplicity.

"StereoJet technology provides quality polarized 3D prints and transparencies. You may display StereoJet transparencies directly with backlighting or use an overhead projector for display on a silver screen. Source images may come from stereo cameras, 3-D modeling programs, CAD systems, instrument output, or scanners. We print on color inkjet printers using special StereoJet inks and media.

"SFIS StereoJet service provides prints and transparencies from 8"x10" to 16"x22" images. Light boxes for transparency viewing and also 3-D glasses (45) are also available from SFIS.

"Please visit our web page, www.sfimaging.com, for complete details. Future notices will provide updated information on 3-D software plug-ins, stereo photography tips, up-coming stereo seminars, trade show display, and user group schedules.

"Contact Ed Sliver or Beth Horne for further information: tel: 415 957-1369 fax: 415 391-1517 e-mail: stereojet@sfimaging.com"

At the Newsstands

WWF 'In Your Face' Attitude. This 3D special issue is the Best of '99. With two pairs of anaglyph

glasses and full of full page or two-page color 3D photos. www.wwf.com/pub/3dmag/index.html

Big Reel Issue 306, November 1999. Includes a three page interview with Bob Furmanek and his efforts to save vintage 3D films. <http://www.collect.com/bigreel/magazine.html>

Large Format 3D Films

There have been several 3D Large Format Films released this fall. They are all worth checking out. Here is a detailed look at them.

nWave's ALIEN ADVENTURE

The latest 3D large format (LF) film is ALIEN ADVENTURE. It had its soft opening in the Los Angeles area on August 20th at the Edwards Irvine Spectrum IMAX 3D theater and also the Edwards Ontario Mills IMAX 3D theater

ALIEN ADVENTURE is from writer, director Ben Stassen, nWave Pictures, <http://www.nwave.com> (in association with Iwerks Entertainment & Movida/Trix). The team that brought us THRILL RIDE: THE SCIENCE OF FUN (A 2D release through Sony) and ENCOUNTER IN THE THIRD DIMENSION (E3D has now been retitled 3-D MANIA - ENCOUNTER IN THE THIRD DIMENSION). It looks as though nWave has done it again! ALIEN ADVENTURE has a lot of pluses. It has great computer generated imagery (CGI). The soundtrack is superb. The film (in my eyes) must be commended, since it is not 'seen through the eyes of a child' as many LF films are (since they are trying to educate the audience - many of whom are school age children).

ALIEN ADVENTURE's aim was to be one of the very first LF films aimed exclusively at the entertainment market and the film IS a lot of fun. This however, will limit what theaters will play the film. It unfortunately does have a problem. A very big problem for many members of its audience. The film is basically four ride films stitched together with an alien story. Since many people do not like (or just can not take) ride films, the message should probably be more clear to the people who are entering the theater, before they buy their tickets.

The film had small display ads in

the Edwards theater chain ad announcing that the film was coming and then for about a week. The film played three times a day at both theaters. When the chain started their ISLAND OF THE SHARKS ads, there was no more display ads for ALIEN ADVENTURE. Several weeks later, when SHARKS began playing, ALIEN was moved to only two shows a day. nWave supplied plenty of in theater advertising for the film. Banners, standees and posters give some sort of hint that you are about to go on a 35 minute wild ride.

ALIEN ADVENTURE was previewed at the Giant Screen Theater Association's (GSTA) New York '99 Conference held September 11 to 15, 1999. As was SIEGFRIED AND ROY: THE MAGIC BOX. THE MAGIC BOX may well be one of the best 3D LF films ever made! Its theatrical premiere was quite different from ALIEN ADVENTURE's. THE MAGIC BOX's premiere was moved up to Thursday, September 23, in Los Angeles, and on Monday, September 27, in New York City. The European premiere in Berlin remained October 1. With openings at additional LF 3D theaters around the world.

Siegfried and Roy

THE MAGIC BOX premiere was moved up, due to Siegfried and Roy's extensive TV appearance schedule (actually started while the film was still in production). Siegfried & Roy's recent promotional tour began with "The Tonight Show starring Jay Leno" on Wednesday, September 22. The show taped at 5 p.m. at the NBC Studios in Burbank and aired that night. The following day, Thursday, September 23, Siegfried and Roy were honored with a star on the Hollywood Walk of Fame. The ceremony took place at 11:30 a.m. at 7060 Hollywood Blvd. The public (of course) was welcome.

The IMAX 3D motion picture, was produced with L-Squared Productions. L-Squared brought us T-REX: BACK TO THE CRETACEOUS, which had about four and a half minutes of 'virtual footage', THE MAGIC BOX has 18 minutes. Based on the master illusionist's lives premiered September 23rd with a gala celebration beginning at 7 p.m. at the

California ScienCenter at Exposition Park in downtown Los Angeles. On Friday, September 24, Siegfried and Roy faced the CNN "Showbiz Today" cameras for a live interview with host Jim Moret at 1 PM.

Following a flight to New York and an off day in the Big Apple, Siegfried and Roy resumed their television appearances on September 27, guesting on the "Today" show and "Live with Regis & Kathie Lee". They also taped the "Charlie Rose" show for airing that evening followed by a series of Fox network shows... "Fox and Friends," "Celebrity Spotlight" and "Fox News Now." They also taped radio interviews with "Entertainment Weekly Radio," "MTV Radio" and Westwood One Radio" before heading for the IMAX SONY Theater for the premiere and party.

Siegfried and Roy were also guests on "CBS This Morning" and "Later Today" on September 28 followed by New York regional and local television and print interviews. The New York phase of the movie tour was finished on September 29 when they did a live remote in Central Park for WHOT-FM radio.

LF Films Compete For Theaters

Also at the GSTA event were CIRQUE DU SOLEIL - JOURNEY OF MAN, which had its United States theatrical premiere moved to May, 2000 (It is still scheduled to open in Berlin this fall). This was done because the contract that Disney had for FANTASIA 2000 (affectionately known as F2K) requires that the LF theaters that run it commit to a 100% play schedule for the entire four months. Which means that the theater can play no other film for the entire four month period. This limits the number of theaters that can commit to such a play schedule. Many 'institutional' and 'museum' LF theaters already had contracts signed for DOLPHINS. Disney is taking a large gamble with a LF version of FANTASIA, but they could have reached a much larger audience, playing a few times a day at numerous theaters (even though many showtimes are already sold out!), than they will reach playing exclusively at fewer theaters.

See you at the meeting!



3D NEWS

Stereo Club of
Southern
California

VOLUME XLIV #8

FEBRUARY 2000

President

Lawrence Kaufman (909) 736-8918
1607 Mariposa Drive
Corona 92879-1121
E-mail: kaufman3d@earthlink.net

Vice President

Steve Berezin (949) 581-8378
21686 Abedul
Mission Viejo, CA 92691

Secretary

James Comstock (714) 535-5067

Treasurer/Membership

David Kuntz (310) 377-5393
28409 Quailhill Dr. FAX: (310) 377-4362
Rancho Palos Verdes, CA 90275
E-mail: davidkuntz@home.com

Banquets/Social

Mitchell Walker (310) 459-1030
E-mail: MitchBear@aol.com

Competitions

Mike McKinney (310) 379-7926
Kathy Day (310) 514-1049

House Director

Oliver Dean (310) 635-2400
E-mail: 3d-image@concentric.net

Workshops

Oliver Dean (310) 635-2400
E-mail: 3d-image@concentric.net

Librarian

Lawrence Kaufman (909) 736-8918

Hospitality

Bruno Lizzi (310) 379-3197

Programs

Chris Olson (818) 225-1940
E-mail: georgkapln@aol.com
Ray Zone (213) 662-3831
E-mail: r3dzone@earthlink.net

Movie Division

John Hart (626) 821-8357

3D News Staff

Labels and Subscriptions

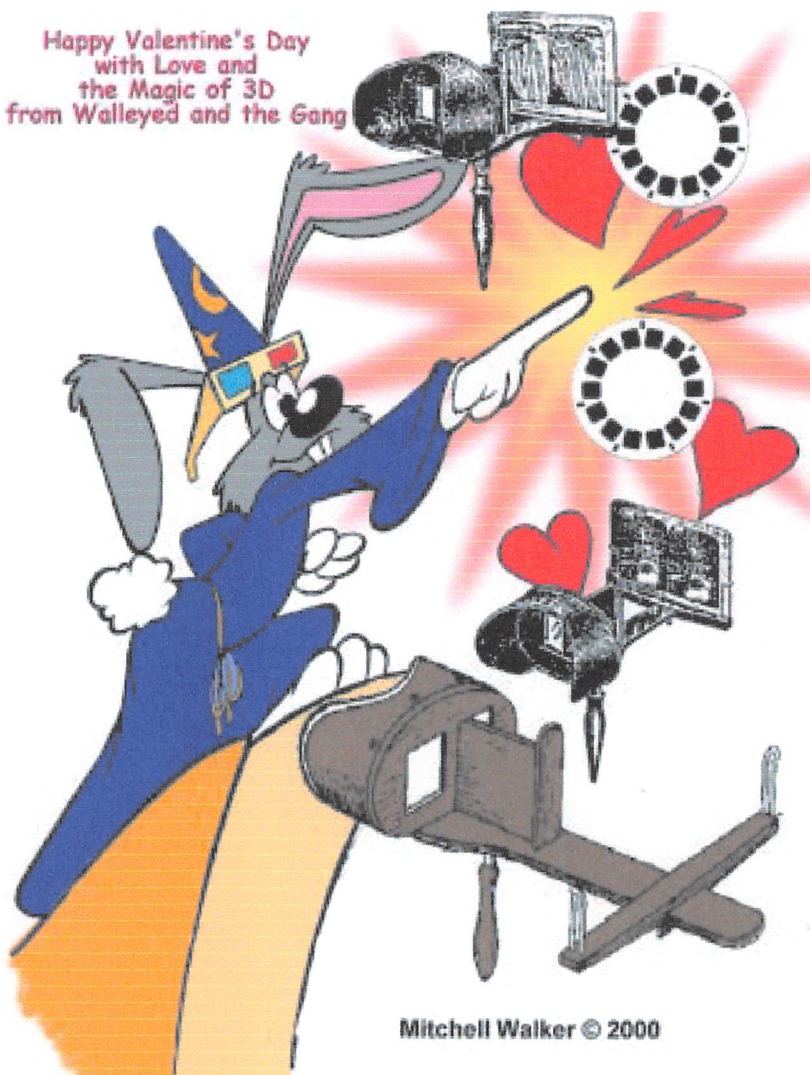
David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX: (818) 893-9605
Panorama City, CA 91412
E-mail: campfire@earthlink.net

Mitch's Sketchbook

Happy Valentine's Day
with Love and
the Magic of 3D
from Walleyed and the Gang



Mitchell Walker © 2000

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

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

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

Calendar of Events

February 17

The accepted entries in the 42nd Hollywood Exhibition will be shown. Also David Thompson and Ray Zone will demonstrate dueling card mounting techniques and the PSA Sequence Exhibition. As if that weren't enough, it's time to celebrate Earl Colgan's 96th—yes, 96th—birthday! 7:30 pm at the Wilshire United Methodist Church, 711 South Plymouth Boulevard, near Crenshaw and Wilshire.

Saturday, Feb 19

Oliver Dean's Slide Mounting Workshop. Call (310) 635-2400 or Email 3d-image@concentric.net for information and to reserve a seat (limited to four).

March 16

Our fourth Club Competition (and special competition on the theme of "Money"). Also a program of Al Seig stereos.

April 20

PSA Traveling Exhibition, and the ever-popular London Slide Battle.

Workshops

Slide Mounting Workshop, Feb 19, Will Use New Teaching Tool

by Oliver Dean

Rio, my odd-ball green-cheeked conure, is a small bundle of curiosity and weirdness. About 6 inches long from tip of beak to rump, with an additional 4 inches for his maroon tail feathers, he has an inquisitive, shiny black beak trimmed with white at the nostrils, dark brown (almost black) head feathers with dark green cheek feathers, white rings around the black eyes, dark green body feathers with two-tone grey and cream chest feathers, and blue-black flight feathers under the dark green wings. He is insufferably cute (and he knows it!).

When I came home from the Stereo Club of Southern California auction with a TDC Project-or-View I had bought, I was sure Rio's curiosity about the new gadget would galvanize him into a flurry of questions.

With great enthusiasm, I put Rio on my shoulder and said, "Hey, Rio! Look at this! I've wanted one of these for years! It's a TDC Project-or-View! You can project a stereo slide either

on its self-contained screen or on an external screen, for viewing with Polaroid glasses! "

Rio's response: After pulling a pen out of my pocket and dropping it on the floor, he said, "That's nice. (Yawn!)," and, mumbling "Baby bird," promptly crawled inside my shirt, where he went to sleep under my left armpit (I told you he was weird!).

Taking care to keep my left arm held out rigidly at right angles to my body, I retrieved my pen from the floor and went back to the Project-or-View. What Rio didn't realize was that I had bought the seldom used viewing device because it was an excellent tool for demonstrating stereo window theory. By using a European stereo pair (each chip is 7-sprockets wide instead of the standard 5-sprocket wide Realist format), I could use the Project-or-View's built-in screen as though it were a Realist format mask, and I could show the effects of chip adjustments in the mask by adjusting

the horizontal and vertical controls.

One of the front-surfaced mirrors in the device had accumulated what looked like a 30 year layer of dust and air pollution deposits, which prompted me to do a complete disassembly and cleaning of all parts (this was very difficult to do while holding my left arm out to keep from disturbing Rio. Believe me, you don't want to startle a snoozing bird when his beak is at your armpit!). Now all I have to do is reassemble it...!

If you want to attend this Mounting Workshop, benefit from the new teaching tool, and meet Rio (who will be out of my armpit by then), please either e-mail me at 3d-image@concentric.net, or phone me at (310) 635-2400 (24 hours). The workshop, limited to 4 attendees, will cover:

1. Mounting fundamentals, window theory, and "blink testing."
2. Available masks and Speed Mounting.

Workshop—Continued on page 3

Visit our website at <http://home.earthlink.net/~campfire>

Competition News

No Millennium?

by Mike McKinney

The Millennium never happened! Way back in the last century (don't argue with me on this) I threw down a challenge to Club members to "capture the Millennium" as best they could. A competition would then be held during our January 2000 meeting and the winner would receive a gift certificate from REI in the amount of \$25. For a valid competition to be held I stipulated that a minimum of five participants were needed. Lacking five entrants the competition would be canceled, the prize money doubled, and a new competition would be held at the March meeting.

I now believe I have found what motivates you—greed. The gift certificate to be awarded will be in the amount of \$50. The theme, or subject matter, will be, "Money." Yes, the good ol' greenback; the stuff you had in your wallet on Friday and couldn't remember what happened to it on Monday; grease for the gears of enterprise; the paper that buys freedom, but entraps many; enough!

Three judges (properly bribed of course) will determine the ultimate image that best defines the capitalist tool. The greedy little winner will get the \$50 REI gift certificate. I, once again must have at least five greedy little participants to hold the competition. And for the ultra-greedy, no, I won't be increasing the pot if we have to yet roll it over again. Now go into the world and find the image that say's, "Money." Good luck.

See you in March.

- *Be there,
Mike*

A Group Standard

	Jan	Total
Scott Ressler	65	198
HM: <i>The Wallpaper Demon</i>		
HM: <i>Straight Story #1</i>		
Mike McKinney	61	193
HM: <i>The Standout</i>		
Chris Olson	J	192
Lawrence Kaufman	63	191
HM: <i>Rus-T</i>		
Abe Perlstein	62	190
HM: <i>A Warm Breeze Caressed My Breast</i>		
Miles Clay	55	188
Phillip Steinman	62	187
Mitch Walker	62	187

Bob Phillips	58	187
Earl Colgan	57	186
Dave Porfini	61	164
HM: <i>Contemplative Gator</i>		
Dick Howe	55	160
Kathy Day	62	130
HM: <i>Jumper</i>		
HM: <i>Old Growth Forest</i>		
Todd Eifert	69	69
HM: <i>Mirage</i>		
A: <i>Lioness</i>		
Mark Kernes	—	62
Chuck Bernhardt	—	54
Tony Alderson	—	21

B Group Standard

	Jan	Total
Cassie Kaufman	58	183
HM: <i>Desert Pony</i>		
Derek Cowie	56	183
Bruno Lizzi	101	101
A: <i>1999 Xmas Lights</i>		
Dorothy Bernhardt	—	59

Non-Conventional

	Jan	Total
Abe Perlstein	71	214
HM: <i>Marley and Lucia</i>		
HM: <i>Touch Me There</i>		
A: <i>Beautiful Angles</i>		
Mike McKinney	137	207
HM: <i>Die Hard</i>		
A: <i>Mud Cracks</i>		
A: <i>Pink Salt Pans</i>		
Earl Colgan	67	195
HM: <i>Screened</i>		
Derek Cowie	60	191
Jim Comstock	—	138
Mitch Walker	—	62
Scott Ressler	—	26
Tony Alderson	—	23

H'wood Winners List Postponed

We will present the entire list of the winners of the 2000 Hollywood Exhibition in next month's *3D News*. We thought the space would be put to better use in this issue with the following pages of winning images from the competition, digitally scanned for us as usual by George Walker.

Workshop—Continued from page 2

3. Mounting and cropping for projection and competition with:

- Realist and European metal masks (Albion) and glass
- Realist and European plastic masks (RBT) and glass
- Twin 2 x 2 plastic and glass mounts (Gepe)

Time: Saturday, February 19, 2000, from 2:00 PM to 6:00 PM (or later, if you want to stay for additional practice or questions).

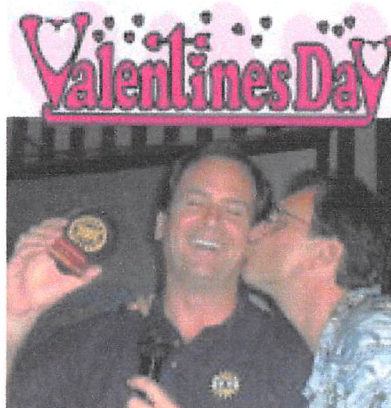
Place: Residence of Oliver Dean, as well as Rio, Ralph, and Woodstock, at: 19009 Laurel Park Road, Space Number 174, Dominguez Hills, CA 90220-6055

Dominguez Hills is between North Long Beach and Torrance, NE of Carson, near the intersection of the Long Beach Freeway (710) and the Artesia Freeway (91). When you contact me, please let me know your e-mail or regular snail mail address, as well as your phone number, and I'll send you a detailed map showing how to get here from the 91 or 710 freeways.

Love is In The Air

by Marvin Jones

In the tradition of Valentine's Day, we are pleased to announce that on New Year's Day 2000, popular Club members Mike McKinney and Dan Gilvezan answered the Call of Nature and became betrothed. In all fairness, we should note that they did not, however, get engaged to *each other*. There were two more-than-willing young women involved—one per guy. Congratulations, Mike and Dan!



Hollywood International



PSA Gold for "Best of Show"
Robert Bloomburg
"Bats All, Folks"



Hollywood Gold Medal
Valeria Sardy
"Krissy and Shawn"



Silver Medal
Lorraine Vokoun
"Glowing"

Stereo Exhibition 2000



Silver Medal
Prof. Dr. Werner Weiser
"Madeira Mountains"



Special Award for SCSC Member
Mike McKinney
"Smoked Trout"

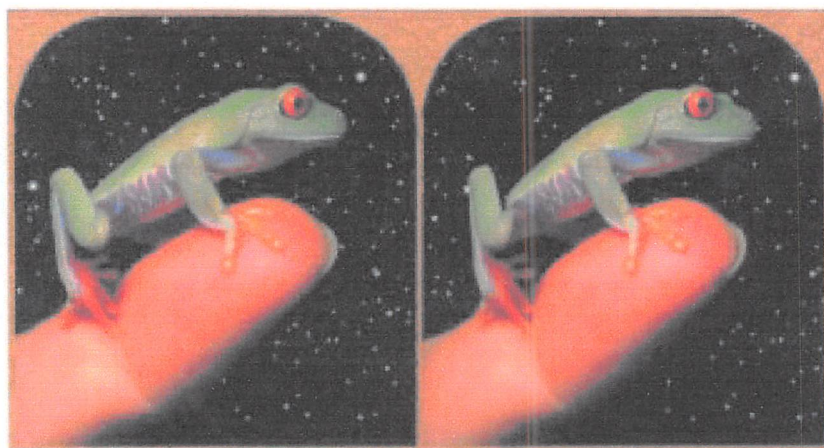


Best New Exhibitor Medal
Harold Baize
"Looks Like Rain"

2nd Hollywood Card Exhibition



PSA Gold Medal
Gene Kirksey
"Hummer at Gloxinia"



Hollywood Gold Medal
Robert Bloomberg
"Black Hole"



Special Award for SCSC Member
David Saxon
"Cap Rock"

The History Zone

A stroll through the history of stereography with Ray "3D" Zone

The Marvelous Ducos Du Hauron

Though it was implemented shortly after the invention of stereography itself, the anaglyph has long been a highly recognizable but lowly stepchild in the arena of 3D. Using complementary colored red and blue lenses for left and right eye image selection is a cost-effective way to present a 3D image though some people may be troubled by the color 'bombardment' different to each eye necessary for the effect. Despite this, the anaglyph has proliferated and continues to do so as a viable means of stereographic presentation.

When stereoscopic views became tremendously popular in the 1850s, different investigators sought alternative means of displaying the stereo image. Helmholtz, in his "Treatise on Physiological Optics," cites the work of Rollman who in 1853 illustrated the principle of the anaglyph using blue and red lines on a black field with red and blue glasses to perceive the effect. By 1858 Joseph D'Almeida began projecting three-dimensional magic lantern slide shows using red and blue filters with the audience wearing red and blue goggles.

D'Almeida's work was continued by Molteni but it is to Louis Ducos Du Hauron of Algiers that we owe the first printed anaglyphs. Many of the 3D pioneers, like Du Hauron, the Lumiere brothers and Frederick E. Ives, were exploring the nature of color in photography and it was through this work that their invention of anaglyphic processes came about. The thrust of their efforts was to create a more perfect replication of nature through photographic reproduction and the attempts to capture color as well as 3D information in an image can be seen as an expression of that goal.

To Du Hauron we must credit the discovery of subtractive filtration, the active principle behind the anaglyph. In his 1869 book titled "Les Couleurs en Photographie," Du Hauron disclosed many major facts



It is to Louis Ducos Du Hauron of Algiers that we owe the first printed anaglyphs.

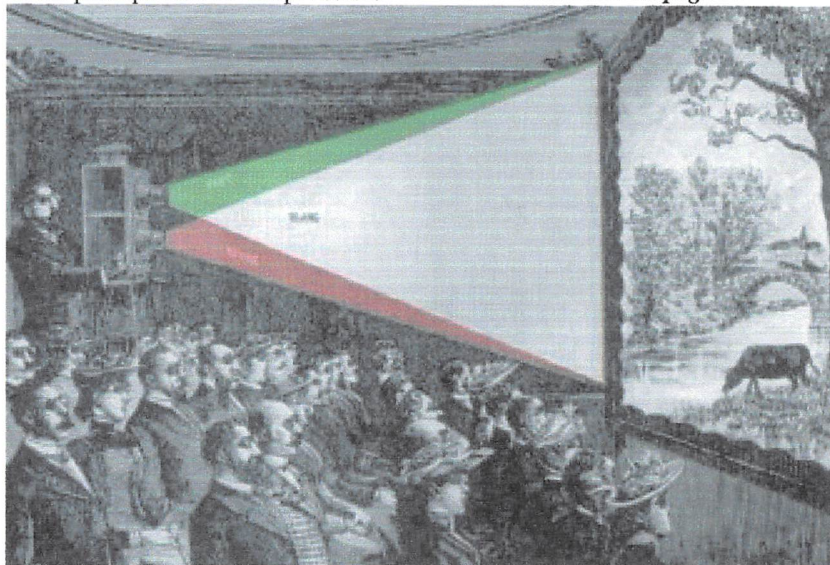
concerning principles of color in both photography and printing. Seven years previous, in a letter of 1862 Du Hauron had written: "Physical Solution of the Problem of Reproducing Colors by Photography. The method which I propose is based on the principle that the simple colors

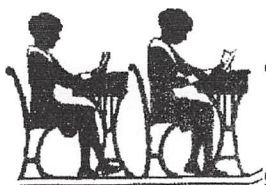
are reduced to three—red, yellow and blue—the combinations of which in different proportions give us the infinite variety of shades we see in nature."

By exposing black and white negative film through filters of these colors, a three-color separation is produced. This is the underlying principle behind all color printing. In 1870 a three-color lithograph was produced from Du Hauron's design that demonstrated his principle.

With subtractive filtration in the anaglyph, it can be seen that the red lens sees the blue image and cancels out the red. The blue sees the red and cancels blue. Because a given color filter cancels out the same color in the photo or print it is called "subtractive."

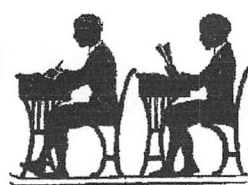
Du Hauron was a champion of the printed anaglyph. He obtained patents in 1891 in France and in 1895 in the United States (patent no. 544,666) for printed anaglyphs which he claimed produced a better stereoscopic image than when used in three-dimensional projected shows because they used "neither darkness, screen, nor magic lantern." When panchromatic black-and-white film, or film that "sees" color, was invented in 1890 the *Zone*—Continued on page 12





News and Notes from the SCSC Clubhouse

by Lawrence Kaufman



Be sure to pass along any 3D News to Marvin Jones. He would love your contributions to the 3D News. If you know of, or read about something 3D, pass it on to Marvin. The contact information is on the cover and the deadline is the last day of the month, but don't wait.

February Club Events

UCR/CMP Tour

On February 12th, we are again visiting The UCR/California Museum of Photography. This time we will do things a little differently. We will meet at the UCR/CMP in Riverside, 40 miles east of Los Angeles. Even though we have visited the museum every year for the last several years, this might be the last opportunity before the 2002 NSA convention. UCR/CMP is the home of the Keystone-Mast collection, one of the largest collections of stereo cards.

The UCR/CMP tour is from 11:00 am until about 12:30 p.m.. After a break for lunch (last year we met up the Main Street pedestrian mall, at Simple Simon's Bakery & Bistro - they also serve breakfast until 11:00 if you prefer). All are welcome to meet at this fine restaurant for lunch, known for their homemade soups & salads, fine home-baked breads, pastries & croissants and exquisite cakes. Simple Simon's Bakery & Bistro is located at 3639 Main Street (909) 369-6030, across from the famous Mission Inn. There are several other eateries up and down the block. UCR/CMP is nearby at 3804 Main Street (909) 784-FOTO.

At about 1:30 PM, we will set up at the UCR/CMP for a 2:00 PM showing of the 42nd Hollywood Stereo Slide and Card Exhibition. Including projecting all accepted slides and viewing the accepted stereo cards. Please come along and add your support, it has been a while since SCSC has tried a different public showing. This event is being announced in the UCR/CMP flyer and is open to the public. I hope to see a good turn out, to help spread the word

about stereo photography.

Our February Meeting

On February 17, 2000, SCSC will host (at our regular club meeting) another showing of the 42nd Hollywood Stereo Slide and Card Exhibition (there are four showings this year: Jewel City (February 1st), Pasadena (February 10th), UCR/CMP and SCSC). Including projecting all accepted slides and viewing the accepted stereo cards. As an added treat, David Thompson and Ray Zone have volunteered to put on a workshop to show how they each respectively mount stereo cards. You will get a chance to compare how they do their work with some great examples from the Hollywood Exhibition. Also planned is the showing of the PSA Sequence Exhibition that was delayed from the January meeting, due to being 'lost' in the mail. A full evening, for sure! But that's not all...Our 'oldest' (in years and length of membership) member, Earl Colgan turns 96 on February 21st, come wish him Happy Birthday!

The PSA Sequence Exhibition did show up the day before the January meeting and we have made arrangements to keep it until we can show it in February. We always enjoy the PSA Traveling Exhibition (which we will show in April). This month we will also feature the PSA Sequence Exhibition. These are the best stereo slide sequences that were judged last summer and first shown at the PSA Convention. The exhibition now travels from club to club until next summer, when the new sequence judging will be held. The Pasadena club is also showing the PSA Sequence Exhibition (on February 10th). The idea of the exhibition is similar to the View-Master exhibition, but using stereo slides to tell a story. Lee Pratt does an outstanding job putting the show together with music and title slides.

Two PSA shows will be great. I was at the Hollywood judgments and the images were all great! The

evening is so full, we must begin on time to squeeze everything in. Try to arrive early, so we can get the room set up and get a head start.

The fun begins at 7:30pm at the usual place, the Wilshire United Methodist Church, 711 South Plymouth Blvd., at the corner of Wilshire near Crenshaw, west of downtown Los Angeles. We will meet as usual downstairs in the Plymouth Hall.

Other Upcoming Meetings:

- March 16th—4th Club Competition / Special "Money" Competition / "Wonders in Stereo" by Al Sieg.
- April 20th—PSA Traveling Exhibition / London Slide Battle
- May 6th—Movie Division meeting
- May 18th—Final Club Competition / Lincoln Kamm Programs
- June 15th—View-Master Competition
- July 6th—July 10th - NSA Convention in Mesa, AZ
- July 20th—Awards and Installation Banquet / Slide of the Year

Upcoming camera shows:

The Buena Park Camera Expo

America's Largest Monthly Camera Show. The show is held at 7530 Orangethorpe (between the 5 and 91 freeways at Beach Boulevard) in Buena Park. 10am to 3pm, \$5 admission, unfortunately the Athletic club is now charging \$3.00 to park in their lot. Over 200 tables of photo equipment. For more information call: (949) 786-8183 or (949) 786-6644. Future dates: Feb. 20, March 19 and April 16.

Bargain Camera Shows

Bargain Camera shows include the West Los Angeles Bay Area Camera Show and Sale. Held at the Wyndham Garden Hotel, 5990 Green Valley Cr., 405 Fwy. to Supulveda N, next to Fox Hills Mall. 10am - 3pm. The show is usually the first Sunday of the month. Call to verify (see below).

Pasadena Camera Show

Also a 'Bargain Camera show', Pasadena is held at the Pasadena Elks Lodge, 400 W Colorado Blvd., 123 Fwy. to Orange Grove S. 10am - 3pm. Often held on the 2nd Sunday of the month, call to verify. For more information about these and other shows contact Anton, Bargain Camera shows, PO Box 5352, Santa Monica 90409, (310) 578-7446.

Our Previous Meetings

Jan/Feb Club Events

We had a very full evening January 20th. We held our 3rd Club Competition, with a lot of great images. The special competition sponsored by Mike McKinney was postponed and changed, due to a lack of interest. The new theme is 'Money' and the prize has doubled. So get your '\$\$\$' slides together (or go take some) for our special 2nd competition, to be held in March.

The featured program, the PSA Stereo Sequence Exhibition was lost in the mail. But Abe Perlstein and Lynn Wyatt came to the rescue by throwing together fabulous 'Best of' shows and the images were truly wonderful. I have seen many of Lynn's stereo pairs in his hand viewer, but projected they are even more unbelievable. Lynn shot many of his hypers with a single camera and left them in the photo lab mounts and they were ready to project. Abe consistently presents his fabulous work in our club competitions, it is beyond me how he can come up with 'his best' (all of his work, in my mind, is his best). Thanks guys for coming to the rescue, I hope to see more of your work in the near future.

On January 22nd, we met in Glendale for the judging of the 42nd Hollywood Stereo Slide and Stereo Card Exhibitions. We had more than enough volunteers join in the fun (and they even helped out), it is a nice day of 3D stereo viewing with a great group of 'stereo' folks!

The 42nd Hollywood Stereo Slide and Stereo Card Exhibition's first showing was held on February 1st at The First United Methodist Church, 134 N. Kenwood in Glendale, during the Jewel City Camera Club meeting.

The 3D Movie/Video Division met for their quarterly meeting on February 5th in Arcadia. The intimate

group enjoys 3D videos and discussion of new 3D/stereo products the first Saturday in February, May, August and November. Discussion continues on the SCSC putting together a show for public access television. Anyone interested, should try to attend or contact one of the officers. Do any members have any experience with this type of outreach? The 30 minute show will include numerous 2 - 3 minute segments discussing 3D and stereo photography. We need producers for these segments. The 3D movie/video meetings commence sharply at 7:00 PM at the Longley Way School, 2601 Longley Way at Las Tunas, Arcadia, CA 91007.

website: <http://www.ausd.k12.ca.us/lw>.

Financial Help For One Member

As was mentioned at the banquet, we do have a member who would like to sponsor a membership for someone who otherwise could not afford to join. SCSC is looking for such an individual. If you know of someone who can not afford the price of the SCSC membership, please contact our treasurer, David Kuntz.

New Stereo Books

There continue to be new 3D books coming out. Steve Berezin brought some to the last meeting. Ray Zone was showing off (and selling) some of his current 3D comics also at the last meeting.

Two that are available from Amazon.com feature the stereo photography of master sports photographer David Klutho who won an award for best stereo cards at the

Green Bay convention this year. The images are presented as full color stereo pairs and the books come with a stereoscopic viewer.

They are very affordable - only \$8.49 from Amazon - they retail for \$9.99. Here is the info for anyone interested: Goals (NHL 3-D Stereofocus) 32 pages (August 1999) Somerville House USA
<http://www.amazon.com/exec/obidos/ISBN=1581840314/stere3dbooks3dboA>

Saves (NHL 3-D Stereofocus) 32 pages (August 1999) Somerville House USA
<http://www.amazon.com/exec/obidos/ISBN=1581840322/stere3dbooks3dboA>

Edwin Land's Biography

I have always been interested in Edwin Land and his many inventions (Polaroid, Instant cameras, etc.). So I was thrilled to find a 1998 hardcover biography, Insisting on the Impossible: The Life of Edwin Land (Sloan Technology Series) by Victor K. McElheny Which Amazon.com has for \$21.00 (List Price: \$30.00) (down from \$22.50 a few weeks ago on Amazon)
<http://www.amazon.com/exec/obidos/A/SIN/0738200093/qid=947085360/sr=1-2/102-1393652-4480045>

But I was even more thrilled when I found it in a close-out bookstore at an outlet mall, hardbound for \$6.00 (plus tax). It is a well-researched book on the man who was second only to Edison in obtaining patents. The book has a chapter on 3D, movies, etc.

I had offered to pick up a couple of copies (based on availability) for a couple of SCSC members and bring



Judges look over the many stereocards submitted to the Hollywood Exhibition for 2000, under the supervision of stereocard competition director David Thompson (right).

them to last months meeting. The interest in this book at \$7.00 delivered to the meeting was greater than the supply of books at this price. I checked all the areas discount book stores (even the ones in Barstow and Las Vegas). The only remaining copies I could find are priced at \$10.00. A contact in Michigan said that he could not find it discounted at all.

Free View-Master reels

There are a few examples of how science comes to life on the San Diego Supercomputer Center's website:

<http://www.sdsc.edu/Publications/ScienceAlive> Each volume is also available as a ViewMaster reel of 3D images. For a free set of the reels, send your name and address (as soon as possible, this can't last) to David Hart's email: dhart@sdsc.edu. or David Hart, SDSC, UC San Diego, MC 0505, 9500 Gilman Drive, La Jolla, CA 92093-0505. (858) 534-5000 or (858) 534-5152 (fax)

These are included on the set:

- Volume 6—1997
Trypsin Inhibitor
Anatomic Model of a Rabbit Heart
Collagen from a Mouse Heart
Proteins Bind to Clot Blood
HIV-1 Protease Drug Docking
HIV-1 Protease with Inhibitor
Protein Kinase Physical Model
- Volume 5—1995
Stable Knotted Vortex Ring
Kuratowskiphane

C20
San Diego Bay Bathymetry
Protein Folding Pathway
Sequoia 2000 Climate Visualization
Educational Interactive Multimedia

- Volume 4—1994
Composite Materials
Crash Testing
Wind Flow over Mountains
Aircraft in Flight
Kidney Substructure
Protein Structure
- Volume 3—1993
Los Angeles Air Quality
Sea Floor and Continents
Fetal Ultrasound
Corranulene
Regional Climate
Boron Cluster
Supercoiled DNA
- Volume 2—1992
Protein "Sculpture"
Dolphin Skull
Building Design
New Materials
Ocean Floor
Dynamics of fluids
- Volume 1—1991
DNA with "Hiding" Carcinogen
Air Quality, Los Angeles Basin
Human Brain
Chemical Bonding
Protein Kinase
Dolphin Head (Musculature)
Nerve Cell

Farewell to Legends

The Passing Parade seems to be filling up again. I thought I would take just a moment to bid our fond

farewells to some legends that have road into their own sunsets.

Bill Duggan

To the many who have attended NSA conventions over the past decade or so, great stereo photography advocate, a fixture, a workhorse, an individual who never hesitated to contribute his time, energy, a very kind man who will be missed by many.

Bill missed the last NSA convention, due to heart trouble. He was to go into the hospital for heart surgery, but decided not to do it. Bill is believed to have passed away on January 20th.

Dorothy Mobley, Bill's companion for the last five years would love to hear from Bill's friends, direct mail to her e-mail at: Dmoble896@aol.com

John Baird

Also, a pleasure to meet at past NSA conventions was John Baird. John did figure studies in stereo and in addition to doing fabulous light paintings he conducted light painting workshops at some past NSA conventions. After a long battle with cancer, John passed away last fall

Clayton Moore

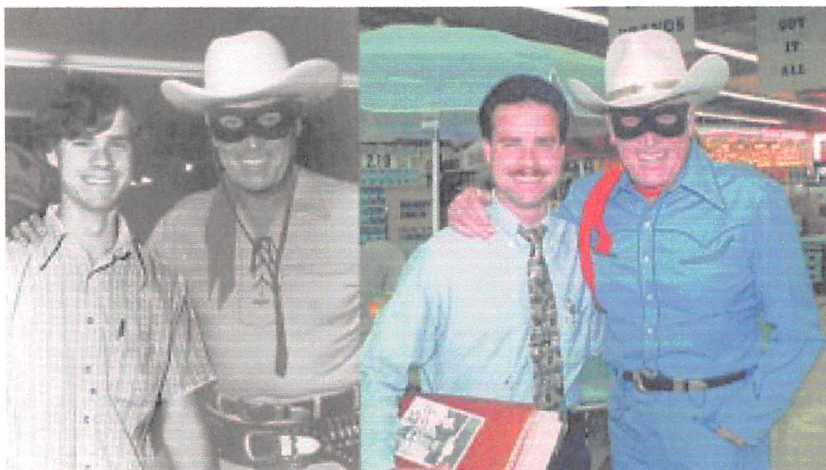
Don't know if I can sneak this one in or not. I always have been a fan of early television, and what better example then "The Lone Ranger"? I had met Clayton Moore numerous times and he was always very hospitable and pleasure to speak with. He kept his personal life very secretive also, all part of the mystery behind him becoming his character.

Bill Duggan, John Baird and Clayton Moore all made this crazy world a better place by sharing themselves with us, I will miss them all.

Film Mailers

I have mentioned several times before that my favorite film is Kodachrome. Since I had trouble getting it developed uncut, I was happy to find the professional work done by A&I Lab to be so easy and quick. I have been using the A&I mailers that can be purchased from B&H. They cost \$5.49 each which is slightly more expensive than the kodak equivalent (\$4.29 each).

I order them from (888)666-5199, I prepay and have enough around so I



Put away your lorgnettes—this is not a stereo pair! It's the star of movies, television, and View-Master reels, Clayton (The Lone Ranger) Moore, meeting over the years with our very own prez, Lawrence Kaufman.

can just drop them in the mail and my slide film is returned in a few days. They do provide dependable, fast service. A&I processes the film within 24 hours after arrival. I have been very pleased with the slides returned as well as the prompt service. The only problems that I have had is with the post office, they sent a mailer back to my return address that was printed on the back of the mailer!?!)

Kodak Hires New CFO

Hopefully they won't make any major changes, such as discontinuing Kodachrome 25. Eastman Kodak has hired Robert Brust, formerly of Unisys Corp., as CFO effective Jan. 3. Brust is responsible for worldwide financial operations, including financial reporting and analysis, treasury, audit, control, tax and investor relations. He succeeds Jesse Greene, who will continue as senior vice president and director of Kodak's strategy and information systems.

Upcoming PSA Exhibitions

The list is featured each month in the PSA Journal. If you are not a PSA member, you should really think about joining. PSA approved means that those acceptances earned in these exhibitions count towards PSA Star ratings and the PSA Stereo Who's Who list. However, neither PSA, ISU, or NSA membership is required to participate in these exhibitions. They are open to all photographers world-wide. Closing dates and contacts for upcoming PSA Stereo Exhibitions:

- 43rd Wichita International Exhibition of Photography. Format: Stereo Slides, Stereo Cards (and 7 other categories). Closing date: March 6, 2000. Sylvia Herheim, 3321 S. Knight St., Wichita, KS 67217-1140 USA. N.Amer.-\$5, Others-\$6 Email: azimmer@feist.com
- Chicago Lighthouse, Format: Stereo slides and Stereo cards. Closing date: Mar. 8, 2000. Marion L. Smith, FPSA, 145 W. Park Ave., Wheaton, IL 60187-6459. Slides: \$7, Cards: \$8. Email: Msmithpsa@aol.com
- Southern Cross. Format: Slides. Closing date: March 30, 2000. Mr. C. V. Bennie, 60 Burnell St., Five Dock, NSW 2046, Australia.

N.Amer.-\$8, or \$6 for non glassed (plastic or cardboard) slides in an envelope (flat pack), Others-\$8. (discount available). Email:

raymoxom@tpg.com.au Any members want to do a bulk mailing to the Southern Cross exhibition?

- Cordova. Formats: Stereo slides and Stereo cards. Closing date: Apr. 20, 2000. Phyllis Rander, APSA, 4212 Eastwood St., Fair Oaks, CA 95628-7650. N. Amer.-\$5, Others-\$6.
- Stereoscopic Society of America. Format: Stereo cards. Closing date: May 27, 2000. Bill C. Walton, 3739 Meadowlark Dr., Columbus, GA 31906 USA. Email: bill3dbw3d@juno.com, N. Amer.-\$7, Others \$7 or equivalent.
- Rocky Mountain. Format: Stereo slides. Closing date: May 29, 2000. David K. Morison, APSA, PO Box 1786, Grand Junction, CO 81502-1786. N. Amer. - \$6, Others \$7
- The View-Master Sequence Exhibition. Format: View-Master reels. Closing date: June 15, 2000. Christopher Olson, PO Box 8834, Universal City, CA 91608-8834. USA-\$7, All others-\$9. Email: GEORGKAPLN@aol.com

Academy Honor Adds to Iwerks Trophy Case

Iwerks® Entertainment and the leading-edge technology it provides the entertainment industry have once again been recognized by The Academy of Motion Pictures Arts and Sciences. L. Ron Schmidt and Iwerks' patented Linear Loop® Film Projector technology have joined Iwerks founder Don Iwerks as recipients of an award bestowed by the Academy.

Schmidt, inventor of Iwerks Entertainment's patented Linear Loop Film Projector technology, was recently announced as the recipient of an Academy Award® for Scientific and Technical achievement for the Linear Loop's superior concept, design and engineering. Iwerks acquired the patent for the Linear Loop technology as part of its acquisition of Pioneer Technology Corporation in 1997, founded by Schmidt and Iwerks' Senior Vice President of Operations Don Stults, in 1976.

Schmidt will receive his award

from the Scientific and Technical Academy Award Committee in a special ceremony Saturday, March 4, 2000, at the Regent Beverly Wilshire Hotel in Beverly Hills, Calif. Iwerks founder Don Iwerks was awarded the Gordon E. Sawyer Award in 1998 by the Academy Board of Governors in recognition of his exceptional long-term accomplishments toward the advancement of the science and technology in the entertainment industry.

"Ron has developed a truly superior product and we wish to congratulate him on this tremendous achievement. The Linear Loop projection system is a key element of many Iwerks projects, including our successful Iwerks Extreme Screen™ Theatres being installed currently in locations throughout the world," said Charles Goldwater, Iwerks' president and chief executive officer.

The award-winning Iwerks Linear Loop technology is in operation throughout the world in both new and existing Iwerks locations, including Large Format theatres and attractions in Asia, Australia, Europe, North America and South America. Iwerks' motion picture film projectors, equipped with Linear Loop technology, provide superior print handling, image steadiness, screen illumination and enhanced viewer experience by means of an ingenious, yet extremely simple, air-driven mechanical transport system.

Scientific and Technical Awards are given for devices, methods, formulas, discoveries or inventions of special and outstanding value to the arts and sciences of motion pictures and that also have a proven history of use in the motion picture industry. The Gordon E. Sawyer Award is a prestigious honor and was presented to Iwerks as part of the 70th Academy Awards telecast in 1998.

Iwerks' utilization of Linear Loop technology spans the entire scope of its extensive operations in Giant Screen theatres, ride simulation and all aspects of film presentation. Since its inception, Iwerks has developed and licensed a number of cutting-edge products, including Large Format 8/70 and 15/70 cameras, motion simulation systems and 3D/4D FX technology.

Academy Picks Short List On Shorts

In this year's Oscar category for best live-action short film, the Academy of Motion Picture Arts and Sciences has narrowed the field to 10 titles after a preliminary round of judging. The remaining short films are "Teis and Nico," "Cirque Du Soleil - Journey of Man" (a LF 3D film, which will receive major release on May 1st), "The Dance of Shiva," "John," "Killing Joe," "Small Change," "Major and Minor Miracles," "Mutual Love Life," "My Mother Dreams the Satan's Disciples in New York" and "The Witness." The films will be screened for Academy members of the short film branch, who will then select the five nominees. The Academy will announce the nominees Feb. 15.

Large Format 3D Films

Imax has taken advantage of the success of "Fantasia 2000" and released a press release about their "Cyberworld", which won't be released until next fall. The film will be 3D and include the Simpsons and a clip from "Antz". There were several 3D Large Format Films released last fall. They are all worth checking out. Here is a detailed look at them.

More on ALIEN ADVENTURE

ALIEN ADVENTURE begins with our friend M.A.X. (the flying robot) from nWave's last 3D LF film, E3D. Max (unnamed in this film) delivers a tongue-in-cheek warning, "Welcome to our virtual theme park. Using state-of-the-art digital technology, we are about to transform this theater into a multi-dimensional experience of sound and motion.

"Warning: if at any time you feel disoriented or dizzy, please try one or more of the following remedies:

- A. Grip your armrest firmly.
- B. Keep your eyes on the center of the screen.
- C. Scream.

"If none of these options seem effective: Close Your Eyes. This will eliminate dizziness, however your ability to follow the action will be greatly diminished".

The film begins with some great computer generated imagery (CGI). The outer space footage is done very well (the Earth image and a closer

shot of the South Western United States are actually very high resolution satellite images). There are nice additions, such as lens flair to make the footage look realistic. nWave is testing the limits of CGI technology by creating the first full length (more than thirty minutes) digitally animated film for the large (very large) screen.

We quickly realize that the film is not going to be seen through the eyes of a child, but instead will be seen through the eyes of aliens. The aliens have their own language (their language is actually Walloon, an ancient French dialect spoken by a group of people in the southern part of Belgium). I for one would have liked to have had subtitles! Luckily, I had the press kit, so I knew what was going to happen.

Not a conventional dramatic story, the film is a fully immersive experience. 70% of the film is recorded with a subjective camera, bringing the viewers into the film. The parallax, depth of field, deep focus and out of the frame images make the sensation that you are actually on the rides even more realistic.

The limited narration of the film, tells us that the Glagoliths, a small tribe of wayward space gypsies, have roamed the Universe in search of a new home. Their previous planet was obliterated through operator error. They come across Earth, but being from a distant galaxy, don't recognize it. Cyrillus, the supreme leader deems it wise to launch manned probes to evaluate the world below. Unfortunately, they land in "Adventure Planet" (the working title for the film), which is a new hi-tech amusement park not yet open to the public. "Le Parc Du Futuroscope" (Futuroscope) in Poitiers, France, an innovative park dedicated to the moving image was used as the background for the films theme park. (<http://www.futuroscope.org>)

The alien scouts explore four attractions before they are ordered back to the mothership. The attractions ARTIC ADVENTURE (a Hot Ride in a Cool Place), MAGIC CARPET RIDE (a Cool Ride in a Hot Place), KID COASTER and AQUADVENTURE (a Wet Ride in a

Dry Place) were picked by director Ben Stassen.

Stassen explains, "The most popular attractions at major theme parks around the world today are either Roller Coaster Rides, Dark Rides, 3D Film Experiences or Ride Films. I wanted to package all of this in ALIEN ADVENTURE. The film itself is a 3D film experience. Even though the seats are not moving in the theaters all the attractions are in fact ride films—two dark tides and two roller coasters".

Despite a few minor incidents, aliens being frozen and alien motion sickness (not a pretty sight), it becomes obvious that the aliens are having way too much fun. Fearing that fun could destroy the fabric of the alien civilization, the aliens are ordered to leave, their high commander and spiritual leader declares our planet incompatible to intelligent life and their search for a new home continues.

I for one am happy that Ben Stassen has figured out a way to turn ridefilms into 3D LF film releases, this is both economical and has created several film releases for nWave. I look forward to their future efforts!

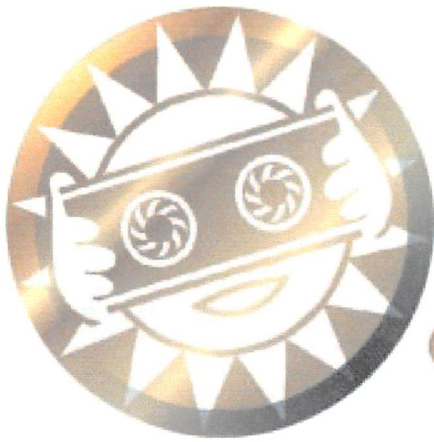
See you at the meeting!

Zone—Continued from page 7

mass reproduction of color photographs in magazine and newspaper supplements began to take place. After Ducos obtained his patent in America, anaglyphs began to appear in newspapers with specially printed inserts along with the requisite red and blue "anaglyphoscope" glasses. Throughout the late 1890s and up to the present day there have been many printed applications of both two-color and full-color (polychromatic) anaglyph in magazines, newspapers and comic books.

These stereoscopic marvels are the fruits of Ducos du Hauron, the diminutive genius from Algiers whose inquiries into the nature of color brought forth these uniquely chromatic and dimensional images.

References: Morgan, Hal and Symmes, Dan. *Amazing 3D*. Boston: Little, Brown & Co. 1982
Sipley, Louis Walton. *A Half Century of Color*. New York: Macmillan Company. 1951.



3D NEWS

Stereo Club of
Southern
California

VOLUME XLIV #9

MARCH 2000

President

Lawrence Kaufman (909) 736-8918
1607 Mariposa Drive
Corona 92879-1121
E-mail: kaufman3d@earthlink.net

Vice President

Steve Berezin (949) 581-8378
21686 Abedul
Mission Viejo, CA 92691

Secretary

James Comstock (714) 535-5067

Treasurer/Membership

David Kuntz (310) 377-5393
28409 Quailhill Dr. FAX: (310) 377-4362
Rancho Palos Verdes, CA 90275
E-mail: davidkuntz@home.com

Banquets/Social

Mitchell Walker (310) 459-1030
E-mail: MitchBear@aol.com

Competitions

Mike McKinney (310) 379-7926
Kathy Day (310) 514-1049

House Director

Oliver Dean (310) 635-2400
E-mail: 3d-image@concentric.net

Workshops

Oliver Dean (310) 635-2400
E-mail: 3d-image@concentric.net

Librarian

Lawrence Kaufman (909) 736-8918

Hospitality

Bruno Lizzi (310) 379-3197

Programs

Chris Olson (818) 225-1940
E-mail: georgkapln@aol.com
Ray Zone (213) 662-3831
E-mail: r3dzone@earthlink.net

Movie Division

John Hart (626) 821-8357

3D News Staff

Labels and Subscriptions

David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX: (818) 893-9605
Panorama City, CA 91412
E-mail: campfire@earthlink.net



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

March						
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30						

March 16

Our fourth Club Competition (and special competition on the theme of "Money"). Also a program of Al Seig stereos.

April 20

PSA Traveling Exhibition, and a stereo card mounting demonstration by David Thompson and Ray Zone.

May 6

Movie Club Meeting in Arcadia.

May 18

Final Club competition plus a Fabulous Slide Show by Lincoln Kamm.

June 15

The annual View-Master competition.

July 20

The Awards and Installation banquet, plus announcement of the Slide of the Year winner.

It's SCSC's Annual Birthday Celebration

by Marvin Jones

Yes, it's that time of the year again, when we get out the trusty abacus and calculate the birth details of our favorite Pisces, Earl Colgan! Earl, of course, is one of our most active members. At our February meeting, we all helped Earl usher in his *second* century—he having worn out one of them already.

In case you are totally new and green to SCSC, Earl Colgan is our oldest member. (Not, as some purists are quick to point out, our member in longest standing, but rather our member who has been standing the longest!)

As he never shies away from telling us, Earl was born on Sunday, February 21, 1904. That's on the Gregorian calendar. If he had observed the Hebrew calendar, it would have been the fifth day of Adar in the year 5664. On the Islamic calendar, it's the fourth of Dhu'l-Hijjah in the year 1321. Or, for the Chinese among us, that's the sixth day of Month One of the year 4601.

If you don't run out of fingers and toes first, you will realize that that was

96 years ago this month. It takes somewhat more fingers and toes to conclude that Earl was 1,152 months old. That amounts to 35,064 days, or 841,536 hours, or 50,492,160 minutes, or 3,029,529,600 seconds! (For those who only like to deal in round numbers, Earl will be exactly 40,000 days old on August 27, 2013. Mark your calendars.) We have no idea how many of those more than 3 billion seconds have been devoted to stereo photography ($\frac{1}{125}$ of a second at a time, of course), but we suspect there were a lot of them!

Happy Birthday, Earl!



The Editor Rambles

by Marvin Jones

Okay, it's time to tidy up several loose ends that have been dangling for a while.

First, the most recent. In last month's issue I neglected to credit Susan Pinsky as the photographer of that heart-tugging picture of Dan Gilvezan and Mike McKinney. I also didn't give as much credit as I wanted to George Walker, who provided the wonderful digital scans of the Hollywood Expo winners.

SCSC's Website

As long as there's space left, I would also like to call your attention again to the SCSC website. Our address is published at the bottom of this page every month. Among the features, you'll find a bulletin board, a list of 3D-related links, and an archive of the last six 3D News issues in Adobe Acrobat (PDF) format. And as an added incentive to seek out the website, I'll let you in on a little secret—as of last month the "Internet Edition" of the 3D News is being produced in full color!

Visit our website at <http://home.earthlink.net/~campfire>

The History Zone

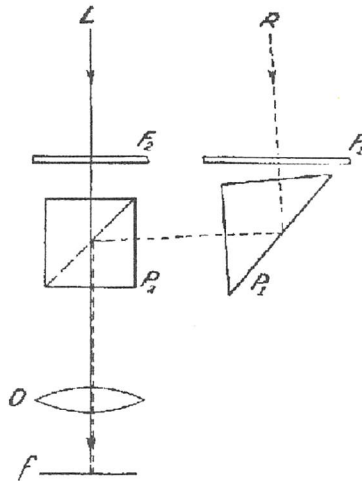
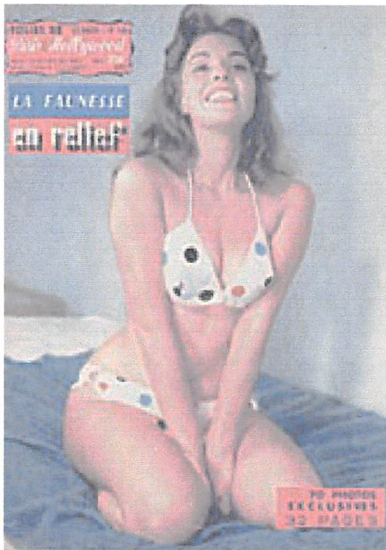
A stroll through the history of stereography with Ray "3D" Zone

Anachrome Beauties

Publication of the Winter 2000 "Swimsuit Issue" of Sports Illustrated in color 3D has been much ballyhooed in the media as an event and the 3D effects and stereophotography produced for that issue demonstrate great expertise. The success of the "Mars 3D" issue of "National Geographic" in August 1998, which made a successful use of color anaglyphs, prompted the Sports Illustrated editors to assemble a team of 3D consultants for production of an issue to display an array of "Supermodel" bathing beauties in polychromatic anaglyph.

The anaglyph has been used to showcase the female form in magazines numerous times and several attempts at innovation, historically, have been made to introduce a fuller palette of color into the inherently monochromatic process. It is a distinct challenge to create a full-color anaglyph that has natural rendition yet makes an effective use of complementary colors for the image selection necessary for stereoscopic viewing.

In the early 1950s a French magazine called "Folies of Paris and Hollywood" used a two-color



Principle of Leslie Dudley's method of producing anaglyphs by direct photography on color stock.

anaglyph printing process that was very similar to the two-strip Technicolor process of the late 1920s. The red printing plate carries the skin tones of the bathing beauties and an interesting color rendition is achieved in addition to 3D. And there is no yellow or black ink used as with conventional 4-color printing.

It is to Leslie P. Dudley that we must credit the term "polychromatic anaglyph" as well as its first application in printing. In his pioneering book from 1951 titled "Stereoptics, An Introduction," Dudley describes a device of his invention which is "an optical attachment for use with an ordinary still or cinematograph camera. Colour stock, such as 'Kodachrome,' is used, and the arrangement is such that stereoscopic pairs of images are superimposed on the film to form anaglyphs direct in natural colour." Dudley also notes that the "problems involved in producing anaglyphs in natural colours have claimed the attention of many workers." Among them he cites Schestakoff (1910), Gurewitschu (1910), Wiener (1910), Lehmann (1917), Schallop (1934) and

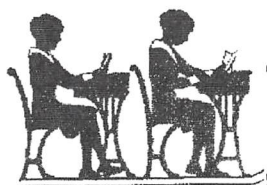
Lumiere (1934).

In the October 29, 1955 issue of "Picture Post" magazine Dudley published "the first three-dimensional colour pictures ever to appear in any newspaper or magazine." The result of "years of research," Dudley coined his color 3D process "Anachrome." A subsequent issue of Picture Post on November 5 also ran feature photos and advertisements in Anachrome.

Dudley's process utilized three-color photographic separations that were printed with a half-tone lithographic process. They suffered some of the defects that E.F. Linssen, writing in his book Stereo-Photography in Practice, delimited: "For its successful application everything would depend on whether colour can be properly divided, by means of suitable filters, into homologous images each of which would have to possess a series of wavelengths complementary to the other's."

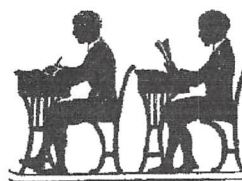
According to Linssen, color anaglyph films were not considered "sufficiently satisfactory" for showing at the Festival of Britain Exhibition of 3D films in 1951. A black and white 3D film of Dudley's making, "A Solid Explanation," however, was included **ZONE—Continued on page 8**





News and Notes from the SCSC Clubhouse

by Lawrence Kaufman



Be sure to pass along any 3D News to Marvin Jones. He would love your contributions to the 3D News. If you know of, or read about something 3D, pass it on to Marvin. The contact information is on the cover and the deadline is the last day of the month, but don't wait.

March 16th Meeting

Our fourth club competition takes place this month. Try to arrive early to get your slides checked in and to visit. You might consider taking a couple extra entry forms home with you so you can have your slides all ready to turn in when you arrive. Remember slides should be spotted in the lower left corner as when hand viewed. The title should be on the same side as the spot, with the maker's name clearly printed on the back side of the slide.

The special competition sponsored by Mike McKinney was postponed from January when there were not enough entrants to hold the "Millennium" competition. The theme was changed to "Money" and the prize has doubled. So get your '\$\$\$' slides together (or go take some) for our special 2nd competition, to be held in March.

That's not all! We also have a special stereo slide show, "Wonders in Stereo" by Al Sieg. Al is the current President of the Photographic Society of America (PSA), a long

time subscriber to the 3D News and the most 'awarded' stereo photographer around. I am really looking forward to seeing this great show.

The fun begins at 7:30pm at the usual place, the Wilshire United Methodist Church, 711 South Plymouth Blvd., at the corner of Wilshire near Crenshaw, west of downtown Los Angeles. We will meet as usual downstairs in the Plymouth Hall.

The Revised Meeting Schedule

- April 20th - PSA Traveling Exhibition / Stereo Card mounting workshop/presentation by David Thompson and Ray 3D Zone.
- May 6th— Movie Division meeting in Arcadia.
- May 18th—Final Club Competition / A Fabulous Slide Show from Lincoln Kamm
- June 15th— View-Master Competition
- July 6th - July 10th— NSA Convention in Mesa, AZ
- July 20th— Awards and Installation Banquet / Slide of the Year
- New Club Year begins...
- August 5th— Movie Division meeting
- August 17th— Stereo Expo/stereo card competition/London Slide Battle

- September 4-9— PSA 2000 International Conference of Photography in Albuquerque, NM
- September 21st— 1st 2000/2001 SCSC Club Competition / Plus program
- October 19th— 2000 SCSC Club Auction
- November 4th— Movie Division meeting
- November 16th— 2nd 2000/2001 SCSC Club Competition / plus program
- December 14th (second Thursday)—SCSC Holiday Banquet / slide program

Upcoming camera shows:

The Buena Park Camera Expo

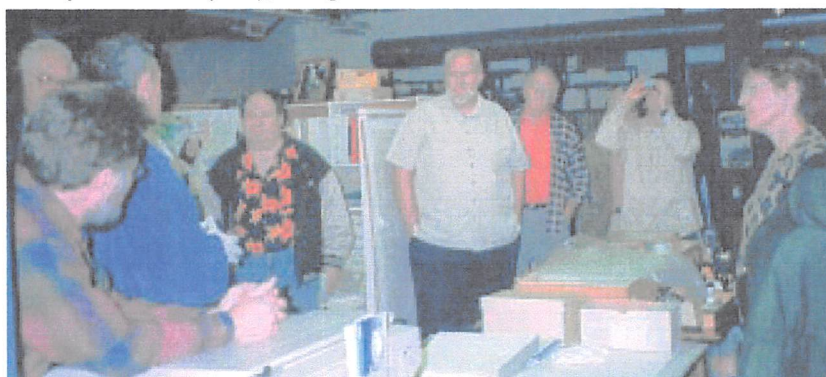
America's Largest Monthly Camera Show. The show is held at 7530 Orangethorpe (between the 5 and 91 freeways at Beach Boulevard) in Buena Park. New show hours are 9:30am to 2:30pm, \$5 admission, unfortunately the Athletic club is now charging \$3.00 to park in their lot. Over 200 tables of photo equipment. For more information call: (949)786-8183 or (949)786-6644. Future dates: March 19, April 16 and May 14th.

Bargain Camera Shows

Bargain Camera shows include the West Los Angeles Bay Area Camera Show and Sale. Held at the Wyndham Garden Hotel, 5990 Green Valley Cr., 405 Fwy. to Supulveda N, next to Fox Hills Mall. 10am - 3pm. The show is usually the first Sunday of the month. Call to verify (see below).

Pasadena Camera Show

Also a 'Bargain Camera show', Pasadena is held at the Pasadena Elks Lodge, 400 W Colorado Blvd., 123 Fwy. to Orange Grove S. 10am - 3pm. Often held on the 2nd Sunday of the month, call to verify. For more information about these and other shows contact Anton, Bargain Camera shows, PO Box 5352, Santa Monica 90409, (310)578-7446.



Steve Thomas (left) of the UCR/California Museum of Photography shows off their Collections Room to members of SCSC in what has become a popular and fascinating yearly outing in February.

Our Previous Meetings

February Club Events

UCR/CMP Tour

On February 12th, we again visited The UCR/California Museum of Photography. Steve Thomas, our host and the curator of the UCR/CMP collections was a little under the weather, but still very gracious. He had the collections room set up to show the group many of the unusual viewing devices that they have, plus many very interesting and old stereo views. Steve even invited us back again next year. UCR/CMP is the home of the Keystone-Mast collection, one of the largest collections of stereo cards.

We had a great turn out. We met at the UCR/CMP in Riverside, 40 miles east of Los Angeles for the 11:00 am tour. At about 12:30 p.m., we broke for lunch. A short trip down the Main Street pedestrian mall to Simple Simon's Bakery & Bistro, a fine restaurant known for their homemade soups & salads, fine home-baked breads, pastries & croissants and exquisite cakes. Simple Simon's Bakery & Bistro is located across from the famous Mission Inn.

At about 1:30 PM, we carried all the equipment to the museum and set up for a 2:00 PM showing of the 42nd Hollywood Stereo Slide and 2nd Hollywood Card Exhibition. Including projecting all accepted slides and viewing the accepted stereo cards. Thanks to all who came along and added their support, it has been a while since SCSC has tried a different public showing. This outreach was well received thanks to the Riverside Press Enterprise featuring a short piece in that days Entertainment section and the event being announced in the UCR/CMP flyer. It was free and open to the public. The room filled up quickly, with several individuals staying after to ask questions and pick up literature about the club. Events like this are great to help spread the word about stereo photography.

Our February Meeting

On February 17, 2000, SCSC hosted (at our regular club meeting) final showing of the 42nd Hollywood Stereo Slide and Card Exhibition (there were four showings this year: Jewel City (February 1st), Pasadena

(February 10th), UCR/CMP and SCSC). Including projecting all accepted slides and viewing the accepted stereo cards. Some of the best work, by some of the best of today's stereographers. A BIG thank you to Mitchell Walker and David & Linda Thompson for chairing these two exhibitions and all the hard work they put into making them successful. Thanks also to all the members who helped out at the judging and the various showings.

Also shown was the PSA Sequence Exhibition which had been delayed from the January meeting, due to being 'lost' in the mail. Add to that, our 'oldest' member, Earl Colgan turned 96 on February 21st. Making a very full evening.

The PSA Sequence Exhibition did show up the day before the January meeting and luckily, it wasn't booked by another club for February, so we could make the arrangements to keep it for February. These are the best stereo slide sequences that were judged last summer and first shown at the PSA Convention. The exhibition now travels from club to club until next summer, when the new sequence judging will be held. The idea of the exhibition is similar to the View-Master exhibition, but using stereo slides to tell a story. Lee Pratt does an outstanding job putting the show together with music and title slides. Included in this fabulous show were:

- CATS ARE COOL by Robert Bloomberg
- CANYON COUNTRY by Steve Dudley & Debra Typak
- WILDFLOWER RAMBLE by Allan Griffin
- BATS AMORE by Robert Bloomberg
- DAYS OF THE DEAD by Robert Bloomberg
- I LIKE WATER by Bruno Braun
- SICILY IN PRESENT AND PAST TIME by Bruno Braun
- ROCK ISLAND by Steve Dudley
- MACHU PICCHU IN SOME OF HER MOODS by Allan Griffin
- A DAY AT THE FAIR by David Kesner
- COLORADO STEAM by Jim Roy
- GARDEN FLOWERS by Valeria Sardy

Again, some of the best work, by

some of the best of today's best stereographers (WOW, two fabulous shows in one night).

We always enjoy the PSA Traveling Exhibition (which we will show in April), I am not sure when the last time we showed the PSA Sequence Exhibition, but I hope to add it to the list of annual presentations.

The 3D Movie/Video Division met for their quarterly meeting on February 5th in Arcadia. The intimate group enjoys 3D videos and discussion of new 3D/stereo products the first Saturday in February, May, August and November. Discussion continues on the SCSC putting together a show for public access television. The 30 minute show will include numerous 2 - 3 minute segments discussing 3D and stereo photography. We need producers for these segments. The 3D movie/video meetings commence sharply at 7:00 PM at the Longley Way School, 2601 Longley Way at Las Tunas, Arcadia, CA 91007.

website:<http://www.ausd.k12.ca.us/lw>.

Financial Help For One Member

We do have a member who would like to sponsor a membership for someone who otherwise could not afford to join. SCSC is looking for such an individual. If you know of someone who can not afford the price of the SCSC membership, please contact our treasurer, David Kuntz.

Member Help For Our Club

As the club year draws to a close, remember that the club is what YOU make it. SCSC is always looking for



James Comstock and Oliver Dean work during a break to set up the sound system for the PSA show.

members who are interested in helping out and members to serve on the SCSC board. Who will serve on our board next year? You CAN make a difference.

Photographic Truths

Lee Pratt passes on these Photographic truths (writer unknown), can you think of any others?

- The best scenic views are clearly designated by highway signs reading: NO STOPPING ANYTIME.
- Edward Steichen owned a three-legged dog, which he named Tripod.
- The Post Office folds all parcels containing photographs.
- Camera straps never fail above soft surfaces.
- Lens caps and cable releases can become invisible at will.
- Spotone bottles are designed to tip over when the cap is removed.
- Financial success in photography is directly related to proper choice of subject matter. Falling airplanes, exploding volcanoes, and certain Presidential motorcades work best.
- No two light meters agree.
- The work "Daguerreotype" cannot be spelled correctly.
- A new Hasselblad would take better pictures than your present camera.
- 1/60 at f/8 is the correct exposure for all photographs.
- When your friends finally realize that you are a true artist, committed to making sensitive and meaningful images, they will ask you to photograph their wedding.
- Color slide viewing cures insomnia.
- On any tripod, only two legs work properly.
- Dust spots are attracted to sky areas.
- Yes, photographers do it in the dark, but they have to stop every thirty seconds to agitate.
- There's nothing wrong with a 35mm that a 4x5 can't cure.
- Ansel Adams has three Secret Zones known only to him.
- Fast films compensate for slow photographers.
- Mounting a photograph is a misdemeanor in Arkansas.
- Owning more than one lens assures that you will always have the wrong lens on the camera for any

given picture.

- A camera store will charge \$75 to repair a camera that has been adjusted with a butter knife.
- Falling lenses are attracted to rocks.
- Into every life a little grain must fall.

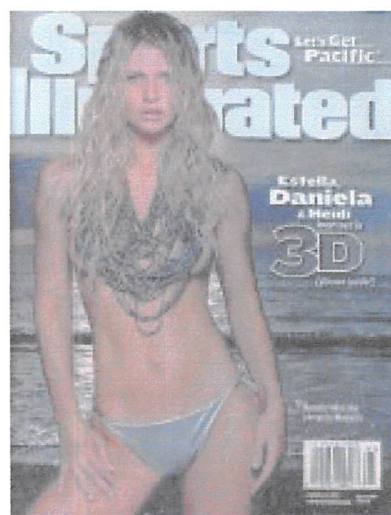
Upcoming PSA Exhibitions

The list is featured each month in the PSA Journal. If you are not a PSA member, you should really think about joining. PSA approved means that those acceptances earned in these exhibitions count towards PSA Star ratings and the PSA Stereo Who's Who list (for PSA members). However, neither PSA, ISU, or NSA membership is required to participate in these exhibitions. They are open to all photographers world-wide. Closing dates and contacts for upcoming PSA Stereo Exhibitions:

- Southern Cross. Format: Slides. Closing date: March 30, 2000. Mr. C. V. Bennie, 60 Burnell St., Five Dock, NSW 2046, Australia. N.Amer.-\$8, or \$6 for non glassed (plastic or cardboard) slides in an envelope (flat pack), Others-\$8. (discount available). Email: raymoxom@tpg.com.au
- Cordova. Formats: Stereo slides and Stereo cards. Closing date: Apr. 20, 2000. Phyllis Rander, APSA, 4212 Eastwood St., Fair Oaks, CA 95628-7650. N. Amer.-\$5, Others-\$6.
- Stereoscopic Society of America. Format: Stereo cards. Closing date: May 27, 2000. Bill C. Walton, 3739 Meadowlark Dr., Columbus, GA 31906 USA. Email: bill3dbw3d@juno.com, N. Amer. -\$7, Others \$7 or equivalent.
- Rocky Mountain. Format: Stereo slides. Closing date: May 29, 2000. David K. Morison, APSA, PO Box 1786, Grand Junction, CO 81502-1786. N. Amer. - \$6, Others \$7
- The View-Master Sequence Exhibition. Format: View-Master reels. Closing date: June 15, 2000. Christopher Olson, PO Box 8834, Universal City, CA 91608-8834. USA-\$7, All others-\$9. Email: GEORGKAPLN@aol.com

3D Sports Illustrated Issue

The Winter 2000 special swimsuit issue of Sports Illustrated is in 3D.



This 'event' has received a lot of local and national press. The Tonight Show Starring Jay Leno had Daniela, the cover model as a guest. Jay held up one anaglyph photo and the audience looked at it with 3D glasses. Jay liked the 'quality' and said he thought it might cause a 3D revival. CNN Headline News had a nice report and even went to the street with the issue. The people on the street seemed to like it. The sound bites included 'Wow', 'Oh' and the like, which even made it to some radio stations.

The issue is well done. Includes several different models, ad in 3D and a 3D history article. Our own 3D subscriber, Ron Labbe worked with photographers Heinz Klutmeier and David Klutho to help with all the hard work of making this issue a reality. The National Stereoscopic Association's Oliver Wendell Holmes Research Library also provided 3D background information.

3D Concepts (Jon Golden) supplied Klutho with 3 RBT X3 75mm cameras and 2 RBT S1A 59mm cameras. Ron provided his twinned pair of Minoltas on a bar, and also used an RBT S1A 59mm for shooting or assisting on the ads. Klutho also used several setups using Twinned Hasselblads, which he uses to take fabulous action sports shots. He has shown these off at past NSA conventions in medium format slides and stereo cards. He has a great show planned for the next NSA convention in Mesa, Arizona this July, have you made your reservations?

3D Goes Into Overdrive

The January issue of Overdrive (a trucker magazine) with fully stereoscopic computer graphics by Boris Starosta could have been found at most truck stops in January. I made the mistake of waiting until February to look for it.

Boris Starosta did the 3D work on the millennial keepsake January 2000 issue of Overdrive, the Magazine for the American Trucker (<http://www.overdriveonline.com>). OVERDRIVE magazine is published by Randall Publishing in Tuscaloosa, and has a national circulation of 150,000. The audience is drivers, owner operators, and trucking executives. All the 3D artwork in the magazine was in the full color anaglyph format, and the magazine came with the 3D glasses.

The front of the poster showed a futuristic city scene with trucks, bridges, and flying cars all over. The image was meant as a playful view of the complexities of trucking and technology in the new millennium. The poster was a promotional piece for Overdrive magazine, and acknowledges Volvo's sponsorship of the 3D project.

The back side of the poster was an ad for Volvo Trucks North America, showing a futuristic Volvo tractor coming out of the page. The vehicle model and stereo image were created by Boris in close consultation with Volvo designers.

The magazine also contained 3D ads prepared by Boris for Mack Trucks, Cat Scales, and Navistar (International Trucks). To review this 3D artwork, as well as related unpublished images, visit: <http://www.starosta.com/3dshowcase/overdrive.html>

Boris Starosta's computer generated 3D images are distinguished by being truly stereoscopic. This enhances the effect of depth, and permits the inclusion of tremendous three dimensional detail in each image. Just like stereo photography, each 3D image is actually the result of two computer generated perspective renderings, with the viewpoint shifted horizontally to accurately mimic the human spatial visual experience. Thus, the images afford the reader a heightened sense of

realism and a virtual immersion into the three dimensional space. MetaCreations Bryce is the software used to model the scenes and render the viewpoints.

As I mentioned, I missed this magazine on the newsstand and I had no luck finding a way to purchase a single issue from their website. I emailed the editor and receive no response. But, I did find that by calling their 800 number you could order a back issue for \$6.00 on a credit card. That number is (800)633-5953. I did order a copy, but have not yet received it.

SCSC View-Master reels

The first of several SCSC View-Master reels will be available soon. Through some generous assistance from long-time VM photographer and member Charley Van Pelt and the use of seven great shots provided by the UCR/California Museum of Photography, SCSC will soon have our first 'collectable' reel for sale. The first will spotlight George Lewis, Keystone's last stereographer, the last of his kind! Stereo World had a great article in their November/December 1993 issue, highlights will be included in the folder that will come with our reel.

Look for it very soon. The second reel will spotlight the fabulous work of our own Ray 3D Zone.

View-Master Plant to Close

The news finally came on Wednesday, February 23rd, when an article in the business section of the Beaverton, Oregon local newspaper, The Oregonian announced the View-Master plant located there would be completely shut down at the end of July.

The film developing will go to Seattle where Mattel has a facility that is making the new VM pocket viewer. Mattel had moved most operations to Mexico, but it was feared that the VM personal reel making machines would not survive the move. We will find out soon enough, because that is where they are headed. This might explain VM's plea to get your blank reels, because they might not be available in the future. We thought that quality was bad in the recent past, now we will be subject to Mexican quality control. The company has

gone through five different owners and many thought that the plant would never completely disappear.

3D Attraction at Sea World

Finally this spring, we will have another 3D attraction open at Sea World in San Diego. PIRATES is a few years old now, I saw it at Busch Gardens in Virginia and it is a lot of fun. PIRATES is a large format (twin strip 70mm), 3D (stereoscopic), children's (of all ages) comedy, which has opened at several amusement parks around the world. 3D News covered it several years ago when it opened at the 900-seat Busch Gardens interactive theater at Sea World of Ohio is near Cleveland, in Aurora, Ohio

The Ohio Sea World (and the Sea World in Texas), unlike the California and Florida Sea Worlds, only operates on the week-ends in the Fall. The theater is interactive, because it includes extra realistic effects, such as water spraying/dripping on the audience from the ceiling (to simulate bird droppings) and seats buzzing when hornets are on the screen (similar to Disney's MUPPET VISION & HONEY, I SHRUNK THE AUDIENCE and Universal's 'T2-3D').

In Ohio and Virginia, PIRATES which is 15 minutes, 32 seconds, runs three times an hour on the 60' X 28' silver screen. Pirates was directed by Keith Melton, written by Eric Idle, produced by Brian Rogers. It is not rated, but is suitable for all ages. One reviewer did comment, "A bit intense for young kids (seeing a cannon turned towards you (in 3D) and fired can scare the little ones)." The cast includes, Leslie Nielsen (Capt. Lucky), Eric Idle (Pierre), Adam Wylie (Davey), Fred Gloor (Dumb Pirate), Plus some great computer-generated hornets and bats.

Billed as Sea World's most ambitious attraction PIRATES, is a 3-D-PLUS special effects movie adventure. The film is enhanced by the extra element of surprise, during the 15-minute experience, featuring the surprise-filled and hysterical misadventures of a hapless pirate crew, the audience experiences a combination of sights, sounds and tactile sensations. On a wacky quest for hidden treasure, our two

plundering pirates (Nielsen and Idle) find themselves in quite a dilemma and one even ends up "walking the plank."

The theater, themed to resemble an abandoned seaside cannery, sets the stage for pirate adventures and mishaps. Guests begin their voyage by entering the specially designed 3-D-Plus theater. The screen towers three stories over guests and a nautical-themed stage.

PIRATES was filmed on location in the lush tropical islands of Puerto Rico and the U.S. Virgin Islands, with the HinesLab StereoCam™ 3D System. The PIRATES soundtrack is broadcast in discreet surround-sound through 24 speakers positioned throughout the theater. From cannon blasts to clanking cutlasses, the audio intensity makes theatergoers more than just observers. High-fidelity audio creates the sensation of action and enhances the apparent movement of objects throughout the theater.

About halfway into the movie, there is an 18 second sequence involving CG hornets. Initially, a large group of hornets swarm menacingly around an actor. Then five hornets, swarm and come directly toward the camera and out of the screen. The 23 second sequence involving the CG bats occurs about two-thirds of the way through the movie, when Eric Idle walks into a cave. Eric doesn't see the 60 or so CG bats attached to the back wall, but once the bats see him they come off the wall and start to flock around him. Then three of the bats come out towards the audience.

Digital entertainment company, L-Squared Entertainment of Santa Monica, California did the CG work for the film. They worked on four fairly lengthy shots, especially considering instead of high-end

workstations, they used PCs, Macs and NT systems. PIRATES was the first 3D film L-Squared had worked on, but they have gone onto work on the well-done Large-Format 3D film, T-REX: BACK TO THE CRETACEOUS and SIEGRIED AND ROY: THE MAGIC BOX.

The reactions of the crowds have been very favorable. Reporter Sheila Simmons was impressed by the crisp visuals, vivid colors and surprisingly full-dimensioned human figures. Several individuals have praised the film for its lack of ghosting images, no misalignments, great out of the window effects and no eye strain. Others have enjoyed its silly-fun plot, slapstick, and special effect surprises.

Disneyland Will Have More 3D

Two years ago, Disney opened its Animal Kingdom in Orlando, Florida with a short 3D attraction called IT'S TOUGH TO BE A BUG. Next year they will bring it to California when they open their California Adventure theme park next to Disneyland. The work of theme park attraction film provider, Rhythm & Hues, the 4D attraction is based on a popular animated Disney film.

The attraction is a twin strip 5 perf/70mm six minute film. The film has a lot of surprises in a short period and features this all-star cast (in order of appearance): 134 buckeye butterflies, 2 silkworms, 1 ant, a baby blue butterfly, 1 tarantula, 5 stagehand beetles, 1 acorn weevil, 1 termite, 1 stinkbug, 1 evil grasshopper, 1 stag beetle, 4 wasps, 1 house fly, 1 chameleon, 16 bumblebees, 80 fireflies, 8 dragonflies, 11 red beetles, 10 green beetles, 3 dung beetles, 13 maggots and two hidden "Mickey's".

See you at the meeting!

ZONE—Continued from page 3 for showing utilizing the polarizing process of image selection.

There were several subsequent attempts to render feminine beauty in polychromatic anaglyph, notably a January 1985 issue of "Velvet," an x-rated magazine promoted as the "1st Time Ever in Magazine History!—Full Color 3D Photos!" For this issue, 3-color separations were created without a black printing plate from the left and right-eye pair produced with stereophotography. A 1987 television broadcast of "Eye on LA" utilized the 3D Video color anaglyph process for a segment featuring many bathing beauties on the beach. The 3D Video process creates a color anaglyph matrix from the additive RGB color scheme of a stereovideo image produced by two cameras.

To date, the color anaglyph images in the Swimsuit issue of Sports Illustrated are among the most effective yet published. For the stereophotography, talented sports photographer Dave Klutho utilized several RBT stereocameras, two 35mm cameras on a bar, as well as twinned Hasselblad cameras. Ron Labbe of Studio 3D, provided stereophotography for advertisements and 3D consultation, as well as John Roll, Boris Starosta and sports photographer Heinz Klutmeier. The full-size anaglyph glasses included with the issue were manufactured by Theatric Support of Studio City.

References:

Dudley, Leslie P. "Stereoptics, An Introduction," London: MacDonald & Co. 1951
 Linssen, E.F. "Stereo-Photography in Practice," London: The Fountain Press. 1952.

PEANUTS



By CHARLES SCHULZ



3D NEWS

From the Stereo Club of Southern California

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

VOLUME XLIV #10

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President

Lawrence Kaufman (909) 736-8918
1607 Mariposa Drive
Corona 92879-1121
E-mail: kaufman3d@earthlink.net

Vice President

Steve Berezin (949) 581-8378
21686 Abedul
Mission Viejo, CA 92691
3d@berezin.com

Secretary

James Comstock (714) 535-5067

Treasurer/Membership

David Kuntz (310) 377-5393
28409 Quailhill Dr. FAX: (310) 377-4362
Rancho Palos Verdes, CA 90275
E-mail: davidkuntz@home.com

Banquets/Social

Mitchell Walker (310) 459-1030
E-mail: MitchBear@aol.com

Competitions

Mike McKinney (310) 379-7926
Kathy Day (310) 514-1049

House Director

Oliver Dean (310) 635-2400
E-mail: 3d-image@concentric.net

Workshops

Oliver Dean (310) 635-2400
E-mail: 3d-image@concentric.net

Librarian

Lawrence Kaufman (909) 736-8918

Hospitality

Bruno Lizzi (310) 379-3197

Programs

Chris Olson (818) 225-1940
E-mail: georgkapln@aol.com
Ray Zone (213) 662-3831
E-mail: r3dzone@earthlink.net

Movie Division

John Hart (626) 821-8357

3D News Staff

Labels and Subscriptions

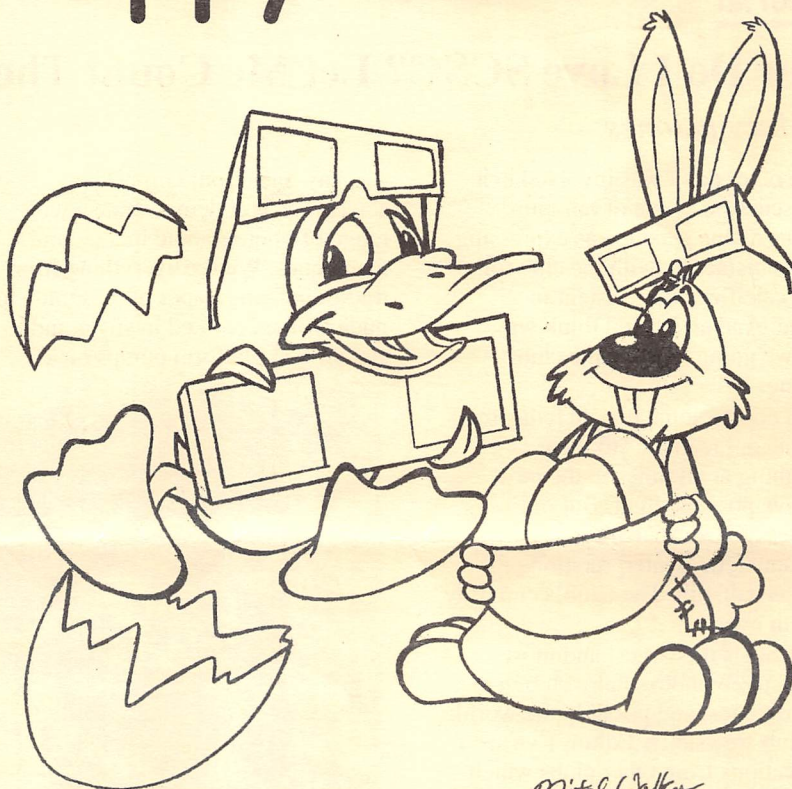
David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX: (818) 893-9605
Panorama City, CA 91412
E-mail: campfire@earthlink.net

Mitch's Sketchbook

Happy Easter !!



Mitch Walker
© 2000

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

April						
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May						
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28	29	30	31			

Calendar of Events

April 20

PSA Traveling Exhibition, and a stereo card mounting demonstration by David Thompson and Ray Zone.

May 6

Movie Club Meeting in Arcadia.

May 18

Final Club competition plus a Fabulous Slide Show by Lincoln Kamm.

June 15

The annual View-Master competition.

July 20

The Awards and Installation banquet, plus announcement of the Slide of the Year winner.

August 5

Movie Division meeting.

August 17

Stereo Expo / Stereo Card competition / London Slide Battle.

Editorial

How Do I Love SCSC? Let Me Count The Ways...

by Marvin Jones

The other day I was involved in a discussion at one of our club meetings. One person was expressing his dissatisfaction with the club for being calcified and resistant to change. And all I could think was, "Are we going to the same club meetings?!?"

Of course some people today think it's chic or "realistic" to view everything at all times in the most negative possible light. But my fondness for SCSC isn't just a Pollyannalytical interpretation of the glass as half-full. The Club's cup truly runneth over.

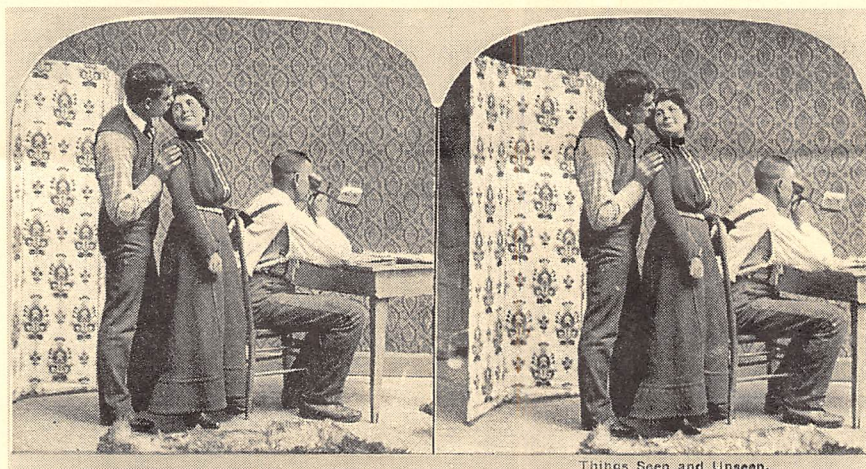
SCSC is the largest and most active stereo photography club in the United States, and possibly the world. As Club Newsletter Editor, I've seen publications from other clubs which couldn't even fill a single page with reports of how three or four club members got together in so-and-so's living room for their meeting. At SCSC, any attendance less than about 40 or 50 is considered a sparse turnout.

Any one of our competition screenings will demonstrate a wide range of photographic images and techniques. We see everything from traditional landscapes of Yosemite to nude women painted in silver and standing in platform pumps on a

railway.

We see every format from traditional Realist slides to 2x2 (deemed revolutionary not too very long ago by some clubs) to computer

EDITORIAL—Continued on page 8



An antique stereocard warns of the dangers of not paying enough attention to what is really going on in the world around you, and focusing too narrowly on what you simply *want* to see.

Visit our website at <http://home.earthlink.net/~campfire>

The History Zone

A stroll through the history of stereography with Ray "3D" Zone

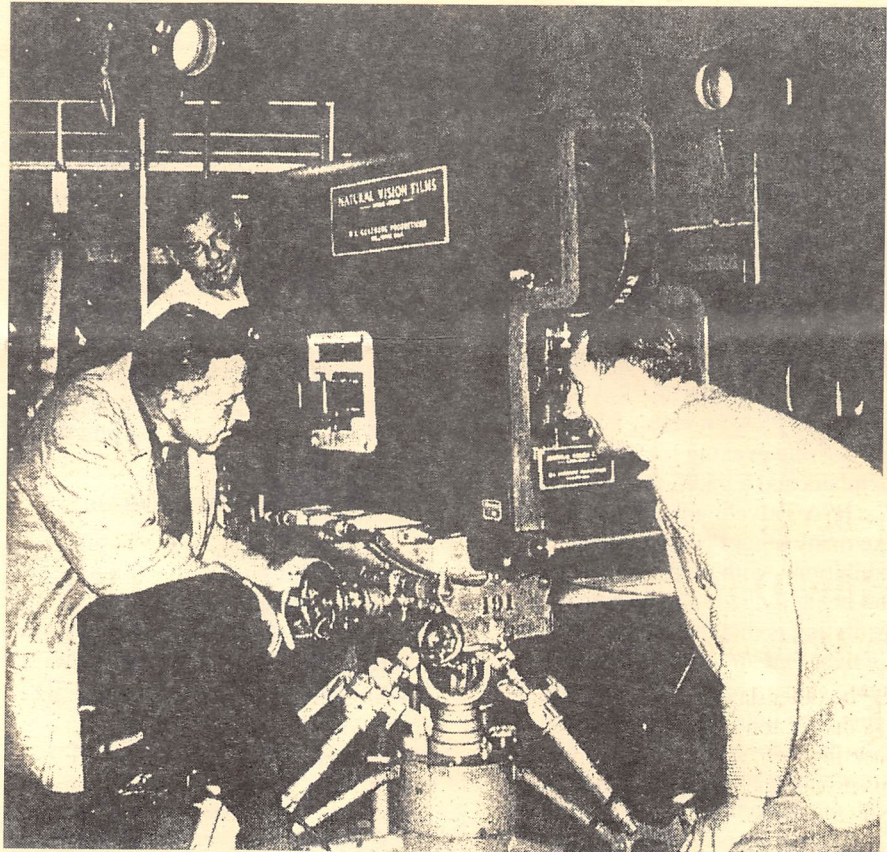
Memory of a 3D Cameraman

Lothrop Worth, the cameraman who filmed "Bwana Devil" in 3D has passed away. At 96 years of age, he was one of the oldest residents at the Motion Picture and Television retirement community in Woodland Hills. Worth enjoyed a 50-year career as a cinematographer and made significant contributions to the 3D movie boom of the 1950s.

Worth's first job in film was shooting the titles for Cecil B. DeMille's 1923 silent epic "The Ten Commandments." He also did work as a still photographer on the sets but settled in behind the movie camera early in his career, eventually working for all the major studios including 20th Century Fox, Warner Brothers, First National Pictures and Paramount Pictures before his retirement in 1969.

It was with director of photography Joseph Biroc that Lothrop Worth shot "Bwana Devil," the 1952 Arch Oboler 3D film which initiated a production boom of "deepies" at all the major studios. "Bwana Devil" was shot with the "Natural Vision" 3D camera system developed by Beverly Hills optometrist Julian Gunzburg and his brother Milton. The Natural Vision system was comprised of two 35mm Mitchell Cameras mounted on a base plate with the lens turrets facing each other. In between were two front-surface mirrors having micrometer adjustments for convergence with variable parallax which reflected the scenes into the camera lenses.

The Natural Vision equipment was engineered by Friend Baker and camera technician O.S. "Bud" Bryhn and when it was ready Gunzburg hired Joe Biroc and Lothrop Worth to shoot some initial tests. Early in 1952, these 3D tests were screened before the American Society of Cinematographers at their clubhouse in Hollywood. Arch Oboler saw a subsequent screening and decided to film his African adventure starring Robert Stack, Barbara Britton and Nigel Bruce—Continued on page 8



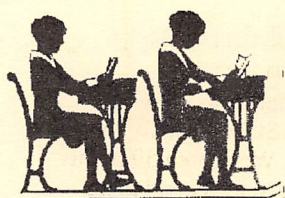
Lothrop Worth (left) looks through the viewfinder of the Natural Vision camera while Joseph Biroc (right) looks on. The hybrid camera was used to shoot such early 3D classics as "Bwana Devil" (below) and "House of Wax".

The world's **FIRST FEATURE LENGTH** motion picture in



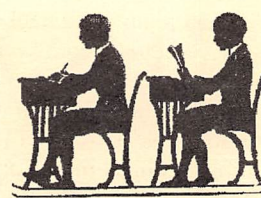
The world's **FIRST FEATURE LENGTH** motion picture in





News and Notes from the SCSC Clubhouse

by Lawrence Kaufman



Be sure to pass along any 3D news to Marvin Jones. He would love your contributions to the 3D News. If you know of, or read about something 3D, pass it on to Marvin. The contact information is on the cover, the deadline is the last day of the month.

Upcoming meetings

April 20th Meeting

The program includes the PSA Traveling Exhibition and a Stereo Card mounting workshop/presentation by David Thompson and Ray 3D Zone. The PSA Traveling Exhibition is a favorite evening for many members and a tradition for the club. The PSA Traveling Exhibition works like many other PSA approved exhibitions, with individuals entering and being judged. The twist to this exhibition is that the accepted slides are then sent around to individual stereo camera clubs to be judged again. The individual clubs award their picks for the best slides. We will show all the accepted slides, along with our judge's picks for top place.

Several years ago, David Thompson put on a well-attended and informative stereo card-mounting workshop - presentation. David is now mounting his cards differently. So it must be time for an updated presentation. Ray Zone has volunteered to show and teach us how he mounts his cards. If you can't make this meeting, David has also volunteered to put on a smaller one-on-one workshop at his home in Brea. Check with David about availability for this. David can be reached at (714) 671-1403 or email him at: DLT4WD3D@aol.com. Actually I believe many would rather see this type of a presentation/workshop in a classroom setting. If we could find a volunteer to video the presentation, we could add it to the club library. Plus we would have a tape to use for clips in our cable access show. Any volunteers?

Be sure and pay close attention, so you can enter some award winning stereo cards in the clubs annual stereo

card competition that is scheduled for August! The fun begins at 7:30pm at the usual place, the Wilshire United Methodist Church, 711 South Plymouth Blvd., at the corner of Wilshire near Crenshaw, west of downtown Los Angeles. We will meet as usual downstairs in the Plymouth Hall.

A reminder that after most SCSC meetings a small group meets a couple of miles away (up Western) at Piper's Restaurant for a snack (or meal) and some more stereo photography talk. All are welcome to come and join in the 3D camaraderie.

The 3D Movie/Video Division

The quarterly meeting was set for May 6th, but instead of the usual meeting in Arcadia, the 3D Movie/Video group is working on an outing for the entire club (see below). The intimate group usually enjoys 3D videos and discussion of new 3D/stereo products the first Saturday in February, May, August and November. Discussion continues on SCSC putting together a show for

public access television. The 30-minute show will include numerous 2 - 3 minute segments discussing 3D and stereo photography. We need producers for these segments. The 3D movie/video meetings usually commence sharply at 7:00 PM at the Longley Way School, 2601 Longley Way at Las Tunas, Arcadia, CA 91007. Website: <http://www.ausd.k12.ca.us/lw>. Once again, the 3D Movie/Video division will not meet on May 6th.

C3D TV Field Trip

C3D Television is the 24-hour 3D-satellite television channel. They have been operating for over a year from the Marina Del Rey and Venice areas. They are getting ready to branch out into other 3D projects, including publishing and motion pictures, among other things. We plan to visit their new offices (after they move) sometime in early May. At press time, it is still uncertain when they will make the move to their larger offices and when we will be visiting their facilities. We are



SCSC's version of the Algonquin Round Table convenes after each meeting at Piper's Restaurant on Western Avenue at Beverly Boulevard. Members meet to chow down, exchange information, and post-mortem the meeting.

tentatively planning a weekday evening visit to be able to catch one of their shows in production.

If you are interested in going on this outing, please contact Lawrence Kaufman (contact info is on the cover). We will very likely have more information at the club meeting.

Our Previous Meeting

At our March 16th Meeting we held our fourth club competition. The turn out seemed a little light, luckily Abe Perlstein, who was out of town sent his slides in. There was bad news on the special competition sponsored by Mike McKinney, since there were only three entrants, we fell short of the five required to give out the prize. The theme had been changed to "Money", gave us many possibilities. The prize had doubled and would have been a nice treat to win. So it looks as though we will stick with the 'open' competitions and no prizes for the time being, unless someone else wants to sponsor a special theme competition.

We had plenty of time to enjoy several shows that Al Sieg had sent us to enjoy. This special stereo slide show, "Wonders in Stereo" by Al Sieg was not just one show, but a whole group of fabulous 3D-slide show after fabulous 3D-slide show. Al is the current President of the Photographic Society of America (PSA), a long time subscriber to the 3D News and the most 'awarded' stereo photographer around. I don't know how we can thank Al enough for sharing these treasures with us.

Member Help For Our Club

As the club year draws to a close, remember that the club is what YOU make it. SCSC is always looking for members who are interested in helping out (actually, we are always looking for members, period!) and members to serve on the SCSC board. Who will serve on our board next year? You can sit in the back of the room and complain that the club is not open to change or you can volunteer your time and effort to improve OUR club. You CAN make a difference. SCSC wants YOU!

Charles A. Piper

For those of you who have asked, Charlie did have bypass surgery and is recovering nicely. The word is that the

surgery will put another five years on his life, which is great news for all of those who have been begging for another installment of his "Technical Pages". Hopefully Charlie will be back in the swing of things soon. You can send your get well wishes to Charles A. Piper, 26810 Fond Du Lac Road, Palos Verdes, Peninsula, CA 90274 or (310) 378-3294.

SCSC Logo Slide

David Kuntz will again make the SCSC Logo focus slide available in the very near future. Watch these pages for more information on price and availability. It has been some time since David made copies of this great slide available to our members. All the proceeds go to SCSC. Let David know if you are interested in purchasing one or more copies of our fabulous club logo slide.

RBT Slide Mounts

It looks like it is time again for a club order of RBT mounts. In the past every six months or so SCSC places a club order of RBT mounts in order to get the lowest price available. In the past Mark Kernes has taken care of the order. Mark will likely do it again, if not Lawrence Kaufman will. We had some samples of RBT mounts at the last meeting. I love RBT mounts because they are so easy to use. RBT mounts come in five sizes 4 perf (21 x 16 mm), 5 perf (23 x 21 mm), 7 perf (23 x 28 mm), wide format (23 x 31.5 mm) and full SLR format (23 x 33 mm). You can order with glass or without. The regular cost for a single box of glassless mounts is \$34.00. With a seven box order the price goes down to \$29.50 and I believe we can even get a better price with a ten box order. If you are interested please see or contact Mark or Lawrence. The shipping costs will be divided between those who order.

PSA Stereo Club Competition

As a reminder, stereo photography clubs are invited to compete in three competitions during each club year. These three competitions make up the PSA International Stereo Club Competition. The clubs that are currently competing are: SCSC, San Diego Stereo Camera Club, Chicago Stereo Camera Club, Cordova Camera Club, Sydney Stereo Camera Club, Cascade Stereographic Club, Atlanta

Stereographic Association and Puget Sound Stereo Camera Club.

The Good News

The first round was held last November and SCSC quickly moved into first place. We scored 59 points. San Diego moved to second place with 52 points. "The Lookout" by Mike McKinney came in second. "Mr. Thinhead" by Scott Ressler scored a third place ribbon. Scott also came in 5th with his "Vintage Night". We had one HM with Mike McKinney's "Room With a View". "The Lookout", "Mr. Thinhead" and "Vintage Night" will be eligible for the ISCC Slide of the Year award.

The Bad News

The ISCC second round was held in early February. But our slides missed the deadline (drat). We can still have a good turn out for the final round and very possibly score some more winners and maybe even a Slide of the Year.

The Getty Center's 3D Exhibits

Those who attended the March meeting of the SCSC heard the good news that the "Carleton Watkins: From Where the View Looked Best" show was being exhibited (February 15 - June 4, 2000) at The Getty Center, Los Angeles. As mentioned, there are only a couple a stereo pairs on exhibit. There are numerous books about Watkins for sale, again stereo views receive only minimal coverage.

Also appearing at The Getty Center and covered in the Sunday March 22, 2000 Orange County Register: "Departures: 11 Artists at the Getty" (through May 7). One of the artists is Ruben Ortiz Torres. Torres' postmodern installation of a lowrider Chevrolet in the museum courtyard is accompanied by a continuous playing 3D video entitled "La Zamba del Chevy". Admittance to The Getty Center is free. Reserved (required) parking is \$5.00 at (310)440-7300.

More 3D Corn Chips

As you will remember, when Frito-Lay debuted the 3D Doritos, we reported that 3D tortilla chips were not a new thing. There had been some 3D chips available in Greece for some time before our 3D Doritos had been available here. But they did appear to be from a Frito-Lay subsidiary of Frito-Lay. During our Germany and



France trip last fall, I was surprised to stumble onto a packages of Bugles corn chips in several flavors and were names '3D's'. A quick check of the back of the package revealed that these too were from Frito-Lay France.

More Lenticular Video Covers

When you are in your local video store in the near future, you might see some video covers reaching for you. Avalanche Home Entertainment is releasing BELIEVE with an eye-catching 3D lenticular package of a skull flying out of a haunted house. The film stars Jan Rubes (SNOW FALLING ON CEDARS), Ben Gazzara (THE THOMAS CROWN AFFAIR) and Andrea Martin (WAG THE DOG). Leo Films is releasing BOMB SQUAD with what they call a 4D HoloMorph lenticular graphics. The film stars Michael Ironside (TOTAL RECALL) and Anthony Michael Hall (THE BRAKFAST CLUB).

3D Goes Into Overdrive

As mentioned last month, the January issue of Overdrive (a trucker magazine) with fully stereoscopic computer graphics by Boris Starosta could have been found at most truck stops in January. I made the mistake of waiting until February to look for it. All the 3D artwork in the magazine was in the full color anaglyph format, and the magazine came with the 3D glasses. Boris created computer generated true stereoscopic images for

both the cover of the magazine and for a 20x30 inch poster that was folded and inserted into each issue. The poster was printed with 3D images on both sides.

The poster was a promotional piece for Overdrive magazine, and acknowledges Volvo's sponsorship of the 3D project. The magazine also contained 3D ads prepared by Boris for Mack Trucks, Cat Scales, and Navistar (International Trucks). Good news, you can order a copy by calling their 800 number and charging the \$6.00 on a credit card. That number is (800)633-5953.

SCSC View-Master Reels

The first of several SCSC collector View-Master reels will be available soon. Through some generous assistance from long-time VM photographer and member Charley Van Pelt and the use of seven great shots provided by the UCR/California Museum of Photography, SCSC will soon have our first 'collectable' reel for sale. The first will spotlight George Lewis, Keystone's last stereographer, the last of his kind! Stereo World had a great article in their November/December 1993 issue, highlights will be included in the folder that will come with our reel. Look for it very soon.

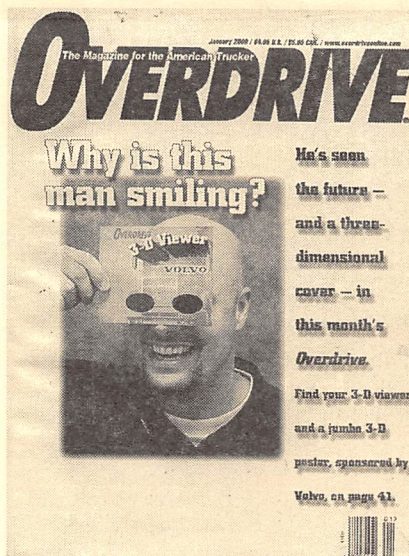
Other View-Master News

Charley Van Pelt was at our last meeting and he had lots of great news about upcoming VM reels. There is a New York City reel that he will soon have available. This is an update of the three-reel set with lots of great



stereo shops, many new ones of the city that never sleeps. Charley had samples or photos of other VM items on the way including the View-Master Super Show Projector, an improvement on the 2D projector for children. New Britney Spears and Brandy View-Master 3D Pocket Viewers, these are presented as 'traveling slide shows' that fit right in the pocket so young people can take 3D views of today's entertainment sensations anywhere they go. The quality was not all that great in the sample I saw, but it does feature 18 images and is pocket size. Another new item is the Discovery Channel View-Master Projector and Telescope, an easy-to-use telescope with 18 power magnification and a wide field of view. It is also a 2D projector that sends bright, clear VM images onto walls, ceilings or just about anywhere. View-Master will continue to release current film tie-in reels and Virtual 3D Viewer Gifts sets. TOY STORY II is out and WALT DISNEY'S DINOSAUR will be out soon.

I am most excited about the long awaited IMAX/VM relationship. The three reel T-REX: BACK TO THE CRETACEOUS set is out, with SIEGFRIED AND ROY: THE Kaufman—Continued on page 7



Competition News

Can't Buy Me Love (or Special Entries!)

by Mike McKinney

Can't buy me a photo contest either! I my second attempt to rally a special competition, I extended an invitation and my wallet, to the club membership to create an image that defined "Money." The winner, had there been more than five entrants, would have walked away with \$50. Only three creative souls participated, Lawrence Kaufman, Phillip Steinman, and Ray Zone. I appreciate their enthusiasm for the project. I am now left with the question; how much money does it take to raise the participation level for a special competition? My pocketbook will certainly limit the answer.

The regular competition drew a good attendance and a few slides of special merit. Todd Eifert's, "Shelly Lighting Up," was very well done with the use of dramatic lighting and black leather. Shelly could give Joe Camel a run for his non-filtered's. Todd made the photograph with a Russian made FED, and the image was surprisingly sharp. Scott Ressler grabbed a great shot of two beautiful ladies in a sleek convertible coupe on a studio back lot that conveyed all the innocence and charm of the 1950's. He even used B&W film. And Kathy Day, stepping into Abe Perlstein's realm of nude figure studies, brought a standout picture of her main squeeze's outstanding backside.

May will be our last competition for the club year and your last chance to get in makeup slides. I look forward to a big turnout and enjoying your fine photograph's.

- *Be there!*
Mike

Kaufman—Continued from page 6
MAGIC BOX and GALAPAGOS coming out soon. IMAX supplied View-Master with actual left and right frames from the films for the images that appear on the reels. T-REX was filmed in the Olympic Rain Forest of Washington State and Dinosaur

A Group

	March	Total
Scott Ressler	66	264
<i>A: You Get the Ugly One</i>		
<i>HM: Straight Story #2</i>		
Lawrence Kaufman	J	255
Abe Perlstein	62	252
<i>HM: Ahh, That Feels Good</i>		
Miles Clay	64	252
<i>HM: Orange Time</i>		
Earl Colgan	65	251
<i>HM: Carmel Mission and Artist</i>		
<i>A: Goat Herder</i>		
Phillip Steinman	62	249
Mitch Walker	J	249
Bob Phillips	57	244
Chuck Bernhardt	168	222
Kathy Day	64	194
<i>A: Climbing the Tower</i>		
Mike McKinney	—	193
Chris Olson	—	192
Dave Porfiri	—	164
Dick Howe	—	160
Todd Eifert	21	90
Mark Kernes	—	62
Tony Alderson	—	21
Ray Zone	20	20

B Group

	March	Total
Cassie Kaufman	J	244
Dorothy Bernhardt	175	234
<i>A: At the Lake</i>		
<i>HM: Tide's Out</i>		
Derek Cowie	—	183
Bruno Lizzi	—	101

Non-Conventional

	March	Total
Abe Perlstein	67	281
<i>A: Oh, What Big Teeth You Have</i>		
<i>Grandma</i>		
<i>HM: Banning, CA</i>		
Earl Colgan	64	259
<i>HM: Special Effect #6</i>		
Mike McKinney	—	207
Derek Howe	—	191
Jim Comstock	—	138
Mitch Walker	J	124
Ray Zone	42	42
<i>HM: Sleeping Alms</i>		
Todd Eifert	42	42
<i>HM: Shelly Lighting Up</i>		
Scott Ressler	—	26
Tony Alderson	—	23

Provincial Park in Alberta, Canada. IMAX is currently re-editing T-REX so a shorter version can play on their dome screens. The T-Rex reel and many others are available from Charley for \$3.85 each, plus postage. You can get a catalog from Charley Van Pelt, 1424 E. Mountain St.,

Glendale, CA 91207, phone/fax (818) 243-5636.

Mattel is Growing View-Master

I think that we are all happy about how the Fisher-Price division of Mattel is trying to grow, build and improve the View-Master line. There is a 'Collector' Barbie doll out now with her very own View-Master viewer. Even when we heard the news that the long-standing Beaverton, Oregon VM facility was going to be closed, we knew that the equipment was being moved and things would continue. Fisher-Price proved at last years National Stereoscopic Association convention that they have taken a genuine and personal interest in VM. This is something that previous corporate owners did not do. Fisher-Price is growing VM into all areas with the extensive Discovery series, IMAX, other educational titles, not to mention the toy lines.

Even though Mattel continues to have it's own growing pains. Seems like all too often lately there are alarming stories about another executive who has left the company. Early in 2000, Jill Barad resigned as Mattel chairman and chief executive after a botched acquisition and huge losses. Ned Mansour left his post as president at the end of March. Mansour issued a memo that stated he was ending his 21-year career at Mattel in part to spend more time with his family. I have no reason to doubt Mansour, but I am always curious about executives who leave a position 'to spend more time with their families' only to end up working at another company before their nameplate is switched out. Harry Pearce, was controller until he announced his retirement in January. The Mattel stock has suffered from the string of departures and the poor results by its Learning Co. software and interactive unit.

Mattel has hundreds of millions of dollars in losses from its Learning Co. unit, which it only acquired last May for \$3.5 billion. Mattel is reported to be paying Barad a hefty severance pay, which some believe to be at least \$11 million. All of this makes me wonder why Mattel is worried about saving what amounts to peanuts by closing the Oregon VM facility.

See you at the meeting!

Editorial—Continued from page 2

generated images that never existed in the light of the real world. I believe that SCSC is the only stereo club to hold regular View-Master competitions, and even the antique art of stereocards is routinely recognized. Just about the only stereo format not saluted regularly by SCSC are line drawings with red and blue crayons!

When I first began attending SCSC meetings about a decade ago, my first impression was of the tremendous diversity of the membership. In one of those early meetings, I clearly remember watching a crusty old Orange County conservative in animated conversation on their common interests with the leather-clad lead singer for a punk-rock band. There's not many places in the world from which you can take away an image like that!

Our membership ranges from amateurs to pros and everywhere in between—including a lot of people who “just like to watch.” Ages range from twenty-something to almost-older-than-God. We probably have more stereo professionals than any other club anywhere. At least a half-dozen members make their living largely or exclusively from some aspect of 3D imagery. It's safe to say that whenever you pick up any 3D comic book, Swimsuit Edition, advertisement or toy, it has probably been worked on by a member of SCSC.

With just a little tweaking of the historical record, it is possible to trace our club's lineage back to such 1950s Hollywood luminaries as Harold Lloyd, Edgar Bergen and Art Linkletter. Even today, our club boasts a number of motion picture professionals in its ranks—film editors, publicity photographers, at least one full-time actor, and a number of other peripheral people. One SCSC member worked as everything from a consultant to a director of photography on most of the 3D movies in the 1980s cycle.

And speaking of movies, SCSC is the only club to sponsor a branch devoted entirely to 3D video and film, and to back a competition in that medium. Members experiment in everything from Bolex side-by-side movies, through anaglyph to full

field-interlaced video production.

In short, anyone who thinks that SCSC is calcified or resistant to change clearly has his head somewhere that has impeded his vision. Our membership includes a broad spectrum of individuals from the conservative to the futuristic, interested in the entire range of stereo imagery from the work of Wheatstone and Brady to the limitless promise of computer graphics, and working in every medium the imagination can contrive. The membership of SCSC is truly an exciting group to be among, and I for one appreciate them, one and all!

Zone—Continued from page 3

Nigel Bruce in the Natural Vision process.

Oboler engaged Biroc as director of photography and Worth as cameraman for the 3D filming on Ansco color stock which began on June 18, 1952 in a rugged mountainous area 45 miles north of Los Angeles. The Natural Vision rig was covered with a large blimp and was mounted on a mobile camera car, called the “Blue Goose,” for almost every take. This car was a converted 4-wheel drive Army weapons carrier with a fork-lift and platform on the front, operated hydraulically.

To avoid false perspective and distortion, Worth and Biroc made careful placement of people for camera setups and careful selection of

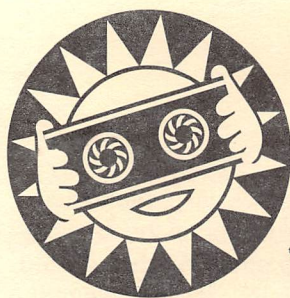
lenses. The viewfinder of the Natural Vision camera also permitted the director of photography, cameraman and director to scan a scene during a single rehearsal, all at the same time. Printed on Du Pont color stock and projected with two interlocked projectors, “Bwana Devil” opened big on Thanksgiving, 1952 at two Paramount theatres in Los Angeles.

Within two days of Bwana Devil's release Jack Warner had signed Worth to shoot “House of Wax” in 3D using the Natural Vision rig. Using the Natural Vision cameras, Worth subsequently filmed “Charge at Feather River” for Warner Brothers, “Devil's Canyon” for RKO, “Fort Ti” for Columbia Pictures and “Gog” in 1954 for United Artists.

After the 3D cycle had ended, Worth continued working as a cameraman and filmed features such as “Billy the Kid vs. Dracula” and “Jesse James Meets Frankenstein's Daughter” as well as TV programs such as “The Donna Reed Show,” “The Real McCoys” and “I Dream of Jeannie.”

Worth often recalled the stereoscopic viewers he had played with as a child. When credited for his work with 3D in the 1950s, he pointed out that “3D's been around for eons, even before my time.”





3D NEWS

From the Stereo Club of Southern California

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

VOLUME XLIV #11

MAY 2000

President

Lawrence Kaufman (909) 736-8918
1607 Mariposa Drive
Corona 92879-1121
E-mail: kaufman3d@earthlink.net

Vice President

Steve Berezin (949) 581-8378
21686 Abedul
Mission Viejo, CA 92691
3d@berezin.com

Secretary

James Comstock (714) 535-5067

Treasurer/Membership

David Kuntz (310) 377-5393
28409 Quailhill Dr. FAX: (310) 377-4362
Rancho Palos Verdes, CA 90275
E-mail: davidkuntz@home.com

Banquets/Social

Mitchell Walker (310) 459-1030
E-mail: MitchBear@aol.com

Competitions

Mike McKinney (310) 379-7926
Kathy Day (310) 514-1049

House Director

Oliver Dean (310) 635-2400
E-mail: 3d-image@concentric.net

Workshops

Oliver Dean (310) 635-2400
E-mail: 3d-image@concentric.net

Librarian

Lawrence Kaufman (909) 736-8918

Hospitality

Bruno Lizzi (310) 379-3197

Programs

Chris Olson (818) 225-1940
E-mail: georgkapln@aol.com
Ray Zone (213) 662-3831
E-mail: r3dzone@earthlink.net

Movie Division

John Hart (626) 821-8357

3D News Staff

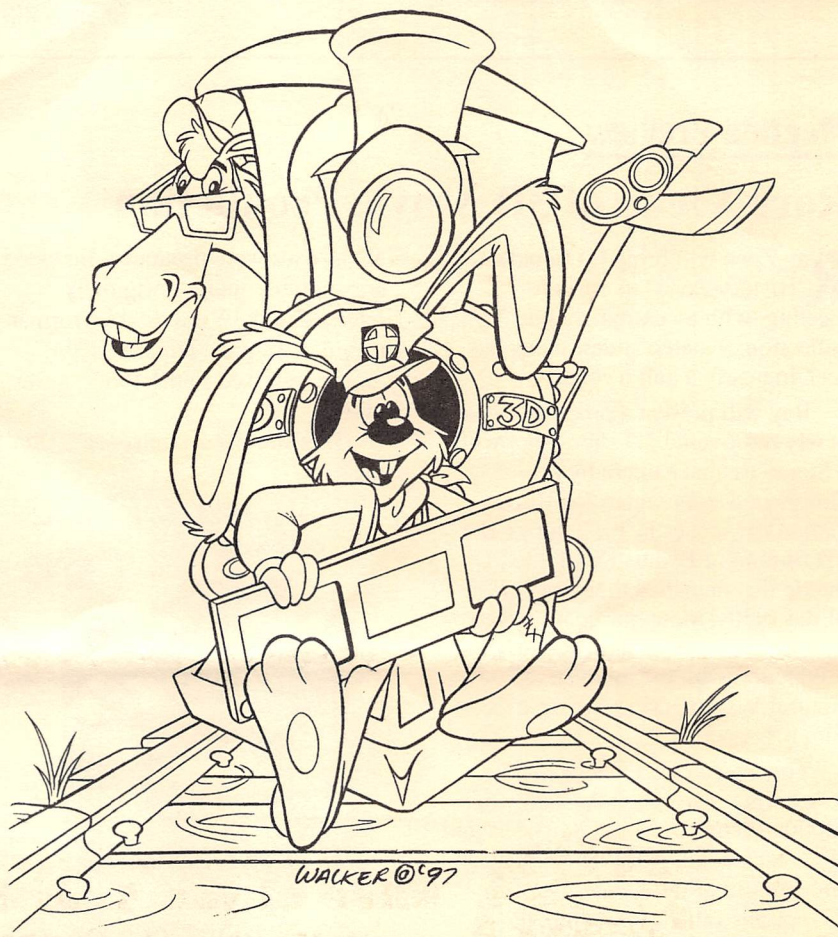
Labels and Subscriptions

David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX: (818) 893-9605
Panorama City, CA 91412
E-mail: campfire@earthlink.net

Mitch's Sketchbook



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

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

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

Calendar of Events

May 18

Final Club competition plus a special presentation by Ray "3D" Zone on the production of the seminal 3D movie, Bwana Devil. 7:30 pm at Wilshire United Methodist Church, 711 South Plymouth Boulevard, near Crenshaw and Wilshire.

June 15

The annual View-Master competition. This meeting is also the deadline for Slide of the Year entries.

July 20

The Awards and Installation banquet, plus announcement of the Slide of the Year winner.

August 5

Movie Division meeting. Longley Way School, 2601 Longley Way, in Arcadia.

August 17

Stereo Expo / Stereo Card competition / London Slide Battle.

Meeting Preview

Rare Views of 3D Movie Production

Ray Zone will bring his popular "History Zone" to our next meeting, with an extremely rare collection of stereo slides, many not seen in nearly a half a century.

Ray will present a program of newly discovered 3D slides shot with a Stereo Realist camera by ace Hollywood cameraman Joe Biroc behind the scenes in 1952 during the 3D filming of Bwana Devil, the 3D movie that launched the stereo craze of the 1950s. Many gorgeous stereo images show this landmark film in production with the innovative Natural Vision 3D camera rig used to film it.

The images were uncovered by Ray during research at Academy of Motion Picture Arts and Sciences, and are presented through the courtesy and cooperation of the Academy.

For any other stereo club, this might be enough. But not for SCSC! The program also covers the 3D movie boom of the 1950s, scenes from the 3D films and the camera technology by which many of these

3D movies were produced. Included are publicity images originally released in the View-Master format for marketing the numerous 3D movies released in the 1952-54 3D cycle.

This show is a "must-see". Don't miss it!



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The History Zone

A stroll through the history of stereography with Ray "3D" Zone

Arthur Girling—A Stereoscopic Artist

For many years I have been intrigued by the stereoscopic drawings of Arthur Girling. I first encountered them in the pages of "Stereoscopy" (No. 8, 1979) published by the International Stereoscopic Union (ISU). A lovely series of four stereo pairs created by Girling are reproduced on page 11 of this issue. Three of them are stereo conversions of club logos for the ISU, the Stereoscopic Society and the Third Dimension Society. The fourth is an intricate geometric rendering with a dramatic depth effect. Long before I began my own career with stereo conversion I pondered the fine work evident in these lovely 3D images and drew inspiration from them.

After a 50 year career in Stereography, both as a dedicated amateur and a professional, Arthur Girling has passed away. He was in his mid-eighties so we can safely say that Arthur was a stereographer for more than half of his life. He was a sweet and very soft-spoken man who practiced the stereographic art with a great sense of history and a delicate precision. Thankfully, Arthur had the foresight to self-publish a magnum opus called "Stereoscopic Drawing, A Theory of 3D Vision and Its Application to Stereoscopic Drawing" in 1990. It is a handsome casebound book with 96 black-and white pages and 11 gorgeous anaglyphic plates.



With "Stereoscopic Drawing," Arthur demonstrated the exact theoretical foundations of his own work by examining the 19th century writings and art of Charles Wheatstone and Sir David Brewster. "The aim of this book" wrote Girling in the Foreword, "is to set out methods of stereoscopic drawing based on a theory of stereopsis or binocular vision."

Arthur made it very clear that three-dimensional vision was an illusion. "A picture is a light pattern on a flat surface," he wrote, "and any apparent three-dimensional quality it may have must be an illusion." With a chapter on Special Effects, he analyzed such illusions as pseudostereo, hyper/hypo stereo, random dot stereo pictures, monocular stereo, cardboarding, multiplane

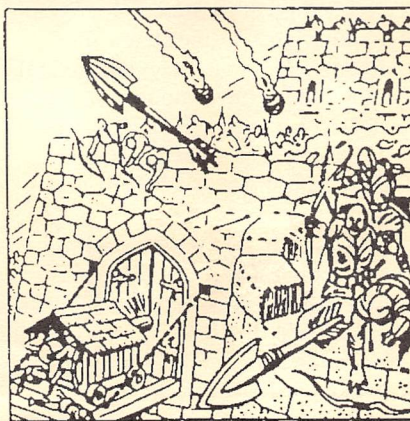
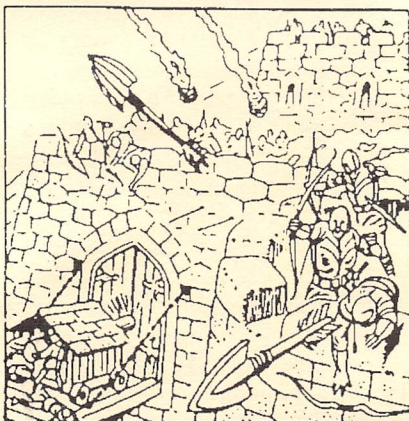
stereo and impossible figures.

I reviewed "Stereoscopic Drawing" for the November/December 1990 issue of Stereo World and offered the following remarks:

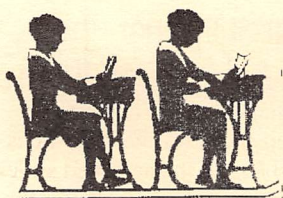
"Stereoscopic Drawing is a unique marriage of the theoretical and the pragmatic. In the absence of any database on the subject, Girling has been forced to invent techniques for implementing 3D conversion of existing images and 'pure' 3D drawing of geometric solids.

"In discussing the dynamics of stereopsis, Girling is setting forth some of the aesthetic potential of 3D drawing and conversion. Many stereoscopic techniques are available in these arenas that would be difficult, if not impossible, to apply to stereophotography proper. These techniques exploit the interactive character of stereo perception and the mysterious realm of the brain and its role in vision."

By a happy circumstance, in the same issue of Stereo World, Arthur reviewed the "Batman 3D" graphic novel which I had just produced and was very insightful and kind in commenting on my work with 3D comics. "The stereographer making sequences for projection would find it worth while to study these drawings," he wrote. "A close study of the anaglyph sequences will give stereographers a fresh outlook which **ZONE—Continued on page 7**

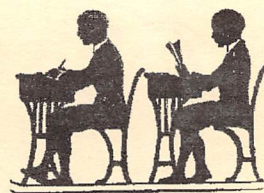


Arthur Girling produced this stereo conversion for a British toy company in 1955.



News and Notes from the SCSC Clubhouse

by Lawrence Kaufman



Be sure to pass along any 3D news to Marvin Jones. He would love your contributions to the 3D News. If you know of, or read about something 3D, pass it onto Marvin. The contact information is on the cover, the deadline is the last day of the month.

Upcoming meetings

May 18th Meeting

We have a very busy evening planned for the third Thursday of May. It is our final SCSC competition night of the club year. Bring your three best slides and any make up slides that you need to be 100% for this year's competitions. These are the last slides that will be able to qualify for the 'slide of the year' competition. You need to also bring the best five entries from this year's competitions to be judged in our annual 'slide of the year' competition. These five slides will be sent to another club for judging, good luck!

For our second program, we are very lucky to have an almost exclusive showing of some behind the scenes stereo slides taken on the set of the 1952 3D motion picture that started the 3D movie boom of the 1950's. You will recall that last month, Ray '3D' Zone had a memorial on the recently departed Lothrop Worth. During his research for the article and his work with American Cinematographer magazine and the American Society of Cinematographers (ASC), Ray uncovered some stereo slides in the Academy collection taken behind the scenes at the filming of BWANA DEVIL (1953).

Ray presented these slides as part of a well-received April meeting of the ASC. He has now added some additional slides taken on other 3D films of the 1950's. Including copies of View-Master reels that had been made available to be shown in the theater lobbies that were playing the 3D back in 1953 and 1954, as preview attraction reels.

As usual at our May meeting, there will be a little club business. The

SCSC bylaws state that nominations for the next club year's officers can be made from the floor at our May meeting. All floor nominations are subject to the conditions that

- The person being nominated is present at the meeting and gives consent. Or
- The Nominee has given the nominator written consent and said written consent is given to the Secretary at the time of nomination.

The slate of officers for next year include: President—Steve Berezin; Vice President—Charley Van Pelt; Secretary—James Comstock; Treasurer—David Kuntz.

Steve Berezin

Steve Berezin has been Vice President for the past year. I think he is an excellent candidate for President. Steve has only been a member for a few years. But, each month he seems to get more involved in the club and stereo photography—through his rapidly expanding company, Berezin Stereo Photography Products. Steve drives from his home in Mission Viejo to be with us each month. Steve was born in Ohio. He lived 10 years in Boston and has a Molecular Biology background. Steve is the father of two sons and one daughter. His wife Anna makes it to some of the meetings. Berezin Stereo Photography Products (21686 Abedul; Mission Viejo, CA) <http://www.berezin.com/3d> sells viewers and other stereo photography supplies (such as the stereo slide storage pages that I use) and neat 3D collectibles. Steve shoots with his TDC Colorist II, (given to him by his Uncle), Realist, twin Rig Canon EOS, View-Master Personal, Fed and FedBoy cameras.

Steve got into manufacturing viewers because after a trip to Carlsbad Caverns when he only had a weak flash, no tripod and K64 film he found the film too dark to view until he made a viewer from a set of achromats and a high energy xenon caving light. The only pictures Steve has of his father and grandfather in

their youth were stereoviews taken before 1932. Steve can be reached by email at steve@berezin.com, telephone at (949)581-8378 or FAX (949)581-3982.

The Other Nominees

I am very happy that Charley Van Pelt has accepted the nomination of Vice President. With a fifty-year history with View-Master, as a photographer and salesman for their scenic reels, SCSC is very lucky to have such an important individual and proponent of stereo photography. I am very pleased that both David Kuntz and James Comstock have agreed to continue with their important jobs as SCSC officers.

These individuals and all of the other members who unselfishly volunteer their time, to try to make SCSC a better club truly exemplify the following quote. "The men (and women) who build the future are those who know that greater things are yet to come, and that they themselves will help bring them about."

The fun begins at 7:30pm at the usual place, the Wilshire United Methodist Church, 711 South Plymouth Blvd., at the corner of Wilshire near Crenshaw, west of downtown Los Angeles. We will meet as usual downstairs in the Plymouth Hall. A reminder that after most SCSC meetings a small group meets a couple of miles away (up Western) at Piper's Restaurant for a snack (or meal) and some more stereo photography talk. All are welcome to come and join in the 3D camaraderie.

The 3D Movie/Video Division is still working on an outing for the entire club (see below). The intimate group usually enjoys 3D videos and discussion of new 3D/stereo products the first Saturday in February, May, August and November. Discussion continues on SCSC putting together a show for public access television. The 30-minute show would include numerous 2 - 3 minute segments discussing 3D and stereo

photography. We need producers for these segments. The 3D movie/video meetings usually commence sharply at 7:00 PM at the Longley Way School, 2601 Longley Way at Las Tunas, Arcadia, CA 91007. Website: <http://www.ausd.k12.ca.us/lw>.

C3D TV Field Trip

C3D Television is the 24-hour 3D-satellite television channel. They have been operating for over a year from the Marina Del Rey and Venice areas. They are getting ready to branch out into other 3D projects, including publishing and motion pictures, among other things. We plan to visit their new offices (after they move) sometime in May or soon thereafter. At press time, it is still uncertain when they will make the move to their larger offices and when we will be visiting their facilities. We are tentatively planning a weekday evening visit to be able to catch one of their shows in production.

If you are interested in going on this outing, please contact Lawrence Kaufman (contact info is on the cover). We will very likely have more information at the club meeting.

The Y2K Meeting Schedule

Year 2000 is our 45th year! Here is the schedule for the rest of the year:

- June 15th—View-Master Competition
- July 6th - July 10th—NSA Convention in Mesa, AZ
- July 20th—Awards and Installation Banquet / Slide of the Year
- New Club Year begins...
- August 5th—Movie Division

meeting

- August 17th—Stereo Expo/stereo card competition/London Slide Battle
- September 4-9—PSA 2000 International Conference of Photography in Albuquerque, NM
- September 21st—1st 2000/2001 SCSC Club Competition / Plus program
- October 19th—2000 SCSC Club Auction
- November 4th—Movie Division meeting
- November 16th—2nd 2000/2001 SCSC Club Competition / plus program
- December 14th (second Thursday)—SCSC Holiday Banquet / slide program

July Banquet

Again this July, SCSC will hold their Awards and Installation banquet at Taix (pronounced Tex) French Restaurant in Echo Park. You can now purchase your tickets in advance from Mitchell Walker. They are currently \$20 per person, the tickets will be \$25 at the door.

Our Previous Meeting

The April 20th program included the PSA Traveling Exhibition and a Stereo Card mounting workshop - presentation by David Thompson and Ray '3D' Zone. The PSA Traveling Exhibition is always a favorite evening for our members and a tradition for the club. The PSA Traveling Exhibition works like many other PSA approved exhibitions, with individuals entering and being judged.

The twist to this exhibition is that the accepted slides are then sent around to individual stereo camera clubs to be judged again. The individual clubs award their picks for the best slides. We will show all the accepted slides, along with our judge's picks for top place. The images were all great. I know that our panel of judges, which included Steve Berezin, David Thompson and myself had trouble deciding among them for ones to fill the top spots. I hope next year to see a few more of our member's slides entered. The closing date for entering is July 18th. You can request the entry form from Mary Bury, APSA, 6525 Sunrise Blvd., #52, Citrus Heights, CA 95610.

Several years ago, David Thompson put on a well-attended and informative stereo card-mounting workshop presentation. Since David is now mounting his cards differently, it was time for another workshop. David was unbelievable. All the equipment he had and the gorgeous stereo cards that he cranked out were fabulous. Ray Zone also volunteered to show and teach us how he mounts his cards. The process that he uses makes the chore seem so easy. We just wanted to go home and go to work on some stereo card mounting. If you couldn't make the meeting, Oliver Dean did have his video camera at the meeting. Hopefully the video will be added to the club library. David has many times in the past volunteered to put on a smaller one-on-one workshop at his home in Brea. Check with David about availability for this. David can



David Thompson demonstrates his meticulous and mechanically aided technique for mounting stereocard images, part of a two-part workshop at our April club meeting. In a sort of point/counterpoint, Ray Zone demonstrated his own, much more free-form technique for doing the same thing. The results were the same, the paths quite different!

be reached at (714) 671-1403 or email him at: DLT4WD3D@aol.com.

Hopefully everyone paid close attention, so you can enter some award winning stereo cards in the clubs annual stereo card competition that is scheduled for August!

Member Help For Our Club

As the club year draws to a close, remember that the club is what YOU make it. SCSC is always looking for members who are interested in helping out (actually, we are always looking for members, period!) and members to serve on the SCSC board. Who will serve on our board next year? You can sit in the back of the room and complain that the club is not open to change or you can volunteer your time and effort to improve OUR club. You CAN make a difference. SCSC wants YOU!

SCSC Logo Slide

David Kuntz will again make the SCSC Logo focus slide available in the very near future. Watch these pages for more information on price and availability. It has been some time since David made copies of this great slide available to our members. All the proceeds go to SCSC. Let David know if you are interested in purchasing one or more copies of our fabulous club logo slide.

3D at the Book Store

- Sports Illustrated Magazine. You have until the end of the month to pick up your 3D copy of the Sports Illustrated Swimsuit issue.
- Guitar World Magazine. If you remember last fall, Guitar World had a 3D issue. The 3D that time was the work of Ray '3D' Zone. Guitar World has another 3D issue out on the stands now. It is the June 2000 issue. This time someone from American Paper Optics produced the 3D conversions.
- Waves Magazine. Not at any local book stores, but a February 2000 issue of this Australian surfer magazine was produced in 3D with the help of our very own Ray '3D' Zone. Ray brought a few issues to a recent meeting, he may have some more issues for sale (you might even be able to get it autographed!).
- 3D Bugs. You may recall last year

that David Starkman and Susan Pinsky were showing off a book that I called the world's largest 3D book. It was entitled The 3D Dinosaur book and it measured almost 15 inches by 23 inches. The book was a reworking of the 3D pictures and dinosaur facts that had been included in The Humongous Book of Dinosaurs. That book had been a compilation of the Atlas editions of 'Dinosaurs!'. The 3D Dinosaur Book was produced by Torment in Montreal and could have been found at traveling book sales. 3D Bugs is the same size and also comes with cool-shaped 3D plastic glasses. These are shaped as a butterfly. It is also produced by Torment, but were available through the Barnes and Noble books network. They were priced at \$14.98, but were being closed out.

- Walking With Dinosaurs—3D Dinosaurs. This BBC book from Dorling Kindersley Publishing in New York contains amazing realistic images—as seen on the Discovery Channel! (it says so right on the cover). Also over-sized it is almost 12 by 16 inches. It was seen in the children's book department at Barnes and Nobles for \$9.95 prepriced.

3D Magic Plus Cameras

Last month I noticed a display of the single use 3D Magic Plus cameras (w/built-in flash) at the local Pic 'N' Save closeout and discount store. They are selling for \$8.99 and have a



year on the develop by date. The mailers included have a sticker with the 3D Imaging Systems Monrovia, CA address. Consolidated Stores owns Pic 'N' Save, Big Lots, Odd Lots and MacFrugal's in other areas of the country, so it is quite possible that they could show up at any of those locations also.

The same camera with only an additional small lenticular photo stuck to the outside of the package is selling for more than three times as much at the Museum Store.

3D Video

Scott Ressler reported this from the National Association of Broadcasters (NAB) convention, which was held last month in Las Vegas. Toshiba had a new Stereo Video projection technology, but the really great demo was at Panasonic. They have a form of 3D DVD. It's a prototype, running off of a PC, flickers at 120 Hz (a huge improvement over 60Hz NTSC video). It uses a semi-proprietary 4 track DVD, and can run in 16:9 format, as on a wide monitor. In his opinion it's fantastic, great contrast and sharpness, minimal flicker, wonderful depth, and nice LCD wireless glasses that are light and fit nicely over prescription glasses, with minimal darkening. But the demo was a 3D-computer animation, which may not be the ideal way to judge.

3D Exhibit at the UCR/CMP

As promised to the club on their February tour of the UCR/California Museum of Photography, the museum opened a 3D anaglyph projected slide exhibit last month. "Rear View Mirror: Automobile Images and American Identities" opened on April 8th and runs through August 13th. The exhibit is presented in conjunction with the Auto Club of Southern California. The images date back to the beginning of the automobile. Several of the prints are half of a Keystone-Mast stereo view. The exhibit has many contemporary views, many Hollywood shots and a classic or two, such as "Freeway Cloverleaf" (1966) by Ansel Adams. The 3D slide show is presented in a continuous playing 2x2 slide projector loaded with a couple dozen KAUFMAN—Continued on page 7

ZONE—Continued from page 3

could influence the composition of their pictures and bring much needed variety into the presentation of a sequence."

Recently, Arthur was kind enough to lend me his copy of Wheatstone's 1838 paper "Contributions to the Physiology of Vision." He had lovingly prepared his copy of the treatise into an annotated chapbook bound together by hand. Among stereographers, Arthur Girling will be remembered for his landmark work in the field of 3D drawing.

Note: "Stereoscopic Drawing" by Arthur Girling is available from Reel 3D Enterprises. For information phone (310) 837-2368 or visit on the web at: www.reel3d.com



An example of one of Arthur Girling's 'raised base' stereo conversions

KAUFMAN—Continued from page 6
anaglyphic images projected on a rear screen in a small walk-through booth.

The UCR/CMP is located forty miles east of Los Angeles in Riverside, the home of the 2002 NSA convention. For more information call the museum at (909)787-4787 or check their website: <http://www.cmp.ucr.edu>

SSA Yearbook

The Stereoscopic Society of America Yearbook is a must-have. The price for one book is \$9, which includes shipping - what a bargain! This book was a labor of love by Shab Levy. The book is 115 pages full of stereo photos. It also features a nice history of the society and a nice introduction by Norman B. Patterson. All members (SSA members are some of the top stereo photographers) were invited to send in several of their favorite stereo photos including one of themselves. Most did and the yearbook features an individual member per page with a short biography and three of their stereo images. Mail a \$9.00 check made out to SSA to: Shab Levy, 6320 SW 34th Avenue, Portland, OR 97201 and you won't be disappointed. You might even decide to join this group and send your stereo shots around in one of their folios and be included in the next yearbook. Membership and participation gets you the book for free, you can still join, only \$10 per year (for NSA members only). Shab has created a new email discussion list

for SSA members and non-members. You may find it useful to join: <http://www.onelist.com/group/StereoscopicSocietyofAmerica>. Shab can be emailed at: shab@easystreet.com.

SCSC View-Master Reels

Don't forget, the first of several SCSC collector View-Master reels will be available soon. Through some generous assistance from long-time VM photographer and member Charley Van Pelt and the use of seven great shots provided by the UCR/California Museum of Photography, SCSC will soon have our first 'collectable' reel for sale. The first will spotlight George Lewis, Keystone's last stereographer, the last of his kind! Stereo World had a great article in their November/December 1993 issue, highlights will be included in the folder that will come with our reel. Look for it very soon.

Other View-Master News

We brought our 'Collector' Barbie doll to the April meeting. She sure is cute with her very own working miniature View-Master viewer. Too bad she costs \$60, but she is the first in a series. It looks as though the news that the long-standing Beaverton, Oregon VM facility is closing is not going to be good news for those who use the blank personal VM reels to mount their own VM reels. As we have mentioned several times, if you have a VM personal camera and plan to ever use the VM personal reels, now is the time to buy them. Mattel's Fisher-Price division proved at last year's National Stereoscopic Association convention that they have taken a genuine and personal interest in VM. But they do not appear to have plans to continue manufacturing the personal reels, so buy them now.

See you at the meeting!



SCSC Club member David Saxon, in his SSA Yearbook photograph.



Stereo Club of Southern California
Slide of the Year Entry Form
for 1999-2000 Competition Year
The "You Can't Win if You Don't Enter" Form
Entry Deadline: June 15, 2000

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Telephone: (____) _____

Please select five slides you submitted in Club competitions from September 1999 to May 2000 for entry in the SCSC Slide 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 thumbspot your slides in the lower left corner as for use in a viewer.*

This year there are three special awards for individual slides: *Imagineering Award* for the best use of the imagination to create the most unusual slide; *The Wonderful World of Color Award* for the best use of people or animals in a slide; *The Most Promising New Member Award*—a group of five slides from each new competitor will be judged for the special award Most Promising New Member. All Club members with less than two years in the club are automatically eligible for this award as well as the *Slide of the Year Award*. To have any of your slides considered for these awards, please place the letter I (Imagineering), W (The Wonderful World of Color Award), C (All Creatures Great and Small Award) in the Special Category column below. *All slides are eligible for the Slide of the Year Award. A slide may be considered for more than one special award; you may place more than one letter in the Special Category column.*

<u>Slide Number</u>	<u>Slide Title</u>	<u>Special Category</u>
1	_____	_____
2	_____	_____
3	_____	_____
4	_____	_____
5	_____	_____

Please bring your five slides with this completed form to me at the Club meeting on June 15, 2000. If you can't make the meeting, please mail your entries to:

Mike McKinney
CB Richard Ellis, Inc.
990 West 190th Street, Suite 100
Torrance, California 90502-1025
(310) 516-2312

The absolute final last deadline for receipt of all entries is June 15, 2000
If you have any questions or problems, don't hesitate to call Mike McKinney at the above number.



3D NEWS

From the Stereo Club of Southern California

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

VOLUME XLIV #12

JUNE 2000

President

Lawrence Kaufman (909) 736-8918
1607 Mariposa Drive
Corona 92879-1121
E-mail: kaufman3d@earthlink.net

Vice President

Steve Berezin (949) 581-8378
21686 Abedul
Mission Viejo, CA 92691
3d@berezin.com

Secretary

James Comstock (714) 535-5067

Treasurer/Membership

David Kuntz (310) 377-5393
28409 Quailhill Dr. FAX: (310) 377-4362
Rancho Palos Verdes, CA 90275
E-mail: davidkuntz@home.com

Banquets/Social

Mitchell Walker (310) 459-1030
E-mail: MitchBear@aol.com

Competitions

Mike McKinney (310) 379-7926
Kathy Day (310) 514-1049

House Director

Oliver Dean (310) 635-2400
E-mail: 3d-image@concentric.net

Workshops

Oliver Dean (310) 635-2400
E-mail: 3d-image@concentric.net

Librarian

Lawrence Kaufman (909) 736-8918

Hospitality

Bruno Lizzi (310) 379-3197

Programs

Chris Olson (818) 225-1940
E-mail: georgkapln@aol.com
Ray Zone (213) 662-3831
E-mail: r3dzone@earthlink.net

Movie Division

John Hart (626) 821-8357

3D News Staff

Labels and Subscriptions

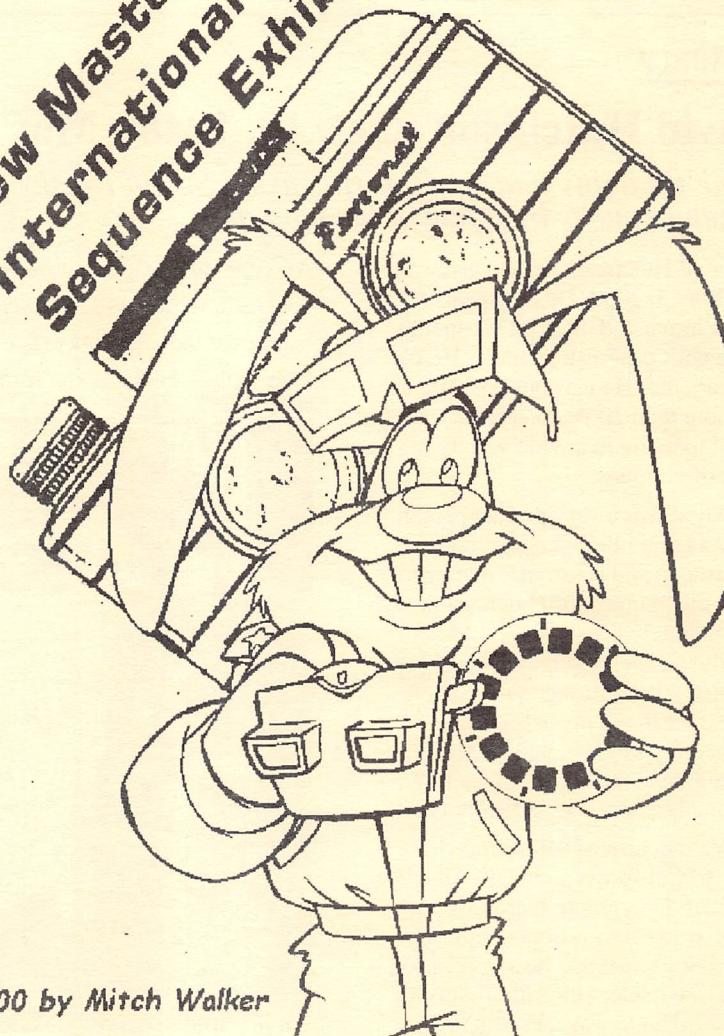
David Kuntz (310) 377-5393

Editor

Marvin Jones (818) 891-1197
P.O. Box 44487 FAX: (818) 893-9605
Panorama City, CA 91412
E-mail: campfire@earthlink.net

Mitch's Sketchbook

View Master
International
Sequence Exhibition



2000 by Mitch Walker

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

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

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

Calendar of Events

June 15

The annual View-Master competition. This meeting is also the deadline for Slide of the Year entries. 7:30 pm at Wilshire United Methodist Church, 711 South Plymouth Boulevard, near Crenshaw and Wilshire.

July 20

The Awards and Installation banquet, plus announcement of the Slide of the Year winner.

August 5

Movie Division meeting. Longley Way School, 2601 Longley Way, in Arcadia.

August 17

Stereo Expo / Stereo Card competition / London Slide Battle.

Obituary

David Hutchison (Oct. 18, 1946 - May 3, 2000)

Some thoughts and remembrances by Susan Pinsky and David Starkman with additional remembrances by a few of his friends

David Hutchison passed away on May 3, 2000. He died peacefully after a brave and difficult six month battle with pancreatic cancer. He was 53 years old. He was our dear friend for more than 20 years, and he was a friend to many in a wide variety of areas of interests.

David was a very private person. He had great intelligence, humor, enthusiasm and creativity. We mainly knew the 3D facet of Hutch (as he was affectionately known to all of his friends) and we loved him for it. He also had a very strong appreciation and career in opera, a Tesla coil engineering interest, and an acting, directing and theater life, which we personally knew very little about.

We met around 1979 when he came to California and visited us. We first met due to mutual crossover interests in science fiction and 3D. David Starkman had been a "Starlog" magazine reader since it's first issue in 1977. Hutch was a Production

Assistant at Starlog, but immediately became a writer, and then Science Editor for the magazine. (See more later in this article by the former

Publisher of Starlog). Before we ever met Hutch we read his wonderful articles about 3D Sci Fi movies in *Hutchison—Continued on page 6*



David Hutchison with David Starkman in December 1999. Photo by S. Pinsky.

Visit our website at <http://home.earthlink.net/~campfire>

The History Zone

A stroll through the history of stereography with Ray "3D" Zone

Technical Tempests

The Amateur Photographic Exchange Club (APEC) is a venerable organization through which different photographers exchange their work. The first APEC was formed in 1861 by H.T. Anthony. APEC III is a contemporary club for stereo photography and allows members to collect each other's stereo views. Membership is free but members must cover postage costs.

Print stereographs are exchanged in either of two formats: classic "Holmes" style, 3½ x 7 inches and modern View-Magic 4 inches high by any width—usually 6 inches. APEC III members get to keep the stereo views they receive in each exchange and also give one to the NSA Research Library. If there are thirty participants in a particular exchange each member makes thirty reproductions of a particular view and sends them to a site administrator who distributes thirty different views to each participant.

APEC III has an online discussion list that recently had an interesting dialogue on a technical matter pertaining to the making of stereocards using photographic versus digital methods. Member George Freeman posted the following observation: "It's my belief that folks latch onto digital as a cost saving, time saving device and, in terms, of product produced, a total-digital card is only comparable, in the best of all worlds, to the color-litho stereo cards that were prevalent in the early 1900s. (Read: Next to worthless!)"

Since I take issue with that position I posted the following: "Some of the stereo cards I treasure most in my collection are color lithos. I particularly enjoy the American Colortype series and the T.W. Ingersoll narratives. In his pioneering book "The World of Stereographs," William C. Darrah devoted a whole chapter to "Half-tone stereographs—Lithoprints."

Before dismissing the color-litho stereocard as "Next to worthless"



William C. Darrah, author of "The World of Stereographs"

perhaps we should read what this esteemed historian had to say (p. 56) about this class of stereograph:

"Serious collectors of stereographs have generally ignored half tone and collotype views simply because they are not photographs. In consequence of this neglect, very little is known about them.

"It is true that many lithoprints are garishly colored and poorly printed. There are, however, some redeeming qualities. There are many scenes recorded in lithoprints that are not

found in any other type of stereo views. Collectors and historians interested in city scenes, the United States Navy, early automobile and motor truck subjects—will be surprised by the wealth of information in lithoprint formats.

"More importantly, lithoprints, particularly three color stereographs are among the earliest and finest products by the half tone method. Fine copies deserve preservation and greater appreciation."

By the same token, might not present day examples of digital stereographs (produced by amateurs or professionals) one day hold an equivalent historic interest? As digital imaging becomes more prevalent, current efforts might well bear critical examination in the future as a watershed of where the technology has been.

APEC III member Bruce Springsteen noted that an early issue of Stereo World magazine had included a reminiscence by Coleman Sellers, an original APEC member, published in 1888 in "Anthony's Photographic Bulletin" regarding a controversy between dry plate ("Siccus") and wet-plate ("Humidus") workers: "We all remember the fight between Siccus and Humidus; between the advocates of dry and the sticklers for wet collodion." The outspoken opponent of dry plate

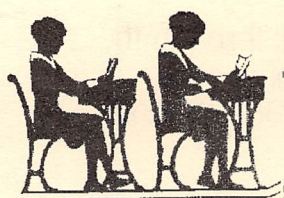


© 1925 A. C. Co.
Small size of litho stereocards, 1925



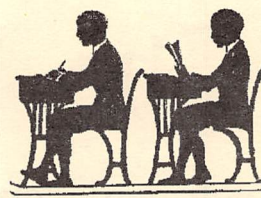
55 There she goes on her toes.

American Colortype, Stereo Litho Card, 1925



News and Notes from the SCSC Clubhouse

by Lawrence Kaufman



Be sure to pass along any 3D news to Marvin Jones. He would love your contributions to the 3D News. If you know of, or read about something 3D, pass it onto Marvin. The contact information is on the cover, the deadline is the last day of the month.

June VM Exhibition

June 15th is the third Thursday (early this month) and our View-Master Competition. You need to quickly finish up those VM reels and get them ready to enter. This is a full night, especially if the entries are anything like our previous competitions, which had one great stereo sequence after another great stereo sequence. After any short announcements, we will get right into the judging of the VM entries from around the world. Our club hosts the only competition for View-Master photographers. The entrants are allowed to enter up to four reels. The idea being to put a compelling sequence of VM images together on one VM reel. Thus the stories in these sequences must be told in seven images. The entrants also supply narration to be read when the images are projected to help tell their story.

The selectors will be Norm Henkels *****; APSA, San Diego, CA; Gary Schacker, San Diego, CA; Dan Gilvezan, Studio City, CA and the alternate selector is David Kuntz, Rancho Palos Verdes, CA. The awards will include The PSA Stereo Division gold medal for "Best of Show", Best Photo-Travel reel Best Scenic reel, Best Theme reel, One gold, silver and bronze medal, a special award for SCSC member and HM ribbons. The judging takes place at our meeting and there will be three showings held. On June 27th at the Jewel City Camera Club meeting at the First United Methodist Church, 134 N. Kenwood in Glendale. On July 6th at the NSA convention in Mesa, Arizona. And July 13th at the Pasadena Stereo club meeting, location to be announced.

Remember, you need to also bring

the best five entries from this year's competitions to be judged in our annual 'slide of the year' competition. These five slides will be sent to another club for judging, good luck! The entry form is on the back of last month's 3D News.

The fun begins at 7:30pm at the usual place, the Wilshire United Methodist Church, 711 South Plymouth Blvd., at the corner of Wilshire near Crenshaw, west of downtown Los Angeles. We will meet as usual downstairs in the Plymouth Hall. A reminder that after most SCSC meetings a small group meets a couple of miles away (up Western) at Piper's Restaurant for a snack (or meal) and some more stereo photography talk. All are welcome to come and join in the 3D camaraderie.

SCSC View-Master Reel

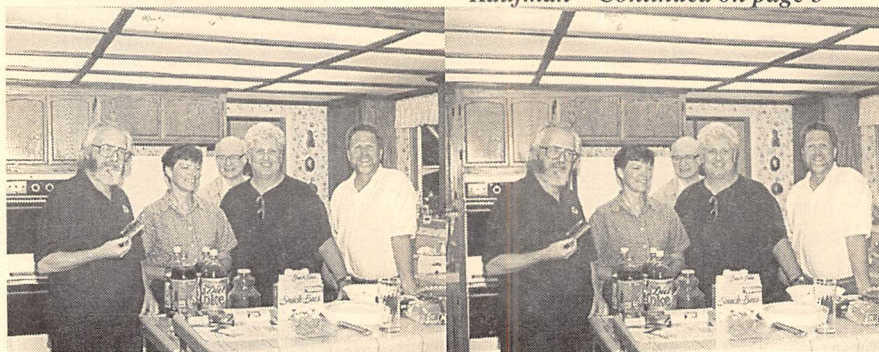
It's finally here! The first of several SCSC collector View-Master reels will be for sale at the VM Competition. Through some generous assistance from long-time VM photographer and member Charley Van Pelt and the use of seven great shots provided by the UCR/California Museum of Photography, SCSC now has its first 'collectible' reel for sale. The reel is only \$5.00 at the meeting. Several SCSC members will be selling the reel through their normal for sale outlets. You can purchase from Berezin Stereo Photography Products at (949) 581-8378, email 3d@berezin.com and Reel 3-D

Enterprises, Inc (310) 837-2368, email reel3d@aol.com their regular postal rates will be apply.

The reel spotlights George Lewis, Keystone's last stereographer, the last of his kind! Stereo World had a great article in their November/December 1993 issue. Here is what Stereo World editor, John Dennis had to say about George Lewis:

Taking up a profession already on it's last legs months before the beginning of a depression may not seem like the best career move in retrospect, but Young George Lewis probably had few if any such concerns when he joined the Keystone View Company in August of 1929. It's likely he knew that Keystone has the shrinking stereograph market to itself after completing the purchase of the remaining Underwood & Underwood negatives in 1922. It's less likely he knew he'd be the last of his kind. A full time, world-roving professional stereographer, he recorded exotic people and places fore publication as traditional stereo views for some time after George Lewis necessitated by the depression reduced both photography and production to a fraction of earlier years.

George Lewis performed his job with an enthusiasm, energy and imagination equal to any predecessors. In a few years with Keystone he produced an impressive stereo record of the early 1930s that
Kaufman—Continued on page 5



The recent SCSC Board Meeting took place at the home of David Thompson, deep in the heart of Orange County. Here several members of the Board ponder serious matters concerning the future governing of the Club.

Kaufman—Continued from page 4
helped Keystone maintain the quality of its images even as the format and he company were fading from the scene. He had a genuine interest in both the stereoscopic medium and his subjects, and it is evident in his work, which often reveals a fine sense of pictorial composition combined with dramatic stereo impact. It doesn't take a lot of study of his views to get a sense that George Lewis loved what he was doing and wanted to share the fun he was having.

SCSC CD-ROM

Steve Berezin is still planning a club CD-ROM, with the proceeds going to the club. We need images from members and perhaps a short biography. Why not let Steve scan your slide of the year slides when they are returned. The CD-ROM will include other club images and past copies of the 3D News. Check with Steve for any updates.

NSA Convention in Mesa, AZ

You won't want to miss the National Stereoscopic Association's annual convention in Mesa, Arizona. The convention runs from Thursday morning, July 6 until Monday evening, July 10. Room hopping begins Wednesday afternoon, July 5. The convention moves around the great 48 states with an East, West, Middle USA swing from year to year. This year it is in the western United States and close enough for us all to attend. Rooms at the Sheraton Mesa hotel are surely all booked up by now. Check their web site:

<http://www.dddesign.com/3dbydan/nsa>
y2k or a copy of Stereo World magazine for any other information. See you in Mesa, AZ and don't forget to bring your sunscreen!

July Awards Banquet

July 20th—Awards and Installation Banquet / Slide of the Year. Again this July, SCSC will hold their Awards and Installation banquet at Taix (Pronounced Tex) French Restaurant in Echo Park. You can now purchase your tickets in advance from Mitchell Walker. They are currently \$20.00 per person, the tickets will be \$25.00 at the door.

August 5th—Movie Division meeting. The 3D Movie/Video Division is still working on an outing for the entire club (see below). The intimate group usually enjoys 3D videos and discussion of new 3D/stereo products the first Saturday in February, May, August and November. Discussion continues on SCSC putting together a show for public access television. The 30-minute show would include numerous 2 - 3 minute segments discussing 3D and stereo photography. We need producers for these segments. The 3D movie/video meetings usually commence sharply at 7:00 PM at the Longley Way School, 2601 Longley Way at Las Tunas, Arcadia, CA 91007. Website: <http://www.ausd.k12.ca.us/lw>.

Future Meetings

- August 17th—Stereo Expo/stereo card competition/London Slide Battle

- September 4-9—PSA 2000 International Conference of Photography in Albuquerque, NM
- September 21st - 1st 2000/2001—SCSC Club Competition / Plus program
- October 19th - 2000—SCSC Club Auction
- November 4th—Movie Division meeting
- November 16th—2nd 2000/2001 SCSC Club Competition / plus program
- December 14th (second Thursday)—SCSC Holiday Banquet / slide program

C3D TV Field Trip

C3D Television is the 24-hour 3D-satellite television channel. They have been operating for over a year from the Marina Del Rey and Venice areas. They are getting ready to branch out into other 3D projects, including publishing and motion pictures, among other things. We plan to visit their new offices (after they move). At press time, it is still uncertain when they will make the move to their larger offices and when we will be visiting their facilities. We are tentatively planning a weekday evening visit to be able to catch one of their shows in production.

If you are interested in going on this outing, please contact Lawrence Kaufman (contact info is on the cover). We will very likely have more information at the club meeting.

Our Previous Meeting

We had what might have been a record turnout at our May 18th Meeting. If not, it was definitely a record for the number of guests in the audience. It was a very busy evening. We held our final SCSC competition night of the club year. the last slides that will be able to qualify for the 'slide of the year' competition. For our second program, we were very lucky to have an almost exclusive showing of some behind the scenes stereo slides taken on the set of the 1952 3D motion picture that started the 3D movie boom of the 1950's. Ray '3D' Zone's memorial to the recently departed Lothrop Worth. During his research for the article and his work with American Cinematographer magazine and the Kaufman—Continued on page 8



A rare stereo image of actor Will Rogers is one of the images in the special limited edition View-Master reel now being offered by SCSC. To get your copy of this reel, contact SCSC Vice President Steve Berezin.

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 issues No. 4 and 5 of Starlog in 1977. We seem to recall that this prompted us to write him and send him copies of our own "Reel 3D News". In those days Hutch frequently came to Hollywood to cover the sci-fi movie scene, and we first met when he came to California for one of those work visits. To us meeting the Science Editor of Starlog was a great honor, but we immediately found ourselves at ease with Hutch. We became friends from that first meeting and shared our passion for everything 3D in every way we could.

We'd meet with Hutch almost every time he had the opportunity to visit California, which seemed pretty often for a number of years. Reporting of new 3D projects, films and 3D opportunities was also our goal for "Reel 3D News" and "Stereo World", so we were fortunate enough to share some 3D experiences with him, such as the press premiere of "Captain EO" at Disneyland in 1986. Since he came to Los Angeles regularly, Hutch also joined The Stereo Club of Southern California as a full member. We think he actually timed many of his visits so he would be able to attend the club's monthly meeting.

Hutch was a Founding member of the New York Stereoscopic Society. He helped start it years ago when a small group of New Yorkers would get together intermittently to share a PSA 3D slide show, or judge a PSA Traveling Slide Exhibition or just enjoy 3D together. Bit by bit it grew into an official, serious organization of people researching, sharing, teaching and shooting in 3D. The New York Stereoscopic Society now meets quarterly at the American Museum of Natural History. On April 14, 2000, about two weeks before he died, the NYSS meeting included a special tribute to Hutch in recognition of his contributions to the Society. Many of his friends were able to attend, and he was, too. He was thin, weak and pale, but noticeably pleased as ever to be surrounded by 3D enthusiasm. He was delighted by the velvet-lined boxed gold-plated polarized glasses that were presented to him as the Founder's Trophy along with a poster of the classic 3D audience shot with a big "THANK YOU, HUTCH - THE

NEW YORK STEREOSCOPIC SOCIETY". President Greg Dinkins and the entire NYSS committee thanked Hutch for all his efforts and contributions over the years. Dinkins wrote a memorial after Hutch passed away, in which he stated "David was a source of expert advice, unlimited connections and years of experience in all things 3D. His book *Fantastic 3D* [copyright 1982] is a must read for any student of 3D in pop culture. He was a friend and mentor to many budding stereo photographers. His service on the board of the National Stereoscopic Association, his years of participation in the Stereoscopic Society of America folios, and his awards from photography clubs around the world will surely make a place for him in the 3D Pantheon. Besides all this, he had two other successful careers as an editor of Starlog magazine and as a member of the company of the Metropolitan Opera [and New York City Opera]. Most important, he was a thoughtful, decent and caring person who will be sorely missed." He will be missed by many. Hutch and Pinsky were on the National Stereoscopic Assn. Board of Directors together and used to spend many a late evening at an NSA convention discussing the details and challenges of the nearly all volunteer organization. We often shared adjoining hotel rooms at the NSA conventions so we could all keep talking about 3D into the wee hours.

Central Park in New York was one of his favorite subjects for 3D photography. He shot glorious images of it in each of its seasons. His dramatic shimmering snow and ice laden trees of the park always left me breathless. Then we would see his gorgeous back-lit changing autumn colors of the park or spring flowers and miniature horses and be even more impressed. As if those beauties weren't varied enough, he also shot it in color infrared. That's where Susan learned to shoot infrared slides. Hutch gave her her first roll to try out. He also encouraged and motivated Susan to use proper duping film in making slide duplicates. After Hutch passed away his sister wrote "David was born in Newark, NJ, Oct. 18th, 1946. He moved to Florida in 1954 and completed all schooling there. David

started at U of FL and transferred to FSU. Then moved to New York. He was a radio jock at FSU. As a teen he enjoyed photography, drama, music (many years of piano and clarinet), science and literature. Excelled in all. Did summer theater in St. Augustine before his many summers at Cherokee in 'Unto these Hills', where he played many roles and was sound director."

In an obituary written by former Starlog owner, editor and close friend Kerry O'Quinn, he said "David Hutchison joined the STARLOG team in late 1976, the year Norman [Jacobs] and I launched this magazine. Appropriately, his first writing for us was "Science Fiction Movies in 3D," beginning a two-part feature that explored Hollywood's brief 1950s love affair with "thrills that almost touch you through the magic of 3Dimension." Introducing the next issue (# 5) as Editor-in-Chief, I wrote: "Hutchison gives us a delightful tour through the history and techniques of 3D visuals. It's a subject that he has always been fascinated with (that's obvious from his knowledge and understanding), but for the first time he is being paid to discuss it."

And for the next twenty-four years, Hutch (as we called him) was paid to give our readers and our staff many delightful tours that sprang from the knowledge of his mind and the power of his passions. He had arrived at our offices a struggling actor, needing any kind of work. We needed any kind of help in the mail room, but almost immediately we learned that the tall, lean, blond boy who was quietly and efficiently stuffing envelopes had a wealth of information on various topics.

In STARLOG # 6 Hutch wrote "The Magical Techniques of Movie and TV Special Effects." This started a feature series that established STARLOG as the primary source of information on what would become one of our most popular subjects. In the next issue (the legendary Star Wars cover) he continued his special effects series by introducing readers to little-known facts about Robby the Robot, one of his favorite science fiction characters.

Hutch's articles soon led to a library of STARLOG Photo
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 Guidebooks on Special Effects, featuring behind-the-scenes photos, technical diagrams, and explanations that revealed the secrets of movie magic. He put a bright spotlight on Hollywood artists who had mostly been invisible, before Industrial Light and Magic turned wizards into stars. He got to know everyone in the field, and they welcomed him into their workshops, knowing that his journalistic interest was rooted in genuine understanding and appreciation.

The books and articles on special effects that Hutch wrote for STARLOG inspired our readers, and every day we received mail wanting more. His books and articles inspired me too. I wanted to publish a magazine devoted entirely to filmmaking - the kind of publication I had needed when I was a kid making 8mm movies with high school friends in the backyard. Hutch was the perfect person to edit such a magazine. He huddled with Norman and me to create CINEMAGIC, a serious journal that taught the techniques of production and special effects to young, hopeful filmmakers.

For several wonderful years CINEMAGIC was a joyous adventure for Hutch and me. We were kids at play, sharing our toys with other youngsters. Oh, it was hard work, and we both put in long hours, but it was a labor of profound love. I could not have had a better playmate.

His enthusiasm, intelligence, and meticulous devotion to accuracy and

detail helped give our publications the reputation they stand on today.

In addition to our professional relationship, Hutch and I were friends. We shared many personal interests, from classical music and theater to Ayn Rand's philosophy of Objectivism. We were both fans of widescreen movie formats, starting in the days of Cinerama, CinemaScope, and VistaVision right up to present day IMAX 3D spectaculars. We formed strong opinions on everything, and we enjoyed disagreeing as often as we enjoyed jumping up and down with glee when something thrilled us both. A few weeks ago I attended a meeting of the New York Stereoscopic Society, an organization Hutch had pushed into being years ago. Knowing of his cancer (he'd spent several days in the hospital earlier that week), people had traveled from all over the country in order to honor him that night. He was thanked by many involved in the art of 3D photography for inspiration and encouragement, and he was recognized for his creative, award-winning work.

A few days before he died, I spent the afternoon with Hutch, talking about his life. He told me how he had come to love opera, a branch of theater he had first seen as "silly, stuffy, and poorly performed - which it was then." But once he saw a high-quality production, he was captured. He spent the rest of his life working nights and weekends as a super in productions at New York's Metropolitan Opera and New York

City Opera.

Hutch also explained that CINEMAGIC was important to him because "the sheer drive of young filmmakers, coming up to my office to show me things they'd done in their basement, was a great privilege. Most of those guys are now working in the industry. That's why I stayed in New York - because here you're surrounded by driven people, doing the most exciting things. I'd die of boredom anywhere else."

Like 3D, Disney animation, IMAX, special effects, and grand opera - New York has magic. Because Hutch savored all the magic of life, and because we shared so many passions, he was one of my favorite playmates. There was no one else like him. He was an individual of his own creation.

The magic of Manhattan is noticeably less dazzling without David Hutchison, and for me life is noticeably less fun." — Kerry O'Quinn

Richard Twichell, a fellow member of the Stereoscopic Society of America's Beta slide folio group wrote, after he heard about Hutch's death, "I was just looking at one of his slides: A winter scene in Central Park; the snow is newfallen and damp and heavy, and the picture is of a lonely path leading off into a snow covered wood. He will be sorely missed by his many friends in our group."

Hutch's dear friend of 36 years, Robert Hefley, summed up the essence of Hutch when he said "...he was alive right up until that last moment when he wasn't. He went to his editor's job at STARLOG magazine on Monday, I took him to the hospital on Tuesday, and he died at 1:00 AM almost immediately after telling the nurse who asked him how he felt that, considering the circumstances, he felt fine. He was a remarkable man, and I will miss him."

Before he died Starkman and I took time off to visit him in NY. He enjoyed the lovely little details of every day life, Central Park, his friends and his opera music. He was kind and gentle, introspective and intelligent, and extremely generous of heart and spirit. He was

Hutchison—Continued on page 8



Hutch with Susan Pinsky at the Portland PSA Meet. Photo by D. Starkman.

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multi-talented, involved and interested in many areas and realistic and pragmatic to the end. We will always remember him in the area of 3D for his many contributions, his passion and knowledge, his friendship and his book, *Fantastic 3D*, aptly named for what he really was.

"Many people will walk in and out of your life. But only true friends will leave footprints in your heart." - Eleanor Roosevelt.

Hutch left many footprints in many, many hearts. He will be deeply missed.

ZONE—Continued from page 3
photography had written "I am their sworn enemy. With the receipt of every tannin picture from the club, my hate increases; it is the bane of true artistic photography..."

Note: If you are interested in joining APEC III please e-mail Tom Dory at thomas.s.dory@intel.com Darrah.jpg AC.jpg Ingersoll.jpg. To order a copy of the Darrah book contact George Themelis at: drt-3d@att.net.

"I foresee that the first 3-D motion picture to follow 'Bwana Devil' into theaters, will be jumping with what I call 'three-dementia.' Everything will be leaping madly off the screen. This is a great temptation in making a three-dimensional picture, having objects, from bosoms to zombies, sticking out of the screen into space."
—Arch Oboler, 1952

Kaufman—Continued from page 5
American Society of Cinematographers (ASC), Ray uncovered some stereo slides in the Academy collection taken behind the scenes at the filming of *BWANA DEVIL* (1953).

Ray presented these slides as part of a well-received April meeting of the ASC. He added some additional slides taken on other 3D films of the 1950's. Including copies of View-Master reels that had been made available to be shown in the theater lobbies that were playing the 3D back in 1953 and 1954, as preview attraction reels. Marvin Jones brought some stereo slides that had been converted by club member Chris Perry from stereo cards. These were taken in the 1920's from the sets of a couple of Cecil B. DeMille films, with Gloria Swanson and Mr. DeMille himself. The slate of officers for the next club year was accepted.

Power Rangers in 3D (not)

I am almost embarrassed to pass this along. McDonald's (our kinda place, hap-hap-happy place) is selling a Pulfrich video.\$4.99 plus tax will get you a copy of "Power Rangers in 3-D". This 40 minute video has little or no 3D effect, as far as I can tell.

Storage unit for SCSC

Remember SCSC is looking for a storage unit to place in the church to store our equipment between meetings. If you have a storage unit that SCSC could purchase from you or that you would like to donate to the club, please inform one of the club officers at your earliest convenience.

See you at the meeting!

Competition News

High Rise or High Jinx

by Mike McKinney

You can fool some of the judges all of the time, and all of the judges some of the time, and you can fool me any time you like.

Our beloved past vice president, Chris Olson, put one over on a few of us in attendance Thursday night. During the presentation of the standard category competition slides we were treated to a beautiful photograph of the New York skyline. The buildings were beautifully lit with warm late afternoon sunlight. To get the remarkable dimension to the photograph, I surmised that the stereo base was well beyond standard and Chris had entered the slide in the wrong category.

I was ready to knock it out of the competition when Kathy Day, who is ever so brighter than I, noticed the title of the slide, "Le-go of My Empire State," and quickly identified it as a miniature from Legoland. Sure enough as Chris' other entries revealed (as he had planned) the cityscape was in fact, pint sized, and Chris had not erred. His impressive 24 point score stood and he shared top awards for the night with Kathy Day.

This was the last competition of the Club year. The results as usual are not available until the awards banquet in July. At that time we will find who are the most prolific, artistic, and creative photographers among you.

Here is another reminder for the Slide of the Year competition. Bring your entries to me at the June meeting or mail them to me before June 15. An eligible entry must be a slide that was entered in these last years' competitions. Aside from awarding the Slide of the Year, there will also be awards given in the special categories that are detailed in the entry form.

See you at the awards banquet for the crowning of SCSC's best.

• *Be there*
Mike



574. Rachel's Tomb on the Road to Bethlehem, Palestine.

T.W. Ingersoll, Holy Land Series Litho Card, 1904