

**S T E R E O**

**CL U B O F**

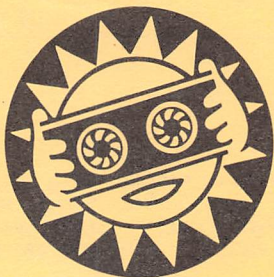
**S O U T H E R N**

**C A L I F O R N I A**



**July 1992 - June 1993**





# 3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXVII

NUMBER ONE

JULY 1992

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## SUSAN'S STEREO SCRIBBLINGS

The meeting in June was fantastic. So many people brought slides to share that the evening went by faster than anyone ever thought it could. There were 30 year old family pictures that were cute and touching and felt like you were looking at an old "Life" magazine. There were fascinating experimental shots with unusual lighting and long exposures. There were stupendous scenic landscape images that were so breathtaking that they stood out in a class by themselves for the evening. There were cute cat pictures (of course, since I brought family kitty shots) and beautiful travel record shots. There was a most interesting variety, and each person who contributed spoke a bit, adding icing to the cake. What a terrific evening! Something we must do again soon -- everyone loved it -- there wasn't one complaint.

The search for a new location goes on. Many people have suggested alternative locations, and we've followed up with every one, but nothing has turned out to be the right place for the future of SCSC, yet. We appreciate all your ideas, so please keep them coming. We will definitely call and find out if they have any openings, if storage is available, (for the Club screen, the projectors and the 3-D glasses), and what the cost would be. Location is important, and parking, too, so if you have some idea contact me or Mitchell Walker.

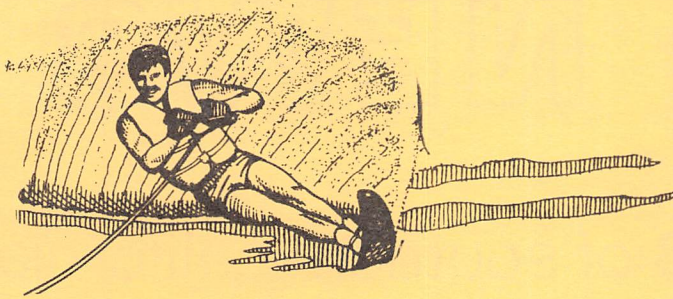
The third dimension is such a fascinating interest. Recently I attended a conference in Maastricht, Holland called Technology in Leisure and Entertainment. I didn't know I would be attending a convention where the subject of 3-D would be focused on in so many different areas.

We attended this conference with David Burder of the London based company "3-D Images". He was there giving a paper on the benefit of utilizing 3-D in promotions, product recognition, advertising and audio-visual work, but he was just one of many suggesting that 3-D is beneficial in all kinds of serious consumer recognition endeavors. There were flight simulators, virtual reality systems, discussions of IMAX 3-D, Showscan 3-D, and even a most charming life-size very three dimensional Robot named Sico.

The representative from IMAX described the "Principles of IMAX 3-D Presentation" and stressed that "perfect 3-D alignment" was mandatory. He explained the need for understanding the "3-D Pyramid" which results when they project polarized films, or the "3-D Hemisphere" when they show Solido, the alternating shutter/image system. We, at SCSC, would probably refer to both of those concepts in terms of the "stereo window", but the idea is the same. Every 3-D system has limits and boundaries, and understanding the limitations gives the image maker the ability to utilize it properly and creatively. The IMAX presentation was quite interesting, as they now have four permanent 3-D theatres in existence, and more in the planning stages. The closest 3-D IMAX theatre is in Santa Clara, California at the Great America theme park. They're showing "The Last Buffalo", which sounds incredible, from what I've heard. Don't miss it if you're in the area.

If you happen to be going to Spain for the World's Fair you can find at least three 3-D films being shown there. IMAX has two, and Showscan has one. For more details on these, virtual reality, and the current state of 3-D around the world, I recommend joining the National Stereoscopic Association and the International Stereoscopic Union. Both offer excellent publications and annual 3-D conventions. Articles on the details of 3-D around the world show up in every issue, and it's both fascinating and exciting to hear what the rest of the world is doing three dimensionally, in addition to our own Club's 3-D NEWS.

*Susan*  
**MEETINGS:** The third Thursday of each month at 7:30 PM at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors always welcome.  
**MEMBERSHIP:** Annual Dues-Single/\$20; Couple/\$25; Patron/any additional amount. Send to Membership Director. **SUBSCRIPTIONS:** The monthly 3-D NEWS is included with membership. \$12 for 12 issues for non-members; send fee to the Treasurer.



## STEREO ACTIVITY CALENDAR

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

- THU JUL 16 Awards Banquet at Kelbo's. Make your reservations now with Gail Zone.  
 FRI JUL 31 Copy Deadline - August NEWS. Get those interesting articles to the Editor  
 THU AUG 20 Monthly Club Meeting-Photo Center-7:30  
 Program to be announced

## EDITOR'S MUSINGS

Since the July 1991 issue, the Editor counts the following 39 members and friends who contributed news, articles, illustrations, clips, and other vital and interesting items to the 1991-92 volume of the NEWS:

Tony Alderson	Susan Pinsky
Cory Anderson	Jeff Plotkin
Larry Brown	Paul Rumsey
Earl Colgan	John Sardy
Rick Finney	Valeria Sardy
Bruce Goren	Richard Scobey
Allan Griffin	Bill Shepard
Cynthia Hall	Douglas Smyth
Greg Hooper	David Starkman
David Kuntz	Maudie Stergis
Ron Labbe	Austin Tacious (Atlanta)
Mel Lawson	Bob Tiritilli
Wilf Leybourne	Mitch Walker
Joel Matus	Marjorie Webster
Pad McLaughlin	Stan White
Mike McKinney	Suzanne Williams
Paul Milligan	Gail Zone
Jim Murray	Ray Zone
Chris Olson	

Hopefully this relationship will continue, and even expand to others. Please consider making contributions to the NEWS throughout the new Club year. And thanks to everyone for going out of your way to submit all the great previous material. Everyone loves it!

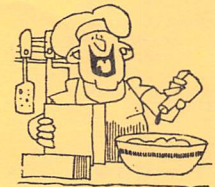
--Editor

## CLASSIFIED

**FOR SALE:** TDC Vivid 116 Projector, very clean, with case \$330. Talking ViewMaster \$15. Kodak Stereo Camera \$100. George Skelly, 1850 Avenida Estudiante, San Pedro CA 90732. 310-514-0805.

## CONTRIBUTORS THIS MONTH

In addition to all the by-lined contributors and letter writers in this issue, Ron Labbe gave us the split camera ad on Page 8, which was from a Mad Magazine of the 60s, Club friend Bob Tiritilli created yet another "New Uses" on Page 6 (got some ideas of your own? send them along and Bob will turn them into funky art), and Maudie Stergis contributed a stack of old PSA Journals from which the history of the PSA Stereo Division was gleaned, featured on Pages 4 and 5. Thanks to everyone for making this another readable issue.



## NEXT MEETING

### TO ALL THE FRIENDS AND FANS OF THE CLUB

This is the "Last Call" for your reservation for our Great 1992 Awards Banquet planned for our July Meeting. Here are the details...

Location: Kelbo's, 11434 W. Pico  
 Date: Thursday, July 16  
 Time: 6:00 Cocktails  
 7:00 Dinner (roughly)  
 8:00 Show Time (roughly)  
 Cost: \$22 per person

Kelbo's is a fabulous place, and has been in business since 1947. It is one of the original "tropical-tiki" places, and features world famous pork spare ribs, mixed platters, and Kelbo's catfish. We'll have a choice.

The program is our annual bash featuring such notable activities as...

Recognition of Old Officers and Directors  
 Swearing (affirming) in of New Officers  
 Swearing (affirming) the loyalty of members  
 End-of-Year Competition Awards  
 Slide of the Year Show  
 Slide of the Year Awards  
 Song and Dance as appropriate!

Call me now to make your reservation! We'd like to have you all come to help us celebrate the completion of another great and eventful year at SCSC.

--Gail Zone, Banquet Director  
 (213) 662-4372



## LAST MEETING

Oh, what a fine meeting we had on June 18. For those who arrived a little early (anytime before 7:30) it was looking that there wouldn't be a meeting at all. But as the skies began to darken, lots of members and guests showed up, and many brought slides for our famous "Members' Potluck". Here's a quick summary of the nearly 200 slides we saw (with apologies for any errors or omissions as it is difficult to write legibly in the dark):

**Rex Adams** brought out from his personal archives a midwest travelogue, and we went down memory lane with him while viewing the family much younger, and famous Brookfield Zoo; **Dorr Kimball** took us to the Orange Empire Railroad Museum in Perris for a ride on some old trains, recorded in crisp, clear great-3-D shots; **Glenn Wheeler** showed us a variety of desert compositions, along with Morro Bay sunsets and the Hearst Castle; **Marjorie Webster** presented fire engine slides, as well as some distant memory slides from Llano, a ghost town desert setting along the Pearblossom Highway; **Chris Olson** revealed some intimate shots of Sean born December 9, and the cute kid brought out the oohs and aahs in the audience, and then showed a few shots on the Uncle Buck TV set; **Bill Daggett** had a variety a slides from Mt. McKinley on a clear morning to nature closeups to Boston architecture, pumpkin patches and Jackson Square, New Orleans; **Larry Brown** focused on the Vagabond Theater 3-D festival, the Movie Division, and crew shots during recent shootings; **Earl Colgan** showed the slides that got him the 1984 Kinsley Award for the best group of slides in the PSA International Exhibition, as well as Huntington Library, "Nuts and Bolts", "Toads", and "Thumbtacks"; **Tom Brentnall** went way out of his way and did a before-and-after series on Disneyland, utilizing some classic views shot in 1957 for the "before" versions; **Robert Simonton** started with balloons, and then drifted down the river in Louisville, Kentucky with slides made by Harold Lloyd; **Jerry Walter** dug back in his retired stereo exhibition slide file and treated us to a dozen 15-or-more-year-old slides that garnered lots of acceptances over the years, mostly Realist point-and-shoot; **David Kuntz** gave us the idea he was in the heart of the '92 riots, with firemen, FBI agents, and burned-out buildings, some within 1000 feet of his Long Beach home, and then capped it off with Club Board Meetings antics; **Mitch Walker** brought out a range of random family and comforts-of-home slides, as well as that great Jefferson High School shot; **Oliver Dean** took us back to 1986 and the Vancouver World's Fair where we revisited beautiful structure and sculpture compositions, waving flags and bobbing boats, and in crisp, sharp color; **Cory Anderson** presented a range of aerial and ground hypers, haunted buildings, seascapes, and random Chicago views. We then slipped into the 2x2 mode and **David Starkman** gave us the premier showing of "Susan 'Round The World", concentrating on London, Bath, Wales, Paris, Belgium, and Holland, with Susan in a variety of poses, including the delightful striped umbrella slide; **Susan Pinsky** entertained the group with Phoebe and Beatrice, her too cute, two cat family that delights in licking, posing,

sleeping, and stomping around on priceless stereo treasurers; **Jason Kantor** had an unbelievable dialogue to accompany his crisp hyper neighborhood and alley views, picket fences, Portland hypers and Colorado lady, and Century City and Puerto Vallarta; **Abe Perlstein** brought out his flowers, California, Santa Maria and Hollywood Heights views, and a cloud picture so real it looked as though it were chipped from marble; **Ray Zone** finished the evening with a gleaming of 3-D separations, pop architecture, Oingo Boingo, tabletops, and red radishes.

And suddenly it was 9:50, and time to vacate the Photo Center. Bill Daggett mentioned later that he thought the program was a big success, and we should particularly notice the pleasure it gave the speakers to talk about the subjects they wanted to share without any concern of the slides being judged. It gave Bill a lot of pleasure in seeing the new members doing this, and he hopes this kind of program can be repeated more often. Thanks to all who made this evening such a success!

## STEREO EXHIBITIONS CALENDAR AND NEWS

It's time to get in the swing of entering International Stereo Exhibitions again. Three big ones are coming up in August; entry form addresses given in the June NEWS. In addition, two new ones have suddenly been arranged, with closings on August 26.

- SAT AUG 1 Closing - Third Dimension Exhibition
- SAT AUG 22 Closing - Southwest Exhibition
- SAT AUG 22 Closing - PSA International Exhibition, accepted slides to be shown at the October PSA Conference at Lake Tahoe
- WED AUG 26 Closing - PSA Traveling Exhibition
  - Forms - Ben Shook, FPSA, 8815 Fallbrook Way, Sacramento CA 95826
- WED AUG 26 Closing - Stereo Sequence Exhibition
  - Forms - Ben Shook

The Third Dimension Exhibition from England does things a little different from everyone else. First, they accept every 3-D format: Realist (up to 7-sprocket), 2x2, ViewMaster, stereo cards, and lenticular prints. Up to four photographs in any combination of formats may be entered. Secondly, photograph titles are announced during the judging, which is not done in any other exhibition. Thirdly, the photographs are kept for about three months, which allows time for 10 or more showings of the accepted slides in many different locales. Fourthly, excellent color reproductions of top scoring photographs are usually included in the catalog. Closing date for entries is August 1.

The PSA Traveling Exhibition is unique in that the accepted slides make a circuit among various 3-D camera clubs for subsequent viewing and judging. Top slides are recorded, and a final winner is announced. In the Sequence Exhibition, groups of slides along with a written script and/or taped narration/music are judged for story content and photo excellence. This Exhibition also makes a circuit among clubs throughout the year. Here are to exhibitions to consider seriously..

# stereo

Stereo Division Editor: Mrs. Dorothy Steinle, FPSA  
312 East Wisconsin Ave., Milwaukee, Wisc. 53202

psa journal  
summer supplement, 1973  
fall supplement, 1973

## PSA/SD 40 YEARS OLD

The Stereo Division of the Photographic Society of America is 40 years old this year. The following articles are taken from two 20-year-old PSA Journals. Just a few names will be familiar; the rest is permanent history. The "Nostalgia" portion will recall some very important facts concerning Seton Rochwite's creation of the Realist. Ironically, the same Journal issue included a note on the passing of Joe Simpson, founder of now-defunct Emde, once the backbone of stereo mounting supplies located right here in West Los Angeles, and some of us SCSC old timers will remember buying supplies directly out of the old wooden warehouse on Stoner Avenue. -- Ed.

### What is Past is Prologue

(Editor's note: 1972 marked the 20th anniversary of the stereo Division, and in recognition of that anniversary, Dr. Frank E. Rice, FPSA, one of the Division's organizers and its first chairman (as well as vice chairman, secretary, treasurer, bulletin editor and membership chairman for the first year) has kindly consented to reminisce for us about those early years.)

In recalling some of the happenings in stereo about the time of the formation of the PSA Stereo Division, perhaps it would not be out of place to have a look at some of the organizational events going on at that time.

One of the most respected authorities on stereo photography has long been Herbert C. McKay. His text, *Principles of Stereoscopy* (1948), is considered one of the best. McKay led a group of enthusiastic photographers called the Stereo Guild, in which contests by mail were held, honors awarded and ideas exchanged. To outstanding and faithful workers was awarded an FSG (Fellow of the Stereo Guild.) Some of those FSG's who later were among the workers in getting the PSA Stereo Division started were L. B. Dunnigan, Walter Goldsmith and Earl E. Krause.

Another group known as the Stereoscopic Society of America was centered in New York, with Owen K. Taylor as the leading fig-

ure, and was mainly interested in technical rather than artistic aspects of stereo. In Hollywood, the Academy of Stereoscopic Arts and Sciences held competitions by mail, with a number of winning slides being reproduced in quantity, some of which may today be found in various collections. These three organizations are no longer active, leaving the PSA Stereo Division as the only national group.

Meanwhile, stereo groups were forming within the local camera clubs in many areas. One of the first to organize was Jackson Park Camera Club in Chicago. It was 'standing room only' on the nights stereo was projected. One of the most famous groups of 3-D enthusiasts was meeting in Hollywood in Harold Lloyd's "chaos room" where shelves of several thousand two-eyed slides looked down on the group. Edgar Bergen was there as were many well known personalities.

One of the group, the late Joe Simpson, saw the need for simplification of the slide binding problem. His EMDE Co. produced a mounting system which aided greatly throughout the years in better projection.

Milwaukee had two stereo groups and 3-D groups were formed in Detroit, New York, San Francisco and most of the large centers of the country. A unique activity developed in Chicago wherein a group who was interested in working for

the Chicago Lighthouse for the Blind and also were avid 3-D enthusiasts, organized for the production of an annual show of "accepted" slides, and thus the stereo exhibition was born. The management of the Lighthouse exhibition was later turned over to Chicago Stereo Camera Club.

It was inevitable that the leaders in the Photographic Society of America should take notice of what had been going on in stereoscopy. It was in 1951 that by Board action a new division was created to be added to the others already constituting the Society, to be known as the Stereo Division. Frank E. Rice was asked to serve as the first chairman. For those who are interested in dates, let it be known that the Division had its authorization from the PSA Board in late 1951, but actually it was 1952 before it took on the appearance of a viable Division.

In order to test the general interest in this new PSA activity, it was announced that the first 100 stereographers to sign up would be known as Founder Members. That goal was reached early in 1952. There was no lack of capable stereo workers ready to assist in organizing the Division. Among the most devoted was L. B. "Red" Dunnigan of Royal Oak, Mich. He was an early membership chairman and stereo editor. He organized circuits, produced sets of how-to-do-it slides for clubs and was trouble shooter in general. In Chicago, Fred T. Wiggins contributed articles for publication and to him goes credit for the attractive design used on the *Stereogram*. Bob McIntyre and Earl Krause were active in editorial capacities.

The first PSA Convention for the newly-formed Stereo Division was in New York in 1952. Norman Rothchild of Brooklyn accepted the job of program chairman and the convention stereo activities included Dr. Kenneth Tydings (author of *The Stereo Realist Guide*), Bart Brooks and Jack Norling, writers and experimenters in the technical aspects of stereo. Paul Wolf, later the second chairman of the Division was on the program with a travelog and there was a projection of the accepted slides in this, the first annual PSA Stereo Division Salon. The first Realist Award "for outstanding contribution to the Arts and Sciences of Third Dimension Photography" was presented to Herbert C. McKay.

It is regrettable that space will not permit mention of all the many stereois who worked on the various jobs in the growing PSA Division. In addition to those already mentioned, we find the following mentioned in the archives: George Blaha, Jim Calder, John Chord, Dennis Clulow, Harry Fisher, William Foulks, Charles Howe, Wheeler Jennings, Lee Klinefelter, Lucille Kosinske, A. E. Kurnik, Dr. H. L. Lutes, Max Sorensen, Jack Stolp, Tommy Thomas and Julius Wolf.

The dyed-in-the-wool stereoisist says "its the 'deepies' for me. Re-

gardless of projection problems I like the realism of seeing my pictures in 3-D." The next slide shooter says, "I put my film in 'flatties'. My brain gives me all the third dimension I need." There will probably always be a sufficient number of people in the first category to keep the stereo clubs in business.

—Frank E. Rice, FPSA

### Nostalgia

Extremely interesting was a look I recently had at the catalog of the very first international stereo salon, held in 1950 by the Milwaukee Photo Pictorialists. (The Lighthouse salon was begun in 1949 but was local, initially.) It was surprising to note, among the list of acceptees, such illustrious names as Cecil B. DeMille, Irene Dunne, Arthur Hornblow, Art Linkletter, John Hodiak and, prominent among them, such present-day stereo luminaries as Conrad Hodnik, Earl E. Krause, Dr. Frank E. Rice and the late Victor Pagel and late Myrtle Walgreen. Later in the year, we hope to reprint one of the illustrations from this early catalog.

In his foreword to the catalog, Walter S. Sheffer, president, had this to say about the fellow "who started it all," Seton Rochwite. "It was a rare combination of the experimental mind and sensitive hand that, several years ago, caused a member of our club, Seton Rochwite, to create the instrument that has brought about the revolution that we are today witnessing in 3-dimensional color. Constructed of old clock gears and second-hand lenses, the first Stereo Realist was born in a basement workshop and the first cameras were the object of a great many good natured wisecracks on model nights. Little did we then realize the jolt this little camera would give the post-war photographic world."

Seton himself tells it like this: "People often ask me how I happened to design the Stereo Realist. I had been taking black-and-white stereos with several home-made cameras for about seven years when in 1937 35mm Kodachrome film became available. I was so completely sold on stereo that I assumed the camera companies would immediately bring out stereo cameras to use this new color film. They didn't. So finally I built one myself for my use. It was at this time that the five sprocket format and the ten sprocket film advance was established. I cut standard 3 1/4 x 4 lantern slide cover glasses in two to mount the slides. Thus was established the present 1 3/4 x 4 mount size. The pictures I took with that camera really created a stir among my friends. Everyone wanted a camera to take pictures like that. So in 1943, while we were still at war, I was able to convince the David White Co. that this would be a good post war product. I left my engineering job and went with David White in September of that year. I had already thought of the name Realist. When the war ended in '45 I had

finished the designing and prototyping. The tooling and setting up of production facilities took until April 1947 when the first Realist hit the market. It really took off from there on."

And what of the future of stereo? In an article titled "Will Stereo Boom Again?" in the Oct., '72 issue of *Photographic*, Kalton C. Lahue traces the history of stereo and equates the various "booms" with the ending of major conflicts between man—the three major upsurges coinciding with the end of the Civil War, the Spanish American War and World War II. This rise and fall, he says, seems to repeat itself in cycles of 20 to 25 years. "If this is so, we're due for a rebirth in the next few years," he says.

Although all the basic problems that plagued the previous stereo revival remain with us today, Mr. Lahue sees cause for optimism in the younger generation's discovery of the old 3-D movie "House of Wax" which is doing great business, and in the Compco Co's great increase in inquiries about their former products leading them to consider a re-introduction of their 500 projector.

Mr. Lahue goes on to say that the possibility of the introduction of a new stereo system is not unlikely and if so, he predicts it might center around a 126 easy-loading cartridge type rather than 35mm.

—Dorothy Steinle, APSA

### Joseph L. Simpson

Long-time members of the Stereo Division will be distressed to learn of the death of Joseph L. Simpson, owner and president of EMDE Products. Mr. Simpson was awarded the Realist Award in 1959 for "outstanding contribution to the art and science of stereoscopic photography." His main contribution was his simple and practical method for accurately mounting stereo slides with his design and marketing of the EMDE Stereomount in 1951. This solved one of the most difficult and perplexing problems encountered with the introduction of the "modern" 35mm stereo camera. Mr. Simpson also introduced and for many years contributed the awards in the annual EMDE Stereo Sequence Competition (now carried on annually as a service of the Stereo Division). Known as a "great stereo man," Joe will be missed by all who knew him. □

### The Past In Our Present

Continuing with the nostalgic theme introduced in the Summer Supplement by Dr. Frank E. Rice, FPSA, the Division's founder and first holder-of-all-offices, do you remember these milestones? When Don Bennet edited and wrote regularly a stereo page in the PSA Journal? . . . The first annual PSA Stereo Salon held in August of 1952 (entry fee \$2.00. 43 people entered.) . . . The June, 1952 edition of "Stereo" (The SD's first bulletin) offering a set of about 50 stereo slides showing the first meeting of the Hollywood Stereo Society—pictures

of top stars made in the home of Harold Lloyd and available for club showings—perhaps an early forerunner of our present Club Services Programs . . . The first slide instruction set (a la our present Subject Sets) was prepared by L. B. "Red" Dunnigan—45 slides with commentary and a notebook of "excellent discourses" on various phases of picture-taking. Wouldn't it be interesting if we could see this after 20 years have gone by, to judge if we're improved over those years? . . . Fred T. Wiggins, Jr. began the first Individual Stereo Competition in November, 1951; awards and criticisms were offered then, as now.

Personalized Slide Analysis (just recently revived again) was offered in October, 1952 with Max Sorensen and the late Paul J. Wolfe, APSA, as analysts. . . . Jack Stop prepared the first "Who's Who in Stereo Photography" in October 1952, also. To appear on it, you had to have at least 2 slides accepted in the five exhibitions that had been held in the past two years! . . . Jack also originated the first Master Mailing List, still a current service to clubs. . . . Bulletin No. 7 from Dec. 1952 raises the question of a star rating system for the SD (proposed requirements very nearly the same as the present day) and the accompanying comment was interesting; "if we adopted the above requirements, it would be some time before anybody could rate even one star, since there have been to date but 6 shows, no person could have more than 24 acceptances up to now. . . . The first annual David White Award went to Herbert C. McKay in 1952. . . . January 1954 initiated the late Paul J. Wolfe, APSA as editor of the newly-named "Stereo-Gram" (masthead designed by Fred T. Wiggins, Jr.) and statistically there were then 700 members in the Division, 60 camera clubs were affiliated and there were 7 slide circuits in operation. The baby was growing! . . . The Emde Award for the best sequences was presented for the first time at the Denver Convention in 1956, and the \$200 in cash was awarded to "Miracle of the Monarch" by Fred T. Wiggins, Jr. . . . Words of wisdom by Bob McIntyre, APSA, in a 1955 Stereogram were apt: "probably our biggest mistake when entering a discussion on 'what's wrong with the exhibitions?' is in thinking of the exhibitions as 'they' instead of 'we', and in feeling we are leveling criticism at somebody else who is doing something to us. There isn't any 'they' in today's stereo. There's only a bunch of folks like ourselves. We submit the slides that make up the shows. We officiate on the exhibition committees. We select the judges. We instruct them. And we pick the 'ins' and 'outs'. Maybe we, ourselves, don't actually perform all these functions, but they're jobs that are being done by folks just like us."

Glen Thrush was first director of the National Club Stereo Competition which tried its wings in Novem-

ber of 1955 and the Chicago Stereo Camera Club was the first winner in 1956 as it was in 1973. . . . 1955 saw a record number of associateships (APSA's) awarded: to Conrad Hodnik, Dr. Harold Lutes, Floyd A. Ramsdell, James W. Stower, Fred T. Wiggins, Jr., and Julius Wolfe. Robert L. McIntyre, APSA became a Fellow of the Society at that convention. . . . The 1955 Boston Convention saw the presentation of the first stereo star ratings: Dr. Frank Rice was the first recipient of both one star and two star certificates and Paul Wolfe followed with like awards, thus honoring the first and second chairmen of the Division. . . . The people who produced the teeny stereos utilizing the familiar 7 pair "wheel" mount of the ViewMaster format were not neglected by the Division. A circuit was begun in 1955 for ViewMaster users exclusively, with Earl Krause acting as commentator and Red Dunnigan in close cooperation. The one expanded to four and then to six in rapid order, with spin-offs resulting in the formation of a very large club in Hamilton, Ontario, and then into PSA-affiliated clubs with circuits spanning 4 continents—there were even four annual VM-only traveling salons which circulated on 4 continents, under the mentorship of Walter Goldsmith, APSA. Sadly, this activity has almost rumbled to a stop these days but the users of the "little guy" were most fervid for many a year.

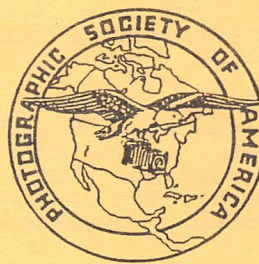
Following the initial presentations of star rating certificates in late 1955, requests for two stars came thick and fast and by March, 1956, they had been awarded to Conrad Hodnik, APSA, Fred T. Wiggins, Jr., APSA, Lewis F. Miller, Ted Laatsch, Vic Pagel, Jack Stolp, APSA and Lucille Kosinske, the first gal to rate this honor. Not so strangely, the final 1955 Tops in Stereo saw those afore-mentioned gentlemen at the top of the chart. . . . In early 1956 Lewis F. Miller brought order to what at times amounted to almost chaos as regards rules and standards in stereo exhibitions with his publication of "Requirements for Recognized Stereo Exhibitions," insuring that the conduct of exhibitions would be uniform and fair to all entrants. . . . In early 1957 all members were saddened at the sudden death of the second Chairman of the Division, Paul J. Wolfe, and the perpetuation of his name was assured with the establishment of the Paul J. Wolfe Memorial Award for the "best por-

trait or figure study" submitted to the annual PSA Stereo Salon. First winner of that engraved plaque was Lawrence Dormal in 1957. . . . There were 14 stereo salons in 1957, including one at Ljubljana, Jugoslavia.

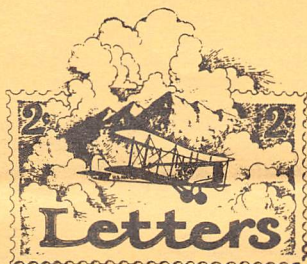
Director of "Tops" in 1956, Ruth Bauer, reported 256 members regularly entering salons, representing 25 of the then 48 states. . . . A new service advertised by Henry H. Erskine "For Lookers and Learners" was announced in mid-1957, a series of "Subject Sets" which could be borrowed for personal viewing and study. Shortly thereafter Lewis F. Miller produced the first of these sets (and still available today—time has proved its great value) titled, "How to Take Nature Close-Ups in 3-D," and this popular activity was off and running. . . . Five new salons were announced for 1958, bringing to 19 the total number of stereo salons to which slides could be sent that year. . . . The September 1959 Stereogram, then edited by Don E. Forrer, announced the exciting news of a platinum-plated, hand-tooled leather Stereo Realist to be awarded to the winner of the Slide-of-the-Year, to be donated by the David White Co. (Our present Slide-of-the-Year winner receives a lovely etched-crystal piece of rare Steuben glass since David White discontinued this award in 1966.) . . . First winner of this glamorous camera (with ostrich leather finish) was John Paul Jensen, then APSA—and you saw the winning slide in the Summer Supplement.

1959 saw the first awarding of a four star exhibitors rating to Lewis F. Miller, APSA. . . . Clair England, APSA carried on with "Tips to Newcomers" which first appeared in the Stereogram in 1957. Clair's articles were printed regularly through 1960 and the hitherto-little-discussed subject covered, and how-to-do-it hints which were given would comprise an exceedingly valuable book for stereo workers if brought together into one volume. . . . Solving a long-discussed situation, the SD Executive Council voted at the Louisville Convention to allow two points toward star ratings for each salon judge who, "often at their own expense and time must travel long distances to judge a salon—for the honor only." Later this was revised to give three "acceptances" for judging credit. . . . This is by no means all, look for further milestones in the continuing saga of the Division in a future Supplement.

—Dorothy Steinle, APSA



## NEW USES FOR OLD NEWS



June 11, 1992

Dear Editor:

I thought you and the NEWS readers might like some information concerning recent 3-D motion picture activities. The first film in 60fps Showscan 3-D was recently completed, and is now showing at EXPO '92 in Seville, Spain.

This film, titled "Concierto por La Tierra" (The Concerto of the Earth), is a story about both the destruction of the environment and the efforts of those who are trying to save it. It covers topics world wide, ranging from endangered species in Canada to receding tropical rain

forests; toxic wastes and the efforts toward both cleanup and prevention; carelessness of some individuals, and others who care.

As an object lesson appealing to the senses of an international audience, the story is presented entirely with images and music, no voices or narration.

For the stereoscopic images, two 65mm Showscan cameras built by Cinema Products were synchronized at 60fps on the Hineslab dual camera 3-D rig. Stereophonic surround music was performed by the London Symphony Orchestra.

Produced by Bayley Silleck of New York, printed by DeLuxe in Hollywood and with titles by John Scheele and myself at the Chandler Group in Santa Monica, even the production base itself was very extensive.

This may be the first time that three different stereoscopic consultants were employed on one film. With locations around the world, the logistics were very complex.

Max Penner, who formerly was DP on Warner's 3-D film "Adventures in the 4th Dimension", worked as 3-D consultant on some of the locations. Noel Archambault, who was also stereographer on the IMAX 3-D film "The Last Buffalo", shared in consulting on several of the scenes. I was the third stereoscopic consultant on this film, juggling a schedule while also being the sole stereoscopic consultant on the Cinecorte 3-D film also being exhibited at EXPO '92.

An example of how logistics can prove to be really interesting in a complex film like this: since both Noel and myself were sometimes busy on other projects at times when scenes were scheduled to be shot, Noel, who is a native of Canada, was assigned to be consultant on some scenes shot in Los Angeles, and I was assigned to some scenes that were shot in Vancouver. Needless to say, we both enjoyed the travel.

The Cinecorte 3-D film was sort of a promotional/educational/travelog shot with StereoVision lenses, mainly in the Pamplona area of northern Spain. This is a beautiful area, ideal for the stereoscopic photography, with castles on top of mountains, breathtaking forests and streams in the valleys below.

This film was produced by Enrique Toran, an educator and filmmaker from Madrid. It is being shown at Spain's own home pavilion in their own 3-D theater built especially for this 3-D presentation at EXPO.

While Showscan and Cinecorte are now promoting 3-D for expositions, theme parks, and other special venues, others are looking into the production of new features for both 3-D theatrical release and 3-D television broadcast. And so we have new activity in traditional areas.

Sincerely,

John A. Rupkalvis  
Stereoscopic Consultant &  
SCSC Member



To: Susan Pinsky  
President, Stereo Club of Southern California

Dear Susan:

Thank you for providing "Stereography - A Fresher Portrayal". As requested, I will provide a response to the showing as well as some technical details of the method of presentation of your Club show here in Australia.

The show had two public presentations. The first was at our Australian National Stereo Convention with an audience of approximately 80, and the second was at our Stereo Club clubrooms with an audience of around 40.

As you will probably read in the forthcoming issue of "Stereoscopy", the show was presented on twin RBT projectors and controlled through a "Bassgen TCS4040" time-code control unit. The sound/narration tape as provided was in 2 track format with one track containing the music/narration and the second track containing the spoken change cues.

I used a 4 track tape player to control the Bassgen unit. Tracks 1 and 2 are used for the sound program - left and right channels. Track 3 is for a time code which is generated by the Bassgen and used for editing purposes. Finally, track 4 contains projector control signals, also generated by the Bassgen. These commands are downloaded from the Bassgen internal memory when editing is completed.

I copied your original tape to another on the 4 track, splitting your music/narration into tracks 1 and 2. Still mono sound but now out of both left and right speakers. The spoken cues were copied to track 4 to be later overwritten after programming. All that remained to be done was to listen to track 4 with the headphones and program a dissolve every time I heard a spoken cue. Once completed, we ran the show to ensure that the cues occurred at the right time and with the music. The projector control signal was then downloaded to track 4, overwriting the spoken cues, which were no longer required.

Whilst testing the program, several slides did stick in the magazines. However, these were found to have either a bent binding or a sticker on the edge of the mount. Appropriate action meant that there were absolutely no slide jams during both public presentations.

The RBT slide magazines hold 50 slides each, as you know, so a pause was programmed after the first 90 slides to permit magazines to be changed. This was inserted at a convenient break in the music following the "Cats" section. The changeover took around 15 seconds and the second pair of magazines lasted to the end of the show.

Response from the Convention audience was quite enthusiastic. Some of the newcomers were quite inspired, particularly by the "Macro" segment. The "Humor" section was probably the most popular, judging by the audience response, followed by "People In Action". The "Birds"

section was the source of many compliments. The most popular slide was the "Cyclops" with the stereo camera!

Our own Club audience was a little more critical, although the overall reaction was most enthusiastic. Our members were quick to point out mounting errors in certain slides, probably because there was nothing else they could find to criticise! Some had twist and a few too many had window violations, they said. There were some minor height errors which were, in my opinion, too small to cause any discomfort to the viewer. You can't please everyone.

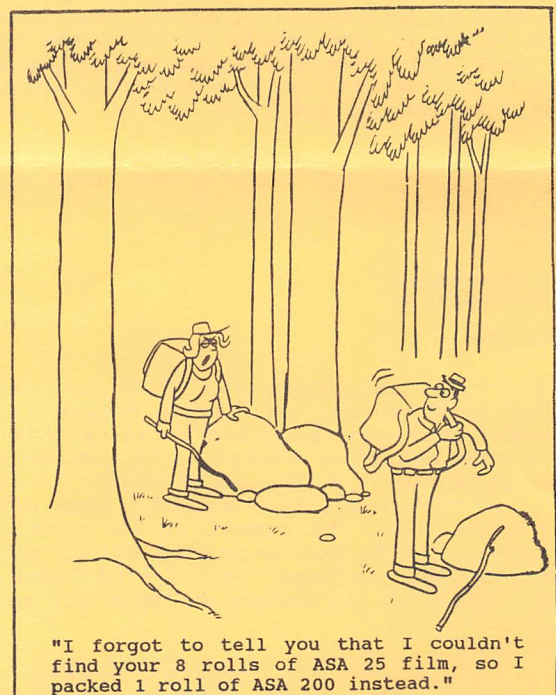
The overwhelming reaction was one of appreciation of an interesting and refreshing display of ideas. Your show certainly has planted many seeds. Let's hope most germinate and grow. Most of our members do not get along to international conventions, so their only glimpse of the current "standard" is normally our own Southern Cross International Exhibition. We were glad to be able to introduce a truly international program for the Convention this year and several confided, after viewing the shows, that they had better "lift their game".

Once again, I convey my sincere appreciation to you for sending the show to us. However, I must also thank Allan Griffin who, I understand, "encouraged" you to send the show. Allan also supplied some of the equipment with which I presented the show. Without his continued encouragement and support, I would not have achieved the smooth professional treatment which your show deserved.

On behalf of the Sydney Stereo Camera Club, thank you again.

Yours faithfully,

David Stuckey  
Vice President

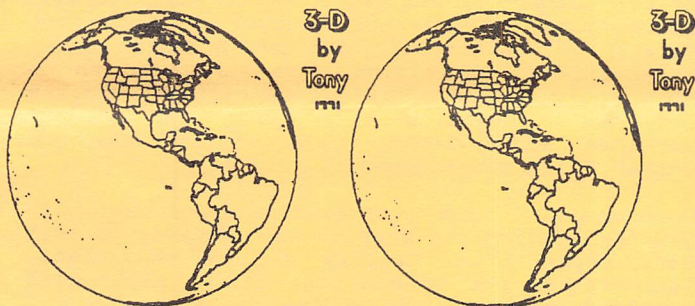




Dear Editor:

Here is a little stereogram I did in my computer. You might find it useful to fill some odd space in the 3-D NEWS. Use it any way you like. It was made with a Public Domain program "Draw Map" on my Amiga 2000 computer @ 640 x 400 pixels (reduced to size).

Tony Alderson



### ...LETTERS

Dear Editor:

The 3-D NEWS of recent years (as recent as the June issue) has carried wonderous tales on developments in the field of creating "virtual reality". Indeed it's a wonderous field which warrants the question "will wonders never cease?" But we need to be humbled by noting that this is but one twist in long evolutionary steps by we intelligent and creative humans beginning with the "virtual realities" of the neolithic shaman's magical drawings and carvings.

Mel Lawson  
Arlington, Virginia

### ...LETTERS

Dear Editor:

Here is a little update for those of you who remember Bert Laursen who was so active in your Club some years ago, and then moved up this way. Mail to Bert should be addressed to his son Allan at 3110 Sylvan Dr., W. Tacoma WA 98466. Bert has been in a care facility for about nine months, and is in a wheel chair most of the time. Our Club member Ben Melton devotedly brings Bert to our stereo Club meetings, very few of which Bert misses. The Club has become an important part of his life.

Warran Callahan  
Puyallup, Washington

### ...LETTERS

Dear Editor:

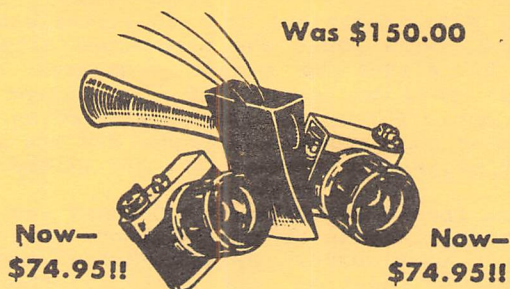
For several years I have mentioned, when renewing my subscription, that the SCSC newsletter (3-D NEWS) could present pictures like Stereo World, but chooses not to copy any of the scenes described with 1000s of words in each 3-D NEWS. This makes the 3-D NEWS almost worthless to distant subscribers like myself, when it could be a fascinating document. Each time I threaten to stop subscribing, and this time I shall finally do so.

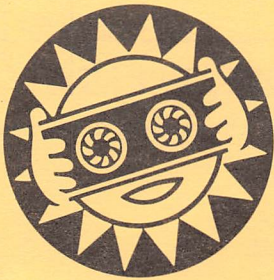
Steve Smith  
Huachuca City, Arizona

Response to Steve and all the readers --

The solution isn't so simple. The Editor simply doesn't have the time to pursue photo reproduction in the NEWS, as much as he agrees it would greatly enhance our publication. Neither photography nor publishing is my field of endeavor (I'm a civil engineer), so the Club and the NEWS is only a hobby. Remember folks that this is a volunteer organization. What we need, and I've mentioned it numerous times in the past, is someone (subscriber or member) who would be willing to 1) copy slides from Club competitions or shows, or take photos at Club events; 2) make screened black & white stereo pair prints suitable for reproduction; and 3) possibly pursue another printing technique for the NEWS that would give foolproof photo reproduction (the photo offset process that we use isn't too predictable) all within the \$200 per month we budget for printing. Not a big order for someone in the profession, but mighty big for the average cross section member commuting to work and making a living and feeding the kids and dog and visiting the folks and fixing the house and car and trying to find a few moments to enjoy the art of stereo photography. The NEWS can be anything we want it to be, but it will never be more than what we have unless we make it happen. There is no free lunch. --Ed.

Wanna good 35 mm camera REAL CHEAP? Well, our engineers have taken our huge stock of unpopular and unwanted stereo cameras, and cleverly sliced each one of them in two! Now you can buy one at half the price you'd expect to pay for a camera of this superb quality! Or, you can also buy two and save even more! Was \$150.00 Now, only \$74.95!





# 3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXVII

NUMBER TWO

AUGUST 1992

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## SUSAN'S STEREO SCRIBBLINGS

In 1979 our Club was asked to create a slide program for the 1980 Photographic Society of America convention in St. Louis, MO. At that time slides were gathered from about 40 different Club members representing the photography that was being done then. Tim Cardinale wrote and narrated a powerful script, and Jerry Walter set the whole show to moving and appropriate music. The program was shown in St. Louis and then once for our own Club, after which it was disassembled and the slides returned to their makers.

It was a wonderful show, and many people remembered it for years afterwards. The title of the show was "Stereography: A Fresh Portrayal".

Since that time a new show has been produced titled "Stereography: A Fresher Portrayal". It utilizes the beautiful soundtrack of the original program, but this program differs almost completely in the slides (5 slides from the original show are part of this one).

While the original program was designed to show off what our Club was doing at that time, this show is geared towards representing our Club on a timeless basis. More than 55 different stereographers are represented by their work, including Connie Hodnik, Catherine and Bert Laursen, Hugh Stilley, Russ Terrill, Stergis M. Stergis, George Cushman, Sylvia Sikes, Elmer Weidknecht, Marilyn Felling and many of the people who have made up, and continue to make up, the real substance of our Club.

The show is made of 17 mini-segments, each conveying a different theme, message, or bit of information. There are hyperstereos, close-ups, selective focus, cheesecake, humor, multiple exposures, and sandwich shots, portraits, and ever other type of photography.

This program has been shown at the 1987 PSA Convention in Long Beach, in Amherst for the Northeast Council of Camera Clubs (4 showings), at the Greater Lynn Camera Club in Massachusetts, at the Potomac Society of Stereo Photographers in Maryland, at the Third Dimension Society of St. Louis, The Stereoscopic Society in London, England, and recently at the 12th Biennial Australian National Stereo Convention in Victoria, Australia. It always receives very enthusiastic reviews and audiences of all ages have enjoyed its exciting variety. Currently, it is scheduled to be shown to the Detroit Stereographic Society in Michigan for their September 1992 meeting.

NOW YOU CAN ENJOY THIS SHOW RIGHT IN OUR OWN BACKYARD (so to speak). This month we will be showing this marvelous show and I invite you to attend the August meeting to share this experience.

In addition to this show, we are honored to have world famous Club member Ray Zone presenting "The Deep Image", an overview of the history of 3-D technology from its invention to the present day, including stereo photography, 3-D movies, 3-D TV, 3-D comics and holography. Don't miss this fascinating historical perspective of the field of three dimensional image making, presented in modern 2x2x2 twin Ektagraphics projection.

*Susan*

**MEETINGS:** The third Thursday of each month at 7:30 PM at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors always welcome.  
**MEMBERSHIP:** Annual Dues-Single/\$20; Couple/\$25; Patron/any additional amount. Send to Membership Director. **SUBSCRIPTIONS:** The monthly 3-D NEWS is included with membership. \$12 for 12 issues for non-members; send fee to the Treasurer.



## STEREO ACTIVITY CALENDAR

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

- THU AUG 20 Monthly Club Meeting-Photo Center-7:30  
"Stereography: A Fresher Portrayal",  
plus Ray Zone tells all about 3-D  
history
- MON AUG 31 Copy deadline - September NEWS - Why  
not submit something of interest to  
the Editor?
- THU SEP 17 Monthly Club Meeting-Photo Center-7:30  
First Competition
- THU OCT 15 Monthly Club Meeting-Photo Center-7:30  
3-D Equipment Auction
- THU NOV 19 Monthly Club Meeting-Photo Center-7:30  
Second Competition
- THU DEC 17 Holiday Banquet, program to be  
announced
- THU JAN 21 Monthly Club Meeting-Photo Center-7:30  
Third Competition
- THU FEB 18 Monthly Club Meeting-Photo Center-7:30  
Stereo Fair or Hollywood Exhibition
- THU MAR 18 Monthly Club Meeting-Photo Center-7:30  
Fourth Competition
- THU APR 15 Monthly Club Meeting-Photo Center-7:30  
Program to be announced
- THU MAY 20 Monthly Club Meeting-Photo Center-7:30  
Fifth and final competition of the  
Club year
- THU JUN 17 Monthly Club Meeting-Photo Center-7:30  
Members participation - everyone bring  
10 slides
- THU JUL 15 Awards Banquet with Slide of the Year  
Program

## MEMBER/SUBSCRIBER UPDATE

A hearty welcome to these three new Club members:

BRIAN PETERS  
ELISABETH PETERS  
1238 18th Street  
Santa Monica CA 90404  
H (310)829-2491  
W (310)450-0009

PAUL WURZER  
1533 W. 222nd Street  
Torrance CA 90501  
H (310)320-0106


## CLASSIFIED

**FOR SALE:** TDC Vivid #116 Stereo Projector 5" lenses, \$350 plus shipping, or \$400 with 50"x50" screen and 10 pair glasses. Matched pair Kodak AF-2 slide projectors modified for 1200 watt quartz lamps, good working condition, no lenses included, \$250. Realist 45 camera, excellent condition w/case \$145. Realist mounting kit w/film cutter, sorting tray, aligning jig, heating unit, sealing iron, excellent condition in original green box \$50. Bill Lund, 20833 Neuralia Rd., California City, CA 93505 (619)373-4258.

**WANTED:** ViewMaster Personal Camera, film cutter and accessories. Bill Lund, address above.

**FOR SALE:** Stereo Realist f/3.5 w/case; Steinheil 25mm wide angle lens for Realist w/case; VX-2A Exakta fitted with "Seton Rochwite Hyponar" close-up lens plus 50mm auto f/1.9 Schneider for Exakta w/case; Stereo Vivid stereo projector improved to burn 750w bulbs plus set of spare bulbs. I would like to sell all items together. Cash price for pickup at my residence for all items is \$750. Samuel De Vergilio, 2422 Kimberly Place, Escondido, CA 92027 (619)741-7948. (I also have darkroom equipment and other camera for sale. Detailed list on request.)

**FOR SALE:** ViewMaster projector \$325. 716 projector with 4" lenses and case \$475. Realist 750w projector \$ negotiable. George Skelly, 1850 Avenida Estudiante, San Pedro, CA 90732 (213)514-0805.



Bill Bagnoli's

# Santa Barbara

# camera show

CAMERAS • LENSES • PROJECTORS • DARKROOM EQUIPT Adm: \$4

SUNDAY—AUG. 23rd—10 a.m. to 4 p.m.

## Earl Warren Showgrounds

Highway 101 at Las Positas Road,  
Santa Barbara, Calif.

OVER 150 TABLES OF PHOTO EQUIPMENT

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SELLERS: 8-ft. DISPLAY TABLES, \$40. HALF TABLES, \$25. Seller Set-Up From 8 a.m.  
SELLERS: Phone in advance for exhibit table reservations!

DISPLAY RESERVATION & INFORMATION: 714/786-8183, 786-6644

## No More Secrets

Let the final truth be told. The final standings for the 1991 - 1992 Stereo Club of Southern California competition year are presented below in complete irrevocability.

## SCSC Competition Standings

## End-of-Year Results

## A Group Standard

Name	May	Cum.
Rick Finney	66	330
Jerry Walter	66	330
Larry Brown	J	327.5
David Kuntz	62	322.5
Marjorie Webster	61	309
Earl Colgan	J	308.75
Chris Olson	57	302.5
Dorr Kimball	59	300
Tom Koester	62	292
Joe Abramson		174
Cory Anderson		76.25
Greg Hooper		58

J indicates member judged and score is averaged.

## B Group Standard

Name	May	Cum.
David Thompson	63	304
Joel Matus	64	301
Chuck Bernhardt	63	298
Mike McKinney	61	298
Dorothy Bernhardt	57	295
Mitch Walker	60	289
Lyle Frost		232
Richard Scobey		183
Bruce Stratton		118
Tamara Plotkin		116
Jeff Plotkin		114
Myrna Martin	57	107
James Comstock		100
Glenn Wheeler		100
Gail Zone	J	67.5
Abe Perlstein		64
Ann Platzer		60
Bob Court		55
Ed Platzer		55
Scott Tygett		49
Larry Albright	38	38

## A Group Nonconventional

Name	May	Cum.
Susan Pinsky	71	348.75
Rick Finney	70	337.5
Pad McLaughlin	71	337
David Starkman	66	335
Jerry Walter	63	331.25
Earl Colgan	J	308.75
Dorr Kimball	63	303.75
Ray Zone		252
Cory Anderson		250
Joe Abramson		190
Tom Koester	42	120
Jim Murray		90

## B Group Nonconventional

Name	May	Cum.
Mitch Walker	64	307
Jason Kantor	64	298
Chuck Bernhardt	61	273
Robert Swarthe		116
David Thompson	61	107
G. Schwartz		59
Abe Perlstein		22



## Slide of the Year Results

## The Award Slides

Slide of the Year	<i>Glowing Lily</i>	by Rick Finney
Best People Slide	<i>Hillside Dazzlers</i>	by Mike McKinney
Most Innovative Slide	<i>Christmas Present</i>	by David Kuntz
Best Natural Scenic Slide	<i>Canyon Country</i>	by Jerry Walter
	and	
Most Promising New Member		David Thompson

## The Honorable Mention Slides

<i>Buckingham Fountain</i>	by Cory Anderson
<i>Sand Castle</i>	by Chuck Bernhardt
<i>Wood Carver</i>	by Chuck Bernhardt
<i>Butterfly on a Flower</i>	by Earl Colgan
<i>Dragonfly</i>	by Earl Colgan
<i>From Canyon Depths</i>	by Rick Finney
<i>Meerkats</i>	by Dorr Kimball
<i>Zipline Dangler</i>	by Mike McKinney
<i>Poppie Daze</i>	by Mike McKinney
<i>Satisfying a Thirst</i>	by Susan Pinsky
<i>Sunset Gathering</i>	by David Starkman
<i>A Nice Day in Paris</i>	by David Starkman
<i>Tioga - Yosemite</i>	by David Thompson
<i>Carlsbad Caverns II</i>	by David Thompson
<i>Half Dome II</i>	by David Thompson

## COMPETITION REPORT

## ALL GOOD THINGS

The Awards Banquet at Kelbo's last month was a fitting finale to a great Club year. The 97 slides of the Slide of the Year show that we saw were but a brief representation of a long and eventful Club year. A broad spectrum of stereographic approaches was displayed. Numerous hypers and hypos were mixed in with the normal-base slides. Tabletop compositions ranged from the classic to the outlandish. The impact of the work on several young, new members was evident throughout the night. Longtime Club competitors went home with well-deserved awards. Brand-new Club competitors went home with well-deserved awards. And even born-again Club competitors went home with well-deserved awards. All the award-winners are presented below:

Since our brain has a great capacity for creative imagination, why not make use of that faculty from time to time to regale the viewer with the intriguing, the unexpected, the mysterious, and an escape from the ordinary in some manner that nobody ever thought of before!

--Charles F. Dieter, APSA  
PSA Journal

## CLUB LIBRARY NEWS

### THE EFFECTS OF THE EARTHQUAKE ON THE SLIDE LIBRARY

It was 4:43 A.M. -- the day of the Big One! The phone woke me up. (O.K., so I'm a sound sleeper.)

"Joel," came the anguished female voice, "is everything all right?"

I yawned. "I'm fine, Mother. Why are you calling in the middle of the night?"

"No, no, it's not your mother, it's Susan. "I'm calling about the slide library. Was it damaged in the earthquake?"

"Earthquake?"

"Didn't you feel your house shake?"

"I thought it was one of my kids coming home late and slamming the door."

"Well, would you please go and check the honor slides. They're glass mounted. Many are irreplaceable. I had a premonition that something might happen to those beautiful images."

On my way to the library boxes, I tripped over my wife. "What are you doing sitting in the doorway?" I asked.

"You slept through another earthquake," she replied.

"You can't be too worried," I said, "if you can sit there with a hand full of M and Ms and eat."

"Put on your glasses," she answered. "This is what's left of my six-month's supply of Valium." She popped the handful in here mouth and began chewing.

I stumbled on to the cupboard where the library is stored. Everything was fine. I returned to the phone, gently stepping over my wife, who was humming "Back Home Again in Indiana."

"Susan," I said, "the slides are fine. Not to worry. I'll even call everyone who has a box checked out to make sure that their boxes are all right too."

"Oh, thank you. All those beautiful slides. It

would be a great loss to the Club if they were damaged."

I climbed back into bed and fell asleep. The next thing I knew the phone was ringing again and the house was shaking.

"Joel," came my mother's voice, "I had to call. There was an earthquake. I had a terrible premonition about something."

"That's sweet, Mom. But not to worry. I'm fine."

"No, Son. You've slept through earthquakes since you were a baby. I had a terrible premonition that something would happen to those beautiful library slides you showed me."

I sighed. "They're fine, Mom. Thanks for calling."

I walked into the hallway and sat down next to my wife. "Got any more M and Ms?" I asked.

## STEREO EXHIBITIONS CALENDAR AND NEWS

- SAT AUG 22 Closing - Southwest Exhibition
- SAT AUG 22 Closing - PSA International Exhibition, accepted slides to be shown at the October PSA Conference at Lake Tahoe
- WED AUG 26 Closing - PSA Traveling Exhibition Accepted slides travel around the country for a year
- WED AUG 26 Closing - Stereo Sequence Exhibition Accepted sequences travel around the country for a year
- SAT SEP 12 Closing - Detroit Stereo Exhibition
- Forms - Loretta Williams, 1027 S. Washington, Royal Oak MI 48067

## NEW USES FOR OLD NEWS



## CERTIFICATES OF DEEP APPRECIATION STEREO CLUB OF SOUTHERN CALIFORNIA

At the Awards Banquet on July 16, "Certificates of Deep Appreciation" were presented to the following:

CORY ANDERSON, Program Director, for coordinating an exciting year of monthly meetings, for treating us to mini-workshops, interesting travel adventures, and for creating a new 3-D program with slides that stimulated, intrigued and challenged our visual perception as stereo photographers.

LARRY BROWN, House Director, for another term of organizing our meeting location -- making sure the equipment is there and set up, taking care of chairs, tables, sound equipment (and sometimes even sound effects) and for doing the job extremely well.

EARL COLGAN, Stalwart 3-D Enthusiast, whose creativity, enthusiasm, varied photographic techniques, and profound stamina have been an inspiration to us all for over fifteen years.

OLIVER DEAN, Master of Ceremonies Extraordinaire, for faithfully and solemnly swearing or affirming in our Club members and officers at each July Awards Banquet, for being truly the soul of wit, the maitre de chapeaux, and Mr. Silly all rolled into one, and for being jovial, ever-enthusiastic, free-spirited and an ambassador of good will for our Club.

RICK FINNEY, Workshop Director, for energetically reviving interest in learning more about the technical aspects of 3-D photography, by arranging workshops on Realist and 2x2 mounting, slide bar technique, hyper & hypo stereo, utilizing flash, 3-D composition, 3-D with a single camera and more, and for inspiring others to teach and share knowledge -- which is really what our Club is all about.

JOHN HART, 3-D Movie Division Motivator, for being the inspiration, motivation, provocation, stimulus, catalyst and mover and shaker in making the 3-D Movie Division of our Club a viable entity for many years, and for creating a meeting location, regular schedule and purpose for 3-D amateur movies.

GREG HOOPER, Secretary, for a second term of faithful service -- making Board Meetings recorded for all posterity, and for being there through thick and thin, even after diapers and nighttime feedings changed his life.

DAVID KUNTZ, Treasurer, for jumping head first into the job of Club Treasurer -- computerizing our accounts, arranging our Club mailing list, and for having the vision and computer expertise to bring us into the twenty-first century.

JOEL MATUS, Club Librarian, who has been the keeper of the slide library boxes, creatively promoting how important, interesting and valuable they are. He has brought this position back to the level it deserves, as a priceless and useful Club resource. History gives a sense of permanence, timelessness and substance to our Club.

JIM MURRAY, Competition Director, who, for four terms, has brought enthusiasm and new ideas to our Club's competitions. By adding 2x2 slides into the area of Club competition he has pushed us to recognize the benefits of modern photographic technology, and enabled us to create new visions in dimensional image making. His influence will always be a landmark for SCSC. His inspiration, organization and efficiency were noticed and deeply appreciated.

CHRIS OLSON & JUDY HELMS, Outings Co-Directors, for challenging our eyes to make the world our photographic playground -- for coordinating a Los Angeles dusk outing with a Cory Anderson hyperstereo workshop, for inviting us all to bask in the wild flowers, hike in the rocks and enjoy the lovely surroundings we are so fortunate to live in.

CHARLES PIPER, 3-D Camera Doctor, Physician of our dearly valued friends, our stereo camera. For mending the ill, embellishing the already hearty with flash capability, and tending to all our 3-D mechanical needs. For always being there in so many crises or general 3-D equipment repair needs for the last 30+ years.

BILL SHEPARD, Treasurer, for many, many terms of excellent service, providing financial reports, auction accounting and creative bookkeeping with the most positive and easy-going attitude. For maintaining calm and accuracy in the most confusing of tasks, always with a sense of humor.

DAVID STARKMAN, Equipment Director & Presidential Compadre, for always being there with information on the latest 3-D equipment and upcoming camera shows, with expert knowledge on all the interesting 3-D products of the past, present and occasionally future, for providing sources for every 3-D need, for being projectionist at every meeting and for keeping the SCSC President so happy.

MITCHELL WALKER, Vice President and Hollywood Exhibition Chairperson, for taking on both jobs and giving them all you have to give, for making our Club proud to be sponsoring its first international salon, for tirelessly contributing and pitching in whenever and wherever needed, and for creating the cutest cartoons for the 3-D NEWS we've ever seen.

JERRY WALTER, 3-D NEWS Editor, whose creative spirit is unique, and who has been inspired to devote ungrudgingly a great part of his leisure in the last decade to the creation of the 3-D NEWS, with conspicuous ability and success -- much to the great and deep enjoyment of us all.

MARJORIE WEBSTER, Hospitality Director, for always adding spice, pizzazz, spirit and joie de vivre to every occasion that SCSC offers, for bringing to life the exotic travels you have documented in three dimensions, and for being warm, friendly and enthusiastic in welcoming all guests and members.

ALAN WILLIAMS, Volunteer Projection Assistant, for willingly assisting the projectionist

whenever needed, for controlling the vertical, horizontal, or focus of an important part of our Club, and for always being a cheerful and helpful aid when setting up or packing up is being done.

GAIL ZONE AND RAY ZONE, Banquet Co-Directors, for spicing up our holiday and summer awards banquets by choosing interesting and exotic venues, serving sumptuous fare, so that we might celebrate together the enchantment of 3-D.

I, Susan Pinsky, SCSC President, by the deep power vested in me by Club members, do solemnly swear or affirm that the above mentioned individuals, having duly executed the duties and responsibilities described, shall henceforth each be known as a "Deep Person".

July Sixteenth, Nineteen Hundred and Ninety Two, Los Angeles, California

## EDITOR'S MUSINGS

This is the time of year for vacations, and the time of year to take lots of stereo slides. But when the weather isn't right, or it is midday and the light is lousy, what's a vacationer to do? Well, poking around in art galleries makes for a good break, and is often inspiring. Contemporary galleries feature a lot of work by young artists done in the style of Vincent van Gogh. Wouldn't it be great to be able to emulate his style within our 3-D medium? Maybe someone this year in Club will be able to figure out a way. In the meantime, here's some light summer reading -- Vincent's mini-biography...

Although Van Gogh was one of the greatest painters of his time, his working period spanned but six years. He was born on March 30, 1853, at Groot-Zundert, in the province of Brabant, Holland, the son of a Protestant pastor. The red-haired youngster was one of several children and although passionately fond of his mother was unsociable, undisciplined and too reserved with the rest of the world. When he was twelve years of age he went away to boarding school in Zevenbergen and four years later returned home, a problem child.

His uncle, a director of the Goupil Galleries, an international firm of picture dealers, secured a clerical position for him with the Hague branch. He made progress and when he was twenty was appointed to the London office, where his brother Theo, to whom he was deeply attached, was working. During his stay in London he drew for his own amusement and seemed attracted to the works of Boldini, Meissonier, Zeim, Constable and the painters of the Barbizon school. However, he became depressed and lonesome and the family asked for his transfer to the Paris Goupil Gallery. During that year of 1875 he was a very unhappy man and found solace in the Bible. Dismissed from his post, he returned to Holland for a short time until a job was found for him in London as a French teacher at the Ramsgate school. Finally he decided to become a preacher of the Gospel; in 1887 he left for Amsterdam to train for the ministry, but impatiently failed to complete the course. For almost fourteen months he was a lay preacher in the Borinage coal-mining district where he drew the miners at work and in

their homes. He was considered odd and gloomy and so frightened the people with his eccentric and nervous movements that he was asked to resign.

He visited his parents in Nuenen, Holland, in 1885, improvised a studio in an old church and painted the peasants in the field and the weavers at their looms. Up until this time his only formal instruction was from Anton Mauve, a connection of his family. That year his father died and he studied for a short time in the Academy at Antwerp where the works of Rubens interested him. An unreciprocated affection for a widowed cousin made him still more unhappy and he left Paris to join Theo who was still with Goupil's. Vincent worked at Cormon's studio along with Toulouse-Lautrec, Pissarro, Gauguin and Seurat. He was greatly influenced by the two latter artists as may be seen by his pictures of the Paris period.

In the spring and summer of 1887 he produced many beautiful canvases painted in the neighborhood of Chatou, Bougival and Asnieres. But he couldn't sell any of his works. He occasionally exhibited with the Salon des Refuses. He became nervous



and restless and decided to move to the South, settling at Arles where the brilliant sunlight and the rich color inspired him to work furiously. He bought a cottage, painted it yellow and decorated it with huge sunflowers. The name was the "House of the Friends". Gauguin soon joined him and they pooled their allowances and kept house together. Gauguin did the cooking, van Gogh the marketing. Apparently they quarreled a great deal and van Gogh in a fit of rage threw a glass at Gauguin. Van Gogh became

more excitable and finally had a mental breakdown. Gauguin left and Vincent was sent to the hospital at Arles where he was pleased to have a visit from Signac. On his discharge in 1889, he returned for a short visit to his yellow house. The townspeople treated him like the village idiot and he once again was violent enough for them to insist on his removal to the asylum at St. Remy. He painted some of his best pictures here and contributed to an exhibition of Les XX in Brussels, where Toulouse-Lautrec challenged a Belgian artist to a duel because he made disparaging remarks about van Gogh's work. He disliked the inmates at St. Remy and his health became worse so that his brother, in 1890, put him in the care of Dr. Gachet at Auvers-sur-Oise, which was near enough to Paris for Theo to visit him. The Doctor, a friend of Cezanne and Pissarro, was a painter himself and an enthusiastic collector. Although he was most sympathetic toward Vincent he could not effect a cure and the patient in extreme despondency shot himself on July 27th of the same year. Six months later Theo died in a fit of madness.

## LETTERS

Dear Editor:

I would like to take this opportunity to thank Jim Murray for the excellent "Slide of the Year" show. It was obvious he had put a lot of work into the show. So thank you Jim Murray.

My second thank you goes to Oliver Dean, David Starkman, Cory Anderson, David Kuntz, Rick Finney and Jerry Walter for taking the time to do the workshops I attended this past year. They made all the difference in my 3-D slides.

Thank you all!

David Thompson

## ...LETTERS

Dear Susan:

I usually sit right down and read the 3-D NEWS just as soon as it arrives in the mail. I always enjoy first reading your interesting "Susan's Stereo Scribblings". They are always so interesting, informative, and unusually written, just like I personally know you to be -- having known you well for so many years in our Stereo Club.

I no sooner started to read the June issue than I knew you were very troubled. The tone in your article dealing with the need to move from the Photo Center was so unlike your vivacious style of writing. You expressed your concern so very well, and I can feel for you one and all.

I gasped with astonishment as I read "The Photo Center has been our meeting location for over 20 years."

As you know from our membership list, I joined the Club in June 1960. At that time we had to be a member of the Photographic Society of America to belong to SCSC. I don't think we had more than 30 members - at least who attended most meetings. I knew several who belonged to the El

Camino Real Color Pictorialists 35mm Camera Club, and it was some of those members that talked me into taking stereo and getting a used Realist camera. Then they got me to join SCSC, and at the next election of officers they insisted I take the Presidency. I had that job from 1961 to 1963. At that time, and I don't know how many years previously, the Stereo Club met in a small room in Plummer Park, off Santa Monica Blvd. Way back in the early 60s that Park got to be too dangerous to walk through alone from our cars, so we decided we should find another meeting place.

I don't remember exactly when we moved to the Photo Center, but I do believe it was during the time I was President, and I was responsible for our moving there. I remember making all of the arrangements. Clarence Inman was the Director of the Photo Center, and I recall knowing him through being a member of El Camino. He was successful in talking the City into having him equip the building with darkroom facilities, form a photo club there, and create a photo shooting gallery. Weekends they used to have special photo session activities and they were very active. Through my knowing Clarence I got our Stereo Club to hold our meetings there once a month, and was even offered the storage space back of the stage -- all free of charge, and they were glad to have us.

It's going to be hard to find a safe area to meet these days. I would think that a savings bank or a library would have a suitable place. It seems like with your large membership someone should be able to come up with a suitable place to meet. I do hope so, and I wish you good luck.

Sincerely,

Sylvia Sikes, FPSA  
Thousand Oaks

## ...LETTERS

Dear Editor:

They say you need to walk a mile in another man's shoes before you can appreciate what he does. Believe me, this is never more true than for the shoes of editors of 3-D newsletters.

Recently, I have found myself editing one and I shall never again have the same casual attitude to efforts of this world-wide group of editors who, as a labor of love, gather together and distribute our stereo news.

Naturally, I examined closely every newsletter I could get my hands on and I have come to the conclusion that SCSC should be justly proud of the 3-D NEWS. It has a bright sunny disposition, casual friendly type faces and a pleasant informal use of space.

As for the content -- it is true that it is short on stereo illustrations (for good reason) but it more than makes up for this in its thorough coverage of leading edge stereo happenings. Even though I am remote from the SCSC, I read my 3-D NEWS from cover to cover as soon as it arrives. Don't change anything!

Stan White, APSA  
St. George, Ontario, Canada

## THE CLUB IN PERSPECTIVE -- 1991-92

JULY '91...Awards Banquet/Italian Feast at Miceli's/Hollywood... President Pad McLaughlin retires..."Purple Haze" by Jim Murray is Slide of the Year, topping program of 100 slides...Susan Pinsky is crowned Club's 30th President..."Stereography: A Fresher Portrayal" shown at Amherst, Massachusetts...

AUGUST '91...Photo Center Program: "Windows In Time" by Susan and David plus 2x2 mounting workshop plus Pass-the-Viewer...Joel Matus opens the Club Library...Club accepts responsibility for Hollywood Stereo Exhibition...4-page "The Man Who Saw Too Much" featured in NEWS...David Kuntz becomes Club Treasurer and raises dues...

SEPTEMBER '91...Tony Alderson, David Kuntz and Charlie Piper judge 91 slides in competition...2x2 debuts as accepted format...BIG slides are Richard Scobey's "Morning At Mono Lake" and Glenn Wheeler's "The Last Leaf"...Club buys pair of flat field Ektagraphic Projectors... Fill Flash workshop by David Kuntz...

OCTOBER '91...Realist Format workshop by Oliver Dean...2x2 workshop by David Starkman...X-Ray workshop by Jeff Plotkin...Annual Club Auction grosses \$1608 with one of everything available...NEWS wins Honor Award in PSA Bulletin Competition...

NOVEMBER '91...Vasquez Rocks photo outing organized by Chris Olson... Cory Anderson, Oliver Dean and Jim Murray judge competition...BIG slides are Chuck Bernhardt's "Gnarly" and David Thompson's "Carlsbad Caverns"...Jerry Walter gives Show & Tell on "Seeing Smaller Things"...

DECEMBER '91...Holiday Banquet at Michael's...lots of personal shots contributed to program, plus Rick and Jerry's "Kaleidoscope"...Susan talks about show production in NEWS...new-member renewal switched from June to anniversary month...

JANUARY '92...Competition judged by Susan Pinsky, David Starkman and Chris Olson...BIG slides include Larry Brown's "Red Spokes" and Abe Perlstein's "Surreal Cumulous Clouds"...Hollywood Exhibition judging organized by Mitch Walker--424 slides judged, 170 accepted...Charlie Piper shares favorite slides at Show & Tell...Workshops: Mechanics of Twin Cameras by Cory Anderson, and Slide Bar Techniques by David Kuntz...

FEBRUARY '92...City Hyper Shooting outing conducted by Cory Anderson on crystal clear night...David Kuntz tells all about Hyper Stereo in NEWS...Club Program features Hollywood Exhibition, plus David Starkman's Stereo Window Demo and Ray Zone's Rock and Roll 3-D...Club celebrates Earl Colgan's 88th Birthday...

MARCH '92...Club sells 1000w Realist Projector...Susan extols virtues of her Board in NEWS...Pad McLaughlin shows huge colorful slides at Show & Tell...Club talks at length about good and bad slides... competition judges are Dorr Kimball, Rick Finney and Jerry Walter... BIG slides are "Zip-line Dangler" by Mike McKinney, "Zigzag Fence" by Earl Colgan, and "Spring" by Dorothy Horne...

APRIL '92...Marjorie Webster presents a 3-D Travelogue on Guatemala with great flair at Club Meeting, plus Cory Anderson gives premier of his "Potpourri", and Susan gives answers to all question...Joel Matus titillates us with another Club Library Review in NEWS... "Stereography: A Fresher Portrayal" shown in Australia...

MAY '92...Club shaken by Riots--sparks concentrated search for new meeting place--upsets Board Mountain Outing plans...Still Life Slide Bar workshop by Rick and Jerry...fifth competition judged by Gail Zone, Earl Colgan and Larry Brown...BIG slides are "San Francisco" by Jason Kantor and "Hill of Flowers" by Joel Matus...Joel also presents featured slides from the Library for Show & Tell...

JUNE '92...David Starkman explains "Virtual Reality" in NEWS...twenty folks collectively bring 200 slides to Members' Potluck Club Meeting, one of the most entertaining ever...Susan Pinsky, Mitch Walker, Rafael Montalvo and David Kuntz elected 1992-93 officers...we all realize the Big Winner this year is 2x2 projection at the meetings, wholeheartedly adopted by the Club as pioneered by David Starkman, Jim Murray and Pad McLaughlin. A GREAT YEAR!



# 3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXVII

NUMBER THREE

SEPTEMBER 1992

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## SUSAN'S STEREO SCRIBBLINGS

Creating a slide sequence is an exciting experience. There are a number of elements to take into consideration in making one. When I first began in stereo I was fortunate to have the PSA "values" taught to me by two master stereo slide sequence makers, Jerry Walter and Rick Finney. The PSA rules for international stereo slide sequence competitions define a sequence to be from 2 to 18 slides, with the longest time on the screen being 15 seconds per slide. The recommended maximum number of words per slide is 30, and the sequence may be put to music, narration, both or none, but the object is to tell a story.

All of the above rules may equally apply to creating any slide show, except for the total number of slides. Flying home from the National Stereoscopic Association convention in Fort Wayne, Indiana recently, I was reflecting on the quality of slide programs I had just seen. My thoughts were about the elements that constitute a successful slide sequence or slide show. I was trying to sort out why some shows are first rate, and other leave me cold, put me to sleep, or are plainly bad.

My first criticism is that the majority of sequences and shows kept each slide on the screen way too long. Anywhere from 5 to 10 seconds per slide holds your audience's attention. Shows where the maker talks on and on for 15, 20, 30 seconds or even longer are a stereo sin in my book. They encourage the audience to close their eyes, take a nap, think about other things, and just do everything except think about what is on the screen. Live shows are often the worst offenders, as people often seem to forget that time comes to a standstill when a slide is on the screen longer than it should be. Sometimes the maker forgets to change the slide or just wants to tell you everything he or she knows in relation to the image.

Pat Whitehouse was known throughout England for her beautiful natural history slide shows and sequences. I remember in 1979, when she presented a show in Hartford, CT at the PSA annual convention, that her slides, her music and her presentation technique were so perfectly executed and presented that the audience was moved to tears and a standing ovation. Pat was a master at the slide sequence. Her slides were usually on the screen for an average of 8 seconds, and the narration was kept to a minimum. The slides chosen were always of the highest quality. The combination of her exquisite slides, plus appropriate narration and music will always be remembered by those of us lucky enough to have seen her slide shows.

Rick Finney and Jerry Walter taught me about how to put together a show and sequence. They especially emphasize the powerful quality of music -- that you can control the audiences' emotions by combining lively, warm, uplifting or dramatic music to create the mood you desire. Each image in their shows is a gem, each piece of music is perfectly suited to the thought they desire to communicate. Theirs is the PSA ethic of keeping it short, keeping it simple, and keeping it interesting.

When I assemble a sequence I sometimes start with the slides that I want to

**MEETINGS:** The third Thursday of each month at 7:30 PM at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors always welcome.  
**MEMBERSHIP:** Annual Dues-Single/\$20; Couple/\$25; Patron/any additional amount. Send to Membership Director. **SUBSCRIPTIONS:** The monthly 3-D NEWS is included with membership. \$12 for 12 issues for non-members; send fee to the Treasurer.

share, and work from that perspective, adding music and/or narration to convey my message. Sometimes I have a concept and I shoot images specifically to mold into a sequence, later adding the sounds that will enhance my message.

There is no right or wrong way to proceed. There are only a few recommendations to remember. Firstly, keep the slides on the screen shorter, rather than longer -- rarely do people complain that the slides went by too quickly, and when they do you know they have given you their full attention in watching. Remember that in this age of television and commercials that show you thousands of images in 30 or 60 seconds, that most people lose interest after looking at one image for longer than 10 seconds or so.

Secondly, use only your **best** slides -- nothing even slightly over or under exposed, badly composed, too flat or too boring. Be your

harshest critic -- try to image the slides you are working with are someone else's, and be critical. Everyone shoots mediocre or bad images -- the difference between pros and amateurs is that pros **never** show them. And be daring, be experimental, be different. Being inspired by something you've seen somewhere else is great; just make the idea your own by giving it YOUR touch, your difference, your creativity.

And most importantly, **DO IT!** If you have an idea for a slide show or sequence, then make a date with yourself to create it. Work out the steps needed and make it happen. Every one of us has ideas about doing shows or sequences, but very few actually do it. I go to the conventions, I come to every meeting of our Club, and I would love to see YOUR shows or sequence. I'm waiting.

*Susan*

## STEREO ACTIVITY CALENDAR

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

- SAT SEP 12 Club Board Meeting - Notify Susan if you cannot attend
- THU SEP 17 Monthly Club Meeting-Photo Center-7:30 First Competition
- WED SEP 30 Copy Deadline, October NEWS. Share some pertinent 3-D info with your fellow readers
- THU OCT 15 Monthly Club Meeting-Photo Center-7:30 3-D Equipment Auction
- THU NOV 19 Monthly Club Meeting-Photo Center-7:30 Second Competition
- THU DEC 17 Holiday Banquet, program to be announced
- THU JAN 21 Monthly Club Meeting-Photo Center-7:30 Third Competition
- THU FEB 18 Monthly Club Meeting-Photo Center-7:30 Stereo Fair or Hollywood Exhibition
- THU MAR 18 Monthly Club Meeting-Photo Center-7:30 Fourth Competition
- THU APR 15 Monthly Club Meeting-Photo Center-7:30 Program to be announced
- THU MAY 20 Monthly Club Meeting-Photo Center-7:30 Fifth and final competition of the Club year
- THU JUN 17 Monthly Club Meeting-Photo Center-7:30 Members participation - everyone bring 10 slides
- THU JUL 15 Awards Banquet with Slide of the Year Program

## CLASSIFIED

**FOR SALE:** Airequipt Stereo Theatre \$150; ViewMaster Stereomatic #500 w/case, beige, 3" lenses \$300; Compco Triad #500, beige w/5" lenses and case \$350; TDC Vivid Model 116 w/5" lenses and case \$350. Ralph Hattenbach, 8333 S. Hindry Ave., Los Angeles CA 90045. (310)670-2788, FAX (310)670-5127.

**WANTED:** 35mm Iloca Viewer. Wallace Ford, RD 2, Box 16, Millbrook NY 12545.

**FOR SALE:** Nord stereo projector \$300, or \$360 w/ 60x60 screen and 10 pairs of glasses. Books: Stereo Realist Guide by Tydings, fair shape \$21; Three Dimensional Photography by McKay, good shape w/jacket \$40. William Lund, 20833 Neurulia Rd., California City CA 93505, (619)373-4258.

**FOR SALE:** 8-foot wide roll-up silver screen, \$100. George Skelly, 1850 Avenida Estudiante, San Pedro CA 90732, (310)514-0805.

## CONTRIBUTORS THIS MONTH

In addition to all the by-lined contributors to this September 1992 issue of the NEWS, the following also gave their important assistance in making this a complete issue:

Paul Rumsey ..... Fly The Canyon, Page 4  
 Paul Milligan..... 3-D Kameras, Page 5  
 (The present deutsche mark exchange rate is about 1DM = \$0.70)

Classified ads are free. The objective is to get stereo equipment into the hands of those who will use it. Samuel De Vergilio of Escondido had an ad in the last issue and wrote back immediately that he sold the whole \$750 package on the first phone call.

## COMPETITION RULES

1. There will be 2 competition categories: (1) standard stereo, and (2) nonconventional stereo. Standard stereo is defined as all those slides made with a standard 35mm stereo camera (Realist, Kodak Stereo, Verascope, Nimslo, etc.) at normal interocular. Cropping, sandwiching, multiple exposures, filtration, and color manipulation are permitted as long as the original chips were made with a standard stereo camera. Nonconventional stereo is defined as all those slides made with Exakta-Kindar-Hyponars, Realist Macro Stereo, regular 35mm cameras with the aid of a slide bar, or slides with modified interocular (hyper or hypo stereo) regardless of camera used. Standard stereo slides will be mounted in Realist-format (1 5/8" x 4") mounts. Nonconventional stereo slides may be mounted in either Realist-format mounts or in 2x2 standard 35mm mounts. The Competition Director shall decide the appropriate category of a slide in event of dispute.

2. Members will be allowed to enter up to three slides in each of the two competition categories at each competition. If a member enters slides in the nonconventional category, all of that member's slides entered in that month's nonconventional category shall be mounted in the same format (all in Realist-format or all in 2x2 mounts).

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

4. Cumulative scores will be computed for each member in each category. Members entering both categories will have two cumulative scores. These scores are not combined. Scores for both Realist-format and 2x2 nonconventional entries will be combined.

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

6. The two groups within each category shall be judged as one complete group. Each category shall be judged separately. Following each competition the judges will comment on selected slides as time permits.

7. There will be five competitions during the year for each category. Both categories shall be judged on the same evening. Realist-format slides will be projected with a conventional stereo projector. 2x2 format slides will be projected by twin Ektagraphic AF-2 projectors.

8. Scoring shall be from five to nine points.

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

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

11. There shall be three stereo judges for each competition. A member who is judging shall not enter slides in that competition. Judges will receive a prorated score based on their scores for all other competitions entered during the fiscal year.

12. All slides should be mounted in glass. However, to encourage beginners and less experienced to enter, this requirement may be waived in the "B" group. Realist-format slides should be spotted in the lower left-hand corner as viewed in a hand viewer. 2x2 stereo slides will be spotted in the lower left-hand corner of each slide; a red spot will be placed on the left slide, a green spot will be placed on the right slide.

13. Make-up slides for missed competitions will be allowed only at the discretion of the Competition Director. Make-up slides will not be eligible for Awards or Honorable Mentions.

14. Members may not submit more than one set of make-up slides per competition.

--Adopted by the Club Board on July 31, 1991

"I think it would be very damaging to the arts if artists started worrying about what the audience was thinking. I as an audience member don't want to go see someone who's doing what I want them to do. Then they're taking me to a place where I've already

been. I want them to be doing what they want to do -- I want them to take me somewhere I haven't been."

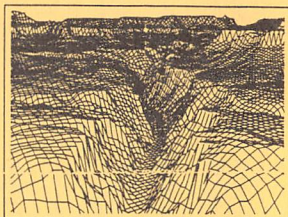
--Holly Near

# FLY

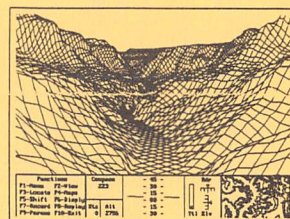
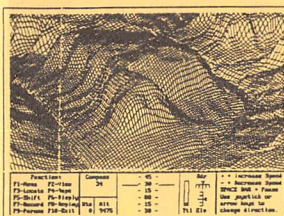
## THE GRAND CANYON™

IN STEREO 3-D

Explore the wonders of the Grand Canyon from your living room with the world's first STEREO 3-D flying simulation for a personal computer. The combination of high-resolution topographic data and STEREO 3-D viewing imparts a sense of realism and depth that mere photographs cannot achieve.



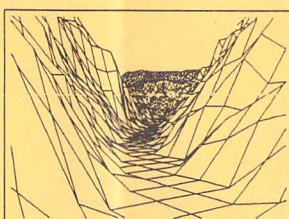
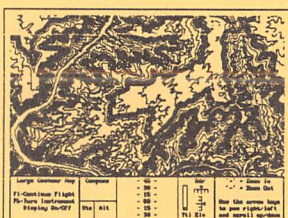
Over 3 and one half million data points cover an area of 1800 square miles. You can view the canyon at any point from the river's surface to 50,000 feet. Complete flight controls let you fly high along the rim, down through the inner gorge, or anywhere you want.



Simplified instruments and flight controls allow even the most inexperienced to quickly enjoy touring the canyon. Beware: hours of practice may be needed

to master the twists and turns of the mighty Colorado without crashing.

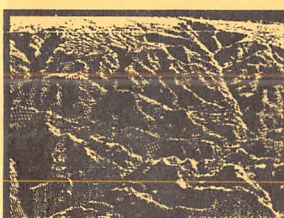
3D contour maps in four magnifications allow you to plan your route before a flight. A real time contour map comes in handy when you get lost. (You will!)



The Colorado River is only 300 feet wide in many places. Sheer walls rise 1,000 feet and more to form the inner canyon. Only the bold dare navigate these narrow

confines at 200 miles per hour. Only the skilled survive to fly again.

Many people think the Grand Canyon is at its best in the early morning or late afternoon. This view of the deep morning shadows from 27,000 feet shows the true ruggedness of one of nature's masterpieces.



NOTE: The resolution of the images you see while flying will depend on the speed of your CPU and two settable parameters, the frame rate and the horizon distance. The images in this flyer are the full resolution you get in Pause Mode (VGA Screen). Actual images are in STEREO 3-D and require the 3-D glasses (included) for viewing.

## Most asked questions about FLY The Grand Canyon™.

1. Do I have control over where I fly or is this just a non-interactive tour?

FLY The Grand Canyon is a completely interactive flying simulation. You have total control of the aircraft and can fly from the surface of the river to 50,000 feet anywhere in the 1800 square miles covered by the database.

2. What kind of airplane am I flying?

The airplane in FLY The Grand Canyon is a stylized one. It can fly at any speed from 0 to 500 knots. You always fly in the direction that the airplane is pointing; that is, the airplane will not stall. This makes the airplane easier to fly, though you may not think so when trying to navigate the inner canyon at 300 knots.

3. Are the images in color and what is STEREO 3-D?

FLY The Grand Canyon uses the anaglyph process to create the true three dimensional image. Two images are displayed on the screen. A red one for the right eye and a green one for the left eye. The 3-D glasses (included) filter the image so that only one color reaches each eye. The brain then combines the two images to give the illusion of depth. The image you see is therefore a monochrome one.

4. How realistic and accurate are the images?

The 3.5 million data points of FLY The Grand Canyon are generated from the most accurate topographic data available. The resolution of the data is 100 feet horizontally and 25 feet vertically. Most data points are accurate to within 25 feet. The images connect those points in a mesh or grid. An enormous amount of detail can be seen at these resolutions since most features in the canyon are hundreds to thousands of feet high and miles long.

5. Do I need a joy-stick?

A joy-stick is recommended but not necessary.

6. How durable are the 3-D goggles and will they work over corrective glasses?

The 3-D goggles are designed to fit over most corrective glasses. They are made of plastic and should last indefinitely.



### System Requirements

IBM AT or compatible (286,386,486).

384 KB of memory.

1.2MB 5 1/4 inch or 1.44MB 3 1/2 inch floppy.

Hard disk with 3.7MB of free space.

VGA or EGA with 256KB of display memory.

DOS Version 3.0 or higher.

Optional joy-stick.

### Technical Information

Area of Database	1,800 square miles
Horizontal Resolution	100 feet
Vertical Resolution	25 feet
Depth of Canyon	5,000 - 7,000 feet
Width of Canyon	2 - 18 miles
Width of River	300 feet
Length of River	110 miles

### Ordering Information

FLY The Grand Canyon is now available. See your local retailer or use the order blank below. Send check or money order for \$59.95 (Foreign orders, except Canada, please send cashiers check or money order in U.S. funds and add \$10.00 for extra shipping and handling) to:

**Hyacinth**  
5508 Chimney Hollow  
Norcross, GA 30093 USA  
(404) 416-6321

Georgia Residents please add \$3.00 sales tax.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_

State: \_\_\_\_\_

Zip: \_\_\_\_\_

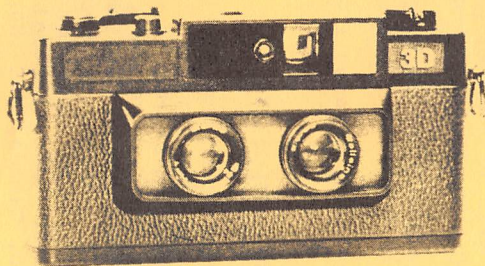
Phone: ( ) - \_\_\_\_\_

☐ 3 1/2 inch ☐ 5 1/4 inch

FLY The Grand Canyon was designed and written  
by Fred Tuck.

# 3-D-Kameras von Peter Kato

PETER KATO, Wildenbruchstraße 10, 4000 Düsseldorf 11, Tel. 0211 / 57 01 79

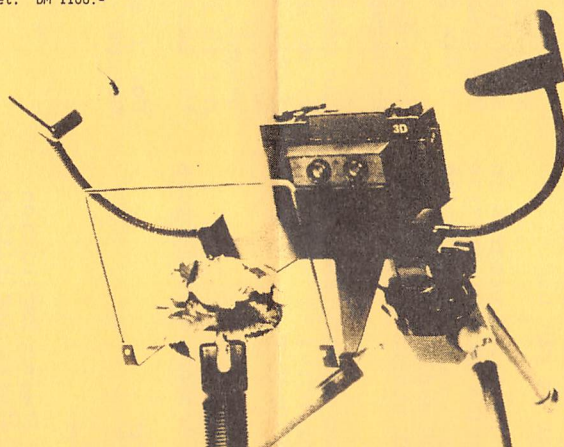


Nimslo-Umbau auf volles Kleinbildformat 2x24x36 mm mit zwei 1:2,8/38 mm Rollei-Objektiven für ausgezeichnete Schärfe und Brillanz. Die Objektive sind gekoppelt und von 0,6 m bis unendlich einstellbar.

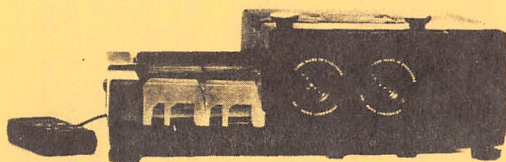
Mit der 35,7 mm Objektivbasis wird die beste räumliche Wirkung zwischen 1 m und ca. 20 m erreicht. Bildmittenabstand: 37,1 mm Konvergenzausgleich: 1,4 mm Der ursprüngliche Programmverschuß ist beibehalten, die Belichtungsautomatik arbeitet in den Bereichen von Blende 5,6 und 1/30 sec bis Blende 22 und 1/500 sec.

Die Filmempfindlichkeit ist auf 100 oder 400 ASA einstellbar. Auch alle anderen technischen Daten sind identisch mit dem original. Der Umbau (x) kostet: DM 1100.-

Macro 3D-Kamera: Nimslo-Umbau auf das volle Kleinbildformat von 2x 24x36 mm. Die Kamera kann nur für Macroaufnahmen in einer Entfernung von 18 cm eingesetzt werden und zeigt sehr gute Ergebnisse in diesem Bereich. Das Aufnahme-feld ist ca. 16x11 cm (Postkartengröße) Objektiv: 1:5,6/30 mm Objektivbasis: 31 mm Bildmittenabstand: 37,1 mm Konvergenzausgleich: 6,1 mm Tiefenzone: ca. max. 4 cm Belichtungszeit: 1/30; Bl. ca. 16 Umbaukosten (x): DM 1460.-



Der 3D-Projektor ist ein Zusammenbau aus zwei handelsüblichen, sehr zuverlässigen Kleinbild-Diaprojektoren für das Diaformat 41x101 mm. Die Diarähmchen werden in Doppel-Universalmagazin geladen. Objektivbasis: 62 mm. Die Objektive (1:2,8/80 mm) sind horizontal und/oder vertikal einstellbar. Polarisationsfilter innerhalb des Projektors vor dem Wärmeschutzfilter im Kühl-luftstrom. Halogenlampe 24 V/150 W.



Zwei geräuscharme Radiallüfter, Temperaturschutzschalter. Zwei getrennte, für die beide Objektive unabhängige Autofocussysteme, ab-bzw. umschaltbar auf die Fernbedienung. Tonbandanschluß. Für die Anpassung an unterschiedliche Qualitätsansprüche und Einsatzmöglichkeiten können Präzisionswechselobjektive geliefert werden. Preis (xx) incl. Objektive 1:2,8/80 mm, Magazin und Netzkabel: DM 1740.-



Die Minox 3D ist wahrscheinlich die kleinste Kleinbild-Stereokamera der Welt, sie wiegt nur 300 g. Die sehr gute optische und elektromechanische Leistung der Minox ist allgemein bekannt. Die Elektronik der Kamera ermöglicht eine sehr gute Synchronisation der beiden Verschlüsse.

Format: 2x24x36 mm, 18 Bildpaare.

Objektive: Color Minotar 1:2,8/35 mm

Objektivbasis: 35,8 mm

Bildmittenabstand: 37 mm

Konvergenzausgleich: 1,2 mm

Entfernungseinstellung: 0,9 m bis unendlich, gekoppelt

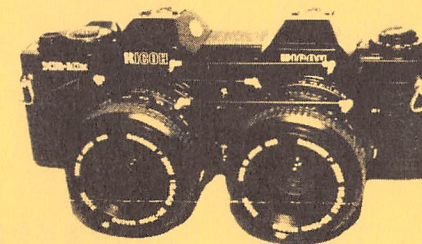
Blenden: 2,8 bis 16, gekoppelt

Belichtungszeit: 1/500 - 30 sec, stufenlos, automatisch nach Blendenvorwahl, wird im Sucher angezeigt. Blitzanschluß mit Mittenkontakt, X-Synchronisation, 1/30 sec. Kosten des Zusammenbaus (x): DM 1490.-



" Viel Format, der Schärfe wegen! "

Die Seagull 3D ist eine robuste Mittelformat-Stereokamera (2x6x6 cm) 12 Bildpaare, Aufnahmebasis: 72 mm Objektiv: 1:3,5/75 mm, Blenden: 3,5-22, gekoppelt, 1-1/300 sec, durch Zwangsteuerung absolut synchron, Lichtschachtsucher. Preis(xx): DM 2200.-



Die Ricoh 3D Kamera ist eine der erprobtesten Spiegelreflex-Stereokameras. Sie wird seit über 2 Jahren hergestellt (OPTRON 3D) und hat sich in vielen Einsätzen in der ganzen Welt - oft unter Extrembedingungen - als eine robuste und zuverlässige Arbeitskamera erwiesen.

Technische Daten: 35 mm SLR mit Pentax-K Bayonett-objektivanschluß für Wechselobjektive, Format: 2x24x36 mm, Basis: 76 mm, Verschuß absolut synchron, elektronisch, quartzesteuert, Auto/Manuell, 16-1/1000 sec, "B", LCD-Anzeige, Schnittpbildentfernungsmesser, Mittenbetonte TTL-Belichtungsmessung bei offener Blende, ASA 12-3200, Meßwertspeicher. Preis (xx, nur Gehäuse): DM 3500.-

Änderungen vorbehalten.

Wechselobjektive, Kupplung der Objektivfunktionen (Optron), Spezialausführungen und Zubehör auf Anfrage. 6 Monate Garantie auf die ausgeführten Arbeiten. Lieferzeit: ca. 6 Wochen. (Projektor und Macro: ab Mai '92) Fertiggestellte Geräte werden per Nachnahme zugesandt.

(x)= Bitte Kamera für den Umbau zusenden.

(xx)= 65% Anzahlung erforderlich.

## NEXT MEETING

### ACCEPT THE CHALLENGE!

It's competition month. This is the first competition of the new Club year. Time to start all over again with cranking out those slides to see how they look on the big screen, and to entertain everyone in the audience. Complete competition rules are published in this issue.

Now for the challenge. We are looking for 100 or more slide entries each competition meeting. That means 33+ slide sets of 3 each. Can we do it? You bet we can! But only with everyone's cooperation. Remember, we're all out there sharing slides with each other, and the more we have, the more entertaining the evening. These are our own personal visual images, and every single image adds another dimension to the overall treat. So participate! We know we have the shooters among all the members -- let's see your slides. Accept the challenge, and help us achieve the 100+ goal right from the first meeting. Thanks in advance for your participation.

--Mitch Walker

--Ray Zone

1992-93 Competition Co-Directors



## COMING UP

OH NO!.....Just as I thought I had the 34th Hollywood Stereo Exhibition all wrapped up, then the 35th suddenly pops up. Well, here it is time to start planning again, and I hope to see your outstanding entries paraded before our panel of judges. Watch this space in next month's NEWS for more information.

--Mitch Walker, 1993 Chairman

## COMING UP

### ATTENTION SCSC!

The AUCTION is coming, the AUCTION is coming.

Clean out your closets, bring your old unused 3-D equipment, supplies, books, etc. to the October SCSC AUCTION! You'll get money for your stuff, the Club will get 10%, and a fellow Club member will get some gear that she or he can use.

Start now, the time is near! No slide program in October, but the AUCTION preview starts at 7:30 PM, so get there early. If you plan on bringing stuff to sell, try to arrive early to fill out the auction forms, and so that others may preview the wares.

It's always fun, and there are usually some real bargains. Whether you are bringing or selling, the Club AUCTION is always enjoyable.

--Susan Pinsky

--Joel Matus

1992-93 Program Co-Directors

## STEREO EXHIBITIONS CALENDAR AND NEWS

SAT SEP 12 Closing - Detroit Stereo Exhibition  
WED NOV 4 Closing - Potomac Stereo Exhibition  
Forms - Mark Reynolds, 1502 Wayne  
St., Alexandria VA 22301

This completes the stereo exhibition cycle for 1992. There were 15 of them, scattered all around the country, along with France, Australia, and England. Some folks enter them all; others enter only their local exhibitions. Whatever the case, the communication through stereo photography is worth while and lets us all grow through this exchange.

## OUTING NEWS

Greetings fellow outers!

As I announced at the last Club meeting, I was arranging a stroll through the back lot of Universal Studios. This would be for a maximum of six people.

Good News and Bad News. The Bad News is that Universal Officials said "NO WAY!"

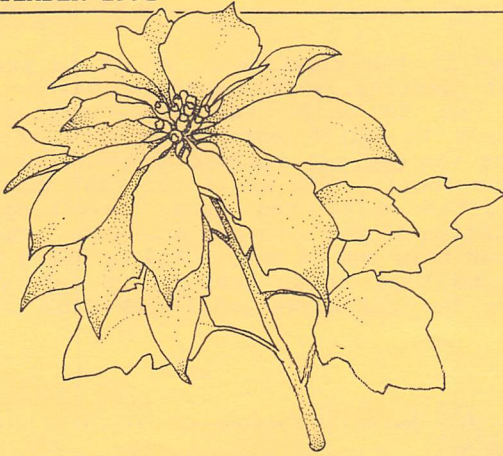
The Good News is that you have a stubborn Outings Director who is thinking about sneaking stereo outers onto the back lot some early morning anyways. Now, I've been warned that if we get caught, Security could confiscate our cameras, but it is said that no one ever pays attention to the back lot in the early morning ...

So, I am tentatively scheduling this for late October or early November. Stay tuned.

--Chris Olson, Daredevil Outings Director

## DIMENSIONS THREE

The Stereo Division of the Photographic Society of America has produced their first issue of a brand new newsletter called "Dimensions Three". This is a very informative new paper, edited by Stan White. Plans are to publish it three times each year. If you are a member of PSA and haven't received your issue, drop Stan White a note at 7 Scott Ave. General Delivery, St. George, Ontario, Canada, N0E 1N0.



## INSIGHTS -- MEMBERS TALK ABOUT THEIR SLIDES

When you look at the four award slides in the Slide of the Year competition this year, you will note that each was made using a significantly different 3-D technique -- indoor flash portrait with special filter; Realist point-and-shoot in a special location outdoors; tabletop by single 35mm camera on a slidebar; and scenic with single 35mm camera using "rock and roll". (The surprising technique missing from this group this year was a twin 35mm.) Which all points out that it is the thinking and opportunity behind each slide that gives it value, rather than the oft-mistaken thought that any certain one of the many techniques we use offers a sure-fire winning formula for top-notch slides. The second observations is: "Look for color". Three of four slides featured, in some way, flowers, pointing out that color film cries for vibrant color.

**"CHRISTMAS PRESENT"** by David Kuntz. This slide was made with the benefit of a holographic diffraction grating, sometimes known as a starburst filter. This high-sounding piece of equipment is really just a piece of plastic which causes any small light source viewed through it to appear to have several rainbows radiating from it. They can be purchased at most toy and novelty stores; higher quality ones are also available from photographic filter manufacturers in threaded rings mounted on glass. The particular one I use is just a loose piece about six inches in diameter, which is large enough to cover both lenses of my TDC Vivid 3-D camera at once. I have used this filter several times in the past, typically for shooting subjects such as colored lights, moving cars, neon signs, and so on. In most of these cases, the lights themselves were the main subject of the photograph, and the background was black. The reason for this is that the filter produces multiple images of everything in the frame. The result is that anything which is not a small, bright light source appears blurred, or out of focus. For "Christmas Present" I wanted a distinctly different effect. I wanted the main subject, the person holding out the poinsettia, to appear sharp, and only the colored lights to have the rainbow effect. To accomplish this, I needed to make two different exposures -- one without the filter using my flash to illuminate the person, and the other a time exposure through the filter of nothing but the colored lights.

Unfortunately, there was one hitch: my TDC Vivid doesn't have multiple exposure capabilities like many other stereo cameras, such as the Realist. To get around this limitation, I set up my camera and flash on a tripod, and used a single piece of tape to attach the filter to the top of the camera, so that it could be flipped up and away from the lenses, or down in front of them. To start off, I flipped up the filter, composed my picture, and turned off the room lights. I then set my camera on the bulb setting, and used a cable release to trip the shutter. The flash immediately fired, producing the exposure of the main subject. I quickly flipped the filter down in front of the lenses, and continued to hold the shutter open for several more seconds, thus producing the exposure of the starbursts. I made several exposures to ensure that I would get a good expression on my model, also varying the length of the time exposure. The results were uniformly good, and the length of the time exposures didn't seem to have much effect on the results. About the only unexpected thing was winning an award for this slide!

**"HILLSIDE DAZZLERS"** by Mike McKinney. This photograph demonstrates that a great image has a lot to do with just being there. However, many forces converged to create this event. Let's start with a very rainy spring, fertile poppy seeds, an article in the L. A. Times with a wild flower map, Velvia film, and a very cooperative wife. Luck also had a role. We insisted we check out an area we had missed. It was magical. The colors were vibrant and Velvia film captured it well. I didn't record all my exposures but it was probably f/8 at 1/100. I needed a speed fast enough to freeze the swaying blooms and a aperture to maintain the depth of field. Just being there isn't as easy as it sounds. Diane very patiently spent nine hours with me that day posing in the flowers and dirt, and hiking over numerous hills in search of a prettier floral display. We didn't discover this perfect location, west of Lancaster, until late afternoon.

**"GLOWING LILY"** by Rick Finney. One day a friend gave me an orchid and said, smiling, "Here, photograph this!" I wanted to try something different. I painted the flower's stem black so that in the final picture the stem would disappear into the dark background and the orchid would appear to be suspended in space. I then set up the slide bar table with a black cloth on the surface and placed a large piece of textured translucent plastic in the vertical position as a backdrop. I have a few small spot lights that are adjustable in both intensity and aperture. I used three of them in this set-up. On one I placed a violet filter, on another a red filter, and the third I left au-natural. All of the lighting came from the right hand side of the set-up. I used the red light low and to the side in back of the textured plastic to give the effect of red stars in black space behind the flower. A thin stream of violet light highlighted the left petals of the orchid. I used the natural warm light with a larger aperture to light up the center of the flower -- its effect was to make the orchid seem to glow from within. Just before taking the picture I sprayed the orchid with a fine mist of water.

That's how I made an orchid into a "Glowing Lily". It was a lot of fun to do.

"CANYON COUNTRY" by Jerry Walter. The least known, least visited and least photographed of the 5 National Parks in Utah is Capitol Reef, slashing across Wayne County, population 1500 (yup, the whole county). This is wide open, big sky, gigantic red sandstone country, with thousands of fantastic formations waiting to be photographed. Most of the scenery is reasonably accessible from paved or dirt roads, and hiking trails. This view was made a couple years ago in October, near sunset, the favorite time to take dramatic pictures. It was made halfway to no where down the dirt road south of the visitors center. All the elements were there -- cross lit rugged red cliffs, a weathered tree on a low rise in the foreground for framing, and an early rising near-full moon as an accent spot in the deep blue sky. (Not recorded in the slide was the all-enveloping balmy windless clear fragrant Utah air that is so unique in October.) I could have used my Realist to capture the scene, but rather got out the Canon EF loaded with Kodachrome 64 and a 35-80mm zoom lens, and practiced my rock-and-roll technique. This technique is done by shifting the weight of the body from one foot to the other, letting the shoulders shift accordingly, and taking a picture in each position. Fortunately, the EF has a

"bulls eye" in the viewfinder, so it is pretty easy to get identically-framed stereo pairs. The trick is not to shift too much, trying to remember not to shift more than 1/30 of the distance to the nearest subject (tree at 30 feet = shift one foot). I'm still not that good at it, and often shift too much, resulting in miniaturization of the subjects and uncomfortable viewing, but this one is okay. And by doing this from time to time I can keep up my supply of slides for the nonconventional 2x2 Club slide category.



## In Search of Beauty

I met God in the woods the other day. He didn't choose to manifest Himself in the way that most would expect, resembling, this time, an exquisite arrangement of mosses and ferns at the base of a pair of perfect young birches. His thoughts were in the infinite silence of the forest just after sunrise, and His breath was in the long, slow legato of the trees' life force.

Utterly enraptured, I didn't have the heart to point a camera at Him, so I sat down on a rock and communed with Him for a while. He didn't have a lot to say in words, but what he passed along to me was nonetheless a model of clarity and purposeful expression.

In my mind, I could sense doors and windows being flung open, and I found myself almost in tears from the sheer joy of discovery. A vast revelation of something with which I assumed I was

familiar.

Myself.

And rare moments like that are, I suppose, the main reason I make photographs. Communion with a presence greater than ourselves, and the hope that maybe one day I'll bring a small piece of it home with me. It's happened a few times over the years, and the faint hope of rekindling that child-like sense of wonder at the universe is what keeps me going back out there, time and time again, through all the seasons.

Now, I'm not a particularly religious man, nor do I attend church, but I think perhaps I've stumbled over what people are searching for when they go to worship.

A sense of serenity, of completeness. Of being at peace with something vast and unknowable. That's what I hope will come over me when I go out photographing.

I find a curious resemblance between

churches and forests, both in the physical and metaphysical. And I suppose that is why I make a great many of my pictures in the forest and near moving water, and almost none at all of big, open landscapes.

Intimacy, a sense of belonging. There is, I think a parallel to be drawn between the kind of pictures that move me, and the kind of music I like to listen to. I prefer string quartets, solo flute or piano, rather than brass bands or opera. Both touch my senses in a way that seems to nudge me down a path and guide my feet at the same time.

Beauty and wonder in equal abundance. At the end of the path, Truth. And when I find it, I don't think I'll photograph it. □

Kevin Mulligan

CAMERA CANADA SPRING 1992



# 3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXVII

NUMBER FOUR

OCTOBER 1992

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## SUSAN'S STEREO SCRIBBLINGS



Nearly ten years ago David & I took the plunge, stretched our budget to the limit, and set out on a journey that would change our lives. We attended the 4th Congress of the International Stereoscopic Union (ISU) held at the Palace Hotel in Buxton, England.

We arrived at London Heathrow airport, rented a car and immediately drove to Stratford-on-Avon (with toothpicks keeping our eyes open). The scenery was stunning, the atmosphere historic and the experience memorable. We spent the night there and then drove on to Buxton - a location nearly in the middle of jolly ol' England.

The Palace Hotel was as impressive as it sounds. There we encountered 3-D people from all over the world, having 3-D conversations in Swedish, Dutch, French, German, English and British (very similar to Australian and English, but definitely different) as they sat in the lobby sharing slides and waiting to greet newcomers. The elegant lobby contained some 3-D displays and plenty of people to welcome us and help get us settled. Fortunately we had arrived just in time for tea, so we immediately enjoyed one of the most civilized traditions of the English people.

The Congress lasted a total of five days, beginning with two days of 3-D slide shows, including "The Stereoscope in America" by Paul Wing; a cross section of the Australian scene by Charles Jones; "Underwater stereo from the North Sea to the Red Sea" by Hans-H. Koeppel; the PSA 3-D slide sequences and the French 3-D slide sequences; "Winter" by Prof. Dr. Werner Weiser; "Action" by Allan Griffin, and a review of modern stereography by Guy Ventouillac from France.

The third day included a Stereo Equipment Symposium, where members were invited to bring interesting items of equipment, slides, etc. and move around to exchange information and "trade". The evening featured the famous Pat Whitehouse slide show.

The fourth day was a bus trip to a fabulous England country mansion, for picture taking and lunch (maybe some of you have seen my "Bus Full of 3-D Nuts" shot taken just before we departed on that excursion). The evening was taken up with a very tense, but tremendously exciting 3-D equipment auction. We bought a few treasures that still evoke deep memories.

The last day was filled with more slide shows, including a member's slide show, where criticisms, jeers and cheers were invited. Members were told to "exhibit at their own risk", but I recall it was very interesting and a lot of fun. A delicious and elegant Congress Dinner ended the entire event (the Australians sang "Waltzing Matilda" and everyone had a great time).

During the Congress there were workshops, such as "How to make stereo pictures with available equipment" by a Swiss stereographer, exhibits of stereo drawings from France and England, a lenticular camera, sequential viewers, underwater 3-D cameras and assorted 3-D items on display.

**MEETINGS:** The third Thursday of each month at 7:30 PM at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors always welcome.  
**MEMBERSHIP:** Annual Dues-Single/\$20; Couple/\$25; Patron/any additional amount. Send to Membership Director. **SUBSCRIPTIONS:** The monthly 3-D NEWS is included with membership. \$12 for 12 issues for non-members; send fee to the Treasurer.

During the Congress there were workshops, such as "How to make stereo pictures with available equipment" by a Swiss stereographer, exhibits of stereo drawings from France and England, a lenticular camera, sequential viewers, underwater 3-D cameras and assorted 3-D items on display.

We met people and made friends from all over the world. That was nine years ago, and it feels like yesterday. But now, the ISU is planning the 9th Congress, and it's back in jolly ol' England. These congresses are generally held every other year. The 5th was in Washington D.C., the 6th in Switzerland, the 7th in Germany, the 8th in Paris and now it's back to England. This time the Congress is being held jointly with the Stereoscopic Society of Great Britain, which is celebrating its 100th birthday, it being the world's first society devoted to 3-D photography, founded in 1893.

This Congress will again offer 5 days of fabulous stereo shows from many countries, including many of the world's leading 3-D authors, 3-D exhibitions, 3-D workshops and other displays, optional outings to Brighton Pavilion and Leed's Castle (one of my all-time favorites), and above all else the chance to socialize with fellow enthusiasts from across the globe, all situated in England's top-rated seaside resort, Eastbourne.

David and I are planning on going again. In fact, we wouldn't miss it. We invite you to join us in attending the world's greatest 3-D birthday party. The date is September 22-27, 1993. For more information call or write me, I'll be happy to tell you more about it or send you further details.

*Susan*

## MEMBER/SUBSCRIBER UPDATE

A hearty welcome to these two new Club members:

JIM MILLER  
PO Box 26065  
Los Angeles CA 90026  
H&W (213)883-1744

JACK TERPSTRA  
9143 Rendalia  
Bellflower CA 90706  
H (310)804-2607

## LAST MEETING

It was a memorable evening at the Photo Center on September 17. Once more we had a "unique" show, never to be repeated, nearly all new material never before seen. As Ray Zone called it, a "venerable event". Some of the slides that will stick in your mind...the "party shots", with lots of folks having fun...the "vacation in Hawaii" shots, more than just nice landscapes...a sensational harbor view, with overhanging leaves...those knockout ocean sunset views, the first of which was ethereal with its misty pink fog...some classic backlit flower shots...the pair of puppies...the old midwest houses and barns...and all the other variety of the evening. One thing to note was the complete silence in the room while the 2x2s were being projected. Must have been the anticipation of the next spellbinding slide. Even though we didn't make our goal of 100 slides, and had to settle for 85, it was still a wonderful show of original work. So "clear your minds", and be ready for another big show in November.



## STEREO ACTIVITY CALENDAR

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

- THU OCT 15 Monthly Club Meeting-Photo Center-7:30  
3-D Equipment Auction
- SAT OCT 31 Copy deadline - November NEWS - Send  
some interesting info in the direction  
of the Editor
- THU NOV 19 Monthly Club Meeting-Photo Center-7:30  
Second Competition
- THU DEC 17 Holiday Banquet, program to be  
announced
- THU JAN 21 Monthly Club Meeting-Photo Center-7:30  
Third Competition
- THU FEB 18 Monthly Club Meeting-Photo Center-7:30  
Hollywood Exhibition plus attractions
- THU MAR 18 Monthly Club Meeting-Photo Center-7:30  
Fourth Competition
- THU APR 15 Monthly Club Meeting-Photo Center-7:30  
"3-D's Greatest Hits" by Bob Bloomberg
- THU MAY 20 Monthly Club Meeting-Photo Center-7:30  
Fifth and final competition of the  
Club year
- THU JUN 17 Monthly Club Meeting-Photo Center-7:30  
PSA Sequence Exhibition plus Members'  
participation
- THU JUL 15 Awards Banquet with Slide of the Year  
Program

## SCSC Competition Standings

Cumulative Results as of 92.09

A GROUP STANDARD			B GROUP STANDARD			A GROUP NON CONVENTIONAL		
Name	Sept	Cum	Name	Sept	Cum	Name	Sept	Cum
Rick Finney	67	67	Jim Comstock	63	63	Susan Pinsky	69	69
<i>HM: Boulder Mountain Autumn</i>			<i>A: Bougie Man</i> <i>A: Kauai, Before the Hurricane</i>			<i>A: A Drop At A Time</i> <i>A: Gullibles Travels</i> <i>HM: Red Paint in the Morning</i>		
Mike McKinney	66	66	Mitchell Walker	59	59	David Thompson	64	64
<i>A: The Red Planet</i>			<i>HM: Big Red Roadmaster</i> <i>HM: On the Farm in Indiana</i>			<i>HM: Still Life I</i> <i>HM: Fishing At Lambert Dome</i>		
Jerry Walter	65	65	Lyle Frost	59	59	Jerry Walter	63	63
<i>HM: Bayside Bouys</i>			<i>HM: Bryce Canyon</i> <i>HM: Overhaul</i>			<i>HM: Dusty Swirl</i>		
Larry Brown	64	64	Joel Matus	56	56	Abe Perlstein	61	61
<i>HM: Classic Seagrave</i>			<i>HM: Barnyard Gossip</i>			<i>HM: "Fixer-Upper - No Money Down"</i>		
Ray Zone	61	61	Viggo Bech Nielsen	55	55	Earl Colgan	60	60
Earl Colgan	61	61	Dorothy Bernhardt	53	53	Dorr Kimball	58	58
Abe Perlstein	58	58	Chuck Bernhardt	49	49	Ray Zone	21	21
Dorr Kimball	58	58				<b>B GROUP NON CONVENTIONAL</b>		
David Thompson	56	56				Jim Comstock	66	66
Majorie Webster	55	55				<i>A: First Born</i> <i>A: Emerald Ribbons, Golden Bells</i>		
						Jason Kanter	61	61
						Jim Miller	59	59
						Mitchell Walker	57	57
						Chuck Bernhardt	48	48

Judges: Glenn Wheeler, David Starkman, Tony Alderson

## INSIGHTS -- MEMBERS TALK ABOUT THEIR SLIDES

**"FIRST BORN" by James Comstock.** When Jerry Walter asked me to write something for the newsletter, I thought, "No, I'm not good at this." But he caught me at a good moment because I'm so thrilled with learning a new (to me) 3-D technique and what it allows me to do. I said, "Okay." My excitement should get me through this.

So a couple of months ago, I finally made myself try some close-up 3-D work using a slide bar technique and a regular 35mm camera. What actually prompted the attempt was the blooming of a TIGRIDIA, a bulb I had planted about six months before. I planted this bulb this time (for I had grown many before) with the intent of photographing it. I have quite a collection of rare plants, and have been a plantsman since I was about five. One of my other loves has been photography, and for years I've combined the two -- flowers and plants are some of my favorite subjects. But there has always been a

frustration I've had to try to get around. Now, I've learned a lot about close-up work over the years, and recently my "focus" has been on lighting. And with these tools and others, it's possible to suggest depth and structure of an object; but there are limits! I yearned for 3-D but didn't know what was involved. I continued shooting my flat pictures though I would often say to myself that the aspect I was trying to capture in so many of my subjects could really only be conveyed in 3-D.

The TIGRIDIA flower was a prime example for me. The center of the flower is bowl-shaped like few flowers I know. I would gaze into it and marvel at its spots and odd structures. I would take 2-D pictures which captured the patterns and colors (which were wonderful by themselves) but it was the unique shape I couldn't convey. I simply gave bulbs to friends, and said, "Grow these, you'll like 'em."

But in August of '91, I finally got a Realist, my first 3-D camera. Skip ahead a few months, and I'm finally taking that 3-D close-up of that TIGRIDIA flower that's blooming -- and the flower only lasts about seven hours -- and better do it

now 'cause you've been waiting for six months (or is that ten years?) and who cares if you're late for work? After two days at the lab processing and two days for the quick delivery of my twin 35mm viewer from "Reel 3-D Enterprises" (thank you), you couldn't ask for much faster gratification in the photographic experience. I slipped those slides in and there it was, the bowl, the structures and the spots, and the stripes, and the colors!

Obviously, I'm a plant lover. Not everyone will get this excited over a flower. I can get just as intrigued by a face, a landscape, a building's cornice, or a boulder's curves. But this technique allows me to share some rare beauties of the world with those who might appreciate them. And as I have access, through friends, to collections of rare plants beyond my own, I hope to do quite a lot of this in the coming years; as well as other things, of course.



## **HEAR YE! HEAR YE! HEAR YE!** **HEAR YE!**

### **SCSC ANNUAL 3-D PHOTOGRAPHIC AUCTION!**

**David Starkman**  
**Grand Auctioneer**

#### **ATTENTION SCSC!**

Get ready for excitement, adventure, education and fun, because it's time for the 13th Annual Stereo Club Equipment Auction! Watch in breathless amazement, participate with surging adrenaline as the bids fly, and bargains come and get bid on quickly. Don't miss this once-a-year opportunity!

Traditionally we've seen 3-D cameras, 3-D projectors, 3-D equipment of all kinds, anaglyph posters (and sometimes underwear!), odd 3-D viewers, 3-D paraphernalia and lots of fascinating 3-D goodies. Don't miss this special night!

#### **Auction Guidelines:**

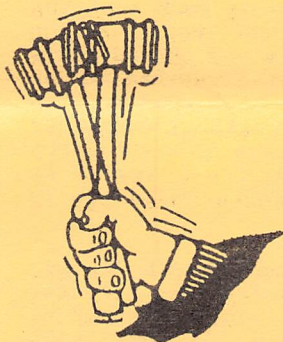
1. Selling and buying is open to everyone who is attending the meeting. All sellers must sign in with the Program Director.

2. The following types of merchandise will be auctioned with preference as listed:
  - a) Stereo photography equipment
  - b) Photographic items for which all the sale proceeds are donated to the Club
  - c) Anything photographic
3. Ten percent (10%) of the sale price of each item or lot will be donated to the Club treasury.
4. All merchandise will be tagged by the seller with the following information: a) name of seller; b) description of item; c) condition of item (for equipment); and d) starting bid for item (optional). Forms for this shall be provided.
5. Merchandise will be displayed on tables for inspection prior to the start of bidding. Without exception, all items for sale must be registered by 7:30 PM to be auctioned. Sellers should plan to come early -- at least by 7:00 PM. 6:30 would be better.
6. The Club, acting as agent, collects 10% of the sales price of each item. The sellers, at their discretion, can donate a larger percentage to the Club.
7. The auction is a forum for the exchange of stereo and stereo-related photographic equipment. The proceeds of any non-stereo equipment sold are donated 100% to the Club.
8. A minimum sale price may be specified by the seller. To encourage bidding, this price will be known only by the Auctioneer, and if the minimum price is not reached, there will be no sale. Bid increments must be \$1.00 or more.
9. Buyers should plan to pay for their purchases by personal check, one check per item. Runners will deliver the item to the successful bidder and return the payment to the Treasurer. Checks should be payable to the seller.
10. Sellers will receive their money at the conclusion of the auction; they will pay the Club its percentage at that time, preferably by check.
11. The Club is acting merely as an agent in all sales and cannot guarantee the condition or useability of any item. Sellers are expected to be honest and complete in their descriptions; however, be warned that unless the seller offers a "warranty" all equipment is purchased "as-is". Buyers should plan to arrive early to examine items they may want to purchase.
12. Suggestions to those planning to attend:
  - a) Get to the meeting early (30-45 minutes early) to bring merchandise or to inspect merchandise to be auctioned.
  - b) **No merchandise will be accepted for auction after 7:30 PM.**

So, come early to get a look at the merchandise! And be ready for fun on October 15!

In order to ensure enough time to complete the auction before the Photo Center closes at 10:00 PM, we have decided not to have a projected program at this meeting. But don't miss the October meeting because of that! Aside from the historical and technical interest of the merchandise, the auction promises to be a show in itself. See you there!!

--Susan Pinsky  
Joel Matus  
1992-93 Program Co-Directors



## STEREO EXHIBITIONS CALENDAR AND NEWS

WED NOV 4 Closing - Potomac Stereo Exhibition

This completes the stereo exhibition cycle for 1992. Coming up right after the first of the year is Auvergne, Oakland, and our very own Hollywood. Plan to start entering them all for 1993.

## HOLLYWOOD EXHIBITION NEWS



Get ready for the 35th Hollywood International Stereo Exhibition. Preparations are now underway for what will be an even better event this time around. Entry forms will be available at the next meeting of SCSC. But for more information you can contact me at (310) 478-4382. Hope to see your entries.

--Mitch Walker, 1993 Chairman

## ISCC REPORT

This year the Club didn't do so hot in the International Stereo Club Competitions. For technical reasons we were not able to submit entries to the second of three events, so that knocked us out of the running for high points. But we did pull down a couple HMs in the final round judged by the Detroit Stereographic Society. Final scores for this year are:

Sydney Stereo Camera Club	154
Rocky Mountain Stereo Club	150
Oakland Camera Club	147
Puget Sound Stereo Camera Club	142
Cordova Camera Club	138
Kodak Camera Club	137
Atlanta Stereographic Association	137
Chicago Stereo Camera Club	129
In Depth - 3-D Club of Central NJ	116
Stereo Club of Southern Calif	100
Victorian 3-D Society	82

SCSC will definitely try harder next year!

## CLASSIFIED

**FOR SALE:** 3 different Anaglyph booklets "Dinosaurier und Insekten", all 3 for \$15. "Fantastic 3D", a great 3D book by David Hutchison, \$24. Exhibition Catalog "Aspekte der Stereoskopie", with 11 anaglyphs, \$16. Prices include Sea-Mail shipping; for Air-Mail add another \$3.50 per item. Send personal check to Alexander Klein, Tannenbergstrasse 36, D-7000 Stuttgart 50, Germany.

## CUSTOM TOOLS

If you've ever wanted a small precision slide bar that can fit easily in your camera bag, or a 16" long precision bar, or an adjustable twin-camera bar, then Tim Chervenak of Jasper Engineering is a man that you should know about.

Tim normally produces more conventional machine shop items, but, on the side, he has fine-tuned some precision items for his own hobbies of stereoscopic and panoramic photography, which he is now offering for sale.

Three stereo items that he currently makes and stocks are a precision 8" long slide bar with indent positioning stops, a 16" "hyperstereo" slide bar, and a 16" bar with two sliding camera blocks instead of just one. The latter may be used either as a long slide bar with one block, or as an adjustable twin camera bar with two blocks. The long bars may also be used as focusing rails for flat macro photography.

Each bar is precision machined of solid aluminum with a black finish. The camera platforms slide as smoothly as silk, with no jiggle. The designs are simple, clean, and should last a lifetime under normal use.

These bars are available only by ordering from Jasper Engineering, 1240-A Pear Ave., Mountain View CA 94043, (415)967-1578.

Prices (including shipping in the USA, handling and Taxes) are:

8" Standard Bar with Indent Positioning	\$ 79
16" Bar with single camera block	119
16" Bar with twin camera blocks	169

Tim also makes a precision panoramic head for panoramic shots with a tripod and camera, and has made various "base-to-base" twin camera holders over the years. Give him a call if you have any questions on prices or availability of these other items.

--David Starkman, Equipment Director

Handle your camera so much that it does not require conscious thought to adjust it.

--Jim Dinwidde, APSA  
Chicago Stereo Camera Club

## LETTERS

Dear Editor:

I don't know if it is possible to reprint from a newspaper, but in case it is, here is an interesting article (see Page 7 --Ed). Since its opening in 1984, Science North has always shown 3-D movies (shot in 65mm) especially made for the Sudbury area. Here is the information on the latest movie.

Yours truly,

Jean-Pierre Melaye  
Sudbury, Ontario  
Canada

Response...yes, we do indeed reproduce a lot of newspaper and magazine articles related to 3-D in the NEWS. That's how we keep our 3-D network going. If anyone else has anything appropriate, send it along. --Ed.

## ...LETTERS

Stereo Club of Southern California  
c/o Susan Pinsky, President

Dear Susan:

On behalf of all of us at the Detroit Stereographic Society, I want to congratulate you and your Club on your excellent program "Stereography: A Fresher Portrayal" and to say how much we appreciate your providing it to us to show at our September meeting. We were looking for a really good program to start off our new Club season, especially when we learned many new people would be coming for the first time as a result of a successful summer membership campaign. "A Fresher Portrayal" fit the bill perfectly and was very well received by the nearly 50 members and guests. Some typical reactions were "That's terrific!" and "A fantastic job!", and one member remarked "If that isn't great stereo, I don't know what is!" The show was projected by Bill Turner using his Brackett Dissolver onto our new 70" screen, and went off without a hitch. There were several "oohs" and "aahs" along the way, the biggest response coming when David Burder's "Big Frog in my Throat" slide hit the screen.

More importantly, "A Fresher Portrayal" offered a fascinating survey of the various shapes and styles that 3-D photography can take. Some viewers saw forms of stereo they had never seen before, and maybe thought were not possible. And all of us were presented with images that sparked our imagination, inspiring us to "raise our sights" and to approach our own efforts with more creativity. This and other such programs can be great catalysts for the field of stereo generally, and for each stereographer in particular, because they so vividly show what can be done with 3-D and challenge us to excel. They also offer us a wondrous opportunity to simply enjoy the skills and unique perspectives of others who share our appreciation of this magical

medium. For your "vision" in conceiving this program, your efforts in preparing it, and your willingness to make it available to us, our grateful thanks to you and your Club.

Sincerely,

Steve Kiesling  
Westland, Michigan

## ...CALLS

We find that stereo folks keep their slides for a long, long time, often handing them down from grandpas to daughters to grandsons, frequently from the early 50s. Recently the Editor received a call wondering about information about long-stored slides that had been damaged by fungus. Was there any way to clean the film? Here's what just appeared in the July issue of the newly-formatted and quite interesting Popular Photography on the subject:

"Begin by removing the slides from their mounts. If the fungus growth is slight, wipe the slides with a soft cloth or absorbent cotton moistened with film cleaner. If the film is lacquered (as were Kodachrome films prior to 1970) and the fungus has not penetrated the lacquer, soak the film in a solution of one pint water with one tablespoon of baking soda (sodium bicarbonate) and 1/2 ounce of 37-percent formaldehyde. Agitate for one minute, rinse in room-temperature water for one minute, bathe for 30 seconds in Photo-Flo (diluted according to label direction), and hang it up to dry.

"If the fungus has penetrated the emulsion, treat the slides in a solution of 8 ounces of denatured alcohol (not rubbing alcohol) and 1/2 ounce of fresh nondetergent household ammonia. Agitate the slides in the mixture or wipe them with absorbent cotton saturated with it. Dry and remount the slides. There is no known satisfactory method for complete restoration when the gelatin has become etched or distorted by fungus."

### TURNING IT AROUND

For a rainy or snowy day stereo activity this winter, try looking at some of your stereo slides reversed. You will see things quite differently, and if you try to analyze why the reversed slide has a different feeling to it, you have embarked on a self-taught lesson in composition and are on your way to understanding what makes some stereo slides click and others bomb. You will have to use your own judgement as to what can be publicly shown reversed -- portraits of recognizable people look strange, prominent backward lettering will give you away, and famous landscapes or cityscapes reversed might be controversial. But unless you are a true purest, many slides can be viewed either way, with one way coming across stronger and with more interest and appeal. Give it a try.

Saturday August 15, 1992 THE TORONTO STAR

# Science North exhibits enhanced by 3-D effects

By Jack Brickenden  
SPECIAL TO THE STAR

**SUDBURY** — Enormous rocks explode past the piosaur and the lambeosaur in the great cave. People duck quickly to avoid being smashed to pulp by the debris from the titanic asteroid collision with Earth at 50 times the speed of sound.

This is Science North. The explosion that created the Sudbury Basin nearly 2 billion years ago is recreated with alarming realism in the 3-D film *Shooting Star*, which was previewed in June at Sudbury's centre for science. The film combines 3-D, laser technology and Indian folklore to tell the story of this unique geological formation 400 km (250 miles) north of Toronto.

In addition to the thrilling technological presentation of 3-D, the dramatic tension of the script for this film develops from the interaction between an Ojibwa elder, representing wisdom, and his city-bred granddaughter, representing innocence and the wonder of youth.

## Hands-on

Science North opened its doors in 1984 as a centre for science, which included geology and mining technology, but whose emphasis was on hands-on participation. It lives with growth, development and change in the world of science. People walk in off the street and ask how a telescope is made; Science North helps them make a telescope.

Many exhibits are alive. Ralph, the 35-pound porcupine who is so comfortable and relaxed in his adopted home that he is happy to let children pet him as he sits humming in his comfortable indoor world; snakes, real wriggling snakes that aren't stuffed; insects like the strange and wondrous Australian walking stick bug.

Your children will have a whale of a time. The skeleton of one of the largest creatures that ever lived, a Fin whale, is on display and the children can walk under over and around it.

If the youngsters are weary they can relax on a bed of nails. It sounds terrible but a person's weight is spread evenly over the spikes so that each nail supports

less than one ounce of the total surface weight.

## Human brain

Another film feature of Science North is the visit to the inside of a human skull. Here the theatre places you inside a skull to experience the brain, reflexes, hearing, seeing. You are bombarded with sights and sounds that put the magic of the human brain into perspective, including a test or two of your own reflexes.

Three-D films have been a feature of Science North from the beginning. The first was *Wilderness*, which displayed the pre-Cambrian Shield wilderness with dramatic charm. Birds flew out of the screen and seemed to land in your pocket when you viewed the film through 3-D glasses. Beaver swam under water toward you until you thought you were going to get wet.

The next was *Ontario-oh!* which took you on a tour of the province from the famous Agawa Canyon to the steel mills of Hamilton. The present film in the Cavern Theatre, *Shooting Star*, combines nature, mythology and geology.

The story opens on a clear, cool northern summer morning. An Ojibwa elder has brought his granddaughter to the edge of a pristine northern lake to begin a traditional quest for her Ojibwa name.

The granddaughter is skeptical at first (she would rather be at home in her warm bed) but gradually involves herself in her grandfather's stories which take her billions of years into the past. The film shows the ice age (using the glaciers of Iceland to illustrate), and the strange underwater world of 450 million years ago (shot beneath the coastal waters of Australia).

In its own tropical past, the present-day Sudbury was covered by a warm, shallow sea teeming with coral, nautiloids and brachapods.

There are two theories about the evolution of the Sudbury Basin. One is a collision with a huge asteroid. The other is that a volcanic eruption shaped the basin. The film presents both in visually dramatic terms . . . the huge rocks flying into the audience (via 3-D), or the molten lava spill-

ing over the lip of the volcano and consuming everything in its path. (Actually, the "volcano" was a filming of Sudbury's nightly pouring of molten rock on to the slag heaps that dominate the town's mining areas.)

Whichever theory is correct, an enormous crater resulted, 100 km wide and 15 km deep, which set in motion a chain of events that eventually unearthed the rich mineral wealth of the Sudbury Basin, the source of nickel, copper and 15 other minerals that help make Sudbury Canada's largest mineral centre.

The only two humans in *Shooting Star* are both native Canadians. Twelve-year-old Shannon Petahtegoose of Copper Cliff plays the granddaughter in her first film role. Canadian actor Gary Farmer is cast as the grandfather.

## Her blood

Central to the *Shooting Star* theme is the belief among the Indians in the sacredness of the Earth Mother. From their perspective, they see the Earth as a living, breathing organism. To the Ojibwa, her backbone is the rocks, her blood is the water, and her hair is the plants and animals.

It cost \$2 million to produce the film, with money provided from government, private industry and public support.

Science North is three events in one. First there is the centre for science on the shores of beautiful Ramsey Lake. There is also the Big Nickel Mine, where you don a hard hat and descend underground to learn how the Earth's mineral resources are extracted. And third is the Path of Discovery, a 2½-hour bus tour of the Sudbury area.

## June 1992 Computer-Aided Engineering

### 3D GRAPHICS

## Working in 3D

Workstation users can now view complex real-world objects such as a human head or clay models created by industrial artists on their workstation screens. By donning a pair of special glasses made of LCD shutters, users can see images captured on 3D color scanners in 3D visualization.

The 3D color scanners by Cyberware, Monterey, CA, scan the shape and color of an image in less than 30 sec. Using stereoscopic viewing technology, developed by StereoGraphics Corp., the image can then be seen in 3D, giving users true-depth perception of the object on their screen.

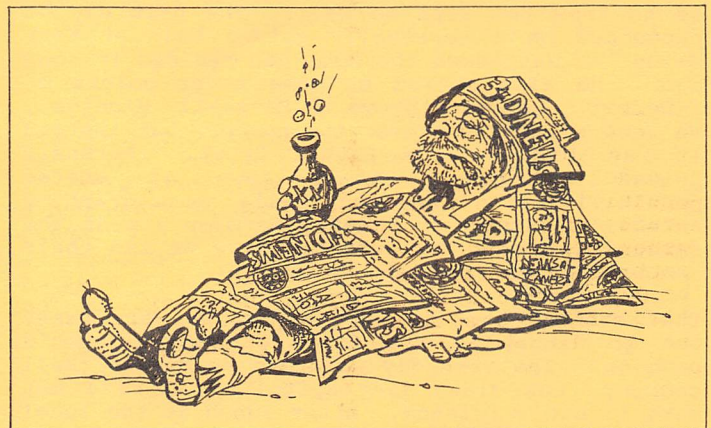
The glasses worn by users consist of LCD shutters that are electronically

synchronized with the screen to show left- and right-eye views of the 3D image. This simulates the view the eyes have of actual 3D objects and reveals the 3D qualities of screen images. By enabling designers to see with true-depth perception, images can be modified and manipulated more accurately, reducing or eliminating the need to build physical models of the image.

Cyberware's Echo software supports the stereoscopic viewing capability and controls the scanning hardware, allowing users to view and edit the resulting images. StereoGraphics components needed to view stereoscopic images on a Silicon Graphics workstation cost \$1,950. StereoGraphics also supplies hardware for projecting stereoscopic images on a large screen.

—BMS

## NEW USES FOR OLD NEWS



Science North is open from early May to mid-October. Adult admission is open from early May to mid-October.

Science North is \$7.50, and \$5 for children and seniors. Big Nickel Mine costs \$6 for adults and \$4 for children and seniors. Path of Discovery tours are \$11 for adults and \$7 for children and seniors.

A membership fee constitutes a season pass. This costs approximately \$25 for an individual and \$95 for a family, and includes Science North, the Big Nickel, and one free cruise on Ramsey Lake. There are discount rates for groups.

## WHY ARE YOU GOING TO FORT WAYNE?

by Mitch Walker

"Why are you going to Fort Wayne?" Seems to me that was the most commonly asked question by everyone from the airline's reservation clerk to the flight attendants on the plane to Detroit. Upon arriving at our destination, I started feeling like "Macon Leary", the character William Hurt played in the film "Accidental Tourist". But once our plane touched down in Fort Wayne, my anxiety level rose higher than the city elevation. It deflated when we pulled into the driveway of the Holiday Inn in the pouring rain.

"Welcome to Indiana," I said to myself. I expected heat and humidity and was greeted by heavy precipitation. "Hello, how are you," was the greeting that warmly welcomed us as we walked into the lobby soaking wet. "Gonna be here long?" asked one of the red-shirted Toyota salesmen leaving the dining room from a sales meeting. As he handed each of us a business card, he told us, "Come by and see me, I'll make ya a great deal!"



We checked in and proceeded to our room. After unpacking we decided to check out the local shopping mall. It had quit raining, and we were both hungry after the ordeal of driving in the rain from the airport. We had dinner at a popular cafeteria and filled up on a dish of chicken and noodles. To me it looked like chicken and dumplings, but either way it was very filling and fattening. The local department store really demonstrated the warm hospitality of the citizens of Fort Wayne. All I can say of L. S. Ayres is that their sales people reflect that feeling with all the charm I don't think I've seen in the sales force of any other department store, even though we weren't going to purchase anything.

My traveling companion Don is a former resident of Fort Wayne. This was the first time he had been back in some time. For me it was a luxury as he knew the area so well. The next day we proceeded on a personally guided tour of Fort Wayne. I was shown the home Don resided in long ago. He also showed me some other points of interest. Later we drove to Marshall, Michigan. We were told it was over the border, but instead it was just outside Battle Creek. Marshall proved to be a great town of stereo possibilities. We went wild photographing Antebellum Victorian homes. We also ate at the famous Schuler's Restaurant, where we had their renown beer and beef onion soup.

That evening back in Fort Wayne, we were taken out to dinner by the first of many of Don's buddies. The next day we drove to Muncie (Ball country, the glass jar capitol). There I met more of Don's friends. After lunch at the local

air field, we were given a tour of Muncie and the surrounding farm communities. It was amazing how green everything was, coming from a city of smog and concrete. It was wonderful to be among such beautiful scenery -- much of it captured on film through the lenses of my stereo cameras. Don's friend Marsha was both charming and completely down to earth. I now have another friend for life. She could not out-do the hospitality that she expressed that day.

That evening I met Dale, who still resides and works in Fort Wayne. He took us on a walking tour of the old Historical Victorian homes in his neighborhood. He proved to be a good resource to the history of the various homes we saw and photographed.

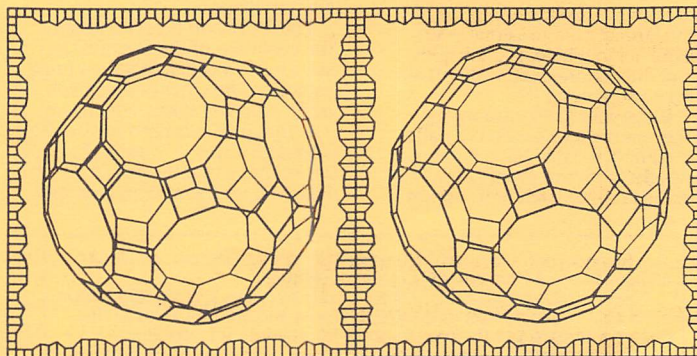
The next day was National Stereoscopic Association Convention business. First was the trade fair where I finally got to meet in person several people I've known through correspondence and telephone conversations of the past several months. There were several rare items I found at the trade fair to add to my ever-growing View-Master collection. That evening was the dinner which was concluded by a slide presentation by Gary Evans, Vice President of Licensing for View-Master, on how animation was being used throughout the process of creating the cartoon reels. This was of special interest to me, working in the Animation Industry.

Our final day in Fort Wayne was concluded with a visit to Auburn, and a much-anticipated visit to the Auburn-Cord-Duesenberg Museum. Let me tell you our shutters were clicking as we photographed almost every automobile on display.

I was impressed by the cities of Indiana in bringing the visual and performing arts to the people on a private non-subscription basis.

A great coup was performed by John Waldsmith and Gordon Hoffman by choosing Fort Wayne for the NSA Convention. The facilities at the Wayne Center and the warm hospitality of the people of Fort Wayne made this year's convention, the first I've attended, a great success.

So when someone asks me "Why did you go to Fort Wayne?" I will tell them, "To be with wonderfully warm people, to enjoy the historical aspects of the city, and attend a very informative convention."





# 3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXVII

NUMBER FIVE

NOVEMBER 1992

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## SUSAN'S STEREO SCRIBBLINGS

### MAKING PROVISIONS FOR YOUR STEREO SLIDES

Years ago I wrote about the importance of making provisions either in your will (or in some less legal document) regarding what YOU would prefer to happen to your slides/camera/equipment when you have departed this life. It's a touchy subject -- and one very few people care to ever think about, much less plan for, but it is important, and that's why I'm writing to you about it today.

There is historical significance to modern stereo photography. What YOU are shooting today is the 3-D history of tomorrow. Your family snapshots preserve the culture of today -- recording the styles of clothing, variety of architecture, decor, technology, experiences, important events and the details of everyday life. These are the treasured moments of your life being communicated, transmitted and passed on to future generations, just as old family photographs share the times, values and styles of an earlier age. So, what I am suggesting today is that you take a moment to insure the future of your photographic mementos, to enrich posterity, and to entrust them to a suitable home.

Sometimes when someone passes away their slides are thought to be of value only to immediate family, and if no one in that immediate family is interested the slides are literally thrown away. Please don't let that happen! First, take the time to record, either in a will or some other document, your preferences for whom you think would value your collection. The first place to look, of course, is to your family, but if you don't think anyone there is interested, secondly look to your friends. If you still don't find a person who would be happy to preserve and enjoy them, then consider designating a club, museum, library or organization to whom YOU would like to see them go.

There are a number of 3-D libraries that would welcome any donations of 3-D slides. Libraries that utilize the 3-D slides by making them available to be enjoyed by many others for years to come. Here are a few places to consider:

Stereo Club of Southern California  
Stereo Slide Librarian - Joel Matus  
7527 Alverstone Ave.  
Los Angeles CA 90045

Photographic Society of America  
Pauline Sweezey, FPSA  
Stereo Division Chairperson  
Stereo Slide Library  
4594 Las Lindas Way  
Carmichael CA 95608

Oliver Wendell Holmes Stereoscopic Research Library  
Eastern College, Marjorie & Ray Holstein - Curator  
10 Fairview Drive  
St. Davids PA 19087

Provisions need to be made for your 3-D slides, stereo cards (antique and

**MEETINGS:** The third Thursday of each month at 7:30 PM at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors always welcome.  
**MEMBERSHIP:** Annual Dues-Single/\$20; Couple/\$25; Patron/any additional amount. Send to Membership Director. **SUBSCRIPTIONS:** The monthly 3-D NEWS is included with membership. \$12 for 12 issues for non-members; send fee to the Treasurer.

contemporary), your photographic equipment, and any photographic books, papers, library or other odds and ends. These items are of value from many aspects. Please don't allow anything to be thrown away -- ensure that they are preserved per your request by putting something in writing TODAY so your family will know what your desires are. Young or old -- now is the time to consider the future of your collection.

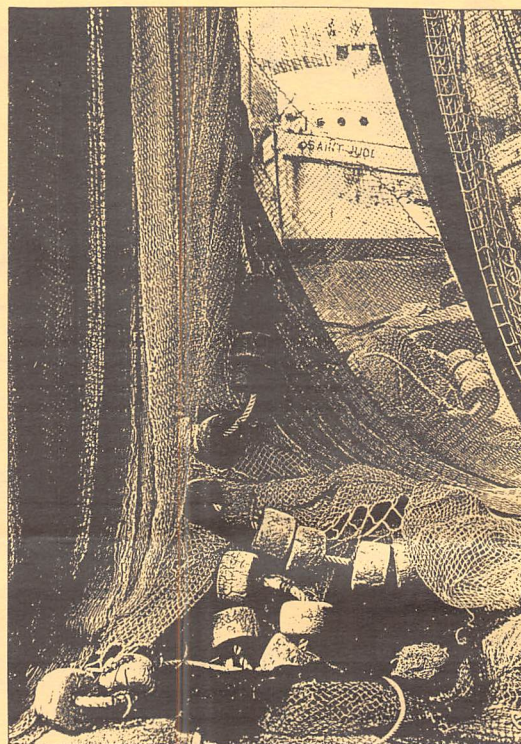
Do you have a favorite museum that is interested in photography? Do you belong to a club that handles a 3-D slide/card library? Do you have a relative or friend that would value your work and enjoy giving it a home for the next period of time? Then designate your wishes NOW -- IN WRITING - to help your family know what you would like. No one likes to talk about death, but the fact is that it's as inevitable as well, you know, taxes, taxes and more taxes.

*Susan*

## STEREO ACTIVITY CALENDAR

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

- THU NOV 19 Monthly Club Meeting-Photo Center-7:30  
Second Competition
- FRI NOV 20 Clandestine Outing/Universal Studios  
back lot at 7 AM - contact Chris Olson
- MON NOV 30 Copy Deadline - December NEWS - Share  
some interesting 3-D material with  
your fellow readers
- FRI DEC 4 2x2 mounting workshop conducted by  
David Starkman
- SAT DEC 5 Realist format mounting workshop  
conducted by Oliver Dean
- THU DEC 17 Holiday Banquet at Hollywood Roosevelt  
Hotel. Make reservations with Gail  
and Ray Zone
- SAT JAN 16 Flash Fill Workshop conducted by  
David Kuntz
- THU JAN 21 Monthly Club Meeting-Photo Center-7:30  
Third Competition
- THU FEB 18 Monthly Club Meeting-Photo Center-7:30  
Hollywood Exhibition plus attractions
- THU MAR 18 Monthly Club Meeting-Photo Center-7:30  
Fourth Competition
- THU APR 15 Monthly Club Meeting-Photo Center-7:30  
"3-D's Greatest Hits" by Bob Bloomberg
- THU MAY 20 Monthly Club Meeting-Photo Center-7:30  
Fifth and final competition of the  
Club year
- THU JUN 17 Monthly Club Meeting-Photo Center-7:30  
PSA Sequence Exhibition plus Members'  
participation
- THU JUL 15 Awards Banquet with Slide of the Year  
Program



## GONE...BUT NOT FORGOTTEN

LUCIA BRANN from Daly City, California, was a feisty lady who took particular pleasure in participating in all the local and distant photo activities she could arrange transportation to, supported photo groups with hours of labor, and always enjoyed every minute of it.

WALTER HEYDERHOFF from Evanston, Illinois, was a photographer who meticulously planned every shot, whether it be a grand scenic or a bold and often stunningly-different tabletop. He was a great and warm friend to all who knew him, and his sense of giving knew no bounds.

MIM UNRUH from Wichita, Kansas, had a place in the photo world for nearly 40 years, actively promoting stereo photography, especially among the newcomers, and never missing a stereo exhibition. She was thoughtful and understanding, and an inspiration to all.

The great stereo slides of all three of these outstanding photographers will be greatly missed in the international stereo exhibitions.

## MEMBER/SUBSCRIBER UPDATE

A hearty welcome to this new Club member:

DAVID G. BLAKE  
PO Box 3263  
Torrance CA 90510  
H (310)212-6282

## NEXT MEETING

### PREMIERE TIME

November is the month for our second competition. We didn't quite make 100 slides two months ago, but this month with the help of all of you we should be able to do it, and as a consequence have a really entertaining group of slides for everyone to enjoy. These are truly unique evenings, and constitutes a "premiere" for many of the slides that will be gracing the huge silver screen for the first time. Let's all participate!

--Mitch Walker  
--Ray Zone  
Competition Co-Directors

## COMING UP

From the same two people who gave you those memorable banquets at Kelbo's, Miceli's, and the Ambassador Hotel, now comes another historic first...THE HOLLYWOOD ROOSEVELT HOTEL!

The occasion is our annual holiday banquet, this year to be held on our regular meeting date of Thursday, December 17. The location is the Academy Room in the Hotel, which is located at 7000 Hollywood Boulevard, Hollywood. We have the room from 7:00 to 11:00 PM, and a sumptuous bill of fare will be provided. The price will be \$27 per person; valet parking is available behind the Hotel.

In addition to great food and social atmosphere, the program will be in two parts. We will have "Hollywood 3-D Delights", an entertaining group of stereo slides picturing Hollywood in the past; in addition we are asking everyone attending to bring up to six slides for our always-fun "Club Holiday Potpourri".

The Hollywood Roosevelt Hotel is a very special place. It is the early site of the Academy Awards Ceremony of the Academy of Motion Picture Arts and Sciences. The Hotel houses an extensive memorabilia exhibit, an Olympic pool painted by David Hockney, and this time of year it will be festooned with special Holiday decor -- all of which demands that you bring your camera. But rising above all this is the lore of the hotel -- ghosts of Marilyn Monroe, Montgomery Cliff and others have been seen and have cause unexplained happenings in various settings throughout the structure. For those who care to tread...

The Hotel features a special room rate for Banqueteers -- \$85/night, with reductions to \$65 for seniors.

Reservations are required before December 10. Call us at (213)386-9437 to reserve your place at this banquet that we will be talking about for years to come.

--Gail and Ray Zone  
Banquet Co-Directors

## CLASSIFIED

FOR SALE: Nord Stereo Projector with case. Very good condition. This is a Realist format stereo projector, slightly more compact than the TDC, which has 4" projection lenses. \$200. David Kuntz, (310)424-4550.

## OUTING NEWS

A small group of intrepid stereographers will attempt to visit the Universal Studios back lot on Friday November 20 at 7 AM. There are no guarantees, but if we make it there should be scads of photo opportunities as we round each corner. There are still three "spots" left in this daredevil expedition, so if you are interested please call me at home (818)848-6887 or work (818)777-0098. Full details (as they are) were printed in the September NEWS.

--Chris Olson, Daredevil Outings Director

## AUCTION NEWS

This year's annual Club equipment auction was a huge success, with buyers, sellers and the Club itself all emerging winners. For buyers, the range of equipment offered for sale this year was broad enough to satisfy all, no matter what their interest in 3-D. Items offered included stereo cards, Realist format stereo cameras, mounting supplies, anaglyph magazines, projection equipment, and even 2x2 format equipment. Sellers profited from David Starkman's efficient auctioneering; he managed to bring every item offered for sale up to the podium during the course of the evening. The Club also benefitted from the event, taking in a record profit. For the record, here is a list of all previous auction records.

<u>Year</u>	<u>Gross</u>	<u>To Club</u>
1980	\$ 677	\$ 160
1981	1865	226
1982	1890	250
1983	1540	248
1984	1821	327
1985	1892	217
1986	1668	316
1987	2522	402
1988	1278	162
1989	2026	282
1990	2353	485
1991	1608	223
1992	3862	545

The record this year was due to the large number of items sold, as well as the generosity of several Club members, such a Erick Purkhiser, who donated the entire proceeds from their sales back to the Club.

--David Kuntz, Treasurer

**1992 AUCTION ITEMS**

Realist f/2.8, case	\$205
Realist f/3.5, warranty	150
Realist f/3.5, broke	35
Realist f/3.5, rough	30
Busch Verascope	370
Kodak Stereo, case	125
Wollensak, warranty	175
View-Master camera, warranty	147
View-Master camera, unk. shape	50
Hanell Tri-Vision camera, case	40
Nimslo Camera, bad shutter	21
Konica 35mm	7
Generic 35mm camera, new	2
Two 110 cameras, new, generic	1
Case, Revere or Wollensak	18
Case, upper half, Verascope	1
Case, Wirgin	1
Case, Stereo Colorist	11
Case, Stereo Colorist	13
Case, Realist	13
Realist gadget bag, original	23
Realist Red Button Viewer	55
Sequential viewer, hand made	60
Kodak I Viewer	42
Kodak I Viewer	40
Kodak I Viewer	40
Brumberger viewer	26
Craftsman Guild viewer	15
View-Master Model A	14
Radex Gem Plastic Viewer	5
View-Master 500 Projector, case	300
View-Master Projector	250
Aerequipt Stereo Theater	40
Elmo 150w 35mm projector	11
AVL QD2 dissolvers for Carousels	50
Screen 60 x 60	65
Screen 8 foot rollup	55
Screen, TDC Vivid	40
Screen, 50 x 50	15
Screen, 40 x 40	15
Screen, 96 x 96, on frame	10
Screen	5
Screen	5
Projection lamp, 500w	5
Projection lamps, 2, 750w	17
Realist filter set, 3, case	46
Realist filters, 3 sets, boxed	22
TDC Filters	6
TDC Filters	5
Pentax Stereo Beam Splitter, viewer	20
Binocular Tele Attach/TDC Vivid	3
Kopil Self Timer	2
Honeywell Stobonar 770 Flash	9
Realist Photo Flash	9
Realist Photo Flash	3
Flash Shield	2
Flashbulbs, 24 #5	4
KenTech 3-D slide bar	39
Jim Chase Plexi slide bar	23
Stitz Twin Camera Bar	30
Spiralite Multi Holder, twin camera	15
Kodak Ektachrome 400 8 rolls	16
Kodachrome 200, 5 rolls	15
Kodak Kodacolor Gold 200, 2 3-paks	10
Emde Stereo masks, 1200 var	17
Emde masks, 250	6
Sigma Nimslo masks, 71	5
Realist masks, 56	3
Emde Masks, 130	1
Emde Masks, Donaldson, 97	1
Kodak Stereo Readimounts, 60	1
Emde Mask Frames, 190	5
Emde Mask Frames, 230	9

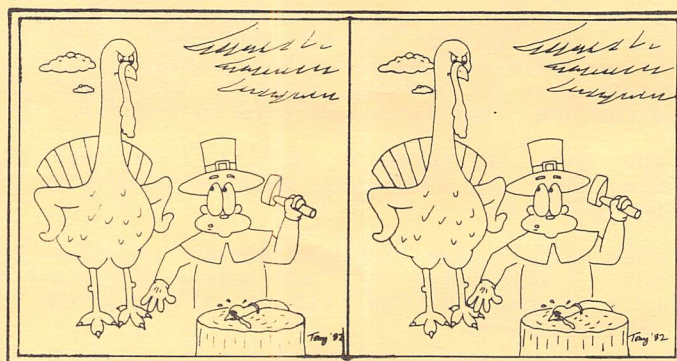
Emde Stereo Glass	10
Stereo Glass, 150	6
Stereo Glass, 150	5
Davidson Star D 2 3/4 binders	1
Pentacoon slide mounts 25 pcs	11
Slide Storage Box, 3 trays	23
New slide box, 2x2	7
Realist Slide Tray	6
TDC Select Trays	1
Old Polaroid card glasses, 160	7
Stereo Glasses, Marx	28
Futuristic Polaroid glasses	4
3-D Video Mirror Box	7
Mayfair Auto Projector Room Switch	11
Keystone Visual Training Set, 47 cds	59
Dr. Wells Stereo Cards, training	23
Stereo Card Press Sheet	36
Partial Press Sheets, 8	10
Viewmaster Travel Packets, 12 reels	10
Stereo slides, family albumn	16
Antique Stereocard Viewer, wood	280
Partial Stereo Viewer	10
Stereo Realist Manual	50
Stereo Realist Guide	10
3-D Hollywood book, w/glasses	50
Stereo World, Reel 3-D, 40 issues	55
Stereo World, 8 issues	11
Von Daguerre Bis Heute III book	40
Stereo Akte-nudes-nus 1850-1930 book	32
World of Stereographs book	25
3-D Projection book	25
Relief 3-D book	13
Batman 3-D graphic novel	16
Simpsons 3-D magazine	5
Disney 3-D comic book	3
Venture Magazine, 5/68	5
3-D Presidents history book	2
Smith Stereo Printer	1
Green box for photos, large, curious	2
3-D Devo Memento, 1982 concert	1

Total Sales \$3862

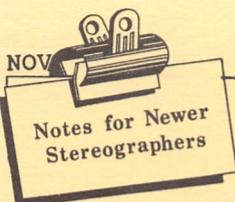
Total to Club \$ 545

I often develop a real bond with a place, and when I go back, it's like going home to visit old friends. I sometimes think about those places and wonder if there's something happening there that I'm missing.

--David Muench, Outdoor Photographer



Created by Tony Alderson



Notes for Newer  
Stereographers

More stereo slides are ruined by excessive stereo depth than by any other cause. By excessive stereo depth we mean the physical distance between the closest subject in the picture, and the farthest subject. Let's talk here about Realist format pictures only. As an example, if you have a distant subject in your picture -- a mountain, a ship on the horizon, a skyline -- commonly called a subject at "infinity", then don't have anything closer in the picture than 8 feet from the camera. Is this a rule that was meant to be broken? No! It's a plain ole' physical rule that has no business being broken in 3-D photography. When it is -- and we don't have to go far to see examples of it -- we really upset the viewing comfort of our audience, whether it be by projection or in a hand viewer. In addition, it is impossible to correct for this excessive depth in mounting the slide, and invariably the closest subject is "coming through the window", with fringes of the closest subject being disturbingly cut off by the mask. It was simply not meant to be within the parameters of the stereo photography system.

Carrying this concept further, the following chart gives the approximate near and far points for comfortable viewing in a stereo slide. Note that as your farthest subject gets closer to the camera, you can indeed include subjects closer than 8 feet.

If the near point is at:	Assure that the far point is no farther away than:
3 feet	5 feet
4 feet	7 feet
5 feet	9 feet
6 feet	13 feet
7 feet	20 feet
8 feet	infinity

So it is possible to take pictures of people that are only 5 or 6 feet away. But pose them against a wall that is just a little ways behind them, and if they are only 5 or 6 feet away don't have them in front of a view of the Tetons. And observe from the chart that the range of allowable stereo depth becomes narrower and narrower as you continue to move in on the subject.

Remember that all this applies to the standard stereo camera -- a Realist, a Kodak, a Revere, etc. because it has to do with the geometry of the setup. And the distance between the taking lenses is a big factor in this geometry. If you are playing around with a pair of twin cameras where you cause the interocular to be different from a standard stereo camera, everything changes, and exceptions to the above chart become readily possible.

Can you cheat? No, because the eye of the viewer never cheats. It sees everything in the picture,

even that leaf hanging down in the corner of the slide (and on projection, especially that leaf in the corner of the slide). Pre-observe every element in the frame of the view, because it will be in the final picture.

We know. You bought this stereo camera and you are fascinated by its tremendous depth of field and you are all glassy-eyed with the Wow! factor of 3-D coming out and hitting you between the eyes and the novelty of being able to reach right out and touching those roses in the foreground and all that. So does this stereo depth rule take all the fun out of 3-D photography? Certainly not. Ask any veteran. Eight feet is really pretty close -- measure it off exactly sometime when you are composing a scenic -- and all sorts of wonderful framing is possible with trees and branches in the 8 to 10 foot range -- enough to give some pretty overwhelming stereo effects. Give this concept some serious consideration, and your slides will be the better for it.

## WORKSHOP NEWS

Here is a new series of workshops full of fun and information...

### 2X2X2 MOUNTING

The celebration begins at Susan Pinsky and David Starkman's home in Culver City with a gathering to demonstrate 2x2x2 mounting. This will be on Friday, December 4, 1992 at 7:00 PM. Please come and bring some slides to be mounted. I personally attended last year's version, and it was very informative, with hands-on experience. Please call Susan and David at (310)837-2368 to make your reservations and get directions.

### REALIST FORMAT MOUNTING

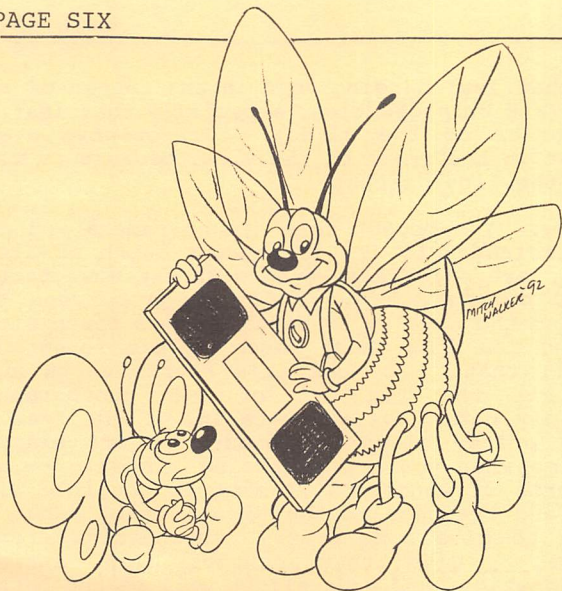
For those that need help in mounting slides taken with their Stereo Realist or other standard stereo camera, Oliver Dean will be conducting a workshop for this format. It will be held Saturday afternoon at 2:00 PM on December 5 at his home at 19009 Laurel Park Road #174, Domingues Hills. Give Oliver a ring at (310)635-2400 and tell him you are coming.

### FLASH FILL

David Kuntz has enthusiastically consented to repeat his popular workshop on flash fill stereo photography at his home in Long Beach on Saturday, January 16, 1993 at 2:00 PM. The location is 2720 Eucalyptus Avenue. He will show you how to take excellent flash fill portraits of your favorite girl friend, boy friend, or your pet dog or kitty. Make your reservations with David at (310)424-4550.

And more is planned for February and March. If you have any suggestions for workshops you'd like to attend, please give me a call at (213)225-8042 evenings or (909)337-4770 weekends.

--Rick Finney  
Workshop Director



## HOLLYWOOD EXHIBITION NEWS

Hey, are you as busy as a bee? Too busy to enter the Hollywood Stereo Exhibition? Well, you have plenty of time to prepare your entry and mail it in before the January 28, 1993 deadline. So get your wings a-flappin' and give me a call for more information and/or entry forms. Daytime work (213)882-1627; evenings home (310)478-4382.

--Mitch Walker, 1993 Chairman

## STEREO EXHIBITIONS CALENDAR AND NEWS

- WED JAN 13 Closing - Oakland Stereo Exhibition  
Forms - Dede Niemand, APSA, 4263  
Wilshire Blvd, Oakland CA 94602
- TUE JAN 26 Closing - Auvergne France Exhib  
Forms - Rene Sanselme, 28, rue  
Vauvenargues, 63000 Clermont Ferrand  
France
- THU JAN 28 Closing - Hollywood Stereo Exhib  
Forms - Mitch Walker, 1345 S. Westgate  
Ave., #105, Los Angeles CA 90025

## PSA BULLETIN CONTEST

We won another ribbon, and a big Thank You is in order to everyone who helped create the 3-D NEWS last year. Every year the Photographic Society of America sponsors a camera club bulletin contest, and every year an issue of the 3-D NEWS is submitted. For the 16th consecutive year, the 3-D NEWS has won a ribbon (two of those years we won a plaque). This year we placed 12th in the large club category out of a field of 127. Other stereo club bulletins receiving awards were the Stereoscopic Society, England, Donald Wratten, Editor; the Detroit Stereographic Society, Steve Kiesling, Editor; the Puget Sound Stereo Camera Club, Norm Steele, Editor, and the Oakland Camera Club (which has a large stereo contingent), Russ Hilton, Editor.

## CLUB LIBRARY NEWS

### "BRAIN-DEAD AT THE TYPEWRITER!"

I was sitting on the couch trying to catch a dust mite that was floating through a ray of sun when my wife walked by.

"When are you going to write something about the SCSC Slide Library?" she asked. "It's been two months since you put any news in the paper about it."

"I know," I replied. "I just can't get going on anything. I think that I've got Librarian's Block."

"Well," she said, sitting next to me. "Why not just present the bare facts. Just remind everyone that anyone who is a member can check out a box of slides free for a month."

I sat up a bit straighter. "I know," I said, "I could tell everyone how George Bush called up during the last days of the campaign and begged to check out all boxes of slides that I had."

My wife tilted her head to one side. "I don't remember that."

"You were at the market. Bush called and he sounded desperate. He asked me all these questions about the SCSC, and did it really go back to the 1950s when family values were still intact. He wanted a publicity shot of him viewing the slides."

"What type of slides did he want?" asked my wife. "Did he want one of the World Tour boxes so he could take a 3-D trip to another land, or did he want the Honors Slides so he could see some award-winning slides of past years?"

"We never got that far," I said. "Call waiting rang, and I switched over to it. It was Ross Perot. He offered to buy the Club and move it to Texas."

My wife's eyebrow arched. "Do you really expect anyone to believe that?"

"See," I said, "that's my problem. I just can't think of anything different to say about the library."

"Did it ever occur to you that the library can speak for itself? The slides are great, and everyone who checks them out enjoys them." She put her hand on my leg. "Let's go to bed. You've been working too hard."

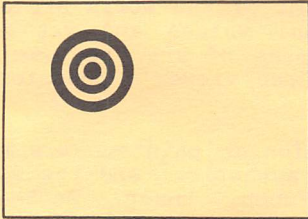
As we turned out the lights, I lifted the lid on one of the slide boxes.

"Terrific!" "Beautiful!" "Fun!" cried the voices from the slides. I set the lid gently down. My wife was right. The slides can speak for themselves.

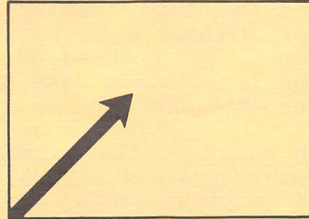
You believe that, don't you?

--Joel Matus, Club Librarian

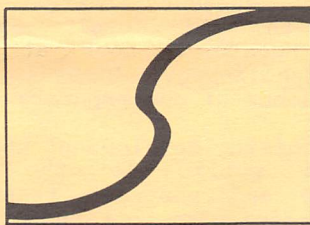
### Five favorite rules of pictorialist composition



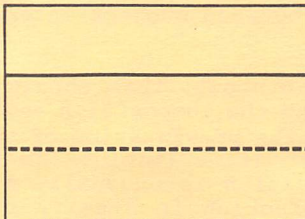
**One center of interest:** Every picture requires one and only one definite center of interest.



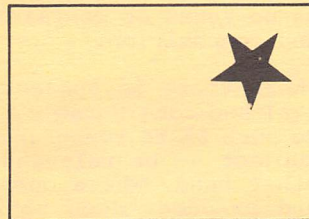
**Lines of direction:** Always lead the viewer's eye into the picture, never out of it.



**"S" curve:** The graceful "S" curve is one of the most beautiful of all compositional devices you can use.



**Rule of thirds:** Place horizon line in the top one-third or bottom one-third of picture area, never across the middle.



**Placement:** Always place the principal subject of interest away from the exact center of the picture area.

### WORDPLAY

This one is from the older generation to the younger. I have been disturbed by several references over the past few years to a "stereopticon" in our Stereo Division News. Now of all places, this is the last one that I would expect that word to be applied to the instrument used for hand viewing of stereo pairs of pictures. Its correct name is a stereoscope. Pictures of both instruments are contained in Sears Catalogs for the early part of this century. At that time "stereopticon" lectures were common. Although stereopticon was the brand name of one manufacturer for a lantern slide projector, the name was applied by the general public to all lantern slide projectors, so the word was in common use. The same situation applied to calling all cameras "Kodak" before World War II, and the current incorrect tendency to use Xerox for all photocopy machines. But a stereoscope is very different from a lantern slide projector. I once used a real stereopticon, and I also viewed projected black and white stereo pictures, both in the twenties. The stereopticon I used could not project stereo pictures.

--William Eisenlohr  
Lakewood, Colorado  
Stereo Division News  
PSA Journal, April 1978

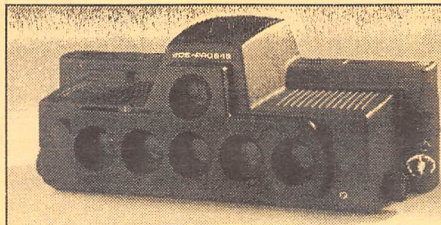
Walk around, study the scene from every angle, decide what you want to emphasize and what to eliminate. Then move your camera in to include only essential details. Do your cropping before you shoot and you'll be happier with the results afterwards.

--Edward Weston

### Another dimension to 3-D

Lenticular 3-D photography, a cult fad in the early '80s, has attempted a comeback in recent years. First came the Nishika and then the Image Tech (aka Trilogy) 35mm cameras. Both cameras produce multiplane, lenticular, 3-D prints aimed at amateurs.

Now, Image Technology International wants pros and (very) serious amateurs to get in on the act. The new PRO6 5 3-D camera uses five lenses to expose matched frames on 220 roll-film. The 6×4.5-cm frames are used to make high-resolution 3-D prints or transparencies at Image Technology's dedicated-processing lab in Atlanta.



**3-D turns pro:** The PRO645, Image Technology's new 3-D camera for pros, is 17 inches wide, weighs 11 pounds, and costs as much as a new car. Our suggestion? Rent.

Enlargements of up to 40×60 inches are possible.

In addition to the larger format, the PRO645 offers exposure control missing in the amateur cameras. Apertures

(f/5.6–f/45) and shutter speeds (16 sec to 1/500 sec, plus Bulb and Time) are user-set. The PRO645 is a meterless non-SLR with a sixth viewfinding lens, a motor drive, lens shutters, 125mm f/5.6 fixed-focus lenses (four feet to infinity), and a hernia-inducing weight of 11 pounds (not including special nicad battery).

List price? Ha! Even if you *don't* have to ask, you can't afford it (\$12,500, and no, we didn't misplace a decimal point). Luckily, it can be rented in most major metropolitan areas.

For further information, contact Image Technology International, 5172 Brook Hollow Parkway, Suite G, Norcross, GA 30071.

## Composition vs. Subject Interest

Pictures may fill space gracefully, relying on design, pattern, texture and the disposition of lines and masses for appeal, or they may depend on the inherent interest of their subject matter. Here are thoughts on blending these qualities

By EDWARD W. HUTCHINSON, FPSA

Pictorial photographers have gone in for much overemphasis of esthetics; hence the modern revolt in some quarters against the "pictorial" and the cry for "living photography".

What needs to be realized by both parties in this dispute is that the esthetic qualities of a picture should help to concentrate a subject's impact and clarify its visual values. Thus the value of a photograph as art, or human experience, or knowledge, can be spoiled by unsuitable esthetic treatment. By and large, however, if a subject is worth presenting, it can be made more interesting by means of esthetic treatment which is suitable.

Suiting the compositional elements to the subject matter is of basic importance. It is equally easy to spoil a good composition by using it to present a trite subject.

A good design, a rhythmic pattern can possess enough value on its own to make a pictorial photograph. Such a study (with no content of subject interest) may satisfy in the deepest way one's search for order -- symbolizing the order which we trust exists as the basis of universal creation, but which is so hard for us to perceive in the constant flux of existence, which appears chaotic.

So it would seem that we have these two elements which may enter into the production of a picture: composition and inherent subject interest. Composition would seem the suitable, all-inclusive term for such various elements as design, pattern, texture and the disposition of masses of tone and color. A composition may be made up of mainly one or of any combination of these elements, or even all of them. Inherent subject interest is the interest aroused by any subject in the picture which exists independently from the effects of composition or the manner in which it is presented.

A rare picture may present only compositional interest or value; or only subject interest (be so devoid of compositional value as to be virtually without any); or it may present a combination of both. The third possibility accounts for by far the greatest number of pictorial photographs -- so much so that it actually seems to be exceedingly hard for some to understand that composition may provide values as a picture on its own -- and likewise inherent subject interest on its own.

Hence the problem of many judges and critics being unable to look with favor on the design-pattern-texture shots that an ever-increasing number of photographers are finding satisfaction in producing. Also, contrariwise, the inability of many judges to accept an intensely moving dramatic shot (rich in symbolism or showing deep psychological insight) as pictorial, because it lacks, or is weak in, composition.

If a photograph is without compositional values, but presents valuable effects of emotional or intellectual nature -- has real psychological significance -- then it should rate as a pictorial result.

Some of the paintings exhibited in the museums and in private collections of the world are all but without compositional values and yet are certainly accepted as works of art, because of the impact they make on the viewer's conscience and emotions.

As a group, the expressionist painters are not much concerned with the esthetic. And the work of artists such as Munch, Ensor, Bechman, Kokoschka, Kollwitz and other, does testify to the fact that esthetic values are not of absolute importance in a work of art.

The work of another group proves as eloquently that inherent subject interest may also be dispensed with and deeply satisfying art nonetheless result. Look at paintings by Kandinsky, Moholi-Nagy, Mondrian and an ever increasing number of contemporary artists.

A new and promising development that now puzzles the general public is the marriage of expressionism and abstract techniques called abstract expressionism. A number of our young American artists, trained here, appear as world leaders in this fresh field.

For a photograph to be truly successful as a picture, it would seem that there should simply be no sense of conflict between subject interest and composition.

Where there is subject interest, this should be real and considerable, and the composition should be such as to re-enforce the presentation of that subject -- be relevant to it, suitable. On the other hand, where composition is unusually fine and produces deep satisfaction in itself, then subject interest should be at a minimum. This does not mean that it must be unrecognizable, since this is all but impossible in most photographs. It means simply that as the thing it happens to be (whether live or dead or inert), it arouses no special reaction, emotional or other.

Many would-be pictorial photographs are failures because superb compositional values are used to present a dull or trite subject which nevertheless cannot be ignored for what it is and treated as a mere part of the composition: it has been made the "center of interest," or it attracts too much attention. Too many think that if a dull or trite subject is presented with enough elegance, it will make a picture.

But no. And other photographs fail, contrariwise, because a subject of unusual interest and emotional value is presented too prettily or gracefully.

While it may be possible to work in the innocence of unconscious taste, unless they merely copy the successful work of others, pictorial photographers ought to know what they are aiming for as to composition and subject interest: how to insure that these elements work together; how much either one ought to predominate in the particular photograph.



# 3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXVII

NUMBER SIX

DECEMBER 1992

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## SUSAN'S STEREO SCRIBBLINGS

*The Holidays are the perfect time of year for photography - and especially stereo photography. In many places the world is covered in a lovely soft blanket of snow, with glistening icicles hanging from buildings inspiring sun-catching compositions. Here in California there's an almost surrealistic quality to holiday decorations combined with warm sun and palm trees. Capturing the holiday spirit is a real challenge when it's 75° outside, but the opportunities are there. Even in Los Angeles the store windows are filled with fake snow, Santa, elves, presents and snowflakes.*

*The day after Thanksgiving the lights start to go up on homes in the area. Some people go to great extremes in creating a holiday lighting extravaganza - those are a stereographer's dream. Last year I found an extraordinary house that had hundreds of poinsettias surrounding the house, and layers of wires of Christmas lights on the house, fences and trees - some had as many as eight strands of lights! It was a fabulous sight to behold - and to capture on film. Another house we found had every window in the home with a different Christmas scene INSIDE, plus they had decorated the outside to the limit! It was spectacular!*

*Another part of capturing the Holiday spirit is by having your camera ready to shoot with BEFORE festive events. Buy plenty of film and batteries NOW to be prepared. Have your camera loaded. Have a tripod, light meter, cable release, spare film and batteries in your camera bag, ready to go. These are moments to remember family and friends - at dinners, parties, breakfasts and just anytime. Don't be caught off guard. Take the camera out of your camera bag, closet, wherever it is you keep it most of the time, and have it ready to go. That's how to be ready for those memorable moments.*

*This year we're very fortunate that Banquet Co-Directors Gail & Ray Zone have arranged an elegant Hollywood party for us at the famous Hollywood Roosevelt Hotel, across the street from Grauman's (Mann's) Chinese Theater. In the past they have given us fabulous memories at the Ambassador Hotel in old Los Angeles, Micheli's in Hollywood, Michael's Los Feliz and that gorgeous Shanghai Winter Garden Banquet with an unbelievable Chinese feast. This year they have outdone themselves again by offering us the opportunity to experience the days of old movie-making, Hollywood celebrities, and haunted hotels and legends (not to mention a magnificent dinner!).*

*Susan*

**MEETINGS:** The third Thursday of each month at 7:30 PM at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors always welcome.  
**MEMBERSHIP:** Annual Dues-Single/\$20; Couple/\$25; Patron/any additional amount. Send to Membership Director. **SUBSCRIPTIONS:** The monthly 3-D NEWS is included with membership. \$12 for 12 issues for non-members; send fee to the Treasurer.



## STEREO ACTIVITY CALENDAR

### 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	31		

### January

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

- THU DEC 17 Holiday Banquet at Hollywood Roosevelt Hotel. Make reservations with Gail and Ray Zone
- THU DEC 31 Copy Deadline - January 1993 3-D NEWS. Start the New Year by sharing some interesting stereo info with your fellow readers
- SAT JAN 16 Flash Fill Workshop conducted by David Kuntz
- THU JAN 21 Monthly Club Meeting-Photo Center-7:30 Third Competition
- THU FEB 18 Monthly Club Meeting-Photo Center-7:30 Hollywood Exhibition plus attractions
- THU MAR 18 Monthly Club Meeting-Photo Center-7:30 Fourth Competition
- THU APR 15 Monthly Club Meeting-Photo Center-7:30 "3-D's Greatest Hits" by Bob Bloomberg
- THU MAY 20 Monthly Club Meeting-Photo Center-7:30 Fifth and final competition of the Club year
- THU JUN 17 Monthly Club Meeting-Photo Center-7:30 PSA Sequence Exhibition plus Members' participation
- THU JUL 15 Awards Banquet with Slide of the Year Program

## MEMBER/SUBSCRIBER UPDATE

A hearty welcome to this new Club member:

DOUGLAS PARKER  
1435 Gardena Ave. #11  
Glendale CA 91204

## WORKSHOP NEWS

A reminder of this workshop coming up...

### FLASH FILL

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More is planned for February and March. We are always looking for places to hold workshops. If you'd like to offer a place to host one, please give me a call -- I'll provide the workshop subject. And if you have any suggestions for workshops you'd like to attend, please give me a call at (213)225-8042 evenings or (909)337-4770 weekends.

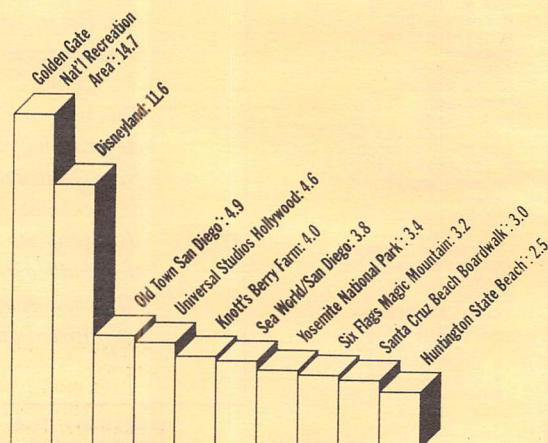
--Rick Finney  
Workshop Director

This is where the tourists visiting California go. Is this where the good pictures are?

## Where Do Tourists Go?

### Top 10 California Attractions in 1991

(in millions of visitors)



California Business Summer 1992

## SCSC COMPETITION STANDINGS

Cumulative Results as of November 1992

## A GROUP STANDARD

	Nov.	Cum.
Mike McKinney	69	135
A: The New Manhattan Beach Pier HM: Under the Pier HM: Speedos on the Run		
Rick Finney	64	131
HM: Red Rock Crossing At Sundown		
Larry Brown	66	130
A: Glass, Brass and Chrome		
Abe Perlstine	63	121
HM: "Perfect Form" HM: "Perfect Exposure"		
Ray Zone	59	120
HM: Glade		
Dorr Kimball	63	121
Majorie Webster	59	114
HM: Sujata - Asoka		
Jerry Walters	J	97.5
Earl Colgan	59	120

## B GROUP STANDARD

	Nov.	Cum.
Jim Comstock	63	126
A: Valley of the Leaf HM: Korean Temple HM: Just Happy to See Ya		
Mitchell Walker	60	119
HM: Gold Cup HM: Rusty and Rags II HM: Indiana Farm Scene		
Lyle Frost	58	117
Erick Purkhiser	63	120
A: Dragula's Daughter HM: Dominatrix Doll, Shoes, and Drawers HM: Kitten on the Strings		
Viggo Bech Nielsen	53	108
Gary Schwartz	56	56
A: Souceee		
Dorothy Bernhardt	53	53
Chuck Bernhardt	49	49
Joel Matus	56	56
David Thompson	56	56

## A GROUP NONCONVENTIONAL

	Nov.	Cum.
Susan Pinsky	63	132
A: Water Licking		
David Starkman	66	99
HM: La Moule Provencale HM: Tombes Militares 1873 HM: The Cats in the Bag 2		
Abe Perlstine	60	121
HM: "Redwood Trunks Menecimo"		
Dorr Kimball	59	117
Rick Finney	64	129
HM: "Gort and Flames"		
Ray Zone	58	58
Earl Colgan	64	124
A: Ice Plant		
Jerry Walters	J	94.5

## B GROUP NONCONVENTIONAL

	Nov.	Cum.
Jim Comstock	62	125
A: "Floral Works"		
Mitch Walker	56	113
Gary Schwartz	20	20
Jason Kanter	61	61
Chuck Bernhardt	48	48
Jim Miller	59	59
David Thompson	64	64

Judges: Jerry Walters, David Kuntz, Padric McLaughlin

## COMPETITION REPORT

We saw another great round of slides at the November competition -- again, a unique group of images that will never come together again in that particular combination and arrangement. The judges seemed to have a lot of fun with these slides, analyzing them carefully before giving a score. Several memorable slides were ... the burned out clothes dryers, a great wide frame slide dramatic in its black and orange motif, almost Halloween-like, showing the long row of remaining dryers after the surrounding building was burned out during the April riots (a reminder again that IT happened) and consequently the most memorable slide of the evening ... the mellow light on the strange tree composition which framed Red Rock Crossing near Sedona, a much different departure from the routine up-the-river shot ... the seemingly HUGE view of the tomb, with three standing marble eternal guards in a most unusual unorthodox composition, but one obviously with great impact ... the soaring directly vertical view into the tops of the Sequoias, stretching on and on into the heavens with all of their feathery limbs outstretched, one slide that certainly made the viewer lose

orientation ... the girl embracing the guitar, sensuous, abstract coloration in red and green, definitely the best slide of its type to hit the SCSC screen in a long, long time ... the outrageously red fire engine detail, a lantern trimmed in vibrant gold, with eye catchers that vibrated and twinkled as is possible only in 3-D ... and then the really BIG-in-execution slide of the evening of the Manhattan Beach Pier, done in slow motion, the colors of the water and sky melting into an undefinable swirl of hues, complete with several phantom figures, not quite there in this evening dream ...

Let's go for it again at the January competition!



## SEE 'YA AT THE ROOSEVELT

### ATTEND OUR BANQUET...

The Club's Grand Holiday Banquet will be held at the Hollywood Roosevelt Hotel at 7000 Hollywood Boulevard on Thursday, December 17 from 7 to 11 PM. A lavish meal will be served, accompanied by piano music by Oscar Lee Ellis, and the cost is only \$27 per person (valet parking \$3). The location is the Academy Room, and we'll have our own "Academy Show", with a double feature of "Susan's 3-D Potpourri", a collection of favorite 3-D slides by 50 different stereographers, assembled into 14 mini-sequences with a variety of musical backgrounds and projected with the automatic RBT stereo projector from Germany, and also a group of YOUR own slides (we're inviting everyone to bring up to 6 holiday-theme slides to share with the others -- you pick the subject). There will also be service awards and Margette's musical surprises.

### FROM THE PAST...

Hollywood in 1927 -- its blue skies and golden promise of opportunity attracted thousands from seaports, farm towns and cities across the world. It was an era when people still had heroes. Charles Lindberg completed the first trans-atlantic flight and Babe Ruth set a 30-year record when he belted out his 60th home run of the season. Clara Bow was the "It" girl and Elmer Gantry was the latest best seller by Sinclair Lewis, soon to be the first American recipient of the Nobel Prize for Literature.

A local real estate baron forged the Hollywood Holding Company. He dreamed of creating a hotel befitting the rapidly growing film world and its attendant social circles. The classic Spanish-revival architecture surpassed even his vision. It was named after Theodore Roosevelt, whose exuberance had captivated the nation.

Located directly across from the Chinese Theatre, the Roosevelt quickly became known as the "Home of the Stars". The Blossom Room was the site of the first Academy Awards presentation presided over by Douglas Fairbanks. The Cinegrill became the haven for writers such as Hemingway and Fitzgerald and artists like Salvador Dali who was designing movie sets at the time; it was a favorite romantic rendezvous for Clark Gable and Carole Lombard; it was the location for Mary

Martin's first singing job; it was where Errol Flynn invented his own gin concoction. Rudy Vallee made his home at the Hotel while making his first movie; and David Niven stayed here in a small room before he got his start. Bill Bojangles Robinson taught a tiny Shirley Temple to do the staircase dance on the tile steps that lead from the lobby to the mezzanine. John Barrymore, Maureen O'Hara and Gene Autry are immortalized in the Stars on the front sidewalk.

### LINGERING TO THE PRESENT...

In mid-December 1985, two weeks prior to the reopening of the Hotel, the first spirits were discovered...

In the early 50s Marilyn Monroe posed for her first print ad -- for tooth paste -- on the diving board of the pool. She stayed at the hotel often over the years, preferring a second floor Cabana Room overlooking the pool. Her image has appeared in her personal mirror which is on display in the lower elevator foyer.

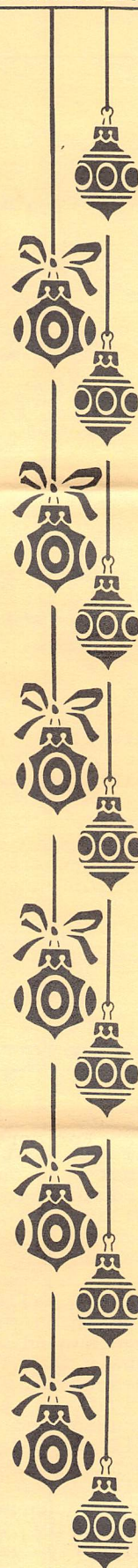
Room 928 was where Montgomery Clift lived for three months while filming "From Here to Eternity". As maids worked in the halls near 928 in 1985 they experienced a cool breeze against their arms, like someone brushing past them, and definitely felt something strange.

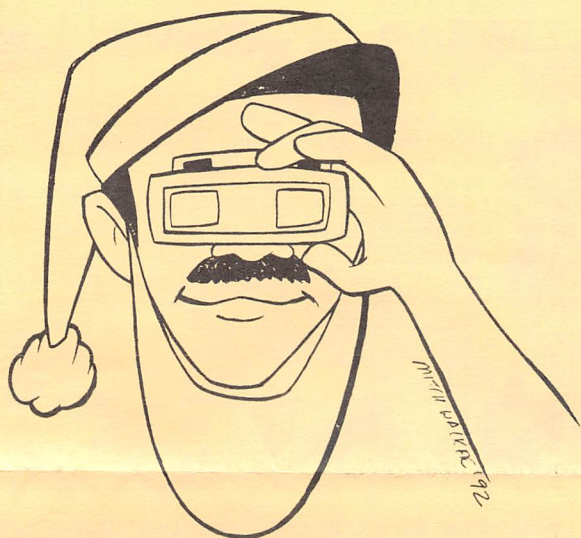
Strange calls have been made from Rooms 1032 and 1221, even without a phone or person in the room. Lights mysteriously go on and off in Star Suite 1101-1102. Electric typewriters type by themselves; maids get pushed into closets; film crews have enormous troubles with breaking down sound equipment, exploding lights, and jamming film; a man in a white suit plays the piano and then vanishes; and then there's the famous cold spot in the Blossom Room...

### MAKE YOUR RESERVATIONS NOW...

The only spirits we might see will probably be those in our cocktails, but we're all going to have a great time of glitter, fun and 3-D. We must have your reservations as soon as possible; you can pay at the door. Call us now at (213)662-4372.

--Gail and Ray Zone  
Banquet Co-Directors





## HOLLYWOOD EXHIBITION NEWS

In order to entice you to enter slides in the upcoming Hollywood Exhibition, I have written this little poem. Please give me a call if you need an entry form or further information -- home (310)478-4382 or work (213)882-1627.

'Twas the month after Christmas  
And in my mail box  
Appeared hundreds of entries  
Of outstanding shots.

"I've come to compete",  
Said a slide in its mounting.  
I told it to wait --  
It's zero minus twenty and counting.

I will cut this rhyme short  
And cut to the chase,  
For the Hollywood Exhibition  
Should be the place.

For more information  
Please give me a ring  
At 310-478-4382,  
And do the right thing.

Win a ribbon or medal  
To show off to your friends,  
Or a L'Oreo camera!  
Now isn't that the living end?

All members of SCSC  
With two stars or less,  
Will be eligible to win  
The L'Oreo outfit, the best.

The L'Oreo's provided by  
Reel 3-D Enterprises.  
So for more info or questions  
(None in poetry, please)  
The right person to call is

--Mitch Walker

## HISTORY TODAY

We are not endorsing the product featured in this ad -- it is printed here more for historical purposes. It is from the latest issue of Photography Magazine. Now, can you remember when was the last time a full-page ad was taken out in a national photo magazine for a 3-D item? When was the last time a "Stereo Realist" was considered a trade-in option? Probably a long, long time ago.

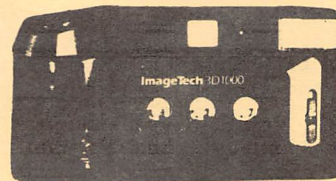
Cambridge Camera in the Cambridge Building - 7th Ave. and 13th St., N.Y.C.  
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Cambridge Camera in the Cambridge Building - 7th Ave. and 13th St., N.Y.C.

Last fall I took the plunge and became a member of a camera club. The meetings feature speakers, competitions and shows. The members range from budding photographers in their twenties, to seasoned amateurs in their seventies. As one member said with a twinkle in his eye: the overriding virtue of photography is that your ability increases with age.

--Patricia Miller  
Camera Canada

## NISHIKA UPDATE

### NEW NISHIKA CAMERA MODEL

While visiting my local camera store recently I was surprised to see a new model Nishika 3-D camera in the second hand sales display case. I was so amazed that a new model had been introduced without any of our usual "sources" telling us about it, that I made a call to Nishika to find out the story.

The new Nishika N9000 (the original one is the N8000) was described to me as a "limited production experiment that was used mainly in conjunction with promotional offers". I couldn't get much more information, but was told that the camera was already "not available" from Nishika (the N8000 model is -- see later in article).

With this much established, my trusty partner Susan evaluated the situation and said "You'd better go buy that used one", which I did, and can now report to you.

The Nishika N9000 3-D camera is a much more compact, simple, and "honest" camera than the original model. It lacks the deceptive fake motor drive, fake LCD readout, lead weight, fake electric eye and fake dedicated flash connection of the N8000. It is a compact 5.5" x 2.75" x 2" camera, weighs an incredibly light 8.5 ounces, and looks virtually like any of the current crop of compact focus-free all plastic 35mm cameras. It has no electronics at all, featuring a single mechanical shutter speed of 1/70 second (versus the Nimslo 1/30 to 1/500 automatic speeds and the N8000 1/60 only), with two manually selected apertures labelled with symbols for "sunny" and "partly sunny" (versus the Nimslo f/5.6 to f/22 automatic and N8000 f/19, f/11 and f/8 manual). There is a sliding quadra lens cover, thumbwheel film advance, standard flash hot shoe, and four 35mm lenses. ISO/ASA 200 print film is recommended for outdoors only, and ISO/ASA 1600 print film is recommended for indoors only. Quite a limitation! The image format is identical to the Nimslo/Nishika standard. The camera seems to be 90% plastic construction and is made in China.

Stylistically the camera is attractive, but I'd still say that if you want a camera of this format the original Nimslo is still the no-question winner in design and technical specifications as a "real" camera. It is interesting that Nishika has even bothered to produce a second model, and I would speculate from my conversation with Nishika, and from examining the camera, that this was definitely intended to be a cheaper camera (cheaper to produce, at least) that they could probably offer "free" along with some type of promotion. As such it may make for an interesting collector's item, but not a "new, improved" model.

A final side note regarding the instruction manual for the camera is that, at the end, instead of the usual free (800) telephone numbers for technical or film processing inquiries, there are two (900) telephone numbers which will charge a \$.95 per minute information processing fee!

--David Starkman

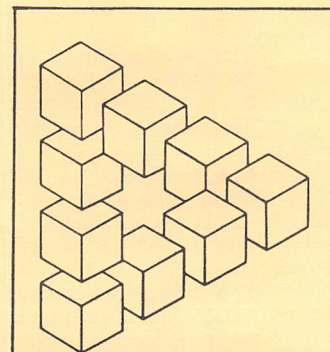
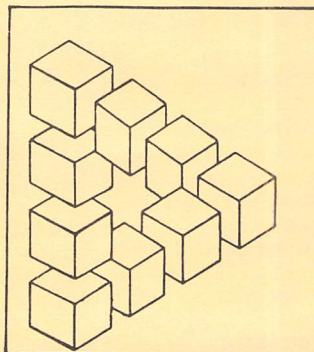
## BOARD MEETING NOTES



A one-of-a-kind Board Meeting was held on September 12 at a hideaway in the local mountains. All of the usual things were discussed, including: ongoing search for a new Club meeting place; progress of the upcoming Hollywood Exhibition, with establishment of a special award for SCSC members, with emphasis on getting more Club members to participate; Treasury balance of \$3100, which sounds high but may not be sufficient to get us through the year with out supplemental income from the auction or donations at the meetings; future programs may include the sequence exhibition and a View-Master projected mini-program; mounting and other types of workshops are being planned. When the meeting was adjourned at 3:10 PM everyone wandered off to explore the food table, the forest, and the birds and the bees, and a local art and wine festival.



## FREEVIEW OF THE MONTH



A Swedish Postage Stamp designed by Oscar Reutersvard and done into 3-D by Arthur Girling, former Editor of "Stereoscopy". From "Stereoscopy" #21, January 1983.

# Here's Looking At You

American Photographer, ca. 1979

In the annals of photography, stereographic "views" are remembered as an old-fashioned form of parlor entertainment. As the family stereoscope was passed around, people shared three-dimensional illusions created by double photoimages mounted on cards bearing such captions as "Chinese Viceroy Li-Ka-Chuk, U.S. Consul General and Mrs. McWade, Canton, China." This card may have been part of a set of 100 which was peddled by door-to-door salesmen who traveled all over America. These photographs of disasters, celebrations, inventions, wars, art and Indians, often accompanied by a guidebook text, were precursors of movies and television as the popular vehicles of information and vicarious diversion during the last century and well into our own.

The stereo camera recorded an image from two slightly different perspectives. Views were photographed either with a special camera with two lenses two and a half inches apart, or by the same camera moved that distance between exposures. The two negatives were then cut apart and transposed, right for left, in order to correct the negative's lateral inversion and produce a sense of spatial depth.

It has not been clear to the layman and photographic enthusiast what an enormous variety of stereo photographs were produced during the century following 1850, nor do we appreciate the skill of hundreds of anonymous (and some well-known) photographers whose careers depended on transporting heavy cameras to faraway and virtually inaccessible places before there were travel plans, credit cards or even exposure meters.

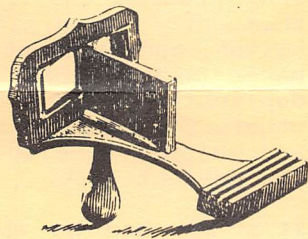
The vast scope of images made by both salaried and freelance photographers is attested by a storeroom at the University of California at Riverside, where the unique Keystone-Mast Collection of stereographic prints and negatives is kept. These 150,000 prints (master sets of those sold over many decades) and about 200,000 negatives form one of the greatest photographic collections of history, sociology and human whimsy existing anywhere.

The Keystone-Mast archives were donated to the California Museum of Photography in 1977, when it was only a few years old itself. The collection was

based on the files of the Keystone View Company, founded in 1892 by B. L. Singley. Over the years Keystone absorbed the work from other stereo manufacturers (including massive files from Underwood and Underwood in 1911). By 1920 Keystone had control of most of the original stereo negatives produced in the United States, a gargantuan archive of over two million pieces. After 1920 Keystone was the only important manufacturer of stereo views in the U.S., and the company continued producing and selling stereo sets until the 1950s.

A fair amount is known about the early stereographic photographers. Some stayed in one place, grinding out souvenir pictures of the local scenery. Others were intrepid freelancers who traveled where they pleased and sold their work to the big manufacturers. Then there were the contract photographers who went out only on assignment. Regardless of their status most of them wandered widely, covering every aspect of man's socially acceptable activities (and a few unacceptable, such as some horrible decapitations during the Boxer Rebellion), and most of nature's wonders. Gold miners, Bedouins, presidents, troops in trenches, earthquake damages and Biblical lessons were among the many subjects depicted in stereo on glass or film.

Many photographers carried darkroom kits to be used in tents or, if they were lucky, in hotel bathrooms. Some copied the darkroom wagon devised by Roger Fenton, who pioneered combat photojournalism in the Crimea and produced many stereo views under the most adverse conditions. His methods were widely publicized, and Mathew Brady made himself a similar van for use on Civil War battlefields. Some may have borrowed facilities from local photographers, while others possibly mailed their



undeveloped plates and film, praying that they would be received unfogged, and in one piece. But there are no records anywhere in the Keystone-Mast archives showing that photographers got rich at what was often a hazardous business closely akin to journalism. There was strong competition, and constant uncertainty of sales and prices.

It is only relatively recently that the stereo view has come to be regarded as merely a quaint relic of Americana. In their heyday many notable photographers took hundreds of outstanding views, and the craze flourished

throughout the Western world. In 1859 Oliver Wendell Holmes invented the hand stereoscope, the model we are most familiar with today, though there were many other designs from rotary table models in expensive woods to Keystone's telebinocular that featured a small electric light. The business was so firmly established by the mid-nineteenth century that more than a thousand photographers were producing commercial views, and estimates of the number of different views produced in this country alone range up to five million.

Photography has always been prized as a medium that conveys accurate information, and it is not surprising that many early photographers interested in recording natural phenomena should have produced stereo views for the enlightenment of the general public. Carleton E. Watkins's "Pacific Coast" series, begun in 1861, included many glass views of Yosemite, the Sierras and Donner Lake, as well as Indian tribes and the giant redwoods. Watkins later acquired many of A. A. Hart's negatives of the Central Pacific Railroad, printing stereos with his own credit line according to the custom of the day. J. J. Reilly, later known for his work in Yosemite, launched his career at Niagara Falls, an early and enduring public favorite. Eadweard Muybridge also took many stereo views of the West Coast and most notably, in 1870 and 1871, the first photographs of Alaska.

In 1963 the late Gifford Mast purchased the Keystone View Company files, which had been systematically "cleaned out" over the years; cryptic notes opposite many logbook entries read "destroyed." But by the 1960s more than 30 tons of glass plate and conventional film negatives, plus stereo cards, were stored in concrete vaults in Meadville, Pennsylvania. There was no public access to the warehouse, and a fine film of coal dust was seeping in.

Enter Mead Kibby, an antique photo-equipment buff and president of a lumber company in Sacramento. Kibby convinced Mast's son to donate the collection to the California Museum of Photography, and in 1977 the collection was shipped to a warehouse in Fresno until proper quarters were ready at the university in the spring of 1979. Only about a dozen stereo pairs are currently exhibited, but more will appear during the next three to five years as the collection is catalogued under the direction of acting museum director Katherine Diage, curator Joe Deal and archivist Chris Kenney.

"We have the monumental task of finding which negatives are represented by prints in the files," explained former director Ed Beardsley. Thousands of pictures are listed in Keystone's handwritten logbooks, and still more are mentioned in old catalogues that were sold to the public. "Those catalogues are now collectors items," says Beardsley, who hopes that interested people will donate them to the museum to help bring order to the collection.

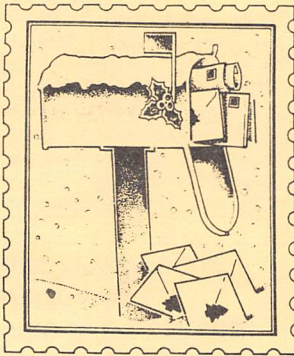
It is difficult to convey the real scope of his enterprise. In a huge room full of wooden boxes (in which master prints have been stored since the late nineteenth century) one can barely begin to sample the treasures of Keystone-Mast. At random I pulled prints from storage compartments labeled for geography (each state is segregated, as are most foreign countries, some of which no longer exist), history, military figures,

**For nearly a century  
stereographs  
educated Americans in  
the wonders of the world.**

famous personalities (mostly unknown now) and "novelties." These last were usually amusing set-up shots of everyday or offbeat situations, such as the artist in his fussy Victorian studio painting a model clad in a turn-of-the-century bodystocking. The photographs on these pages are mere spindrift from an ocean of images, many of which are the only glimpses or records existing on film of many once-famous people, places and events.

Examination of the collection has convinced Ed Beardsley that these were practical photographers who knew their images were judged on the basis of how well they would sell. "Some of them clearly had their own personal sense of aesthetics," he says, "and there were conflicts, shown by comments such as 'good' or 'poor' written by office personnel on master prints. We found one dialogue between a photographer and his superior in which the former explains how tough it was to shoot what he did, while the latter complains that most of the take is terrible." Beardsley goes on to stress that though we may now value some of the stereographs as artistic, art was rarely the cameraman's intent. "These photographs are curiosities and records of history," he states, "but only occasionally creative photographs." In the latter part of the nineteenth century and beginning of the twentieth, most photographers were simply good craftsmen using reliable techniques. As to their archival permanency, thousands of prints and negatives 80 to 100 years old are holding up well, though there is some fading and discoloration.

The Keystone-Mast Collection is a rich legacy, unique in its volume and the one-of-a-kind nature of its images. "We feel the collection will be of long-term utility to society," Beardsley asserts. "It is educational and revealing, and has immense worth in different fields because such materials are simply not available elsewhere." While other stereograph collections are being dispersed and sold for high prices, the Keystone-Mast archive gives the past a future that seems secure. When the hidden lode of unprinted negatives has finally been tapped, we may not learn much that's new about photography, but there are likely to be a lot of historic surprises.



## THE PERFECT GIFT

by Tom Koester

Sitting on the back deck of his Maryland home in the warm July evening, my cousin Steve raised the magic viewing device to his eyes. He pressed the button; the light fell on his unsuspecting eyes.

"Wow! This is really amazing!" His eyes were as wide as the enormous grin on his face. "It's almost like being there!"

The "there", in this case, was a Christmas Eve gathering in the Southern California home of a brother he hadn't seen in over five years. What with a wife and three kids and the prevailing cost of air fares, Steve and family had only been able to manage three visits to the Los Angeles homeland in the fourteen years since relocating to the East Coast.

Steve put another slide into the stereo viewer. "Wow, look at that!" he said without turning away. He was pressing the viewer hard against his thick glasses. From the side, I could see his eyes darting about as he lovingly followed every contour of the three dimensional image. A simple image: favorite cousins, joking together on the couch, caught in the act of opening presents.

He popped in another stereo pair. Inside the viewer, a small bulb came on, lighting a miniature three dimensional world of frozen Christmas past. Steve's outer shell sat there holding the device, while his spirit was being sucked inside. "Gee, look at the old photos on the mantle!" he said as he

continued his visual wanderings to the back corners of the color image.

The next slide. And the next... Each time, the light came up on another scene of family and extended family, laughing, crying, goofing off, looking stupid/awkward/handsome/cute. Large Holiday get togethers were a family ritual and always included as many jovial relatives as we could cram into a house. I knew my cousin would enjoy seeing the pictures, but this intensity of appreciation and involvement was much more than I expected.

"It is just like being there!" he repeated. I looked around for the hidden cameras; this was the best advertising testimonial for 3-D I'd ever seen. At that moment, I knew what HIS next Christmas present would be.

I had shot these on RGB film. RGB is a lab in Hollywood that repackages motion picture color negative stock for 35mm still cameras. They process the negatives and then print them onto motion picture film, to give you slides, and/or print them on photo paper, to make conventional prints. I made a duplicate set of those slides, along with others I'd taken of his kids that afternoon, and shipped them to him with a 3-D viewer. The perfect gift.

It's too bad he won't be coming out for Christmas again this year. I won't be able to witness the child-like delight of this grown man when he sees his present. But I can imagine...

*Happy Holidays!*



# 3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXVII

NUMBER SEVEN

JANUARY 1993

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## SUSAN'S STEREO SCRIBBLINGS

Here we are beginning 1993, lucky enough to be enjoying one the largest and most successful 3-D clubs in the world. As President of your board of directors we meet quarterly to try to meet YOUR needs, offer YOU more 3-D education, enjoyment and more 3-D opportunities - like field trips, banquets, slide shows, etc. We hope you take the time occasionally to communicate with some of us about what you like or don't like, which workshops you've benefited from or would take advantage of, and any ideas you might have for making the club even better.

Within the last couple years the club took a major step in adding 2"x2" 3-D slide pairs to the competition area of the our monthly meetings. It was a big step, and requires a LOT more time and trouble to make those evenings run smoothly. We discuss this problem and its possible solutions at every board meeting. Our competition directors work extremely hard sorting out the slides, setting up more projection equipment, gathering the competition results, and making that aspect of our club serve the purpose of improving our photographic abilities.

Twice a year our Banquet Directors organize a dinner and 3-D slide program so that we may all gather together and enjoy some good food and a dimensional evening. They scout out locations, trying different restaurants, looking for rooms with tall ceilings that can also be totally darkened. When they finally decide then they choose a program, maybe line up some extra entertainment and do promotion. We attended the fabulous holiday banquet last month in Hollywood. David & I enjoyed it immensely.

The Board meeting also includes discussions regarding workshops (on mounting, fill flash, slide bar, twin camera, etc.), field trips, our club library, club dues & finances (an ongoing problem these days), meeting location, our club sponsored Hollywood Exhibition, and a whole variety of subjects related to making this club more enjoyable for YOU. Those of us giving our time voluntarily, which includes *everyone* associated with the Stereo Club of Southern California, really love this club. We love getting together once a month. We love watching our own photography improve, and also seeing the improvement in the photography of our fellow club members. We love learning, sharing & teaching one another. We especially love sharing this fantastic interest with others.

We are having our 2nd quarter SCSC Board Meeting the evening of Thursday, January 14th, 1993. If you are interested in attending (on a non voting basis) you are welcome to come. Just call me at (310) 837-2368 and I'll give you directions. Happy New Year!!

*Susan*

**MEETINGS:** The third Thursday of each month at 7:30 PM at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors always welcome.  
**MEMBERSHIP:** Annual Dues-Single/\$20; Couple/\$25; Patron/any additional amount. Send to Membership Director. **SUBSCRIPTIONS:** The monthly 3-D NEWS is included with membership. \$12 for 12 issues for non-members; send fee to the Treasurer.



## NEXT MEETING

### PREMIERE TIME

January is the month for our third competition. We didn't quite make 100 slides two months ago, but this month with the help of all of you we should be able to do it, and as a consequence have a really entertaining group of slides for everyone to enjoy. These are truly unique evenings, and constitutes a "premiere" for many of the slides that will be gracing the huge silver screen for the first time. Let's all participate!

--Mitch Walker  
--Ray Zone  
Competition Co-Directors

## STEREO ACTIVITY CALENDAR

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

- THU JAN 14 Club Board Meeting at Susan and David's. Guests always welcome.
- SAT JAN 16 Flash Fill Workshop conducted by David Kuntz
- THU JAN 21 Monthly Club Meeting-Photo Center-7:30 Third Competition
- SAT JAN 30 Judging of the Hollywood Stereo Exhibition, a Club activity, in Glendale
- SUN JAN 31 Copy Deadline - February NEWS. Share some worthwhile 3-D info with your fellow readers
- THU FEB 18 Monthly Club Meeting-Photo Center-7:30 Hollywood Exhibition plus attractions
- THU MAR 18 Monthly Club Meeting-Photo Center-7:30 Fourth Competition
- THU APR 15 Monthly Club Meeting-Photo Center-7:30 "3-D's Greatest Hits" by Bob Bloomberg
- THU MAY 20 Monthly Club Meeting-Photo Center-7:30 Fifth and final competition of the Club year
- THU JUN 17 Monthly Club Meeting-Photo Center-7:30 PSA Sequence Exhibition plus Members' participation
- THU JUL 15 Awards Banquet with Slide of the Year Program

## CLASSIFIED

FOR SALE: Stereo Realist Camera, (may not be advancing film properly) and a Realist film cutter. \$125. Chuck Nelson, 2015 #C Anaheim St., Costa Mesa CA 92627 (714)631-5410 or Ester Nelson (mom) at (619)948-5328.

## LAST MEETING

In spite of inclement weather, the SCSC Banquet went forth as planned at the historic Hollywood Roosevelt Hotel. It was held in the Academy Room which originally housed the library of the Academy of Motion Picture Arts and Sciences. Banquet attendees were able to snack on a luxurious feast of fruit and cheese hors d'oeuvres while listening to the piano moods of Oscar Lee Ellis. The Academy Room looks down upon Hollywood Boulevard which on that night was arrayed in festive seasonal decorations.

After feasting on haute cuisine, the silver screen was rolled out for a showing of "Susan's Potpourri", which featured top work by many stereographers worldwide. In addition, many banquet attendees brought a variety of images to share ranging from vintage holiday candids to wild stereo photos. Once again, Hospitality Director Marjorie Webster graced us with a hula of holiday greetings from Hawaii.

We would like to thank all who attended, and we plan on future banquets featuring unusual settings and cheaper prices.

Happy New Year!

--Gail and Ray Zone  
Banquet Co-Directors

## CONTRIBUTORS THIS MONTH

The Editor is a mail junkie, and loves to receive articles for the NEWS. Can you imagine how bright was his day when he received "A Most Unusual Letter to the Editor" (Pages 4 and 5) from Stan White a few weeks back. Larry Brown also made his mark by sending along the Book Review on Page 3. The Question on Page 6 was adapted from some correspondence with Cynthia Hall. Other star providers this month were Susan Pinsky, Rick Finney, Mitch Walker, Ray and Gail Zone, Chuck Nelson, Joel Matus and David Kuntz. Keep those cards and letters coming and keep the Editor happy.

## STEREO EXHIBITIONS CALENDAR AND NEWS

WED JAN 13 Closing - Oakland Stereo Exhibition  
 TUE JAN 26 Closing - Auvergne France Exhib  
 THU JAN 28 Closing - Hollywood Stereo Exhib  
 WED MAR 17 Closing - Wichita Stereo Exhibition  
 Forms - Mary Ann Rhoda, APSA,  
 PO Box 8021, Wichita KS 67208  
 FRI MAR 26 Closing - Southern Cross Exhibition  
 Forms - Judy Archer, PO Box 465,  
 Pymble, NSW 2073, Australia  
 WED MAR 31 Closing - Chicago Lighthouse Exhib  
 Forms - Marion L. Smith, FPSA,  
 145 West Park Ave., Wheaton IL 60187

A whole new set of exhibitions is on its way for 1993. Accept the challenge and enter them all. But if you feel slightly less enthusiastic, at least enter the Hollywood Exhibition, which Mitch Walker entreats you to do below.



## HOLLYWOOD EXHIBITION NEWS

### THE DEFINITIVE AFTER-CHRISTMAS SALE

Well, not really. I only did that to remind you of the upcoming Hollywood Stereo Exhibition. Have you gotten your entries in yet?

You can either bring them to me at the January 21 meeting (I will have entry forms available) or drop them off by the Post Office Box in West Los Angeles where they will be gladly accepted on my behalf, or call me to make other arrangements.

The judging will be held at the First United Methodist Church, 134 North Kenwood, Glendale, on Saturday, January 30, 1993, from 9 AM to about 2 PM. Donuts, bagels, coffee and other snacks will be provided. So come by and see all of the 400 to 500 slides submitted for consideration in the exhibition from all over the world. Talk with the judges, and maybe assist us with the judging. Who knows, maybe your creative energies will be charged up after you view all the fantastic slides. See you there.

--Mitch Walker, 1993 Chairman

## WORKSHOP NEWS

A reminder of this workshop coming up...

### FLASH FILL

David Kuntz has enthusiastically consented to repeat his popular workshop on flash fill stereo photography at his home in Long Beach on Saturday, January 16, 1993 at 2:00 PM. The location is 2720 Eucalyptus Avenue. He will show you how to take excellent flash fill portraits of your favorite girl friend, boy friend, or your pet dog or kitty. Make your reservations with David at (310)424-4550.

More is planned for February and March. We are always looking for places to hold workshops. If you'd like to offer a place to host one, please give me a call -- I'll provide the workshop subject. And if you have any suggestions for workshops you'd like to attend, please give me a call at (213)225-8042 evenings or (909)337-4770 weekends.

--Rick Finney  
Workshop Director

## BOOK REVIEW

LOS ANGELES TIMES

SUNDAY, DECEMBER 20, 1992

### 3-D HOLLYWOOD

*Photographs by Harold Lloyd  
 edited by Suzanne Lloyd Hayes  
 (Simon & Schuster: \$35.; 95 pp.)*

In 1948, Harold Lloyd received a new Stereo Realist camera, and for the next 20 years seems never to have put it down. A founding member and first president of the Hollywood Stereoscopic Society, Lloyd was a talented, incorrigible shutterbug who earned the nickname "Stop the Car Harry" on family outings.

More than 300,000 stereo views taken by Lloyd have been catalogued, and 67 of them are reproduced here, in full color, from the original Kodachrome slides. The images are chiefly of famous people Lloyd knew—actors, writers and politicians—captured at parties, sporting events, parades, on movie sets or at his 16-acre Beverly Hills estate, Greenacres.

Stereo views, properly mounted

and presented, can convince the viewer he is looking not at a picture of a thing but at the thing itself. The images in this book attest to Lloyd's skill as a stereographer, and it is disappointing to find seven of them reproduced with the left and right images transposed, destroying the stereo effect.

In his 1954 introduction to the "Stereo Realist Manual," Lloyd wrote: "Of an evening, I can sit, looking into the stereo viewer, as if I were looking out of a window upon the things I have seen, places I have been to; the pleasures, thrills, and experiences of the past are vividly recreated for me."

Collectors of Hollywoodiana will find this album entertaining and worthwhile, but stereophiles will be left wishing for a more comprehensive survey of the work of a major figure in the history of three-dimensional imaging.

--Dennis M. Johnson

A good photograph is made, not just snapped. Look for pictures; don't wait to bump accidentally into something worthwhile. Think out your pictures first, then snap the shutter. Photography is just as much brain work as technical work.

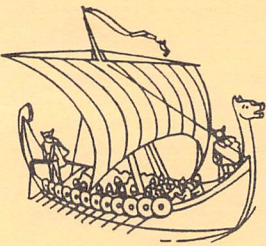
--Clarence J. Laughlin

## A MOST UNUSUAL LETTER TO THE EDITOR

Dear Editor:

I am still in a state of shock; in fact, I haven't been myself since rummaging through some back editions of the 3-D NEWS when I came across the September 1991 issue and read, with horror and for the first time, Wilf Leybourne's beautifully written, suppos'ed, mystery thriller, -- "The Man Who Saw Too Much", reprinted from the 1971 Third Dimension News. No doubt, your readers considered this a rather clever fictional short story with an appropriate stereo twist and, after all, who could blame Wilf for wanting to maintain his credibility. But I use the word *suppos'ed* in respect to this fiction for I fear it will take on a more ominous portent in the realms of fact once your readers are privy to my own equally unbelievable experiences of close to thirty years ago.

Your readers will recall that "The Man Who Saw Too Much" was a story about a stereo photographer, a Mr. Ian McKinley who was accustomed to taking his holidays in northern England. On an occasion when he was fishing the river Coquet and after a storm, one of those magnificent serendipities of light which can occur only in England gave McKinley the opportunity to make a pictorial stereo image of this quiet stretch of river about ten miles from the North Sea. Later, upon viewing the image in the stereo viewer, he discovered to his astonishment, that if he concentrated upon it, the scene acquired a supernatural reality, at first no more than the flight of a bird, the rustle of leaves or a ripple speeding across the water, but subsequently, he observed the arrival of a Viking ship and he related to the story's raconteur (who, it is my profound suspicion is Leybourne himself) that he suspected that he had been watching a Viking raiding party from the distant past and, unbelievable as it might seem, McKinley insisted that he had been observed by the Viking leader. All of this he recounted shortly before he was found dead on the floor of his cottage impaled upon a spear.



I appreciate that this brief synopsis does not do justice to the atmosphere generated by Mr. Leybourne's superb prose but it should be sufficient to put your readers back in the picture, so to speak.

My own inadvertent involvement came about, some two or three years after McKinley's unfortunate demise. I was living in Toronto at the time. Camera stores, knowing of my reputation for a modest knowledge of 3-D, would redirect any stereo queries to me. So it was, that a fellow phoned me one day wanting to know where he could purchase a stereo viewer. As luck would have it, I had one for sale and it was arranged that I should take it to his house.

He lived in Rosedale, an area of mostly large, late Nineteenth Century houses north of the center of the city, but which had retained its residential flavour by a convenience of ravines that perimetered its locality. My client was of no mean circumstances. It was a large house and I was shown immediately to the study by a manservant. The room is worth comment since it gives your readers an insight into the character of the man. It was an anachronism, high ceiling'd, its walls festooned with the trophy heads of wild animals, everything from an Australian crocodile to a Siberian tiger. In racks between the trophies was a veritable arsenal of sporting rifles. This was an unusual decor for Toronto at that time and so I was not surprised when my host turned out to be a retired military gentleman. From his brogue I presumed he was a Scot. He was rather portly and had the look of a good Madeira about him. He introduced himself a Barton McKinley, -- Major Barton McKinley. Had I have known, at the time, of Leybourne's Ian McKinley I might have put two and two together even at that early point in the proceedings. He said that he had inherited a collection of stereo slides and that was the reason he needed a stereo viewer. I was surprised that he did not ply me with the usual morphean of stereo slides to view. In fact, he was most reticent to show me any. We concluded our business and I left with the suspicion that the blueness of some of those slides might not have been accounted for by the atmosphere of the day on which they had been taken.

That was the first and last time that I saw Barton McKinley. He struck me as a no-nonsense type, a man of great tenacity and a man that I would not have liked to have crossed. My involvement would have ended right there had it not have been for another phone call about two years later. It was from Major McKinley's lawyer. It seemed that the Major had disappeared some eighteen months before under very suspicious circumstances, as it turned out, and that they were closing up the Rosedale house, and did I want to buy a job-lot of stereo slides. Naturally, I said "Yes". We clinched the deal, and I was to pick up my purchase at the house on the following Saturday.

I was shown into the same study by the same manservant but now the trophies were shrouded in dust-sheets which hung like Halloween ghosts from the walls. "We shall be glad to be rid of these" he said, pointing to several cardboard boxes which were evidently the collection of slides. "The Major was very possessive about them. He nearly blew my head off one day when he caught me looking in the stereo viewer."

"Did he look at them himself," I said.

"Just before he disappeared he didn't eat or sleep for looking at them."

"Tell me about his disappearance," I said.

The manservant must have given the account a thousand times but I could see he was not reluctant to fill me in on the facts. "There isn't much to tell; I had locked the house as usual at around eleven and went to bed. The Major was in his study in his pyjamas and his dressing gown when last I saw him. I heard no unusual sounds during the night and when I made my rounds at six the house was still locked and bolted from the inside but the Major had disappeared. The only evidence that he had ever been in the study was a single bedroom slipper that was found under his desk."

"Was there any evidence of a struggle?"

"No, nothing, only the slipper, but there was one other curious circumstance. The elephant gun was missing," he said.

I was as baffled as the police had been and barely any wiser when a few days later I took the time to examine my purchase. I had been wrong about the "blue" pictures. Most of the images were of typically English stereo landscapes, all except one which was still in the viewer that I had sold the Major two years before. This was a most unusual picture; it was clearly a reenactment like those staged battles of Agincourt that they do in England, or the simulations of the Civil War battles that are popular in the United States, but you could tell from the double-horned helmets that this was a Viking skirmish, though for the life of me I shall never understand why a warrior race wanted to look like cows. I took my hat off to the make-up artists; the Vikings were depicted with

bits and pieces of their arms and legs blown off. You could certainly have fooled me!

It was then that I noticed in the foreground, slightly more than seven feet from the camera as fortune would have it, a figure lying face down with a spear sticking out of its back. Strange, it was dressed in a plaid dressing gown and pyjamas and missing one slipper. Just to the left of the figure was a large sporting rifle. I remembered what the manservant had told me about the Major, and my first impulse was to think that somebody was pulling my leg.

At the time, I was sitting at the desk of my work room and as I stared at the incongruous elements of the image I became aware of an acute drop in temperature and the feeling that the air around me was moving. At the same time I noticed a foul smell of putrefaction which seemed to diffuse into the outermost reaches of the room like an all pervading evil. I dropped the viewer. A terrifying foreboding overwhelmed any curiosity that I might have had to further study that image. I took the slide out of the viewer and, without looking at it, put it back in the box. Your readers must understand that I had no knowledge of Ian McKinley's experience as related by Wilf Leybourne and so the fate of Barton was as unfathomable to me as Ian's fate had been to him.

I tried to put this troubling enigma out of mind and had succeeded in doing so for thirty years until a few days ago when I read Wilf Leybourne's account of Ian McKinley's fate cleverly disguised in the form of a short story. Imagine my reaction when I realized how it dovetailed with what I knew of Major Barton McKinley.

While the strength of the facts cannot validate any firm conclusions it seems prudent to assume that Barton was Ian McKinley's brother and that he must have guessed at the circumstances of his brother's death. At some point he must have reasoned that if a spear can travel through a thousand years at the speed of light in one direction then Major Barton McKinley armed with an elephant gun, albeit in his pyjamas, should be able to travel just as easily in the other. He saw the potential to avenge his brother's death. And avenge it he did; splattering more than a dozen of those blighters across Ian McKinley's stereo view of the Coquet river with his elephant gun before they got him.

The spear in his back was evidence that he didn't get them all, and it is interesting to speculate if the Barton event, talked about in awe around subsequent Viking campfires, would have precipitated the Viking legend. Just imagine if Barton McKinley was the origin of Odin or that the Twentieth Century gave rise to Valhalla. Those Vikings couldn't have got it more wrong could they! But, be that as it may! I don't want to confuse your readers with conjecture; let's just stick to the facts.

--Stan White  
23 November 1992



## CLUB LIBRARY NEWS

### DRACULA IN 3-D!

It was just past midnight. Another one of those Santa Ana conditions so my bedroom window was open. The screen was off for repairs, but why should I worry? My apartment is on the third floor...and yet...

I awoke to an odd scraping sound from outside. I got up and went to the window and looked down. A man in a large black cape was crawling up the wall toward my window.

I wasn't concerned. I had been reading one of those Ann Rice vampire books. I know a bad dream when I have one!

I went back to bed and pulled the covers over my head. The noise grew louder and suddenly there were footsteps in the room. I pulled the covers down and looked.

"Good evening," he said in a soft, seductive voice.

Suddenly, I knew it wasn't a dream! I was gripped by a feeling of sheer terror. In panic, I cried out, "You don't want me, I'm old, I'm skinny, I don't have any blood! You want Ray Zone! I'll even give you his address. I don't want to be an un-dead!"

His cape billowed up behind him, and he smiled. "What makes you think I don't already have Ray Zone?"

"You mean..."

"Yes," hissed the Count. "For years, Ray Zone has been fooling around with the Hungarian Countess Anna Glyph. She was my lover in the year 1256."

"Then you're here because you want...me?" I gasped.

"I am here," hissed the Count, his eyes glowing red, "because I want to check out some slides from da library. Where else can I examine beautiful necks in 3-D, in the privacy of my own crypt, with no von screaming and cowering and sniveling like you did tonight. I loff 3-D!"

Though my teeth were still chattering, I managed to say, "Would you like a box of Honors Slides? They're Club slides that have won awards in years past. Or would you like a box of the World Tour? You can visit other countries and examine beautiful necks from all around the world."

"You haff sold me," said the Count. "I vill take da World Tour."

"I'll get it for you right away. And under the circumstances, I'll waive the Club membership requirement."

Dracula bowed, the cape did its billowing trick again.

I handed him the box. He left by the window and began crawling down the wall. Half way down, he turned into a large bat and flew off with the box of slides.

A week later the slides were returned by UPS. I checked them over. Only one was damaged. It was a head and shoulders shot of a beautiful woman on a beach. There was a puncture mark where her neck was.

What the heck! Everyone gets excited by a good 3-D picture. Right?

--Joel Matus, Club Librarian

## QUESTIONS AND ANSWERS

**Q:** How do the "veteran" stereographers keep their slide library? What kind of filing system do they use. Is everything glassed, or in cardboard mounts, or what? I've only taken a few rolls and already my "system" is non-functional.

**A:** Here is how a couple of old timers manage their thousands of slides. Certainly individual methods will vary, but this should give you a starting point.

"We glass everything that leaves the house. Whether that be for Club competition, exhibitions, sequences, slide shows or show-and-tell. Anytime the slides will be handled by someone else or by ourselves in the dark. If we have a good slide, we don't want to take a chance the original transparencies will get fingerprinted or scratched. In addition to that, slides not glassed don't necessarily project very well. Cardboard mounted or other thin mounts sometimes buckle under the heat of the projector.

"All the other slides -- the resource library -- are kept in yellow Kodak boxes mounted only in aluminum masks, either Realist or Emde, or whatever today's equivalent might be. The end of the Kodak box is labeled by subject matter or date or vacation area or the like. Some of these labels have been scratched out many times -- no system is perfect. And there are thousands of slides in this resource library, and they can be viewed personally in a hand viewer without any damage. And they are not mounted accurately, either. Accurate mounting isn't done until they are glassed. We don't go through the trouble of precision mounting unless the slide leaves the house. We don't use the plastic sleeves for anything. They aren't really necessary if only you handle the slides. And on projection they depolarize the image, if they don't hang up in the projector carrier. We have no slides in cardboard mounts because we get all the rolls back unmounted, and cut them and put them up in aluminum masks ourselves.

"Hope that answers your questions."



## TREASURER'S REPORT

### CLUB FINANCE UPDATE

You may have noticed that we started asking for donations at monthly Club meetings a few months back. To understand why this was done, and why it may be necessary to raise membership dues again this year, I'd like to give you a brief outline of our Club finances.

Our primary source of income is from membership dues and 3-D NEWS subscriptions. Based on current membership statistics we have the following:

#### INCOME:

126 individual members x \$20 =	\$2520
25 couples members x \$25 =	625
62 3-D NEWS subscribers x \$12 =	744
Total Yearly Income	\$3889

There is a small amount of additional income from other sources, such as the annual equipment auction, but these are neither reliable, nor predictable.

Our main Club expense is the printing and distribution of the 3-D NEWS. Each issue costs about \$200 to print, and about \$70 for envelopes and postage. Another big expense is the \$40 per use fee for the Photo Center. Finally, we spend some money for all the ribbons, awards and plaques that are given out at the various Club competitions. Taking this all together gives us the following:

#### EXPENSES:

3-D NEWS printing, \$200 x 12 issues	\$2400
Mailing costs, \$70 x 12	840
Photo Center fee, \$40 x 10	400
Typical Annual Competition expenses	300
Total Yearly Expenses	\$3940

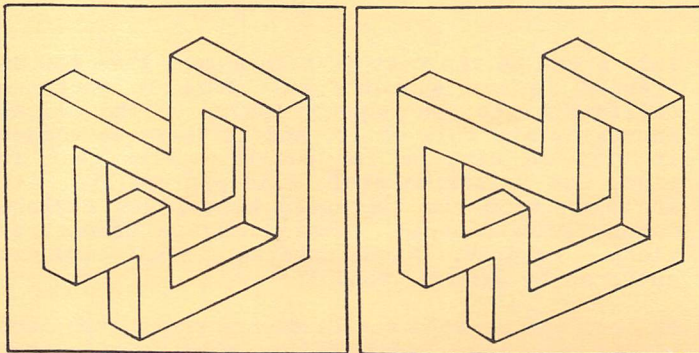
As you can see, it's a pretty tight squeeze to meet all our obligations. We don't have much room for discretionary spending, such as printing a Club membership list, and very little tolerance for any increase in costs, such as an increase by the Photo Center. We'd also be in serious trouble if any of our projection equipment needed repair or replacement.

That's why the Club's Board decided to ask for donations at each meeting. Based on typical attendance figures, we could raise about \$40 per meeting, if each attendee gave just one dollar. That's enough to pay for our use of the Photo Center, or for two issues of the 3-D NEWS.

Please keep this in mind when you're at the next meeting, and help feed our "kitty."

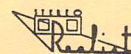
--David Kuntz, Treasurer

## FREEVIEW OF THE MONTH



A Swedish Postage Stamp designed by Oscar Reutersvard and done into 3-D by Arthur Girling, former Editor of "Stereoscopy". From "Stereoscopy" #21, January 1983.

## BITS AND PIECES FROM THE PAST



### DESCRIPTIONS OF STEREO-REALIST FILTERS

ST51	THREE PAIRS OF REALIST FILTERS IN LEATHER CASE .....	21.50
The only three filters needed for use with color film. Same as ST51-1, ST51-2, ST51-3. For description see below.		
ST51-1	FILTERS — Type A (Color, salmon orange) .....	7.00
Conversion filters for using Type A film in daylight. Manufactured of best quality optical glass. Non-prismatic, essential for best stereo-photography. Mounted so cover can be closed over filters. Both surfaces coated with hard, anti-reflection coating.		
ST51-2	FILTERS — HAZE (Color, clear) .....	7.00
Used with Daylight Color Film to cut the excess of ultra-violet light found especially at high altitudes and over water. Manufactured of best quality optical glass. Non-prismatic, essential for best stereo-photography. Mounted so cover can be closed over filters. Both surfaces coated with hard, anti-reflection coating.		
ST51-3	FILTERS — FLASH (Color, pale yellow) .....	7.00
Used with Type A Color Film when exposed with wire filled flash bulbs. Cuts excess of blue light which these bulbs produce. Also used with daylight color film when exposed with Strobe flash. Also used with daylight color film when light is too blue — often found on overcast days. Manufactured of best quality optical glass. Non-prismatic, essential for best stereo-photography. Mounted so cover can be closed over filters. Both surfaces coated with hard, anti-reflection coating.		
ST505	LEATHER FILTER CASE .....	2.00
Holds the three pair of Realist filters; Type A conversion, Haze and Flash.		

DAVID WHITE SALES COMPANY

FORM ST151

## SNOW PHOTOGRAPHY

This might be the best year in a long time for us trapped in the sunshine belt here in Southern California to photograph SNOW. The local mountains are full of it, and it looks as though it will be with us for awhile. With that in mind, the following article is appropriate. It is taken from the "Speakers Notes, New England Camera Club Council, Camera College Demonstrations, Amherst, Massachusetts, 1966" and is authored by John H. Vondell.

My favorite seasons for landscape photography are winter and fall, with spring next, and summer definitely last. Whereas fall is limited to about 3 weeks, snow photography often extends its opportunities to 3 or 4 months.

Many subjects, like an old dilapidated barn, look drab and sullen in the summer, but come a good snowstorm and the old barn takes on a new look of grandeur and dignity. It is so with many subjects. Red buildings are set off in a surrounding of clean, white snow. Shadows are emphasized on a snow surface, and new shapes are created that didn't exist during the leafy season. If you are so fortunate as to see the distinct shape of a lake surrounded by snow, you will wonder why you ever bothered photographing it in summer. It is a refreshing time of year for the photographer with an appreciation of texture, designs, and moods.



Good winter pictures can be taken along roads and brooks, in villages, and out in the country. Concentrating on a small area gives better results than riding for hours and hoping that a masterpiece is just around the bend. Make it a rule to have a small notebook, or at least a card, in your pocket, and jot down ideas on good locations and the probable best time to photograph the scene. Of course, some of the locations will not pan out at all and others may require two or three trips, but you do have a stage setting for Mother Nature to furnish the mood and lighting.

There are endless subjects to be photographed outdoors during the winter. One could start the season with icicles hanging from a few clothes pins, or a little snow-capped red bird house, and run through a lengthy gamut of subjects and situations before winter terminated with reflections in a pool of melted snow.

Small, twisting brooks can be followed -- some with rims of delicate ice patterns. Avoid straight streams, and areas where the sun cannot produce sparkles on the water. Find an interesting stream and visit it often. It will change from week to week.

After an ice storm the whole countryside becomes a sparkling fairyland. Don't for goodness sake look out the window and go back to bed! Take a drive and get out in it as soon as roads permit. Ice storms do not occur every year, and may last only a few hours. But a lot of good pictures can be taken in a short time, because of the infinite variety of compositions ranging from close-ups of a holly hedge to graceful tree limbs with a set of buildings in the distance.

High-key, frosty mornings with visibility of only a few hundred feet work well with snow fences, barns and sheds, apple trees, and forms which give a good balance. If the snow isn't driving hard good pictures can be taken in a snow storm. Watch for large flakes against a dark background, and shoot at 1/25th to 1/5 second. A hazy sun will give desirable luminosity, but try shooting regardless.

Getting out at a sun-up, after a wet, driving storm has left snow still sticking to the siding of a red barn (remember the red barn in your notebook), will give you some beautiful shots. Perhaps there is a snow-covered timber leaning against the building to provide an angle. At any rate, grab off the obvious shots, then hunt for close-up and varied compositions and texture designs. This may be your only chance for two or three years.

Lighting and mood are the real factors that lift many pictures out of the mundane class. Early morning and late afternoon lighting is colorful, with long shadows. On many stormy days the weather may clear about 3 or 4 PM, and the remaining hours offer the most dramatic and exciting lighting of the season. This is the time to be at the right place. Notebook again.

Very little need be written about cameras. The subjects and how you operate a camera count more than the camera. I make use of the skylight and the pola screen. And it pays to use a tripod as much as possible.

One should learn to use an exposure meter to obtain good snow texture and lighting balance. Keeping records of exposure for awhile will indicate how to balance the sky and snow meter readings. In the winter I balance toward the snow readings, and let the sky darken -- just the opposite from summer landscapes. The main thing is to shield the meter carefully, so as to get true readings. The choice of films is for the individual to decide.

Snow photography provides a healthy, satisfying challenge. But, the results are great if you do some planning and keep poised to sally forth when conditions are right.



# 3-D NEWS

from the **STEREO CLUB** of southern california

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

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#### SUSAN'S STEREO SCRIBBLINGS

I was watching "Star Trek: Deep Space Nine" recently, and the commander was explaining the concept of time and memories to an alien. He said that "Time is linear, and each day affects every other". He explained that we are all the result of each one of those days building upon the previous one. That got me thinking about my experiences in stereo photography.

David & I have been enjoying this interest since 1976 – more than 16 years of shooting, learning, experimenting and collecting. Each day we actually do learn about something new in the area of 3-D. Some areas have more interest to us than others, but each builds upon itself. During 1992 we explored and experimented a little with Virtual Reality, color infrared photography, computer-generated 3-D, fisheye images, fill-flash in 3-D and shooting extensively in 2"x2" format. We attended workshops, conventions, seminars, and club meetings. We visited public and private photography museums. We talked to people who were the original explorers in a particular area of 3-D, or who are doing something original and unique today. It is incredible how many different aspects there are to this field of interest. We realize we know of just the tip of the 3-D iceberg – but we love the whole process of discovering and learning.

Do you realize how much diversity there is even within our own club? Do you know that we have members doing x-ray 3-D photography, black & white 3-D slides and prints, View-Master, medium format stereo, virtual reality work, 3-D art conversion, computer-generated titles and imaging, low light and controlled flash photography, sandwich and multiple exposure stereography, scenic photography that will knock your socks off, and so much more? Who does what? Well, I don't keep track, but I know from talking to **you** – on the phone and at the club, at the conventions and sometimes at the camera shows. You are a very impressive group of enthusiasts, involved in a multitude of 3-D activities.

One never stops learning and one never knows where information will come from. I listen to people sharing experiences relating to 3-D and I get ideas. I see the slides on the screen at the club and I get inspired to do something. I read "The 3-D News" on snow photography or our club slide library and something clicks, like to grab my camera even during the storms and capture something (preferably from beneath some shelter, or underneath a large plastic bag), but the inspiration is there. And getting the shot is sometimes accomplished because I just happen to have my camera with me – like some others I know, who get marvelously inspired images because their camera is with them nearly all the time.

Time is linear, we are the products of all of our experiences, all of our good and bad times, our successes and our failures. Learning is a nonstop part of life, too, and I learn from all of you, from your ideas, your successes and your failures, too. We're fortunate to have so much creativity and diversity within the 3-D community.

This year we have the opportunity to attend the annual convention of the National Stereoscopic Association (NSA) which is being held in San Diego August 6-8, 1993. Each NSA convention includes a great selection

**MEETINGS:** The third Thursday of each month at 7:30 PM at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors always welcome.  
**MEMBERSHIP:** Annual Dues-Single/\$20; Couple/\$25; Patron/any additional amount. Send to Membership Director. **SUBSCRIPTIONS:** The monthly 3-D NEWS is included with membership. \$12 for 12 issues for non-members; send fee to the Treasurer.

of 3-D slide shows, a 2-day trade show (usually over 100 tables of 3-D goodies) and a banquet, an outing and the best part - 3-D people from around the country and world. The last time an NSA convention was in Southern California was in 1986, when it was in Riverside. We're fortunate this one is so close, so I encourage you to attend the 3-D fun in San Diego this August.

If you really want to experience the thrill of 3-D in an international way, plan your holiday for September 1993 in Eastbourne, England to attend the 9th World Congress of the International Stereoscopic Union (ISU). Our own club treasurer David Kuntz is the editor of its journal "Stereoscopy". He does a fantastic job bringing articles of 3-D interest to the members. He and Lucy will be at this Congress, as will David & myself, and Earl and at least a few others. The Congress includes 5 days of fabulous slide shows from many countries, 3-D exhibitions, workshops & displays, optional outings and again, the best opportunity to meet and talk to fellow enthusiasts from across the globe. We've attended every Congress since 1983 (Paris, Germany, Switzerland, Washington D.C. and Buxton, England) and made friends, seen the world and had the greatest of experiences.

We invite you to attend both these great 3-D conventions, expand your horizons, share the interest and deepen your enjoyment of life.

*Susan*

## GONE...BUT NOT FORGOTTEN

BERT LAURSEN, APSA

Bert was a grand gentleman who was always willing to help -- to take aside any newcomer to stereo and teach them anything they wanted to know. He also delighted in woodworking projects related to 3-D, such as creating special slide cases and the like. Bert was born in 1899 and lived many years in Long Beach. He joined the Club in 1965, and held many offices including President 1970-71. He was an avid judge and competitor, and made many beautiful scenics and tabletops. He was a proponent of everything related to stereo -- PSA, exhibitions, clubs, roundups, S4C, conventions, judgments -- and made a point to attend everything he could. Bert moved to Washington State in 1986 to spend his last years with some of his children, grandchildren, and great grandchildren, which numbered many plus many and whom he enjoyed talking about. He continued to attend the meetings of the Puget Sound Stereo Camera Club as long as his failing health would permit. There are many people in the 3-D community who will remember the loving times spent in Bert's company.

## NEXT MEETING

The next meeting at the Photo Center on February 18 will feature the accepted slides of the Hollywood Exhibition. Some of our members saw the Exhibition for the first time last year, and were truly amazed at the variety and expertise displayed. This year it is an all new show, since slides previously accepted cannot be accepted again. So come on by to see a unique group of 175 or so world class slides.

In addition, David Kuntz will present the premiere of his special group of slides "How to Make Better People Pictures". David has been making people pictures in any and every setting for many years, and knows all the ins and outs of successful people photography in stereo. This will be an added special treat.



## STEREO ACTIVITY CALENDAR

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

- THU FEB 18 Monthly Club Meeting-Photo Center-7:30  
Hollywood Exhibition plus "How to Make Better People Pictures" by David Kuntz
- THU FEB 25 Pictorialism Workshop at Susan and David's. Reserve your spot with a call to Rick Finney now.
- SUN FEB 28 Copy Deadline - March 3-D NEWS - Share some 3-D info with your fellow readers
- THU MAR 18 Monthly Club Meeting-Lankershim Art Center -7:30 - Fourth Competition plus a mini-slide program by Mike McKinney
- THU APR 15 Monthly Club Meeting-Lankershim Art Center -7:30 -"3-D's Greatest Hits" by Bob Bloomberg and "Conversions" by Ray Zone

### Please Note:

These two meetings ONLY are at the  
Lankershim Art Center, North Hollywood  
5108 Lankershim Blvd., 1½ blks S. of Magnolia

Thursday, March 18, 1993

Thursday, April 15, 1993

- THU MAY 20 Monthly Club Meeting-Photo Center-7:30  
Fifth and final competition of the Club year, plus mini slide program by Erick Purkhiser
- THU JUN 17 Monthly Club Meeting-Photo Center-7:30  
PSA Sequence Exhibition plus View-Master Projection Night - Bring 1 personal or 1 commercial reel to share
- THU JUL 15 Awards Evening at the Photo Center with Slide of the Year Program
- THU AUG 19 Monthly Club Meeting-Photo Center-7:30  
Members Participation evening - Each person to bring up to 10 slides to share, plus Alan Williams 16mm 3-D film "3-D Zombies from Outer Space"

## SCSC COMPETITION STANDINGS

Cumulative Results as of January 1993

## A GROUP STANDARD

	Jan.	Cum.
Mike McKinney	59	194
HM: "Thigh Master Meets Bun Boys"		
Rick Finney	65	196
HM: "Autumn Shadows"		
HM: "The Grand Tetons"		
HM: "Grandview Point"		
Larry Brown	65	195
HM: "Balloon Girl"		
HM: "Big Gun"		
HM: "How Others See Us"		
Abe Perlstine	0	121
Ray Zone	J	159
Dorr Kimball	58	179
Majorie Webster	0	114
Jerry Walters	59	156.5
Earl Colgan	59	179
HM: "Sheep"		
Tony Alderson	39	39
HM: "Supersitions Somewhere"		
Robert Bloomberg	69	69
HM: "Zamba"		
HM: "Prospero's Cave"		
HM: "Life and Death"		

## B GROUP STANDARD

	Jan.	Cum.
Jim Comstock	0	126
Mitchell Walker	53	179
Lyle Frost	56	173
HM: "Late Afternoon North Rim Grand Canyon"		
Erick Purkhiser	63	183
HM: "T Voli Gardens Copenhagen"		
HM: "One Dancer and Two Mirrors"		
A: "Whoops! My Glass Eye Fell In My Drink"		
Viggo Bech Nielsen	0	108
Gary Schwartz	0	56
Dorothy Bernhardt	60	171
HM: "On The Move"		
HM: "Red Rock Land"		
HM: "Listening To The Stars"		
Chuck Bernhardt	57	162
HM: "A Cathedral Gorge"		
Joel Matus	57	113
HM: "On A Clear Day"		
David Thompson	60	170
HM: "1st Snow of Winter Rocky Mount. N.P."		
HM: "Red Tubes"		
Martin Simar	55	55

## A GROUP NONCONVENTIONAL

	Jan.	Cum.
Susan Pinsky	63	195
David Starkman	65	164
Abe Perlstein	0	121
Dorr Kimball	61	178
Rick Finney	58	187
Ray Zone	0	58
Earl Colgan	57	195
Padrick McLaughlin	65	125
Jerry Walters	62	156.5
A: "Leaf Textures"		
Jim Murry	69	69
A: "Moon Set"		
HM: "Inflation"		
Robert Bloomberg	66	66
A: "Stairway to Hong-Kong"		
A: "Free Fall"		
Tom Koeste	50	86

## B GROUP NONCONVENTIONAL

	Jan.	Cum.
Jim Comstock	0	125
Mitch Walker	52	165
Gary Schwartz	0	20
Jason Kanter	0	61
Chuck Bernhardt	0	48
Jim Miller	37	96
David Thompson	60	179
HM: "Rocky Mountain Hyper"		
HM: "Half Dome Sunset"		
HM: "Mother's Wine"		
Lee Pratt	70	70
A: "Beaverdam Swamp"		
HM: "The Swimming Hole"		
HM: "The Durango and Silverton Line"		
Erick Purkhiser	38	38
HM: "Hyperstereo Alps"		
Robert Swarthe	56	56
HM: "Maxi-Mall"		

Judges: Bruce Stratton, Ray Zone, Alan Williams

## LAST MEETING

The January SCSC meeting had both a full house and a very full meeting program. After the usual announcements by Susan Pinsky and other club officers we saw a mini 4 slide sequence taken by John Toeppen of an unusual astronomical laser being used by the Lawrence Livermore Labs for astronomical studies. Quite amazing!

Then I did a Show-and-Tell of a 1940's vintage Jules Richard stereo projector from France. The unit looks like a double-barreled death ray from some 1930's Flash Gordon serial.

Next was the club slide competition. Participation was heavy and enthusiastic both in Stereo Realist and 2x2" categories. There was a lot of variety and general good quality in the slide entries, and I'm pleased to report that both the image and mounting quality in the 2x2" format is increasing rapidly. I made virtually no projector adjustments for this portion of the competition.

While the competition directors tallied the scores and sorted out slides for awards and honorable mentions we were treated to a 10 minute 80 slide automated program with synchronized sound by David Burder of London, England.

Several upbeat musical pieces provided a lively backdrop to the wide variety of Burder's slides that were shown. Everything from Macros of birds to Scanning Electron Microscope 3-D slides to Aerial hyperstereo and

beautiful scenic slides were included. It was an inspiration to show that 3-D is truly unlimited, and that there is a lot of variety possible in this medium.

Then we had a quick demo of a few slides projected with the antique Verascope stereo projector, followed by projection of the Award and Honorable mention slides for the evening.

In short, it really was a full evening of 3-D, packed with interesting 3-D images. Don't miss the next meeting!

-- David Starkman



**AWARD  
WINNING  
WORK**

**Have Fun & Share Your Slides with others!**  
**FREE ENTRY TO CLUB MEMBERS!**

**HOW:** 1) Bring 3 Slides to the Club Meeting  
2) Put your Name & Title on each slide.

**WHEN:** Competition Nights are the 3rd Thursday  
of Jan., March, May, Sept., & November  
at 7:30 P.M.

**DO IT NOW!**

Get your Entry Cards at the Club and see your  
slides projected; improve your photography; win  
medals or ribbons & impress your friends!

MEMBER/SUBSCRIBER UPDATE

A hearty welcome to these three new Club members:

DAVID G. BLAKE  
PO Box 3263  
Torrance CA 90510  
H (310) 212-6282

RAYMOND M. INGELS  
1840 Hendron Way  
Monterey Park CA 91754  
H (213) 722-1840

WILLIAM H. KNIGHT  
9401 Corbin Avenue  
Northridge CA 91328  
W (818) 775-7146

Good reading extended to these new subscribers:

CHARLES E. SIMMS  
2042 Costa Vista Way  
Oceanside CA 92054

GEORGE THEMELIS  
10243 Echo Hill Drive  
Brecksville Ohio 44141

WORKSHOP NEWSPICTORIALISM WORKSHOP

Missing from Club discussions in recent years has been the subject of "pictorialism". To fill this long overdue need, we are putting together a session to discuss this topic on:

Thursday, February 25 7:30 PM  
Susan and David's Home in Culver City

Jerry Walter will show some of his slides and point out some of the principles of pictorial composition that have been achieved, or missed, as the case may be. Everyone attending is invited to bring several slides for a "hard" critique related to pictorial elements.

If enough interest is shown, perhaps we can hold this meeting on a regular basis at various locations, with photo exercises, etc. We'll see. But to kick this off, please call me or Jerry to make a reservation and get directions to Susan and David's home. See Page 1 for phone numbers.

--Rick Finney, Workshop Director

FILL FLASH WORKSHOP REPORT

Susan Pinsky, David Starkman, David Thompson and Alan Williams gathered at the home of David Kuntz and Lucy Chapa on the rainy afternoon of January 16 for the Fill Flash Workshop. With participants dampened in body, but not in spirit, the workshop proceeded as scheduled. The basics of balancing artificial and natural light sources were covered; the usual lively discussion of approaches, techniques and equipment that occurs when stereographers gather then followed. Unfortunately, the weather did not permit us to conduct an outdoor shooting session as was originally planned.

--David W. Kuntz

HOLLYWOOD EXHIBITION NEWS

Well, another Hollywood Exhibition judging has come and gone. This one proves to be exceptionally good and a very exciting event. We had a panel of blue ribbon judges -- Valeria Sardy from Canyon Lake and exceptional stereographer, Oliver Dean who is a long time SCSC member and organizer, and Charles Van Pelt who is the West Coast regional representative for View Master International. They wasted no time on Saturday, January 30 and had an enjoyable task of selecting a show from among the 444 slides from 112 entries that were sent in from across the country and around the world. The members of our own SCSC scored big also, especially our new exhibitor James Comstock who walked away with the Hollywood Gold Medal for his tabletop still life "Reign Of Pan", and another new exhibitor Mike McKinney who won the SCSC award of the Loreo Stereo Camera (provided by Reel 3-D Enterprises) for his slide "Zip Line Dangler".

Special thanks to all the other newer members who supported the Exhibition with their entries, some of whom had acceptances and others who did not. I would like to personally thank everyone who helped out and participated, and hope you will be ready for a new exhibition in 1994.

See you all at the presentation on February 18 at the Photo Center.

--Mitch Walker, 1993 Chairman

STEREO EXHIBITIONS  
CALENDAR AND NEWS

WED MAR 17 Closing - Wichita Stereo Exhibition  
FRI MAR 26 Closing - Southern Cross Exhibition  
WED MAR 31 Closing - Chicago Lighthouse Exhib

The Chicago Lighthouse Exhibition is unique in that the excess funds (as well as direct tax-deductable donations) are turned over to the Chicago Lighthouse for the Blind, an ongoing tradition. This year the Chicago Lighthouse is completing a much needed renovation to enable the implementation of several new programs to expand their services, so the committee is looking for an extra successful Exhibition in 1993. It's nice to know our stereo photography goes beyond our small special interest group and seeks other horizons.

BITS AND PIECES FROM THE PAST*Free Introductory Offer*

Return this coupon together with your Registration Card Warranty and one roll of slide film to be developed and mounted **FREE** of charge.

After viewing the quality of our work, we hope you will forward your future orders to us for the same excellent workmanship.

This coupon expires December 31, 1992 and must accompany Registration Card.

REALIST COLOR PHOTO  
STEREO SLIDE SERVICE  
Milwaukee, Wisconsin

## MORE ANSWERS TO QUESTIONS

### A VIRTUAL MEMORY

This is another approach to filing of slides as talked about in "Questions and Answers" in the January NEWS...

My bunch of stereo slides got so unwieldy that I couldn't find anything. With my memory getting more senile by the year, something had to be done.

I bought 30 three-ring notebooks at a sale, and transparent stereo slide storage pages from Reel 3-D. The slides can be seen by holding the pages up to a light. I labeled the notebooks SCENERY, PORTRAITS, SUNRISES AND SUNSETS, REPTILES, ANIMALS, BIRDS, FLOWERS, LICHENS AND FUNGI, TECHNICAL, SALONS, etc. I put all my best slides in the appropriate loose leaf notebook. The other slides are still in a jumble. They will probably have their aluminum masks recycled one of these days.

I still couldn't find a specific slide when I wanted it, in a reasonable period of time.

In desperation, I turned to the computer. I numbered the notebooks 1 to 30. Then I numbered the slides in each notebook as decimals. Thus, the fifteenth slide in notebook number five is 5.15. Each slide has the following fields: name, subject, location, technique, grade, remarks, year, number. Later, when I put more slides in a notebook, I put them also on the computer and give them the next numbers in that notebook.

Now, if I can remember the name, I ask the computer to find that slide and give me the number. Say I can't remember the name, a probability that is ever increasing. However, I remember that it was a poppy taken with a Kindar, in California, in 1992. I plug whatever information has not escaped me into the computer, and up on the screen comes the numbers of all the slides that fit these criteria. No fuss. No muss.

When I take a slide out and put it in a folio or send it to a salon, I put a piece of cardboard in its place. On the card is the number, the name of the slide, where it went, and on what date. When the slide comes back, I leave the cardboard in the slot with the slide. Now, I don't send the same slide to the same circuit or salon time after time.

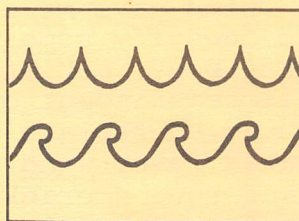
It seems a passable substitute for a photographic memory. So far, it has worked.

--Paul Milligan, APSA  
Gallup, New Mexico

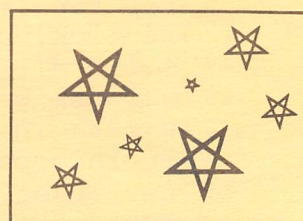
I do find something remotely interesting about contrived 3-D.

-- Ray Zone

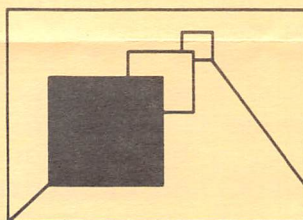
### Six principles of organizing basic compositional elements



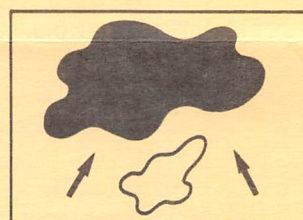
*Rhythm is the pattern of repetition of visual forms or elements within the picture frame.*



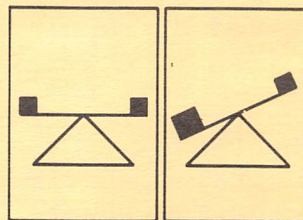
*Variety of size, shape, color, and placement of visual elements can make a composition more stimulating and interesting.*



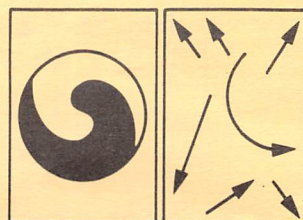
*Placement in space: Arrangements of objects within the frame create a feeling of flatness or illusion of depth.*



*Emphasis: Size, directional lines, position, and contrast of tone or color can make certain elements stand out boldly.*



*Balance/imbalance: Evenly weighted elements create a static formal effect; imbalance, a dynamic informality.*



*Unity/fragmentation: Compositions may be serenely closed, dramatically flying apart, or anything in between.*

## PICTURE POSSIBILITIES

This is an advanced announcement for a summer photography workshop, and it seems rather early to plan for such a thing, but last year's session filled up in March. The Fourth Annual San Juan Majesty Photography Workshop will be held in Ouray, Colorado, July 21-25, 1993. Amid the spectacular San Juan mountains of southwestern Colorado, this workshop features daily field trips, classes, review sessions and E-6 processing. This is an intensive workshop, full of discovery and excitement, yet at the same time conducted in a relaxed atmosphere where new friends will be met and you'll discover fresh ways to see and build confidence in photography. The field trip slides are developed the same day, ready for viewing in the evening discussion sessions. The full workshop fee is \$595. The instructor is Steve Traudt, known for his wide range of photo images, including stereo. Further info: Galery 412, 412 Main Street, Grand Junction, CO 81501.

THE TECHNICAL PAGE CHARLES PIPER, EDITOR INSTALLMENT #108A TECHNICAL ASSESSMENT OF THE FED 3A CTEPEO

I recently received a (Russian) FED Stereo camera #039737 for repair, which gave me an opportunity to learn what makes it tick, and identify some of its pros and cons. It has a solid die cast body, but its internal mechanical and electrical design is reminiscent of the Viewmaster MarkII (a \$72.50 camera invented to replace the \$285 Viewmaster Personal). It incorporates lever wind, auto shutter cocking, auto counter reset, and rewind crank, but only scale focusing. The most notable feature of the FED versus the 1950's stereos is the automatic exposure provision. It is of the clamp needle type, in which depression of the shutter release clamps the needle of the microammeter which reads the photocell current.

THE COMBINED SHUTTER/DIAPHRAGM

The exposure mechanism of the FED is the ultimate in simplicity. It consists of two opposing notched disks (like 3/4 of a pie), the space between them being the useful aperture. During exposure the shutter is permitted to open only to the amount specified by the position of the clamped needle. When fully open the aperture is the circle dictated by the lens design. At smaller openings the shape is a sort of diamond. Upon cursory examination (without total teardown), it appears that the advertised speed range of the FED, 1/25 to 1/500, is achieved as follows: The shutter is basically a 1/25 second device, meaning that for the leaves to start from the closed position and progress to a tiny square opening, to a skewed diamond, to a full circle, and back again, takes about 1/25 second. I actually measured .039 to .043 second, which is what the shutter does when the battery is out and the shutter is unrestrained. As the maximum opening is limited by the operation of the light meter and clamped needle, the total open time is reduced in the same proportion as the maximum shutter opening is decreased. That is the clamped needle determines both the aperture and the speed. Thus when the aperture is f/2.8 the speed is always 1/25, when the aperture is f/5.6 the speed is 1/50 etc. To get a feel for this note the sketch. This is making a simple shutter do a lot of work, but remember, you only get what you pay for. It should now be clear why it is not possible to set the camera to a particular f/ number and open the shutter on B to observe the shape of the aperture. Both the f/ number and the speed are what you might call "equivalent hypothetical values".

TO ADJUST FOR SHUTTER EQUALITY

The problem on the camera I repaired was that one shutter was opening earlier and closing later than the other. The shutters are connected by two cranks with a link between them. Each crank has a pair of deep cross cuts on opposite sides nearly cutting the crank in two. By opening one of the cuts, which causes the opposite one to close up, one is bending the crank a controlled amount, and causing its shutter to open earlier or later. A static adjustment does not reveal the actual dynamic performance, because play in the link pivots is great enough to invalidate any static test. My first (failed) attempt was based on a static adjustment. I made the final adjustment by actually operating the camera very close to the fluorescent tube of my desk lamp with the

THE TECHNICAL PAGE CHARLES PIPER, EDITOR INSTALLMENT #108

- 2 -

ASA speed value set to maximum, thus forcing the camera to operate at the smallest possible aperture. At this point I was able to eyeball the best adjustment, since the smaller the shutter opening, the more sensitively I could judge that the openings were equal. (I do not recommend any but a qualified technician try any of this.)

FILM SPEED, LIGHT LEAKS, FOCUS SETTING

The photocell is enclosed in a drum whose periphery has a number of Waterhouse stops (fixed round holes). As the drum is rotated a larger or smaller stop is placed in front of the photocell, causing more or less light to reach the cell, resulting in more or less current through the microammeter. The largest Waterhouse stop opening corresponds to ASA 800, calling for the smallest opening of the shutter mechanism, and vice versa.

The only other serious problem I had to address on the camera I repaired was that infinity focus occurred at  $3\frac{1}{2}$  meters on the focus scale. Clearly something was wrong here. The camera has front element focusing (see Inst. 96), which permits a large change in object distance with very small motion of the front element. In the FED each of the front elements runs in and out on its own helix, while the two drums driving the front elements merely rotate back and forth between two stops about  $90^\circ$  apart. Each front element is fixed to its drum by a small setscrew just visible where the lens barrel disappears into the drum. To adjust for infinity focus using ground glass, focus sharply on a very distant object, and if the scale now indicates a lesser distance, loosen the setscrew and reset the drum to read INF, and retighten. If when attempting to focus on a distant object you reach the infinity stop before the image is sharp, loosen the setscrew, back off the drum to 3 meters, retighten the setscrew, and proceed as above. To be sure you have reached correct infinity focus, you must be able to go back and forth over the correct point, and then reset the scale to read INF.

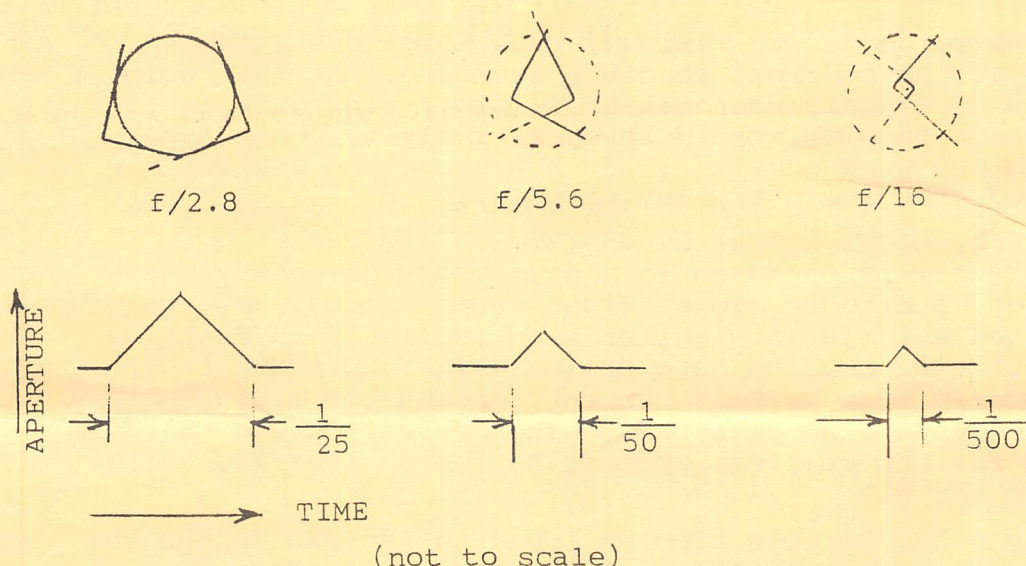
After the above correction a check of the marked distances against actual ground glass focus indicated the markings are correct. At those apertures to which the camera set itself when taking daylight pictures with medium speed film, sharpness was OK to the corners. This probably represented something like  $f/8$ . At  $f/2.8$  I would expect some corner dropoff.

A final note - light leaks. If your left chips begin to show light streaks beginning at the bottom, check if the sponge rubber in the groove around the back closure is still intact, and still glued to the body in the area behind the film speed dial, and behind the viewfinder. In these areas the rubber has no support on two sides because the casting is cut away for clearance. This problem had already begun on #039737. Know your FED and have fun with it!

For complete technical specs, see David Starkman's articles in Stereo World

## THE TECHNICAL PAGE CHARLES PIPER, EDITOR INSTALLMENT #108

## THE FED SHUTTER/DIAPHRAGM



Article provided by Stan White

## REPORT ON BUSINESS

The Globe and Mail, Wednesday, December 23, 1992

## Oil exploration goes 3-D

BY JOHN WEST  
Reuters News Agency  
Cairo

## INNOVATIONS

THE traditional way to explore for oil is to spend millions of dollars sending engineers and heavy machinery somewhere remote to drill a well.

The power of computers now offers a much easier option that is taking the industry by storm. Put a three-dimensional model of the potential oil field on a computer screen and you can sink any number of "virtual" wells without leaving your desk.

Geologists told a recent conference in Cairo that oil industry spending on gathering and processing data had more than doubled in the past five years to \$3.2-billion (U.S.) a year from \$1.5-billion and the boom was only just starting.

"American companies out in the Gulf of Mexico these days run surveys on the whole of their concession areas just to check it out," said Bob Peebles, senior marketing geophysicist at Geco-Prakla, a subsidiary of Schlumberger Ltd. "The cost of a whole seismic survey is about the same as one dry well."

Geologists say the future of oil exploration lies as much in the development of silicon chips and graphics applications as in advances in drilling equipment or pipeline technology.

William French, president of the Society of Exploration Geophysicists, predicted that spending on gathering and processing data would double again by 1996.

"We now have proof in the field of results we cannot obtain from [conventional] 2-D data."

Mr. French said Royal Dutch/Shell was typical of major oil companies in covering 16,100 square kilometres in seismic surveys in 1990, more than half of them offshore, compared with about 3,500 square kilometres just three years earlier.

Three-dimensional oil reservoir modelling responds to the oil industry's two big concerns — finding more oil and producing it more cheaply.

Traditional 2-D surveys "shoot" a series of parallel seismic lines across

an area, sending out sound pulses and gauging how long they take to come back like a radar.

Geologists then build up a series of 2-D "slices," cross-sections picturing various types of rock as neat, more or less horizontal layers.

Surveyors for 3-D models take readings in the same way but "shoot" a grid of seismic lines, mapping the area in squares.

Supercomputers then combine the raw data with all known patterns of the types of rock found, racking up millions of calculations a second to project the probable rock structure, complete with bulges and irregularities, as a 3-D image.

Brightly coloured swirls represent the twisted patterns of rock.

The porousness, resistance to dissolvents and other attributes of each small area of the rock, divided into cubes on the screen, can be checked by moving a cursor over it and asking questions on a command menu.

An overall picture of a projected well can be built up gradually by checking the properties of each cube on its path.

"Two-D models are like what you

see in geography text books at school but that's not the way rocks work. It's actually very misleading," said Haq Nawaz Minhas, a data management consultant with Schlumberger Data Services.

"Hydrocarbon-bearing rock structures are almost without exception extremely complex," he added.

In some oil fields, being as little as 1.8 metres out when you drill can decide whether you strike enough oil to cover your costs.

The new, much more accurate imaging available through computer modelling makes the explorer's nightmare of a dry well less likely.

Producers, increasingly hungry for new fields, can afford to survey large areas almost on the off chance of finding oil.

In some marginal oil fields such as those in Egypt, as many as half of wells sunk are dry. The proportion is much lower in large, rich fields such as those in the Persian Gulf.

Countries such as Egypt that have trouble attracting oil firms now include "the seismic option" in concession agreements, allowing companies to explore for oil solely by charting and modelling without sinking any wells at all.



# 3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXVII

NUMBER NINE

MARCH 1993

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## SUSAN'S SUBSTITUTE STEREO SCRIBBLINGS

David and I are totally preoccupied with another matter this month, but next month I promise to return with a ravishing Stereo Scribbling. Please don't forget our new meeting location for this month of March and also in April. We'll remind you several times in this issue.

This "Substitute" Scribbling comes from the files of the late Ruby Steins, who kept an elaborate notebook of stereo clippings from the 50s and 60s. This article was taken from the June 1954 issue of U.S. Camera. Remember? Enjoy!

*Susan*

*U.S. Camera June 1954*

**CHICAGO**—The biggest and most exciting photo trade show ever held (in mid-March) was dominated by stereo and highlighted by many individual items of unusual interest. Here are some brief news notes of what's new:

TDC unveiled its Stereo Vivid camera at \$149.50 and the Stereo Colorist at \$99.50, both 35mm. instruments with f/3.5 coated lenses. . . . Wollensak presented its Stereo '10' camera having f/2.7 lenses, fully synched shutter with speeds to 1/300th—at \$199.50. Also announced by Wollensak is a complete line of 8 and 18mm. movie cameras and projectors. . . . The Kin-Dar Stereo camera at \$99.50 with f/3.5 lenses and coupled rangefinder drew its share of attention. It is made by the Kinder Co. of Milwaukee. . . . Eastman showed its Kodak Stereo Camera having f/3.5 lenses and built-in exposure calculator. It is to be out in mid-summer for under \$100. Rumors have it pegged about \$90. Kodak also announced two Kodaslide Stereo Viewers. . . . The Edixa Stereo Camera was shown by Wirgin Bros. Camera Works, at \$59.50. Also announced by this company are two other models at \$79.50 and \$99.50. . . . Director Products of New York announced a new stereo projector of novel design and unusual features to sell under \$125! . . . Leitz brought out a camera and projector lens stereo system for Leica owners. . . . Stereo is dead? Shucks, it's just starting. At least Harold J. Graves, president of Sawyers, Inc., predicts, "Between now and 2000 AD today's b&w photos will vanish from common usage, all cameras will be 3-D, magazines will be printed in stereo, 3-D projection will be viewed without glasses and school children will read stereo textbooks without glasses!

Brumberger, marking its 50th anniversary, showed an automatic 2x2 projector, a portable illuminated stereo slide viewer taking 18 slides, and the new \$39.50 Rocket (2x2) projector. . . . Westinghouse, Sylvania, Dura and Amplex brought out M-2 photoflash lamps. . . . Weston showed its neat new Weston DR (direct reading) exposure meter at \$16.50. . . .

**MEETINGS:** The third Thursday of each month at 7:30 PM at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors always welcome.

**MEMBERSHIP:** Annual Dues—Single/\$20; Couple/\$25; Patron/any additional amount. Send to Membership Director. **SUBSCRIPTIONS:** The monthly 3-D NEWS is included with membership. \$12 for 12 issues for non-members; send fee to the Treasurer.

**MEMBER/SUBSCRIBER UPDATE**

A hearty welcome to this new Subscriber:

BETTY BIELSER  
238 Montfort  
San Antonio TX 78216

**CLASSIFIED**

**FOR SALE:** Nord stereo projector without lenses. \$40. George Skelly, 1850 Avenida Estudiante, San Pedro CA 90732 (213)514-0805.

**WANTED:** Old Time 3-D Mirror Box for a 35mm projector made by 3-D Video Corp, once sold by Reel 3-D Enterprises. Sam Gillad (213)466-7464.

**CONTRIBUTORS THIS MONTH**

In addition to all the regular and identified contributors this month, Dorr Kimball sent along the local virtual reality article from Pasadena, and Stan White contributed the virtual reality article based on an activity in New Zealand. Thanks to everyone who keeps the NEWS in mind when scanning local newspapers. --Ed.

**STEREO ACTIVITY CALENDAR**

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			

April

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	

**Please Note:**

These two meetings ONLY are at the  
Lankershim Art Center

5108 Lankershim Blvd., 1½ blks S. of Magnolia

**Thursday, March 18, 1993:**

Competition Night and a Mini Slide Program by Mike McKinney

**Thursday, April 15, 1993:**

"3-D's Greatest Hits" by Bob Bloomberg & "Conversions" by Ray Zone

- THU MAR 18 Monthly Club Meeting-Lankershim Art Center -7:30 - Fourth Competition plus a mini-slide program by Mike McKinney
- THU MAR 25 Pictorialism Workshop at Susan and David's. Reserve your spot with a call to Rick Finney now.
- THU MAR 31 Copy deadline - April NEWS. Are we going to have some April Foolery this year?
- THU APR 15 Monthly Club Meeting-Lankershim Art Center -7:30 -"3-D's Greatest Hits" by Bob Bloomberg and "Conversions" by Ray Zone
- THU MAY 20 Monthly Club Meeting-Photo Center-7:30 Fifth and final competition of the Club year, plus mini slide program by Erick Purkhiser
- THU JUN 17 Monthly Club Meeting-Photo Center-7:30 PSA Sequence Exhibition plus View-Master Projection Night - Bring 1 personal or 1 commercial reel to share
- THU JUL 15 Awards Evening at the Photo Center with Slide of the Year Program
- THU AUG 19 Monthly Club Meeting-Photo Center-7:30 Members Participation evening - Each person to bring up to 10 slides to share, plus Alan Williams 16mm 3-D film "3-D Zombies from Outer Space"



## NEXT MEETING

### PREMIERE TIME

February is the month for our fourth competition. We succeeded in making our goal of 100 slides two months ago (counting makeups), and this month with the help of all of you we should be able to do it again. These are truly unique evenings, with the show constituting a "premiere" for many of the slides that will be gracing the huge silver screen for the first time, and never will this original selection of slides be presented again in exactly this same way. Let's all participate!

In addition, Mike McKinney will be entertaining us with a group of his "new-vision/viewpoint" slides. We all remember his "Zip Line Dangler", "Field of Poppies", "Manhattan Beach Pier", and, of course, "Thigh Master Meets Bun Boys". Let's be ready for other surprises!

Remember our new meeting location this month.

--Mitch Walker  
--Ray Zone  
Competition Co-Directors



## WORKSHOP NEWS

### PICTORIALISM WORKSHOP

Due to technical difficulties beyond the control of everyone, the Pictorialism Workshop was moved from February 25 to March 25. There is still room for a couple more to attend. So the new date is:

Thursday, March 25 7:30 PM  
Susan and David's Home in Culver City

Jerry Walter will show some of his slides and point out some of the principles of pictorial composition that have been achieved, or missed, as the case may be. Everyone attending is invited to bring several slides for a "hard" critique related to pictorial elements.

If enough interest is shown, perhaps we can hold this meeting on a regular basis at various locations, with photo exercises, etc. We'll see. But to kick this off, please call me or Jerry to make a reservation and get directions to Susan and David's home. See Page 1 for phone numbers.

--Rick Finney, Workshop Director



## **GEORGIA ON OUR MIND**

55th INTERNATIONAL CONFERENCE OF PHOTOGRAPHY  
PHOTOGRAPHIC SOCIETY OF AMERICA

## STEREO EXHIBITIONS CALENDAR AND NEWS

WED MAR 17 Closing - Wichita Stereo Exhibition  
FRI MAR 26 Closing - Southern Cross Exhibition  
WED MAR 31 Closing - Chicago Lighthouse Exhib  
MON MAY 3 Closing - Cordova Stereo Exhibition  
Forms - Mary Bury, 6525 Sunrise  
Blvd. #52, Citrus Heights CA 95610  
FRI MAY 14 Closing - Rocky Mountain Stereo Exhib  
Forms - David K. Morison, APSA, 2563  
S. Clayton, Denver CO 80210

New entrants should be pretty well assured that their slides are protected from abuse by the ongoing approval process of the Photographic Society of America for recognized exhibitions. There are some very stringent rules that are enforced dealing with length of time slides can be held, minimum exhibition public showings, notification cards and catalogs, and award of medals. Accidents do happen -- a slide glass gets snapped once in awhile -- but generally the slides are handled by folks who in turn send their own slides all over the world for exhibition. The Golden Rule prevails.

You're Invited to the  
National Stereoscopic Association's  
**National Convention**  
**August 6-8, 1993**  
*Town & Country Resort, San Diego, California*

featuring:  
Stereo Projection Theatre • Stereo Trade Fair  
Stereo Auction • Competitive Exhibits  
Stereo Workshops • Special Events

For more information, please write:



National  
Stereoscopic  
Association

PO Box 398, Sycamore, OH 44882

Please Note: These two meetings *ONLY* are at Lankershim Art Center  
5108 Lankershim Blvd., 1½ blks S. of Magnolia

March 18, 1993:

Competition Night and a Mini Slide Program by Mike McKinney

April 15, 1993:

"3-D's Greatest Hits" by Bob Bloomberg & "Conversions" by Ray Zone

## CLUB LIBRARY NEWS

### NO TAXES -- NO SACRIFICES!

The phone rang at midnight!

I staggered out and mumbled, "Hello?"

"Shhhh!" came a whispered voice.

"What?"

"Shhhhh! President Clinton might be listening. We don't want to be overheard."

"Why not?"

"Shhhhh! There's a rumor that the library has two new boxes of slides to check out. Is that true?"

"Yes," I said softly. "That's true. One box is made up of slides that were winners at the Country Fair in the late 1970s. The other box is a potpourri of slides. It has some County Fair slides, some donated slides from old members, and some travel slides to Mexico. Say...why am I whispering?"

"Shhhh! If Clinton finds out that the Stereo Club has a slide library that's free to members, he's liable to put a user tax on it!"

"I hadn't thought of that," I whispered.

"Well, you better! There aren't going to be many things left that don't require a sacrifice or a tax of some sort! Now, I want to reserve the County Fair box."

"I'm sorry," I whispered. "I don't do reservations."

"WHAT! YOU MEAN I'M WHISPERING FROM A PAY PHONE TWO BLOCKS FROM MY HOUSE AT MIDNIGHT FOR NOTHING?"

"Shhhh! It's not for nothing. PacBell will have to report your call as revenue and pay a tax on it. You've helped to reduce the national debt."

"I hadn't thought of it that way," he replied.

"And if you get to the next meeting early, you'll probably get the box you want."

"Oh, all right," he whispered. "But be careful. Don't spread the word around. We want to keep this tax free with no sacrifices!"

"Tax free, with no sacrifices," I repeated. "That's the library."

He hung up, and I went back to bed.

--Joel Matus, Librarian

## BITS AND PIECES FROM THE PAST

MANUFACTURERS:

STEREOMOUNTS  
STEREO MARRS & FRAMES  
KODAK STEREO BINDERS  
3 X 5 READYMOUNT BINDERS  
3 X 5 ALUMINUM MARR BINDERS  
3 X 5 ALUMINUM BINDERS  
2 1/2 X 3 1/2 ALUMINUM MARR BINDERS  
2 1/2 X 3 1/2 ALUMINUM BINDERS  
MEDICAL DENTAL CAMERA STAND

EMDE

EMDE PRODUCTS  
INCORPORATED

TELEPHONES  
GRANITE 8-8788  
BRADSHAW 2-7384  
CABLE ADDRESS EMDE LOS ANGELES

To Our EMDE Friends:

You know of course that we always try to furnish cleaned, washed, sparkling glass with our products -- glass which needs no further cleaning by you.

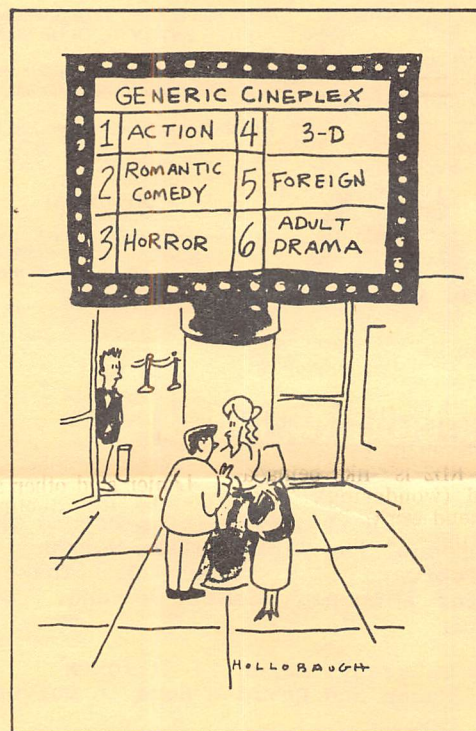
However, it is not always possible to obtain glass that is as perfectly pre-cleaned as we, and you, want. Hence, in this package you will find glass that needs some polishing or cleaning. We have found that mere dry polishing with chamois will do the trick in almost all cases, and we are therefore enclosing in this box a complimentary chamois.

All other suppliers of slide mounting materials face this same problem, and Eastman Kodak Co. advises: "One method of washing which has been found satisfactory involves complete immersion of the glass in hot water to which has been added a small amount of household ammonia and a pinch of detergent-type soap. After complete immersion of the glass for a few minutes, each cover glass is polished dry with a lintless cloth or towel".

Please bear with us in this slight inconvenience caused you -- we are confident that in the future we will furnish nothing but thoroughly cleaned, washed, polished glass with all our products.

Thanks,

EMDE PRODUCTS, INC.



The greatest thing about a hobby is that you don't have to look at it in terms of achievement. Any photography that is properly framed that has any visual information is okay by me.

--James Woods

## Find yourself in a car that doesn't exist? Welcome to 'virtual reality'

When you put on (the goggles), the outside world is replaced by a simulated world.

Jaron Lanier  
VPL Research Inc.

PASADENA — When Vic Zauderer donned the headpiece, goggles and strange black glove that come with the RB2 Virtual Reality System, he stepped into another world.

In his goggles, the Art Center student saw a car. By moving his head and his gloved hand, he found he could "float" toward the car, step inside it, and even adjust the steering wheel and rearview mirror.

"It's better than a video game," said Zauderer, who asked if he could "have another quarter" as he stepped out of the simulated car.

Zauderer floated through the car during a demonstration of "virtual reality" technology Wednesday at Art Center College of Design in Pasadena. The demonstration featured the RB2, made by VPL Research Inc. of Redwood City, a device that can simulate just about any environment a computer programmer can design, whether it be the inside of an airplane, a skyscraper or a space shuttle.

Wednesday's demonstration aimed to show how the RB2 can help designers of almost any structure or object preview a design before building the object.

About 80 professionals involved in industrial design, entertainment and the arts were invited to view the demonstration.

Artist David Hockney said that while the technology still seems to be in its early stages, using the RB2 is "like being a child and (wondering), 'How does my hand work?'"

By getting "inside" a car, plane or building through virtual reality, a designer can check whether the rearview window in the prototype car blocks the driver's view or whether the airplane cockpit design places safety features within easy reach of the pilot.

With its \$210,000 price tag, the RB2 is not a casual purchase. But VPL says virtual reality can help companies save time and money during the design process.

Building a prototype of a car, for example, can cost \$750,000; a model for an airplane can run to several million dollars. By reducing design time and the need to build expensive models, companies should save money when designing new products.

Geza Loczi, chief designer at Volvo's Monitoring and Concepts Center in Camarillo as

well as an instructor at the Art Center, said, "All aspects of design point to 3-D. (You) can't understand the design until you've expressed it three-dimensionally."

While companies already use computers to design cars and planes, the RB2 adds another element of experience to the design process that company founder and Chief Executive Officer Jaron Lanier calls the wave of the future.

"When you put on (the goggles), the outside world is replaced by a simulated world," Lanier said. "So what's left is you. You have to resensitize yourself."

Yet Lanier said it is not difficult to adapt to virtual reality.

"People immediately know it is their hand," when they put on the special glove, Lanier said. "This represents a level of technology that transcends the usual relationship (between) people and technology."

Indeed, equipped with the headpiece and glove, entering the RB2 is like walking into an animated world that is familiar, but in a slow-moving, dream-like way.

Moving about in virtual reality feels like flying through space, giving the user a strange freedom of movement. Even though the mechanical hand doesn't do everything one wants, the RB2 lets the user literally pass through the roof of the car, take a look at the outside of the car, and then step back into the car via the trunk.

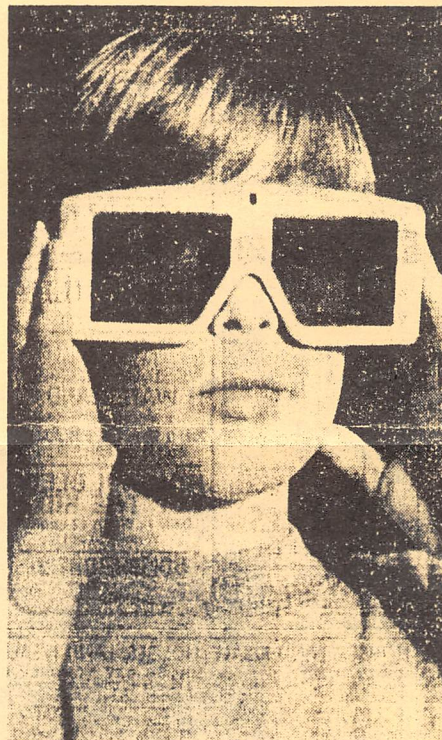
Lanier said other applications for the RB2 include helping stroke victims relearn forgotten movements. Also, it lets designers of products for children return to the days when they were three feet tall.

The RB2 consists of an Apple Macintosh computer attached to two more-powerful computers.

The EyePhone, which fits on the user's head and contains a small video screen for each eye, displays the three-dimensional image of the "virtual reality." Both the EyePhone and the DataGlove contain sensors that tell the computer system what the user's head and hand are doing.

While the Art Center does not yet own the gloves and headset needed to run the RB2, C. Richard Spiegel, vice president of corporate and foundation relations, said the college would like to offer a major in interface design next year that trains students to use the RB2 system.

## computer news



Tim Winter, aged 9, of Mt Eden, tries out the special glasses at the museum.

## Virtual reality goes on show

Stereoscopic glasses wired to a graphic super computer at the Auckland Museum virtual reality exhibit allow visitors to explore realistic three-dimensional worlds.

But many of the hundreds of visitors who have been through the display since it opened on December 17 have had to manage without the stereoscopic effects.

The glasses were held up in Customs until last Friday.

The glasses create a realistic hologram-like image which can be manipulated as if it were an actual object by moving the glasses without having to touch a mouse or keyboard.

They allow the viewer to look down on the object or up at it or around it on the screen as if it were a real object because the perspective changes as the viewers move.

Some of the virtual reality computer generated displays allow visitors to explore a city, examine the inside of the human body, pilot a ship through a harbour and carry out scientific experiments on such phenomena as global weather patterns.

The virtual reality display which ends on March 7, was organised by an Auckland-based 3D computer film company, Power and Vision.

## DUKE KAHANAMOKU

On the back cover of Ray Zone's 3-D comic book "Surf Crazed" is a life-like Duke Kahanamoku, The Surfing King: 3-D Photo by Margette.

His full name was Duke Paoa Kahinu Mokoe Hulihohola Kahanamoku (his last name means: "of the warm island".)

His fans and friends tried to link him with royal Hawaiian origins, but Duke declared proudly "My father was a policeman. His name was Duke, too. He was born in the palace of Hawaii's Princess Ruth during the 1869 visit of his namesake -- England's Duke of Edinburgh."

Once the world's fastest swimmer, the younger Duke won Olympic gold medals in 1912 and 1920. He is considered to be the father of modern surfing and the first athlete to be elected to both the Swimming Hall of Fame and the Surfing Hall of Fame.

The U.S. Postal Service is being petitioned to issue a stamp to honor Kahanamoku.



In 19th-century engraving, Hawaiian "surf swimmers" show there are more ways than one to ride a big curl.

In 1912, Duke was selected to represent the United States at the Stockholm Olympics, where he won a gold medal in the 100-meter free style. "The Duke" became the toast of the nation and was feted from coast-to-coast. This famous and good-looking 22-year-old spent much of the next 20 years in Hollywood playing bit parts in 28 films. He appeared opposite John Wayne in "The Wake of the Red Witch", etc.

He continued to surf and taught others, hobnobbing with "the Beautiful People" and the "Rich and Famous." On June 14, 1925, a yacht capsized off Newport Beach, California. Duke was at a picnic on shore. He single-handedly saved the lives of eight people by repeatedly paddling his board out through the deadly surf.

I first met Duke Kahanamoku in November 1960 at a private dinner party honoring my mother who was returning to the Mainland. My friend Marie and her husband Frank (who grew up with "The Duke") were our hosts in their lovely home set back from Kalaniana'ole Highway. Duke's wife Nadine (who is from my home town of Cleveland, Ohio), one of Duke's brothers Sam, and his wife Anita, and Margaret, a travel agent from New York, were the only guests. During pupus and cocktails in the living room, I took 3-D slides of them on the couch, and my mother looked white as a ghost between Duke and Sam, with their dark Hawaiian skin, and even more so because mother had suffered mal de mer on a private yacht to visit the Arizona Memorial that day.

Another 3-D at dinner in a screened lanai with Duke at the head of the table. Later, Marie

asked me to do a hula -- "Song of Old Hawaii" -- while they sang and played their ukuleles. When I finished, Duke said, "You got it, gal!" He was a man of few words and I treasure that moment and his comment. He even asked for several encores.

During the Christmas and New Year Holidays, I was to meet Duke and other members of his family at various parties and functions. I was not a "paparazza" and regret I didn't take more 3-D slides on these special occasions. Sam and wife Anita came by with gifts on Christmas Day. Sam was wearing red sweat shirt and shorts, and Anita was in an elegant mumu (muumuu). I do have 3-D shots of them while I was staying with Marie and Frank. Sam and Duke were members of the original "Beach Boys" on Waikiki circa 1920-30.

I next met Duke on January 21, 1961, when I photographed him in 3-D at a very special ceremony honoring Greta Anderson, our own famous swimmer from Long Beach. She was in the Islands to try the treacherous Molokai Channel (she had conquered the Catalina swim both ways).

I took close-up 3-D pictures of the "Presentation of Leis". Each of the eight Islands was represented by an Hawaiian girl dressed in the color of her Island and a lei of the flower of each Island placed around Greta's neck. The Lieutenant Governor of Hawaii and other dignitaries; famous surfers and swimmers; and of course Duke Kahanamoku, honored Greta with leis of aloha. I took a 3-D close-up of Duke and Greta which will appear in Ray Zone's future "Hawaii 3-D".

On August 24, 1992 (the centennial of Duke's birth), a heroic bronze statue with surfboard and lava base was placed at Kuhio Beach with Duke facing Kalakaua Avenue and his surfboard facing the ocean. It stands in sight of his most famous ride, a 30-foot wave that Duke rode for more than a half mile from take-off point to the beach.

Duke served as Sheriff of the city and county of Honolulu for 26 years. He was never a man of wealth or a politician. The true wealth of his kingdom was his friends, and his castle was the ocean and beach.

Known as the official Ambassador of Aloha, his name was used commercially; labels bearing his name are on Hawaiian sportswear. A restaurant called "Duke Kahanamoku's" in The International Marketplace at Waikiki was very popular. Our own Club member Gail Zone served as hostess there in the 70s.

Back to the back cover of Ray Zone's "Surf Crazed", the photo I took was of his figure in the Hawaiian Wax Museum on Kalakaua Avenue in July 1968. Earlier that year Duke passed away. I was greeted by his smiling likeness at the entrance, wearing a white suit, red carnation lei, his Koa wood paddle in his left hand and his right hand extended in 3-D with a welcome of aloha. Behind him, against the wall, was his famous 114 pound redwood surfboard.

--Marjorie Webster, AKA Margette  
Hospitality Hostess  
Stereo Club of Southern California

## What's New? - 3-D at Photokina '92

by David Starkman

*with information supplied by Alexander Klein, Stuttgart, Germany, Editor of "3D Magazin"*

Although I was not able to attend Photokina in Cologne, Germany, I am pleased to report that the German 3D Magazin editor Alexander Klein did attend, and came almost directly from Photokina to Los Angeles to begin a USA holiday. Thanks to both verbal and written information that he has provided us I am able to write this report.

The most interesting new 3-D item (in my opinion) is the new model 3-D camera being offered by RBT. This is the same company that makes the RBT Stereo Projector and the RBT Stereo Yashica SLR. The new camera is called the RBT 3-D SLR X2. This is a dream stereo SLR, with virtually every modern feature offered in today's SLR's except for autofocus and an adjustable lens interaxial (something that will probably never be offered in a production stereo camera!).

The X2 is a fully automatic 3-D SLR 35mm camera with an electronically controlled shutter and built in motor drive. It is made from two Ricoh KR 10-m cameras, and uses Ricoh R-K lens mounts, compatible with Pentax-K lens mounts. Apparently RBT is willing to supply the camera with Nikon bayonet lens mounts, but it is not clear as of this writing if all automatic lens features will be retained in this configuration.

The camera may be ordered in any of three different models, with the only difference being the image size and lens base.

**Model A)** 65mm lens base. Stereo viewing through both viewfinder lenses. Image size 24x33mm. 20 Stereo Pairs on 36x film. Disadvantage: Commercial mounting not possible.

**Model B)** 75mm lens base. Image size is standard 24x36mm. 18 Stereo Pairs on 36x film. Advantage: this is the only model which will allow for standard commercial mounting, as the image size and spacing on the film are the same as standard 35mm film. Disadvantage: lens base is 10mm wider than "normal" 65mm and viewfinder lenses too far apart for stereo viewing.

**Model C)** 65mm lens base. Stereo viewing through both viewfinder lenses. Image size 24x36mm. 13 Stereo Pairs on 36x film. Disadvantage: image spacing requires a larger black space between pairs so there are fewer shots per roll than models A or B, and commercial mounting not possible.

My personal preference is for Model B. I like the extra stereo effect of the 75mm base (this is only 5mm wider than on a Stereo Realist), and the convenience of getting commercial mounting – not for projection but great for hand-viewer previewing and editing.

Other features: Shutter: Electronic, vertical blind type. Automatic from 36 seconds to 1/2000 second. Manual from 16 seconds to 1/2000 and bulb. Selftimer: 10 second delay. Viewfinder information display shows settings, recommended shutter speed on manual setting, auto exposure lock, correction values. Metering is through the lens center weighted. On auto exposure may be adjusted plus or minus from 1/3 EV to 4 EV. Aperture preferred: you set aperture, speed set automatically. Motor drive for single or continuous shooting. LCD display counter shows correct picture count. Film advance is automatically adjusted for the stereo format. Auto rewind at end of roll.

Manual rewind in middle of roll is possible. Hot shoe for flash with dedicated flash contacts. Outlet for electric remote cable release. Weight is about 790 grams without lenses. Coupled lenses such as Tokina 28 to 70mm zooms are available. Price is approximately -DM2,900.00, for the body (about -DM2,544 without German Sales tax). For more information write to: RBT, Karlstrasse 19, D-7307 Aichwald 4, Germany. Fax: +49 711 36 39 56.

The French firm Hectron showed their new H4 3-D camera. This is a much simpler camera than the RBT. Rather than re-work two camera bodies they have created a custom machined aluminum rectangular box with standard Nikon lens mounts. Lens base is 75.8mm. Format is standard 24x36mm image size, giving 18 stereo pairs on a 36x roll of 35mm film. Exposure appears to be manual (no metering at all) via an electronically controlled shutter with speeds from 2 sec to 1/500 and bulb. An optical viewfinder is mounted on top of the camera. Hot-shoe flash contact with synch at 1/60 sec. Price for the body is about US\$1354.00, for a pair of coupled 50mm f/1.8 lenses is \$283.00, and for the simple viewfinder \$73.00. For more information contact: Hectron Cameras, 25, Avenue Pierre Emmanuel, 06000 Nice, France. Fax: +(33) 93 44 58 18.

The Hong Kong company 3-Dimension Technology, Ltd., was showing the 4-lensed RITTAI stereo camera. This appears to be another Nimslo clone, more in the form of a 4 lensed Trilogy/ImageTech 3-D camera. It has four 25mm f/4.5 lenses, fixed focus from 1.2m to Infinity. It has a fixed shutter speed of 1/125 with 3 manual aperture settings of f/4.5, 5.6, and 11. There is a built-in flash and built-in motor wind. There was no indication of independent film processing, so

users would have to use Nishika processing. This appears to be a definite improvement over the Nishika, but still not the quality camera that the original Nimslo was. Price will probably be in the same range as the ImageTech, or around \$150 to \$180. It is not yet available and USA distribution is not yet established.

The multi-level marketed Trilogy 3-lensed stereo camera has re-emerged as the ImageTech 3D1000. This camera is identical to the Trilogy, but the name and marketing have changed. ImageTech is now offering the camera to camera stores with conventional dealer pricing. The only major US dealer that seems to have taken advantage of the new situation is Cambridge Camera of New York. They are currently running ads in Popular Photography magazine for the camera. Price is around \$150.00.

ImageTech also introduced the professional 5 lensed 3DS-PRO645 for the professional market. This is a LARGE camera taking five 6 x 4.5 cm images on 220 rollfilm! Apertures are manually set from f/5.6 to 45 and shutter speeds are manually set from 16 seconds to 1/500, plus B and T. Film advance is by a motor drive. The five lenses are each of 125mm focal length. Special processing is done by ImageTech in Atlanta, GA. Price of the camera is a staggering and professional \$12,000.00, but the camera is rentable. ImageTech claims that the large format will allow lenticular prints up to 40" x 60". For more information contact: Image Technology International, 5172 Brook Hollow Parkway, Suite G, Norcross, GA 30071. Fax (404) 416-8847.

Just a glimpse of "What's New" from Photokina. Thanks again to Alexander Klein for supplying information and literature for this report!



# 3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXVII

NUMBER TEN

APRIL 1993

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## Susan's Stereo Scribblings



I missed you last month! Those darn torrential California rains just turned my life upside down. It rained and rained and rained until it finally flooded into our living room. Thank goodness it's dry and taken care of now (we hope).

We did manage to attend the 1993 annual Photo Marketing Association convention recently where all the new photographic items for the USA are introduced. There were a number of new 3-D cameras and items, and it made me look

around and realize just how many exciting things are happening right now in the area of 3-D. It may not look like the 1954 report that was reprinted last month, but when one puts all the pieces together you just have to admit 3-D is alive and very well in this year of 1993!

The most exciting item shown at PMA was a new disposable 3-D camera! ImageTech introduced a three-lensed lenticular camera (remember the old Nimslo 3-D print camera from 1982?) that sells for only \$15.00. Add that to the disposable line of 35mm print, panoramic, and underwater disposable cameras from Kodak, Fuji, Konica and others, and one can't help but feel it's about time someone recognized the 3-D potential. ImageTech also has created another 3-lensed reloadable camera for under \$50 that creates the same type of print. Two companies from China were at the convention introducing a 4-lensed lenticular camera (very similar to the old Nimslo, but with a motor wind), a beam-splitter, 3-D slide & print viewers, and a professional lenticular camera. Kodak was proud to be showing off their latest efforts in the 3-D world - more lenticular images! A California company called *Beyond the Third Dimension* was showing off lenticular images, anaglyphs, and details of a moving track 8"x10" lenticular 3-D camera system. For more details see David Starkman's PMA report in this issue.

Not at PMA, but currently available, two modern 3-D Realist-format slide projectors are being manufactured. One is a fade-and-dissolve model from Brackett Engineering in Massachusetts and the other is an automatic model from RBT in Germany. Twin lens state-of-the-art full frame 35mm SLR cameras with coupled zoom lenses are available from RBT, also, albeit for a hefty price and a bit of a wait. Computer software programs are now available to anyone with a computer to enable them to create actual 3-D images from their own computer - in a variety of methods! There is so much happening in the area of 3-D - and so many interesting publications. For those interested in learning more about 3-D technology today they can choose amongst "3-D News", "Stereo World", "Stereoscopy", "ReView" (for View-Master and Tru-View Collectors), and even more international publications - there is no end to printed information. We have it very good these days, my friends. It may not be 1954, but in 1993 we are blessed with a cornucopia of choices.

April brings many wonderful things to the world. Forgetting taxes, it brings spring flowers, warmer weather, and delicious opportunities for taking 3-D photographs. Many animals are born in the spring, plants are budding, the sky is blue and ready to be included in lovely scenic shots, hyperstereos and regular old 3-D snapshots.

There's a lovely commercial currently running on TV for Anderson windows, and the way it conveys its message is by the use of glorious light. Every magnificent shot is one of dramatic, interesting lighting. A

**MEETINGS:** The third Thursday of each month at 7:30 PM at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors always welcome.  
**MEMBERSHIP:** Annual Dues-Single/\$20; Couple/\$25; Patron/any additional amount. Send to Membership Director. **SUBSCRIPTIONS:** The monthly 3-D NEWS is included with membership. \$12 for 12 issues for non-members; send fee to the Treasurer.

woman tells us that "Light is the first element of creation" as we see sunlight streaming into a romantic bedroom, soft, warm, morning illumination softly caresses a den with a pussycat (you can almost hear the purring), rows of copper kettles reflect the light pouring in from a kitchen window . . . well, you get the idea. Lighting is really everything in photography - it is the key factor in conveying a thought, a feeling, a message. Look for the illumination - especially in the morning and at dusk, when the shadows are long, interesting and dramatic. Remember the sun sparkling on the snow laden branches on a crisp winter morning in the photos we see by Jerry Walter? Recall your feelings when you first saw Mike McKinney's images of the warm, orange sun setting over the Pacific Ocean? These images don't happen by accident. Spring is full of moments to capture. Don't overlook the potential to capture/create an image that will add impact and dramatic power to your photography.



This April also brings us another special treat. *Don't forget we are meeting again at the Lankershim Art Center in North Hollywood.* The main attraction for the evening is called "3-D's Greatest Hits" by Robert Bloomberg from Northern California. Bob has agreed to fly down especially to show this presentation to us, and I personally recommend it highly. Don't miss this show! It is an exciting compilation show of slides from past and present top quality stereographers from around the world. There is a mini show-within-a-show contrasting the 1906 and 1989 San Francisco earthquakes that is not only fascinating, but very humbling. The 1906 sequence utilizes dozens of rare and interesting black-and-white stereographs from the period, which have been transferred beautifully to slides to make modern projection possible. The 1989 earthquake shots were all made by Robert Bloomberg and give a close-up realism to the devastation that mother nature can wreak. The show is presented with four Ektagraphic projectors, professionally assembled, arranged and set to music. It is a memorable assemblage of high quality work.

Ray Zone will also be sharing his latest efforts in cut-and-shift parallax adjustment 3-D artwork called "Conversions" to round out the evening. Ray has been working in 3-D exclusively since 1982, bringing the world zillions of 3-D comics, 3-D annual reports, 3-D point-of-purchase displays, 3-D cheesecake, 3-D advertising promotions (he just did a 3-D poster for UPS), and an endless array of 3-D printing jobs. These presentations will make for a very stimulating and fascinating evening.

These are fabulous times we're living through. The depth and richness of this dimensional interest knows no limitations.

*Susan*

## GONE...BUT NOT FORGOTTEN

### FREDA TERRILL

Freda passed away on March 18 due to complications following bypass heart surgery. Although she was never an active stereographer, she supported her late husband Russ in all of his photo endeavors, and was especially there during the social times in the back yard of their wonderful home in Eagle Rock. Freda may just have been the most strong-minded and strong-willed person any of us ever had the opportunity to meet, aptly suiting her profession as an attorney, and for that she will always be indelibly remembered.

## STEREO ACTIVITY CALENDAR

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

- THU APR 15 Monthly Club Meeting-Lankershim Art Center -7:30 -"3-D's Greatest Hits" by Bob Bloomberg and "Conversions" by Ray Zone
- FRI APR 30 Copy deadline - April NEWS - Share some interesting topic with your fellow readers
- THU MAY 20 Monthly Club Meeting-Photo Center-7:30 Fifth and final competition of the Club year, plus mini slide program by Erick Purkhiser
- THU JUN 17 Monthly Club Meeting-Photo Center-7:30 PSA Sequence Exhibition plus View-Master Projection Night - Bring 1 personal or 1 commercial reel to share
- THU JUL 15 Awards Evening at the Photo Center with Slide of the Year Program
- THU AUG 19 Monthly Club Meeting-Photo Center-7:30 Members Participation evening - Each person to bring up to 10 slides to share, plus Alan Williams 16mm 3-D film "3-D Zombies from Outer Space"



## SCSC COMPETITION STANDINGS

Cumulative Results as of March 1993

March judges were Susan Pinsky, Rick Finney and Greg Hooper

Judges scores are averaged

### B GROUP STANDARD

	MAR	CUM
Erick Purkhiser	63	246
A: Slave Girl w/Zebra Skin		
Mitchell Walker	59	231
HM: Goose		
David Thompson	58	230
HM: Car-Toon		
Lyle Frost	56	229
Dorothy Bernhardt	57	223
Chuck Bernhardt	60	215
HM: Ready to Land		
Jim Comstock	60	186
HM: Gold Vein		
Joel Matus	-	169
Viggo Bech Nielsen	-	108
Gary Schwartz	-	56
Martin Simar	-	55

### A GROUP STANDARD

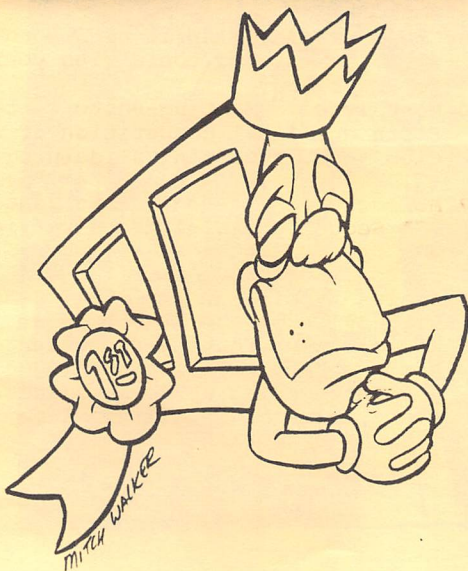
	MAR	CUM
Larry Brown	66	261
HM: Sound and Light		
HM: Red Truck No. 1		
Rick Finney	J	261
Jerry Walter	69	257
A: Maritime Frame		
HM: Latch in Taos		
Mike McKinney	60	254
HM: Cattails and Tufa		
Dorr Kimball	61	240
Marjorie Webster	59	236
Earl Colgan	56	235
Chris Olson	62	185
Abe Perlstein	61	182
HM: Alice His Wife		
Ray Zone	-	160
Tony Alderson	-	78
Robert Bloomberg	-	69
Willis Simms	63	63

### A GROUP NONCONVENTIONAL

	MAR	CUM
Padrick McLaughlin	78	271
A: Atomic Moon		
HM: Kivas		
HM: Balancing Act		
Susan Pinsky	J	260
Jerry Walter	63	251
Rick Finney	J	249
Earl Colgan	65	246
Dorr Kimball	61	239
David Starkman	-	197
Abe Perlstein	62	183
HM: Hollywood Heights		
Hyper		
Tony Alderson	-	124
Ray Zone	-	119
Tom Koester	-	86
Jim Murray	-	66
Robert Bloomberg	-	66
Mike McKinney	63	63

### B GROUP NONCONVENTIONAL

	MAR	CUM
Mitchell Walker	59	224
Jim Comstock	62	190
David Thompson	59	183
HM: Cactus Bloom		
Robert Swarthe	52	108
Erick Purkhiser	65	103
A: Lashing Out		
HM: AM Radio w/ Lighted Knobs		
Jim Miller	-	96
Lee Pratt	-	70
Jason Kanter	-	61
Viggo B. Nielsen	56	56
Chuck Bernhardt	-	48
Gary Schwartz	-	20



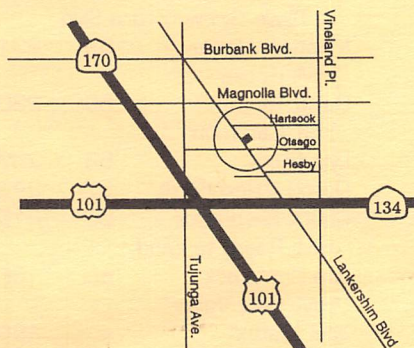
### COMING UP

Hey members, it's almost time for our end of the season classic, "The Slide of the Year" competition. Which slides can you enter? Any five that have been entered in the past competitions for the past year.

Medal, ribbon and special awards will be given to outstanding images, in various categories, including the top prize "Slide of the Year". More information will be given at the next meeting and in the next NEWS.

--Mitch Walker  
--Ray Zone  
Competition Co-directors

PLEASE NOTE THAT OUR APRIL 15 MEETING  
WILL AGAIN BE AT THE  
LANKERSHIM ART CENTER  
5108 Lankershim Blvd.



## MEMBER/SUBSCRIBER UPDATE

A hearty welcome to this new Club member:

PAUL D. SCHMIEDING  
320 Alameda Ave. #409  
Burbank CA 91506  
H 818-563-1948  
W 818-562-1158

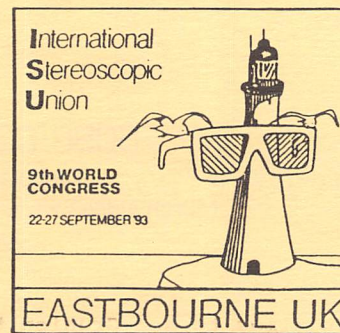
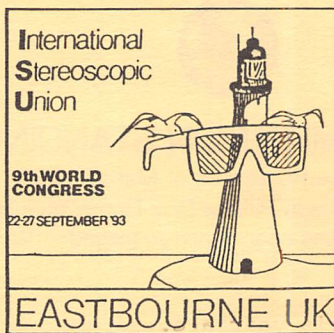
## CLASSIFIED

**FOR SALE:** NEW CLUB MEMBERS, here is your chance to get the camera of choice for newcomers to stereo. A customer is selling off two Kodak Stereos, recently overhauled by me, warranted 90 days, at \$175 each. These are real cream puffs. Call Charles Piper 310-378-3294 before it's too late.

## CONTRIBUTORS THIS MONTH

We have a wonderful collection of material from various contributors in this issue, starting with Susan Pinsky with her unique Scribblings. In addition to those acknowledged in the text, we have the clever 3-D graphic on Page 2 from Marjorie Webster. What would we do without Mitch Walker and his original cartoons, the likes of which we see on Page 3; we'll be looking for a lot of originals throughout the next Club year. New Uses was created by Ron Labbe a few years back, and bears reprinting. David Kuntz created the SCSC Stereo Tax Return in 1985, and is timely again this April. Tony Alderson finds 2½ and 3-D curiosities wherever he goes. The informative 3-D movies of the heart article was provided by George Cushman, and came from the Long Beach Press-Telegram of March 16, 1993. Then David Starkman gives us that in-depth look at PMA/Atlanta -- what more could we hope for than a first-hand report!? Then when you get tired of reading all the great technical detail of the previous seven pages, you will be refreshed by savoring the Kohlon SXE-1 article discovered by Dorr Kimball in the APRIL (beware!) issue of Camera and Darkroom magazine. It's FUN being Editor when material like this flows in every month.

## FREEVIEW OF THE MONTH



## STEREO EXHIBITIONS CALENDAR AND NEWS

MON MAY 3	Closing	- Cordova Stereo Exhibition
FRI MAY 14	Closing	- Rocky Mountain Stereo Exhib
THU JUL 15	Closing	- Traveling Stereo Exhibition
	Forms	- Ben Shook, FPSA, 8815 Fallbrook Way, Sacramento CA 95826
THU JUL 15	Closing	- Sequence Exhibition
	Forms	- Ben Shook
SAT JUL 17	Closing	- PSA Atlanta Exhibition
	Forms	- Keith and Doriene Decker, 5617 Ruby Place, Torrance CA 90503

Slides accepted in the Traveling Exhibition receive greater exposure than in any other exhibition, namely because the slides travel around the country for a year to most of the stereo camera clubs. Rough to get in, but worth it.

## NEW USES FOR OLD NEWS





## PICTURE POSSIBILITIES

Chuck Bernhardt brings us the following information. The Cabrillo Marine Museum has released the 1993 Grunion Schedule. The very best times to see Grunion this year are:

THU April 8 11:05 PM to 1:05 AM  
 FRI May 7 10:35 PM to 12:35 AM  
 SAT May 22 10:07 PM to 12:07 AM

In the months of April and May the taking of grunion is not permitted. However, there will be grunion observation programs. In March, June and July, grunion may be collected by hand only, and by persons possessing a 1993 California Fishing License.

Cabrillo Beach will close at midnight regardless of the grunion running time.

Each year from March through July, Cabrillo Marine Museum presents special evening programs designed to introduce the public to the elusive grunion fish. If you would like an opportunity to see the grunion "in person", try the times above. Cost for this program is \$1 per person. Reservations are not necessary and tickets will be sold at the gate. On the above dates the Museum will open at 8:00 PM. The program will begin at 9:00 PM in the John M. Olguin Auditorium. Bring blankets to sit on and a flashlight, and remember to dress warmly. The Museum is located at 3720 Stephen White Drive, San Pedro, telephone (310) 548-7562

## Form SCSC Stereo Taxes 1985

Your first name and initial		Last name	
Present home address			
City, state, ZIP			
Filing Status	1	Single	
	2	Stereo	
	3	Stereo filing separate return	
	4	Judge	
	5	FPSA	
Exemptions	6a	View Master Personal	
	b	Blind	
	c	One-eyed	
	d	Dependents - number of people who have borrowed your camera	
Income	7	Competition Score	7
	8	Average score for judging	8
	9	PSA stars	9
	10	Acceptances in internationals	10
	11	Participation ribbons	11
	12	Awards	12
	13	Honorable mentions	13
	14	Number of workshops attended	14
	15	Certificates of appreciation	15
	16	Free advice from others	16
	17	Add lines 7 through 16	17
Adjustments	18	Film costs	18
	19	Pictures lost in the mail	19
	20	Accidental double exposures	20
	21	SCSC dues	21
	22	Light leaks	22
	23	Equipment costs	23
	24	Camera repair costs	24
	25	Batteries	25
	26	Mounting supplies	26
	27	Time spent at County Fair	27
	28	Add lines 18 through 27	28
Adjusted Stereo Tax	29	Subtract line 28 from line 17, multiply by 42.2, divide by today's date, subtract your height in cubits, and send your check to SCSC, BOX 57 BLUE JAY CA 92317	29

## HOLLYWOODLAND

People who call it Sin City may be surprised to learn that Hollywood was named by a Kansas woman determined to found a teetotaler's town. Dacida Wilcox was a "fine looking woman" according to a Topeka neighbor. Relatives have described her as a forthright, austere, powerful woman—and a Prohibitionist.

Although Dacida and her husband, Harvey Wilcox, had a profitable real estate business in Topeka, they decided in 1883 to move to California in search of greater wealth. The Wilcoxes bought large tracts of property, including the present site of the University of California at Los Angeles.

Within three years Harvey had begun subdividing their land. He built a home for Dacida, a gabled Queen Anne-style mansion on a dirt road they named Wilcox Avenue.

Dacida chose the name Hollywood for their property, a name she loved ever since

a friend in their home state of Ohio had named her summer estate Hollywood.

Devout Methodists and ardent Prohibitionists, the couple wanted their Hollywood a model of Christian virtue. They outlawed saloons and liquor stores and offered a free lot to any church that would build there.

Only a few houses had been built when the Southern California land boom collapsed in 1889. Harvey died a year later.

Hollywood's first store, a grocery, opened in 1905, and by 1910 its population totaled 4,000. No doubt Dacida approved of these people since most were sober, church-going middle-class families.

Town officials did all in their power to make Hollywood a wholesome community. In its first year, the eight-member board of trustees outlawed the sale of liquor except by prescription, closed billiard rooms and bowling alleys at 11 p.m. on weekdays and

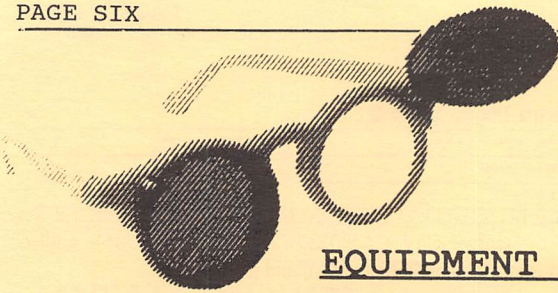
all day on Sundays. The trustees banned glue factories, oil wells, slaughterhouses and sanitariums, and forbade driving herds of more than 2,000 sheep, goats or hogs through town.

Dacida eventually married Philo Beveridge, but continued to donate free land to religious and community organizations until her death in 1916.

Today the name Dacida gave the town is proclaimed from a 50-foot sign on the hillside. The \$20,000 sign was built in 1923 by millionaire Mack Sennett, Los Angeles Times publisher Harry Chandler, and others to advertise the 500-acre tract below.

At first the sign read "Hollywoodland." The "land" was removed by the Chamber of Commerce after World War II, and the landmark has been "Hollywood" ever since.

It's still a city of dreams, but not quite as Dacida visualized it.



## EQUIPMENT REVIEW

WOW! I just found the PERFECT device for observing the Pulfrich Illusion! 'Tis a pair of novelty sunglasses, designed for indoor/outdoor wear with flip-up dark lenses. But the interesting thing is, each lens may be flopped independently.

You see, it happens that placing a dark filter before an eye somehow delays the processing of that signal, so that the brain is pairing left and right eye images recorded at different times. This time parallax will be interpreted stereoscopically, with remarkable results.

Consider a video of a parade, with the band marching left to right in front of the camera. Flip the filter down before your RIGHT eye ONLY. Yegads! 3-D TV! Image yourself in a train, seated by a window on the left side. You gaze out the window, perpendicular to the train's motion. You flip the filter over your LEFT eye. Heavens! Hyperstereo! In fact, any horizontal motion will exhibit an extra-stereoscopic effect, either protruding or receding, depending on the direction and speed of motion and which eye is darkened. Of course, these motion/time parallaxes are only indirectly related to space parallax, so the stereo effect is often absurd. Vertical motion causes irreconcilable disparities and is an unfortunate, and uncomfortable, fly in the ointment.

Now these glasses, garishly (if appropriately) molded in fluorescent colors, make selecting the appropriate eye for darkening a literal snap. No more fooling with clumsy monocles, nor risking collectable cardboard premiums! The mere flick of a finger brings the miracle of 2½D stereo to your home TV set!

The specs have useless clear plastic "lenses" fixed in the frames, but I recommend you pop these out to avoid needless distortion. (You can glue them together to make nifty little flying saucers.) The plastic frames are perhaps a bit undersized for a fathead like myself, but flexible enough to be wearable by all. You may need to tighten the hinge screws of the filters to maintain the up position.

In addition to revealing something interesting about visual perception, I think this unexpected application of a juvenile fashion accessory as a dimensional viewing instrument demonstrates the curious nature of technological evolution.

These wonderful items are available from Archie McPhee, PO Box 30852, Seattle, WA 98103, telephone (206)782-2344. McPhee is an oddity vendor, and the glasses sell for \$1.95 each. (Item #9561: "Flip-Up Glasses"). The minimum mail-order is \$10, plus \$4.50 for UPS shipping so you may want to get a catalog first. I can also recommend the "Tube of Gloom" and the ever-popular "Spud Gun".

--Tony Alderson

## Ultrasound machine shoots 3-D movies inside beating heart

ANAHEIM — Doctors are getting their first realistic view inside the beating heart without cutting it open, using experimental ultrasound machines and computers to shoot crisply detailed 3-D movies.

In one example that researchers displayed Monday, doctors oriented the picture so it looked like they were standing inside a baby's heart, peering at a defect from different angles.

Doctors can simulate slicing through the heart at any angle, then peek inside and watch valves flap and chamber walls pulse. The startlingly sharp pictures look as though a miniature video camera had somehow been threaded into the heart and turned on.

"We can open the heart, almost like splitting a piece of fruit, and then put it back together without doing any damage," said Dr. Natesa G. Pandian of New England Medical Center in Boston. A team headed by Pandian reported on the technology at this week's meeting of the American College of Cardiology.

Ultrasound is already a mainstay of heart testing. But until now, the pictures it produces have been grainy and flat. Like regular X-ray shots, they are two-dimensional and give no hint of thickness or depth.

The new generation of machines — a technological marriage of ultrasound and CT scanners — is dramatically different. They produce three-dimensional pictures that look like ordinary movies.

That should help doctors precisely diagnose bad valves, aneurysms and other structural defects inside the heart and better estimate the extent of damage from heart attacks.

"Once you have 3-D, you can cut the heart any way you like and look at whatever you want to see," said Dr. Mani Vannan of New England Medical Center, where doctors have tested the device on about 40 patients.

The device, called echo-CT, was developed by Tomographic Technologies of Munich, Germany. It has not been approved yet by the U.S. Food and Drug Administration for routine use. Other companies are working on different approaches to 3-D ultrasound.

In one example Monday, doctors showed the heart of a baby with an atrial septal defect — a

### How it works

■ The experimental ultrasound is a technological marriage of ultrasound and CT scanners.

■ It produces three-dimensional pictures that look like ordinary movies.

■ The scan takes about 20 minutes. Doctors insert a tube down the patient's throat. Inside is an ultrasound transducer. A computer pulls the transducer up the tube at a steady pace, taking images in precisely parallel slices, each 1 millimeter thick.

■ The images are stored and processed in a desktop computer. Doctors can manipulate the pictures on the computer screen, looking inside the heart from various vantage points.

hole in the wall that separates the two upper chambers of the heart.

First, the doctors oriented the picture so it seemed as though they were standing in the child's left atrium, peering directly into the hole. Visible through it was the right atrium and the far side of the heart. Then they shifted to the right atrium and looked through the hole to the left side. Finally, they looked at the heart head-on, showing the two atria side by side.

Advocates say the technology's most promising advantage is giving surgeons an advance look at what they will see when they operate. "It boils down to a better capability of predicting surgical results," Pandian said.

"We are really excited about this technology. It will be incredibly useful," said Dr. Pravin Shah, who has used it on about 30 patients at Loma Linda University.

But Dr. Arthur Garson Jr. of the University of North Carolina said he isn't convinced the extra information is worth the cost of introducing a new kind of technology.

"The pictures sure are pretty," he said, "but pretty pictures are expensive."

## PMA Convention Report , Feb. 18-21, 1993, Atlanta Georgia.

by David Starkman

PMA is the Photo Marketing Association, and their annual convention is the USA's answer to Photokina in Germany. It is the largest trade show in the USA where photo manufacturers and distributors from all over the world display their wares. Photo dealers and others involved in this industry come to see what is available and what is new.

Susan Pinsky, David Burder and I were able to attend this year, and we were pleased that there were actually some new 3-D items to be able to report about.

The most prominent 3-D exhibitor was ImageTech, based just north of Atlanta in Norcross, GA. They had the biggest surprise in the unveiling of two new 3-lensed 3-D cameras to follow in the footsteps of their current ImageTech 3D1000 (formerly Trilogy) 3-D camera.

The most surprising introduction was the 3-D Magic Camera - the world's first SINGLE USE 3-D camera, which comes preloaded with a 16-print length of ASA400 negative film. (Single Use = Disposable/Recyclable). Expected retail on this camera is around \$15.00, with the processing of the 16 prints set at around \$14.00 if all 16 exposures come out. With the runaway success of single use 3-D cameras worldwide, including specialized single use cameras such as panoramic and underwater models, this is a refreshing turn in the direction of really bringing 3-D lenticular prints to a popular market. Features of the camera include three aspherical 27mm plastic lenses with a fixed aperture of f9.5, and a standard flash hot-shoe for use with any conventional flash unit (an unusual feature for a single use camera, which I wish all others would adopt!). Weight is a very light 4.3 oz (120 gr.).

As exciting as the 3-D Magic Camera is, I'm even more impressed with ImageTech's new 3-D Wizard Camera. This is a conventional, reloadable, three-lensed 3-D camera, with three f5.6 coated *glass* 30mm air-spaced triplet lenses. There is a single 1/100 shutter speed, three manually set apertures for Sunny (f16), Sun with clouds (f9.5) and Cloudy only (f5.6). Focus is fixed at 6.6 feet (2 meters). There is a built-in electronic flash that is effective from 3.5' to 11' with ASA 100 film. The flash can be used at any of the aperture settings, giving the user greater control, such as when using the flash for fill flash, or in conjunction with slave flash units. Construction is all plastic, with a thumb wheel film advance, manual rewind crank, and a slide-up lens cover. Two AA batteries power the flash - there is no metering or other electronics. A wrist strap is permanently attached - there is no provision for a neck strap, and no case is included. Weight is very light at 6.75 ounces (190 grams). Price is expected to be just under \$50.00.

I find the 3D Wizard more exciting because it breaks the \$50 price level for new 3-D cameras, yet offers an impressive range of possibilities for the user who wants to play around with the cameras features.

Increased 3-D camera sales will increase the printing volume at ImageTech. Currently all lenticular image printing is done in Norcross, GA or in China, but ImageTech has also introduced a new lenticular printer which is intended for installation in mini labs. While at the convention we shot a roll in the 3D Magic Single Use Camera, had the negatives processed, and then waited while an ImageTech technician ran the negatives through the lenticular print processor. They claim about a 7 minute "dry to dry" cycle from the time that the negative is exposed to when the dry 3-D print is ejected from the printer. It seemed a bit longer, but it was still the next best thing to a Polaroid print to get our lenticular prints back so quickly! It is a bit of a "chicken or the egg" proposition at present, but this will finally make it possible for your local lab to process lenticular prints, instead of having to send it all to just one or two labs for the entire country! (Provided your local lab is willing to invest in the equipment!)

Both cameras are being stocked for mail-order by Reel 3-D Enterprises, Inc., PO Box 2368, Culver City, CA 90231. Tel: (310) 837-2368. Call or write for exact prices, ordering information, and availability.

The next surprise was a new four-lensed camera called the Rittai, from a company named Gaileylab in Hong Kong. This looks very similar to the ImageTech 3D1000 camera, but with four lenses instead of three. It features a built-in motor wind and rewind and flash, and runs off of two AA batteries. Lenses are 25mm, f4.5 fixed focus from 1.2 meters to infinity, with a single shutter speed of 1/125. There are three selectable apertures: f11 for sunny days, f5.6 for cloudy days and f4.5 for flash. The bright frame viewfinder also features a unique pendulum level. Weight is 8.5 ounces (240 grams). Price was not quoted yet, but an estimate of around \$150 would be our guess. Gaileylab has not yet established any processing and printing facilities anywhere, so they are holding off on the actual introduction of this camera. They are also making a scanning lenticular studio camera (similar to the old WT102) and printer system for the professional market.

Nishika had a large booth made to look like a medieval stone castle. Only one Nishika 3-D camera was on display, with a good number of prints in 3½" x 4½" and 8" x 10" sizes. Some literature was available, and only a retail price list. When asked, no wholesale price list was available for dealers. The only real purpose of the booth was for visitors to have their 3-D picture taken with a beautiful model scantily clad in a sword-and-sorcery costume with copper breast plates! The camera being used was **not** the standard Nishika camera, but rather a professional looking all machined metal four-lensed camera with a long film back on it. In the end it made one wonder why they were there, as they really did not seem to really be trying to sell their cameras in the traditional photo market. A month after the convention I did receive the sample print that was taken of me and Susan (we managed to get one of just the two of us while the model was on a coffee break), along with some information that was not available at the convention. The camera we had seen is called the "Long-Roll Studio Portraiture 3-D Camera" and they are selling it for \$2,500.00. Nishika claims it to be a heavy duty camera with strobe synch, automatic film advance, ID card slot, manual aperture adjustment from f5.6 to f22, and a 100 foot film chamber for 35mm film (about 350 photos). They claim that at Photokina over 3,000 3-D portraits were taken with this system. For more information call (702) 435-7000.

A company called "Beyond the Third Dimension" was showing a variety of 3-D images in both lenticular and anaglyph formats. They are offering a professional moving lenticular studio camera for professional use, and ultra-thin backlit displays.

A Chinese company called, oddly enough, "Stereo World" was demonstrating a hold-up-to-the-light Stereo Realist format viewer, a Pentax-style beam-splitter and viewer, and RBT-style plastic stereo mounts. Reel 3-D is currently negotiating to be able to offer these items in the USA.

If this was not enough, Kodak was showing some excellent 16" x 20" backlit lenticular images: some real, some computer generated. This was an ad for their "Depth Imaging Team", whose main purpose seems to be to be able to create lenticular images from properly originated photos or computer images. For more info contact Kodak Depth Imaging Team at Eastman Kodak Company, 343 State Street, Rochester, NY 14650.

Although this was just a small number of 3-D offerings, it is much more than we expected to see. Whether it portends a coming resurgence of interest in the 3-D photo market remains to be seen, but it adds hope to the possibility of seeing more consumer 3-D products in the near future.

## ON THE EDGE OF BELIEVABILITY

## I N N O V A T I O N S

Late-Breaking News  
From Europe

By Nigel R. Woods

The exciting new Kohlon SXE-1 offers irrevocable proof that the once moribund East German camera industry is now firmly on the rebound. Designed by Kohl (pronounced "coal") Fototechnik, a consortium founded by former East German intelligence agents and staffed by Russian engineers, the Kohlon is like no other camera in existence. In place of film, the Kohlon employs an ultra-high-resolution 24-bit CCD digital-imaging chip capable of resolving 1024 lines-per-millimeter (4K pixels/mm<sup>2</sup>) and 16-million colors. In place of a viewfinder, the Kohlon uses a computer-controlled video-image sensor for fully automatic focusing, exposure and composition. Dual phase-corrected 50-150mm f4.5 Kohlon lenses provide for stereo holographic imaging and the practical elimination of troublesome optical aberrations such as rectilinearity and color separation.

Images are stored on read/write/autoclear optical CDs. Users have the choice of storing one ultra-high-resolution image (48Mb), four high-resolution images (12Mb each), or 12 semi-high-resolution images (4Mb each). Images can be displayed to a video monitor or TV screen either via the SXE-1's digital video output or printed to a wide variety of reflective media, including film, paper or latex. Although the SXE-1 optical CD image format is not compatible with home-audio CD players, audio CDs can be played in the SXE-1. Stereo audio outputs and a headphone jack are included. By adding the optional video antenna and tuner, the Kohlon can thereby perform double-duty as both a professional quality camera and home entertainment center.

Perhaps most fascinating is the computer controlled auto-composition feature

which, when the camera is in the auto-zoom mode, "knows" the optimum camera position and focal length for a pleasing photograph. Miniature gyroscopes inside the Kohlon actually move and steady the camera in your hands or on a tripod. In the event that the subject is judged too boring for a satisfying photograph, the Kohlon can be set to either refuse to take the picture or to add special software-induced effects such as "fog," "infrared" or "LSD trip" for visual interest. Because of the auto-composition feature, the Kohlon has no viewfinder, however optional video goggles or a video monitor can be attached to allow the photographer to observe as the Kohlon takes the picture.

When asked about the practicality of this revolutionary new feature, V.P. of Design Jens Ersatz replied that "We don't claim our camera can replace the experienced photographer, of course. The Kohlon still needs someone to point it at something, change discs, replace the batteries and so forth, but on the whole, our camera can produce an image on a par with the vast majority of photographs being produced today. After all, it's not as if it actually has to think."

Having had the opportunity to view a selection of holographic film transparencies produced by the Kohlon, we agree wholeheartedly with Mr. Ersatz's statement. Whatever the images may lack in

originality, they more than make up for in their incredibly lifelike depth, color, and image clarity. Editor Ana Jones placed a Kohlon photograph of a macaw on her refrigerator at home and watched in astonishment as her cat Kimba made a leap for it. (Kimba consequently suffered a mild concussion. He has fully recovered but has no memory of the incident.)

Other remarkable features include shutter speeds from five hours to 1/10,000 second; multi-spot, center-weighted, or over-weighted metering; optional 1000ws tungsten-balanced portable flash unit; and optional voice synthesizer preprogrammed with standard commands such as "pick me up," "turn me on" and "insert hard disk."

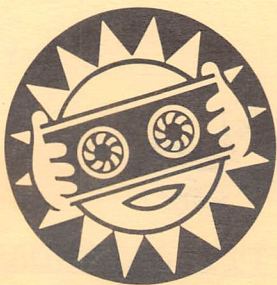
The Kohlflex is not without its drawbacks, however. One is that it's rather heavily dependent on battery power. Expect-



THE DIGITAL ELECTRONIC KOHLON SXE-1 CAMERA.

ed battery life with 20 AA alkalines is ten minutes, but this drops dramatically if the camera is turned on.

Suggested list price is \$14,999.99 including lenses, optical disc and batteries; but for a limited time the Kohlon SXE-1 will be available to cash purchasers only at the special price of \$12,999. Kohl representatives were evasive about their address and telephone number, or for that matter, how soon the Kohlon will be available, but we imagine you'll be seeing no shortage of photographs produced by this literally fantastic new camera.



# 3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXVII

NUMBER ELEVEN

MAY 1993

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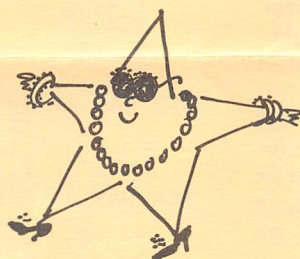
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### SUSAN'S STEREO SCRIBBLINGS

**DON'T FORGET - WE'RE BACK AT THE PHOTO CENTER AT 412 SO. PARKVIEW ST. AGAIN!** Last month was a sensational meeting - like a gourmet meal with fine wine and luscious dark chocolate mousse. We thank **Robert Bloomberg** and **Ray Zone** once again for bringing such exceptional quality and stimulation to our club.

Recently I attended a workshop given by **Jerry Walter** on composition and pictorialism. The workshop was very well attended, and all those who came brought slides for critiquing. The evening was educational, inspiring and lots

of fun. We discussed what worked in each slide, and what didn't. Our eyes were opened to an aspect too long overlooked (especially by me). It was such a revelation that afterwards David and I spent many evenings projecting thousands of our slides and editing out years of slide garbage that needed to be trashed.



Jerry taught us that "*Pictorialism concentrates on making a picture interesting and enjoyable to all*". That sounds so simple, but isn't. Also that "*A good pictorial slide invites viewers to explore its contents and reward the viewers for their efforts.*" That's a little more complex, but there are some guidelines, and they are easy. Not to say that every rule doesn't have its exception, but knowing the rules first gives you an edge in creating something exciting and worthwhile. Jerry passed out some handouts that clearly defined the rules, elements and principles. These were so helpful that I felt we could all use a little lesson, so here I copy from the handouts as a quickie lesson to us all.

Five basic elements of visual communications are 1) **Lines**: They're alive - they twist and flow, point and connect, lead the eye within the picture area. 2) **Shapes**: Large and small, simple or complex, they are fundamental visual building blocks. 3) **Light and dark tones** define shapes, attract the eye with contrasts, and create mood. 4) **Texture** visually create a tactile sense of feel in surfaces pictured within a photograph. 5) **Colors** define shapes, too, but have a vivid life of their own in generating emotional responses.

Five rules of pictorialist composition are 1) **One center of interest**: Every picture requires one and only one definite center of interest. 2) **Lines of direction**: Always lead the viewer's eye into the picture, never out of it. 3) **"S" curve**: The graceful "S" curve is one of the most beautiful of all compositional devices you can use. 4) **Rule of thirds**: Place horizon line in the top one-third or bottom one-third of picture area, never across the middle. 5) **Placement**: Always place the principal subject of interest away from the exact center of the picture area.

Six principles of organizing basic compositional elements are 1) **Rhythm** is the pattern of repetition of visual forms or elements within the picture frame. 2) **Variety** of size, shape, color and placement of visual elements can make a composition more stimulating and interesting. 3) **Placement in space**: arrangements of objects within the frame create a feeling of flatness or illusion of depth. 4) **Emphasis**: Size, directional lines, position, and contrast of tone or color can make certain elements stand out boldly. 5) **Balance/imbalance**: Evenly weighted elements create a static formal effect; imbalance, a dynamic

**MEETINGS**: The third Thursday of each month at 7:30 PM at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors always welcome.  
**MEMBERSHIP**: Annual Dues-Single/\$20; Couple/\$25; Patron/any additional amount. Send to Membership Director. **SUBSCRIPTIONS**: The monthly 3-D NEWS is included with membership. \$12 for 12 issues for non-members; send fee to the Treasurer.

formality. 6) **Unity/fragmentation**: Compositions may be serenely posed, dramatically flying apart, or anything in between.

rthur Goldstein says "Is there any chance of a masterpiece with every exposure? Not in a million years. However, a lot of our frames need ever have been committed to registering an image. Better to have linked our eyes and not to have pushed the trigger finger. Better to have looked longer, more searchingly, and found a picture."

erry also passed out a list of points to consider in building a pictorial slide. These are simple and easy to follow - read them now, and reread them again - they are a recipe to better stereography.

) **Avoid bald skies** - if the sky doesn't add something to your shot then minimize it in the composition utilizing the ground, the subject and everything else around. B) **Avoid uninterrupted horizons**. C) **Fill frame with something interesting** - the key word here is "fill". D) **Include lead-in lines**, preferably from left. E) **Recognize viewer's eye movement**. ) **Build with lines**. G) **Build with curves**. H) **Place a stopper on right** - something to stop the eye movement and contain the viewers interest. I) **Use frames and windows** - this is especially useful in 3-D photography. J) **Consider reversing the image** after it has been mounted. K) **Pay homage to good lighting**. L) **Have a center of interest**. M) **...but not in the center (rule of thirds)**. N) **Include patterns, texture, color**. O) **Consider point of view**. P) **Include shade in foreground**. Q) **Have something to stand on**. R) **Avoid clutter** and foreign elements, unless you are consciously using them.

This month our meeting consists of the fifth and final competition for our 992-93 club year, and a special Mini Slide Show by **Erick Purkhiser**. As you sit watching the slides in the competition recall these guidelines and judge for yourself. At the **Slide of the Year** show at our meeting in July you will undoubtedly see slides winning that reflect the rules and guidelines specified here. I hope they are YOUR slides. Sometimes the most important choice to make is in choosing your slides to enter in competitions. YOU know what works, YOU know what your friends and family react to, YOU know what stinks, what leaves you cold and what doesn't. Choose carefully those you share with the rest of us.

**Erick Purkhiser** joined the club in 1988 and has been entering club competitions for a relatively short time, but doing extremely well. His perspective on stereography offers a modernistic approach and fascinates us all. Many of you will remember his dramatic images of angular posed women with theatrical type lighting. If you don't remember these images then don't miss the May meeting. If you do recall his work I know you won't want to miss this rare opportunity to see more.

Now is the time to gather your slides together to give to Mitchell Walker for the Slide of the Year competition. **Bring them to the May meeting!** See you there!

*Susan*

## CONTRIBUTORS THIS MONTH

In addition to all the regular and identified contributors this month, this NEWS has three items of special note. The great star logo for Susan on Page One was contributed by Marjorie Webster, who always has her eyes out for things 3-D. The Stereoscopic Animation article on Pages Four and Five was sent in by Gary Schwartz. And the Far Side cartoon (slightly modified) on Page Seven was offered by the Editor's niece Jill Cary, all the way from Charleston, South Carolina. Thanks to all the regulars, and the three other special folks. --Ed.



## STEREO ACTIVITY CALENDAR

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

- THU MAY 20 Monthly Club Meeting-Photo Center-7:30  
Fifth and final competition of the Club year, plus mini slide program by Erick Purkhiser
- MON MAY 31 Copy deadline for the June NEWS -  
Time to share some 3-D info with your fellow readers
- THU JUN 17 Monthly Club Meeting-Photo Center-7:30  
PSA Sequence Exhibition plus View-Master Projection Night - Bring 1 personal or 1 commercial reel to share
- THU JUN 17 Last day to enter your slides in the Club's big Slide of the Year Competition. Be a part of the July Show
- THU JUL 15 Awards Evening at the Photo Center with Slide of the Year Program
- THU AUG 19 Monthly Club Meeting-Photo Center-7:30  
Members Participation evening - Each person to bring up to 10 slides to share, plus Alan Williams 16mm 3-D film "3-D Zombies from Outer Space"
- THU SEP 16 Monthly Club Meeting - Competition night
- THU OCT 21 Monthly Club Meeting - Auction? (To be announced)
- THU NOV 18 Monthly Club Meeting - Competition night plus mini-show by Marvin Josephson
- THU DEC 16 Banquet this month? (To be determined)
- THU JAN '20 Monthly Club Meeting - Competition night

## MEMBER/SUBSCRIBER UPDATE

A hearty welcome to these two new Club members:

DAN GILVEZAN  
8325 Skyline Drive  
Los Angeles CA 90046  
H (213)654-4656

MARVIN JONES  
8636 Ranchito  
Panorama City CA 91402  
H (818)891-1197

Good reading extended to this new subscriber:

REN WRIGHT  
5157 Trinidad Way  
San Diego CA 92114

## NOMINATIONS COMMITTEE REPORT

The Nominations Committee has made its selection for the 1993-94 Club Officers:

For President: **MITCHELL WALKER**. Mitch's exceptional performance as Vice President over the past two years makes him a natural choice to lead the Club over the next year. With Mitch at the helm, we expect the Stereo Club to continue to improve and grow.

For Vice President: **CHRIS OLSON**. Chris has done a fine job as Outings Director, showing both initiative and creativity. As Vice President, his enthusiasm and solid skills as a stereo photographer will help the Club preserve its leadership role in the 3-D community.

For Secretary: **MIKE MCKINNEY**. In his short tenure with the Club, Mike has amazed us all with his talent and energy. We're happy that he's willing to take on a more visible role in the Club, where he can continue to inspire other budding stereo photographer.

For Treasurer: **DAVID KUNTZ**. David has helped the Club to maintain an even financial keel through difficult times. We look forward to his continued service to the position of Treasurer.

Submitted by:

Susan Pinsky, Club President 1991-93  
Pad McLaughlin, Club President 1990-91  
Ray Zone, Club President 1986-88  
David Kuntz, Club President 1985-86

## NEXT MEETING

### PREMIERE TIME

May is the month for our fifth and final competition for the Club year. We have been very successful in seeing a very large quantity of slides this year to date in Club competition -- 430 different slides, representing over 100 slides per competition -- so we should all pat ourselves on the back for such a great showing. This month, with the help of all of you, we should be able to put together another fine, truly unique, evening, with the competition show constituting a "premiere" for many of the slides that will be gracing the huge silver screen for the first time. Never will this original selection of slides be presented again in exactly this same way. Let's all participate!

In addition, Erick Purkhiser will be entertaining us with a group of his slides. We all remember his refreshing slides this year, which have included "AM Radio with Lighted Knobs", "Hyperstereo Alps", "Six String Sex", and "Slave Girl with Zebra Skin". Let's be ready for other surprises!

Remember that we are back to the Photo Center this month.

--Mitch Walker  
--Ray Zone  
Competition Co-Directors

## SLIDE OF THE YEAR

Baseball, hot dogs, apple pie and ... STEREO. Yes, this is just another reminder for the summer classic -- the Slide of the Year Competition. This year the slides will be judged by the Rocky Mountain Stereo Club, under the direction of Dave Morison.

You can enter up to 5 slides -- either Realist format or 2x2 -- that have been in the 5 Club competitions this year (including the May competition coming up).

Entry forms will be available at the May and June meetings.

The absolute closing date is the Club's June meeting on the 17th. But you can also leave the slides with me at the May meeting, or mail them to me to arrive before June 17.

For further information contact either one of us.

--Mitch Walker H 310-478-4382  
W 213-882-1629  
--Ray Zone H 213-662-4372  
W 213-662-3831  
Competition Co-Directors

## WORKSHOP NEWS

The Pictorialism Workshop which had been postponed because of "rain" was a great success on March 25 at Susan and David's. It was truly an interactive evening, with Bob Court, Erick Purkhiser, Mike McKinney, Pad McLaughlin, David Kuntz, David Thompson, Rick Finney, Jerry Walter, Susan Pinsky and David Starkman all participating. The bulk of the evening was devoted to viewing about 75 slides selected by Jerry to illustrate 18 different points to consider in "Building a Pictorial Slide". (He also showed a number of his 40-year-old slides which were really "bad", but provided great contrast.) These points ranged from filling the frame to selecting refreshing points of view to consideration of "reversing" the slide. The later proved to be a visual revelation to most as we compared what frequently turned out to be totally different slides when reversed on the screen.

Then followed a discussion of groups of slides provided by the other participants, during which we sought out what was done right, and what could have been improved. We think most everyone went away seeing the world just a little differently, having been exposed to some new ideas for the first time. We'll try to get together in six months or so to view recent successes and failures.

--Rick Finney, Workshop Director

## CLASSIFIED

**FOR SALE:** Stereo Realist Camera (shutter doesn't work) and a Realist cutter. Both for \$50. Chuck Nelson, 2015 Anaheim St. #C, Costa Mesa CA 92627. (714) 631-5410.

## April Fools!!

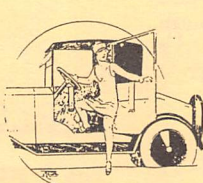
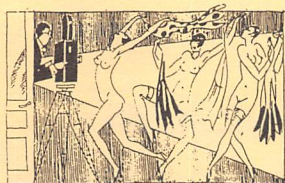
3rd Bored Meeting for the Third Quarter  
of the 92-93 SCSC Year!  
THURSDAY, APRIL 1, 1993

### AGENDA:

1. Secretary Rafael Montalvo couldn't attend tonight, so <sup>Mike McKinney</sup> someone else will give a dramatic reading of the minutes from the last Bored meeting.
2. Hospitality Director Marjorie Webster will give a Hospitality report.
3. Treasurer David Kuntz will report on the financial situation.
4. Ray Zone & Mitchell Walker, co-competition directors will up-date us on what they've been doing to make the competitions run more efficiently.
5. Editor Jerry Walter will explore the possibilities of what we can do to share the efforts of creating the 3-D News.
6. Club Librarian Joel Matus continues to excite us with his promotions on the library. What's the status of the library these days?
7. Vice President Mitchell Walker will report on the Hollywood exhibition.
8. Rick Finney will report on workshops. What has happened lately and what's coming up?
9. Equipment Director David Starkman will update us on the club Equipment situation.
10. Chris Olson, outings director, will discuss the field trip situation to date.
11. Program Co-directors Joel Matus and Susan Pinsky will report on the program schedule for the rest of the year.
12. Co-Banquet Directors Gail & Ray Zone will report any thoughts on the July banquet? Or are we even having a banquet?
13. House Director Larry Brown will update us on the house situation.
14. President Susan Pinsky will again discuss printing a flyer to increase membership and club location situation.
15. And lastly back to me again, Membership director Pinsky, for membership report.
16. Old Business
17. New Business
18. Any business
19. Adjournment

## BOARD MEETING NOTES

A great Board Meeting was held at Susan and David's on the first of April. There were desserts galore, and no one went away hungry. With all the eating going on, as well as the distraction of all the new/old 3-D items at Casa 3-D, it took a little while to get the meeting going, but once we did, here are the results, in brief ... Susan provided everyone with incredible place mats, reproduced to the left, for doodling ... Slide of the Year entries will be judged by the Rocky Mountain Stereo Club, who has facilities to judge both Realist Format and 2x2 ... slides will have to be turned in by the June meeting ... the Treasurer reports that the cash balance has improved, and we'll have a positive balance in June ... the donation "pot" that is at every meeting does better



As computer animation grows ever-more sophisticated, an obvious next step is to produce these images in true stereoscopic 3-D. The prospect is not as remote as it may sound. Stereo display systems compatible with desktop computers and video playback systems are already on the market, fueled by computer systems that deliver faster throughput at dramatically lower costs. And, although off-the-shelf 3-D animation software is still on the horizon, the tools for creating it already exist.

The process of displaying a stereo image on a video screen replicates the way we view our real-world surroundings. Because they are

Akka is with StereoGraphics, San Rafael, CA.

By Robert Akka

# the next step: stereoscopic animation

positioned a few inches apart, each eye sees the world from a slightly different perspective. The brain then fuses these images into a single image that has depth — an effect known as *stereopsis*.

A stereo image on a video screen

similarly contains two images, called a stereo pair, that are delivered separately to the left and right eye. StereoGraphics, which pioneered the process, accomplishes this with a stereo viewing device called CrystalEyes.

The liquid-crystal eye wear is synchronized with the monitor, which alternately displays the left and right images of each stereo pair at 120fps. When the left image is on the video screen, for example, the left lens of the eye wear opens while the right lens closes, thereby channeling the appropriate image to the appropriate eye. The result is a true stereo 3-D non-flickering image.

The other half of the equation is computer-generated stereo software. To understand what is involved, con-

when it is passed around ... Susan is working on a new Club promotional flyer and wants to have it done soon ... the Editor reported that member contributions help make the NEWS interesting ... it would be nice to upgrade the Hollywood Exhibition catalog next year if possible ... the entire Exhibition went well ... a workshop to follow up the wonderful pictorialism workshop will be held in about six months ... David Starkman is willing to do a 2x2 mounting workshop and David Kuntz volunteered to conduct a basic mounting session ... there is strong support for a "budget friendly" Awards Affair this year, with the most popular suggestion being a dessert only pot luck, and a motion to that effect passed ... the temporary meeting location at North Hollywood has worked out well, and is being investigated as a permanent venue ... Joel Matus will have to give up the Librarian position in June due to work demands, and the

resignation was accepted with regrets ... Club press releases might be sent to L.A. City College and Santa Monica City College. The meeting then adjourned for more dessert, conversation, viewing a few slides of "how the Club used to be", and looking, looking, looking.

--Mike McKinney  
Acting Secretary



NOTES



Consider the requirements to create a 3-D stereo photograph. A simple method is to mount two cameras about six inches apart and release the two shutters simultaneously. The result is a stereo pair—a left and right set of images that can be viewed in 3-D with an old-fashioned stereoscope.

#### Two images from a virtual camera

Many professional rendering packages allow users to effectively perform the same task on a computer. This is possible as long as the pictorial database contains 3-D information, which quantifies how far each object element is from the viewer. Nearly every high-end rendering and animation package on the market fills this requirement.

Then, it's only a matter of creating two images of the same computer-generated objects from two slightly different perspectives. With Autodesk's 3-D Studio, for example, users can position two virtual cameras in 3-D space and click their respective shutters. The resulting stereo pair can be viewed in 3-D. Another Autodesk pro-

gram, Animator Pro, can then be used in combination with 3-D Studio to produce the animation. Because the stereo image is created with a standard animation package, all special effects are available, including morphing and texture mapping. Products from Pixar, Alias and Wavefront have the same capabilities.

Displaying the image requires a stereo-ready monitor. Such systems refresh at twice the normal speed, eliminating the unpleasant flicker associated with early stereo video systems. For larger audiences, the image can be viewed on a large-screen projection system that uses images from a variety of sources, including workstations, PCs and VCRs. Such screens typically range from five to 25 feet.

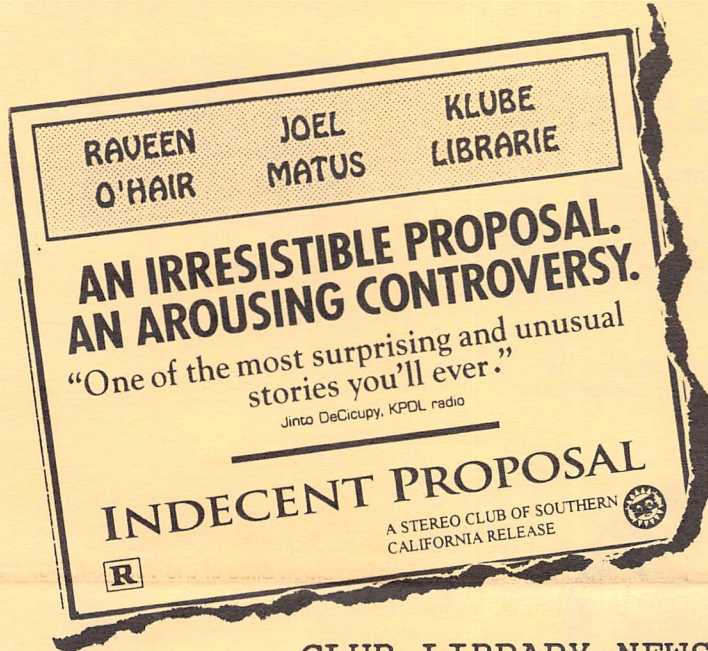
The final image can be stored on a PC or workstation disk, or on videotape with the use of video post-production tools. In the latter case, the video frames are multiplexed, then played back through a stereo controller.

Although few commercial examples of 3-D video animation yet exist, the possi-

bilities are endless. They include architectural fly-through, entertainment videos and industrial presentations. Stereo display is also the ideal medium for viewing complex molecular models.

In the related arena of virtual reality, developers can use software tools to create virtual-world applications with high-resolution stereo images. One such package is WorldToolKit from Sense8 Corporation, a C-language library that enables developers to rapidly build real-time graphics simulations. Applications that use the function library can be viewed on CrystalEyes VR, a stereo 3-D viewer and head-tracking system that lets users interact with 3-D spatial information through movements of the head.

The true benefit of stereo applications is their ability to increase the realism and drama of the presentation. Stereo viewing is as much a leap forward as was color display over monochrome and fully rendered images over wireframes.



### CLUB LIBRARY NEWS

It happened on a Saturday evening. My wife was visiting family out of town, and my son was staying with buddies. I was alone.

It seemed only natural that I ended up at a back booth at The Blues Bar in Santa Monica. No sooner had I settled in with my drink than the saxophone player began one of those mournful melodic movements that transports the listener to another realm.

A soft, seductive voice yanked me back to reality. "May I join you?" she asked.

I looked up and saw shoulder-length raven hair, dark blue eyes, small nose, full lips, and a fantastic figure.

I pinched myself to make sure she was real. "Ouch!" -- she definitely was. Still ... I felt uneasy. "This isn't the Crying Game is it?" I asked.

She shook her head and slid into the seat across from me. She took a long, slow drink and smiled.

I felt a drop of perspiration run down my face. My eye twitched.

"I know you from the Stereo Club," she said. "I used to be a member. Then I won the BIG lottery."

"Wow!" I exclaimed. "Then you can buy any camera you want!"

"There is one thing in particular I have always wanted," she said softly. She took a drink, leaned toward me, and arched her eyebrows. "I'm going to make you a proposal," she purred softly, "worth a million dollars!"

I kicked my shoes off and began pulling at my belt.

"Not here!" she hissed.

"I ... I lost my head," I stammered. "Where!"

"At the next Stereo Club meeting."

"But that's more public than this place is. In fact, this place is darker."

"Wait a minute," she said. "You don't think I'm offering ..." She broke out laughing. "I'm offering you a million dollars for one month with the entire Stereo Club Library. All the slides, the whole thing, mine for a month!"

I put my shoes back on and fixed my belt. Resolutely, I stood. "I can be bought," I said. "But the Library can't. There are quality slides there. Honor slides from the past. Travel shots from around the world. And best of all, they're free to members!"

"Too bad I'm only interested in the Library," she said. She finished her drink, set a twenty-dollar bill under the empty glass, and left.

I sighed. There's not much virtue left in the world these days. I'm proud to be associated with part of it!

--Joel Matus, Librarian

### STEREO EXHIBITIONS CALENDAR AND NEWS

FRI MAY 14 Closing - Rocky Mountain Stereo Exhib  
THU JUL 15 Closing - Traveling Stereo Exhibition  
THU JUL 15 Closing - Sequence Exhibition  
SAT JUL 17 Closing - PSA Atlanta Exhibition

David Kuntz, Editor of ISU's Stereoscapy, and Fran Walling, Editor of the Stereo News for the Photographic Society of American's Journal, got together and came up with this admonishment in the April PSA Journal:

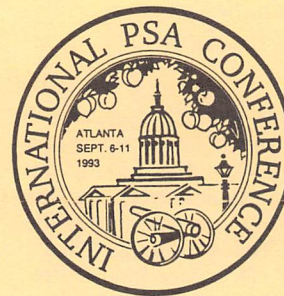
"What's your intent? (David and I) spoke on the phone...regarding his feeling, mentioned in an editorial, that we need to continually reexamine both our intent in making images as well as the effect those images have on others. He had a conversation with a novice stereo maker after a Los Angeles stereo club competition and the novice complained that some of the veteran photographers continually submitted substantially similar images. Repeated slides of comparable scenes or subjects rendered with a uniform approach. His complaint was that, while admittedly good and receiving high scores, when considered together they lacked the element of originality. David says, 'if we come upon a scene with perfect lighting and take several great shots from similar angles have we made several masterpieces or just several versions of one masterpiece?' Ah hah! Ye Editor thinks that's the question! What do you think? Should there be Monument Valley #1, #2, #3, #102, #300? PSA discourages similar shots shown in PSA sponsored exhibitions but they keep popping up anyway. We want high scores? What better indication in getting them than what our judges have liked in the

past? David calls it 'a neatly closed loop system.'" (--Fran Walling)

Watch out, the new Stereo Sheriffs are in town.

In marked contrast to this negative way of thinking about the veteran exhibitor, from two-thirds away across the country we get these positive vibes, as read in this cutting from the April Stereo Flash from the Chicago Stereo Camera Club:

"It isn't often that the Stereo Flash pays tribute to those who so proudly carry Chicago Stereo Camera Club's banner around the world. This is not by design but usually because of space limitations. But when our members are so good as to capture medals in two California shows, we must call attention to it. There is a too-small group of Chicago Stereo members who "lay it on the line" month after month in international competitions/salons/exhibitions. These are the same people who are consistent in entering Individual Slide Competitions at Club meetings. It's their way of 'advancing the art' and of bettering the quality of their slides. Perhaps their secret is that through international and local competition, they can keep their edge, without cooling off between Club competitions. Hats off to all of them! Whether there's one acceptance or four, an HM or a medal in it for them these are our missionaries to the world. Their message? That stereo is A-L-I-V-E in Chicago. Thanks to all of you!"



## GEORGIA ON OUR MIND

55th INTERNATIONAL CONFERENCE OF PHOTOGRAPHY  
PHOTOGRAPHIC SOCIETY OF AMERICA

The stereo programs at the Conference will include the premiere of the 1993 Stereo Sequence Exhibition, the PSA International Exhibition, the Exhibition Slide of the Year judging, a lavish Stereo Banquet, a special stereo meeting room, as well as the programs listed below. For further information, contact Richard Frieders, FPSA, 1305 Foxglove Drive, Batavia IL 60510.

### Stereo Division

#### #1 "An Overview of 3-D Lenticular Photography"

Bruce Herstowski, Norcross, Ga.

This professional from Image Technology International, Inc. will give us a teaching presentation on the techniques and approaches to 3-D lenticular photography.

#### #2 "China—My Fatherland"

Carol C.L. Lee, San Francisco, Calif.

A stereo tour to the country from where Lee's father came and an attempt to see it through the eyes of a native countryman.

#### #3 "Showcase: The Atlanta Stereographic Association"

Clark Brown & Larry Moor, Atlanta, Ga.

A two part presentation; the first part highlighting the fine art photography of Clark Brown, who has received much local recognition of his work, and the second part showcasing the work of various members of the Atlanta Stereographic Association. Larry Moor presently serves as President of the Atlanta Stereographic Association.

### Techniques Division

#### #1 "The Art of Stereo Photography"

Ron Fredrickson, Kenosha, Wis.

How to get started in stereo, and what stereo is. Methods of stereo photography will be discussed and illustrated. The ways in which stereo photography enables us to see subjects in ways we could not otherwise perceive them: pseudostereos, hypostereos, and hyperstereos. Also reviewed will be stereo window effects.



## Headsets

*Television goggles are the vision of the future*

The folks who liberated music lovers from their living rooms and cars by coaxing high-quality stereo sound from tape players the size of a block of tofu now plan to free the couch potato. The latest gadgets from the consumer electronics industry reduce the boob tube to what looks like a pair of large, wraparound ski goggles but provide the viewer with eye-filling images that rival big-screen televisions.

In an apparent upset, a small U.S. firm will reach the marketplace first with a set of electronic eyeglasses that allow die-hard television lovers to walk while they gawk. The tiny entrepreneurial firm outpaced giant Sony, which has demonstrated a more sophisticated contraption that is still a year or so away from its commercial debut.

The television from Virtual Vision in Redmond, Wash., bears a striking resemblance to Arnold Schwarzenegger's sunglasses in *The Terminator*. The unit receives television broadcasts that are projected onto a small mirror in the bifocal area of one lens, enabling the viewer to see the real world simultaneously with both eyes. The wearer has to go through a cumbersome setup procedure before purchase to determine which eye is used most. People without a "dominant" eye cannot use the glasses.

The product was introduced at the Consumer Electronics Show in January and will be sold at stores such as The Sharper Image for \$900 beginning in April. The set's designers, it turns out, did have Arnold in mind. Market research on the goggles determined that men walking around with television sets on their heads should not look like they are wearing Beanie-copters. "It shouldn't mess up their hair," says Brian H. Durwood, Virtual Vision's vice president of marketing. Durwood says market studies showed that most users would be "career-oriented males who are mechanically oriented and vain."

Patents for the Virtual Vision glasses were licensed to the company by Peter Purdy, a Seattle-area inventor who wanted a digital speedometer that could be projected onto the inside of his sunglasses for downhill skiing. Purdy worked with Thomas A. Furness, one of the early developers of virtual reality, the technology that permits a viewer to manipulate a video world created by a computer. But Sony's offering, which it calls Visortron, more closely resembles the head-mounted displays used in virtual

reality. The Sony headset supplies an image that occupies the full visual field of both eyes, so it may one day be able to display three-dimensional images.

Visortron is the work of a design team at Sony's headquarters in Tokyo, which for six years has been pursuing the approach that served the corporation with products such as Walkman and Discman. The head-mounted television monitor comes with built-in headphones and weighs a little more than half a pound, far less than the bulky helmets currently used for computer-generated virtual-reality research. A small, portable video-cassette recorder attached by a cord supplies the video and audio signals. "We have developed the unit now, since current technology allows us to create a high-quality picture," says Daiji Takahashi, who led the development effort.

Both companies claim that their products can generate an image that matches



HOMO SPECTANS can walk and chew gum while watching "The Simpsons."

that of a large-screen television. The Virtual Vision television displays 96,000 pixels and weighs about five ounces. An image from a liquid-crystal display (LCD) is projected onto a reflective lens that produces an image equal to viewing a 60-inch picture from a distance of eight to 15 feet. A cable runs from the glasses to a belt pack where the battery, tuner and antenna reside.

In Sony's system the television images are shown on two backlit, 0.7-inch liquid-crystal panels, one mounted in front of each eye. The color LCDs, which were borrowed from the viewfinders in the company's camcorders, have the highest resolution for their size, 103,000 pixels, equivalent to four-inch LCD screens. A pair of mirrors and simple injection-molded plastic lenses blend the left and right images into an apparent single screen that covers about 30 percent of the user's field of view, comparable to

watching a 33-inch television from a distance of four feet.

Using the Sony gadget is not as simple as grabbing a remote control and pushing the "on" button. Eyeglasses have to be removed, the headband has to be adjusted and, once the device is mounted, the user must follow a careful procedure to position the LCDs and to focus them in front of each eye.

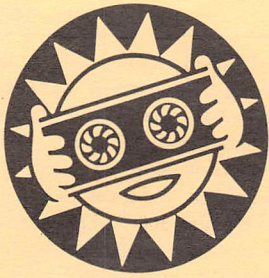
In the longer run, the biggest untapped potential of the new technology may be the ability of its dual screens to make projections of three-dimensional imagery, which has not been practical in consumer television markets. (Such programming would still have to be produced using special cameras to record separate stereoscopic left and right images.) Indeed, Sony engineers are already testing a 3-D system that can play on a conventional VCR. Instead of putting two completely separate tracks on the tape, the extra dimension is added by alternating the left and right video frames. Although this has the effect of halving the "refresh rate" of each LCD from 60 to 30 times a second, Takahashi says this technique fools the senses into seeing two separate images with the requisite parallax.

With only monocular vision, such "true" virtual reality is an impossibility with the Virtual Vision glasses. But being able to see other things while watching the television images has its advantages. Although jogging while taking in the news is possible, the company recommends its product for more sedentary activities, such as watering the grass or watching an instant replay while seated at a football game. Future versions might make their way into the workplace. With these glasses, a technician could read a projected diagram of how to assemble a part, or a surgeon might be able to glance at a chart without the need for head movements.

Sony plans to introduce Visortron in one to two years—and it is already facing more competition. William Johnson, a British inventor who previously devised a shoe that records a runner's time, announced last fall a television product he calls Goggle Vox.

In the meantime, Sony is proceeding with caution. Two medical departments at Japanese universities have been commissioned to study the effects of extended viewing. So far no problems have been encountered. Although marketing plans and pricing have not yet been set, Sony hopes that Visortron will make its debut on airlines for in-flight movie viewing. Then, the person sitting next to you wearing shades may really be watching *Terminator 6*.

—Gary Stix with Tom Koppel, Tokyo



# 3-D NEWS

from the **STEREO CLUB** of southern california

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

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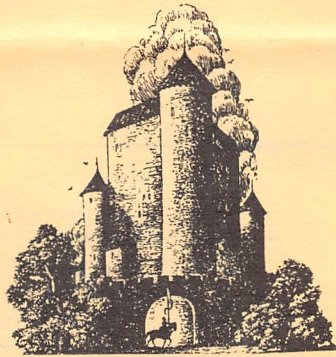
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## SUSAN'S STEREO SCRIBBLINGS

Dear SCSC Friends,

David & I are flying back from holiday in England as I write this to you on our little laptop computer scrunched into 9 inches of legroom aboard AirSquish. What a tremendous holiday we had, exploring London, learning about English history, and looking for interesting photographic opportunities. Having recently read a book about Henry VIII's six wives we tried to concentrate on discovering all we could about England from this historical perspective.

We visited the Tower of London, where we saw the Crown Jewels (no photography allowed, so you'll just



have to picture the most elaborate jewel studded crowns, scepters and velvet coronation robes you can imagine). Rooms full of medieval suits of armors in all shapes and sizes are housed within these ancient stone walls. Thousands of old guns, knives and assorted weapons, not to mention various forms of torture, lie within the hundreds of rooms and different medieval buildings.

The chapel there houses the remains of Henry's second and fifth wives, Anne Boleyn and Katherine Howard, both of whom he had beheaded. The Tower is a huge area of magnificent buildings and grounds, complete with big, black live ravens, cooperative enough to allow portrait shots, and marvelously costumed guards that are most picturesque.

Hampton Court Palace was an inspiring location, home to many Kings and Queens for over 400 years, where Henry lived with a number of his wives, each time changing the crests, stained glass windows, and any other indications to represent the current wife. The Palace is fascinating with its huge kitchens, enormous meeting rooms, mysterious maze (I think we spent three days trying to get out, and there is NO photo op inside a maze of four foot wide, 7 foot tall green hedges. Drop breadcrumbs if you must go in.) The elaborate gardens are really sensational and require as many rolls of film as you can carry.

Windsor Castle is by far the most impressive castle I've ever seen. It looks exactly like a fairytale castle, and contains intricate stained glass windows, elaborate inlaid marble floors, carved woodwork furniture and walls, gold leafed everything, and paintings and furnishings so beautiful, interesting, historic and ancient it's a must see if you go to London. (Only 21 miles southwest of the city).

Westminster Abbey is 900 years old and is one of the most splendid cathedrals in the world. The floor and walls are covered in gravemarkers and memorials up to 900 years old. Wife #4, Anna of Cleves, is buried here, along with Henry's royal offspring Edward IV, Mary & Elizabeth - each of whom reigned for some period during the 15th century, but suffered so from coming from the ultimate dysfunctional royal family. (A father who beheads ones mother doesn't help ones self image much.) There are gravestones or markers for Shakespeare, Churchill, the three Bronte sisters, Elizabeth Barrett Browning and Robert Browning, George Elliott, Oscar Wilde, and many, many more names you know and love. The Abbey is ONLY open

**June Meeting** **switched to**  
**St. Nicholas Cathedral**

*Across from Photo Center - See map for details*

for photography on Wednesday evenings from 6 pm to 8:30 pm, and admission is free at that time. It's a very moving experience and another must see I highly recommend.

We also attended our first Christie's auction of photographic equipment. It mostly consisted of brass and wooden antique cameras and viewers, but there were some Realists, Reveres, Nimslos and Ilocas there, too. The prices were outrageously high, and the condition was generally fair at best. It was exciting to sit in the buying audience with my official number and bid on a couple items, but overall our own club auction has better deals and better condition for 3-D equipment.

One Sunday we spent the entire day at a major Photographica Show, filled with hundreds of dealer tables of great photo goodies. There were antique stereo graphoscopes, Brewster stereo viewers, three large 10-lensed cameras (for goodness knows what), odd British Realist-format slide viewers, and plenty more that was very tempting. Again, generally the prices over there are higher, but the items are a bit different from what we're used to seeing, so the experience was a lot of fun and very exciting. We spent seven hours there, and I have to admit, I enjoyed every minute.

Exactly as we arrived in London Coca-Cola launched its new half liter

plastic bottle (shaped like the old fashioned Coke bottle) by utilizing large 3½ foot by 5 foot rear-lit bus stop advertising style lenticular 3-D images. Shot under the guidance of world renowned 3-D expert David Burder he produced three special "Supadeep" 3-D photographs for Coke. Sixteen additional more conventional lenticular images were also created, all of which were displayed at bus stops in mid-London. We spent a lot of time searching for the 3-D versions, as there were also 5000 2-D versions on display around the UK. The image is of a large happy polar bear holding a bottle of Coke, and the 3-D Supadeep version has a tricky blinking eye. We were honored at the timing Coke chose to launch their campaign.

I'd love to tell you more about our trip, but that's all for now. We will be returning in September to attend the 9th Bi-annual International Stereoscopic Union Congress in Eastbourne, England. The weather should be lovely, the scenery superb, the history is there to be discovered, and I personally invite you all to join in the 3-D fun and activities at this most international of 3-D gatherings. Henry VIII and his wives are waiting. No time like the present, I think Henry was fond of saying.

*Susan*

## STEREO ACTIVITY CALENDAR

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

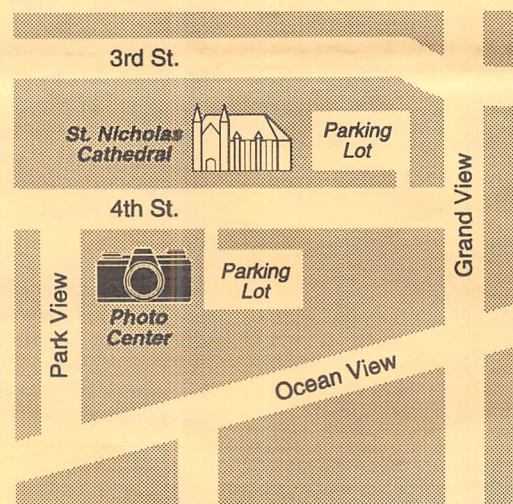
- THU JUN 17 Monthly Club Meeting-St. Nicholas Cathedral-7:30  
PSA Sequence Exhibition plus View-Master Projection Night - Bring 1 personal or 1 commercial reel to share
- THU JUN 17 Last day to enter your slides in the Club's big Slide of the Year Competition. Be a part of the July Show
- THU JUN 24 Club Board Meeting at Susan and David's - Visitors are welcome -- Give Susan a call
- SAT JUN 26 Mounting workshop for Realist-format. Call David Kuntz to reserve your spot.
- WED JUN 30 Copy deadline for the July NEWS - Time to share some 3-D info with your fellow readers
- THU JUL 15 Awards Evening at the Photo Center with Slide of the Year Program
- THU AUG 19 Monthly Club Meeting-Photo Center-7:30  
Members Participation evening - Each person to bring up to 10 slides to share, plus Alan Williams 16mm 3-D film "3-D Zombies from Outer Space"
- THU SEP 16 Monthly Club Meeting - Competition night
- THU OCT 21 Monthly Club Meeting - Auction? (To be announced)
- THU NOV 18 Monthly Club Meeting - Competition night plus mini-show by Marvin Josephson
- THU DEC 16 Banquet this month? (To be determined)
- THU JAN 20 Monthly Club Meeting - Competition night

## NEXT MEETING

**SPRING IS BUSTING OUT ALL OVER!** The June meeting promises to be a fun and unusual gathering. We'll be projecting View-Master reels and everyone is invited to participate by bringing ONE reel. Choose one personal reel either you have shot or a commercial reel that's interesting enough to share (Aborigines on a Kangaroo hunt, Roy Rogers and Trigger, Cinderella and her sixteen exposure pumpkin coach, or your own wedding pictures shot on View-Master, who knows).

In addition, and most importantly, we will be showing the **PSA STEREO SLIDE SEQUENCE EXHIBITION**, where 3-D slide sequences are assembled from an annual international sequence competition into an interesting program that travels all over the United States. We are fortunate to have obtained it for this one evening only! Don't miss this exciting evening!

## MAP OF JUNE MEETING LOCATION



Due to a scheduling conflict at the Photo Center, the June Meeting will be held at St. Nicholas Cathedral, across the street from the Photo Center. Park in the Cathedral's gated parking area, not at the Photo Center.

## 2(2"x2") Stereo Slide Mounting

By David Starkman

With the increasing popularity of twin 35mm camera rigs and even custom built twin 35mm SLR stereo cameras, mounting in separate 2"x2" (50mm x 50mm) slide mounts has also become common. A wide variety of professional quality mounts are available, with an even wider variety of aperture sizes. Such mounts provide the opportunity for superior stereo slide mounting, and this also allows for the possibility of automated 3-D slide projection with Kodak Ektagraphic Carousel-type projectors.

**Precision mounting is the key to comfortable 3-D viewing and projecting**, and the techniques involved are no more difficult than those used for standard 1 5/8" x 4" (41mm x 101mm) stereo slide mounting. In fact, separate slides allow the use of some techniques, which can make mounting even easier than with one-piece stereo slide mounts.

Before I get into mounting techniques I first want to mention what types of mounts to use. As already mentioned, the mounts should be precision made, allow for adjustable film positioning, have a variety of apertures, and include glass (although the glass can be optional if you are using autofocus projectors). Two brands which fit the description quite well are Wess and GEPE brands. In Europe Bonum (glassless) and Jedam are also available, and are ideal for stereo use. While each brand of mount has its following, it is not my intent in this article to discuss the pros and cons of each one. They are all capable of providing good mounting results.

The mounts that I personally use are the GEPE brand. Unlike the others these seem to be the most universally available both in the USA and Europe. I will use them as an example, but remind you that any precision mount is acceptable. One caution, however. Since each brand may vary just slightly in thickness or outer dimensions, it is best to choose one brand and stick with it. It is definitely a good idea not to mix brands within a single slide program.

The GEPE mounts consist of front (white) and back (gray) plastic frames, each with an ultra thin piece of glass held in place by a precision die-stamped stainless steel mask, which also forms the film aperture. The mask also has top and bottom cut-out channels to hold the film in place. Many apertures are available, with some of the most useful for stereo being (all in mm) 24x36, 24x32, 24x28, 21x28, 24x24, and 18x24.

The separate front and back halves snap together, and are completely symmetrical, allowing new aperture sizes to be created by crossing the fronts and backs of two different sizes. For example, crossing a 21x28 with a 24x24 will create a 21x24mm mask (Stereo Realist Format).

To facilitate easy and precision mounting the

minimum tools required are a tweezers to handle the film chips, a light box, a stereo viewer for viewing mounted slides while on the light box, and tape or tabs to hold the film in place for final mounting (not all mounts require the use of tape). Once you have done 2x2 stereo mounting, and have decided that you might want to do this on a frequent basis, you might want to consider constructing a mounting jig. This jig should incorporate secure holders for the slide mounts so that the film chips can be worked on while stereo viewing them, facilitated by built-in illumination and a built-in viewer. A simple design for a build-it-yourself jig will be shown later in this article.

**Good mounting requires several key elements.** Leaving slides in their mounts just as they come from the processor may be tolerable to many for hand viewing or previewing, but it is definitely NOT good enough for stereo projection. For comfortable projection the film chips should be:

1) **Vertically matched:** that is, *one film chip should not be higher or lower than the other in the film aperture.* The elements that you see across the top and bottom edges of the aperture should be exactly the same in both the right and left slides.

2) **Without rotation errors:** Matching elements in the right and left film chips should not be higher or lower at one end, indicating that one film chip is rotated in relation to the other.

3) **Horizontally adjusted for the best "stereo window".** This is by far the least obvious error in mounting, and the hardest one to explain, especially in writing, without the benefit of a "hands on" demonstration.

I think that 1) and 2) are basically self-explanatory, so I will concentrate now on 3):

**Proper 3-D slide mounting and the stereo window.**

When a 3-D slide is viewed, whether in a hand viewer or by projection, the dark edges that frame the image become, even more so than with flat photography, a window. This creates a spatial frame and reference by which the depth of the scene is both framed and measured.

In every sense, the frame of the 3-D slide is analogous to a real window. All of the visual cues which tell us that we are looking at a three dimensional scene outside of a real window need to be correctly recreated in the equivalent three dimensional picture.

Since stereo cameras do not have the ability to continuously adjust and converge on the changing

world of 3-D subject material, the lenses of 3-D cameras, and twin camera rigs, are generally fixed parallel, or at very close to parallel configurations. Depending on the focal length of the taking lenses, a varying amount of the same scene, captured from two slightly different angles, is seen by each lens. The part of each scene that is common to both images will be seen in 3-D. The longer the focal length of the lenses, and/or the closer the camera is to the subject, there occurs an area at the outer edge of the right and left images that is totally different in each. With separately mounted slides one could simply superimpose the two film chips and match the main subjects. Then one could quickly see the amount of "extra" film sticking out past the right and left edges of the roughly superimposed scene to see how much area is not common to both images.

For comfortable and aesthetically pleasing projection this *not* common area should be masked away - usually by mounting in a slightly narrower aperture mask, e.g., going from 24x36mm to 24x32mm masks.

In addition, one has a choice to make in the horizontal adjustment of the film chips in the two masks. *When the film chips are moved towards each other it brings the position of the scene closer to the stereo window. When the film chips are moved away from each other the scene is pushed back farther from the window.* The key to good mounting is finding the best and most consistent method of aligning the film in this manner.

As with many aspects of 3-D photography, there are differing opinions as to the best ways to do anything. In this article I am advocating mounting to a consistent "near point" image separation. In 15 years of mounting I have found that this method makes for comfortable 3-D slide projection, with a minimal amount of projection ghosting.

In verbal terms, this means mounting so that the nearest object appears to be at the plane of the window created by the mask apertures, with the rest of the scene falling behind this point. (Of course, there are always exceptions, such as when you have a subject that does not touch the edge of the window that you WANT to appear in front of the window frame.)

In measurable terms this is achieved when the measured distance from one edge of the mask to a near point in the left image is the same as the distance measured from the same edge to the same point in the right image. This is more easily seen in figure 1, where the distance to the near point is measured to a distance "B" in both images. This would mean that if one were projecting with the two apertures superimposed on the screen, then this near point would also be the one part of the entire 3-D

scene which would also be superimposed. In terms of the visual 3-D effect, this would make the near point appear to be at exactly the same plane as the window frame.

Of course, in mounting, it may occur that meeting this requirement will mean that one or both of the images leaves a gap at the edge of the film aperture. This is not acceptable, and requires the use of narrower masks until both properly adjusted film chips will fit into the apertures without leaving any gap.

Two methods to achieve matching near point distances have already been mentioned. One would be by separately measuring the distances with a ruler or scale.

Superimposition is a quicker and easier method, which is greatly facilitated by making a mounting "nest" that snugly holds the 2x2 slide mount and allows two mounts to be stacked in the nest, one on top of the other. Add a bright light source under the nest and a magnifier on top of it, and mounting by superimposition becomes much quicker and easier.

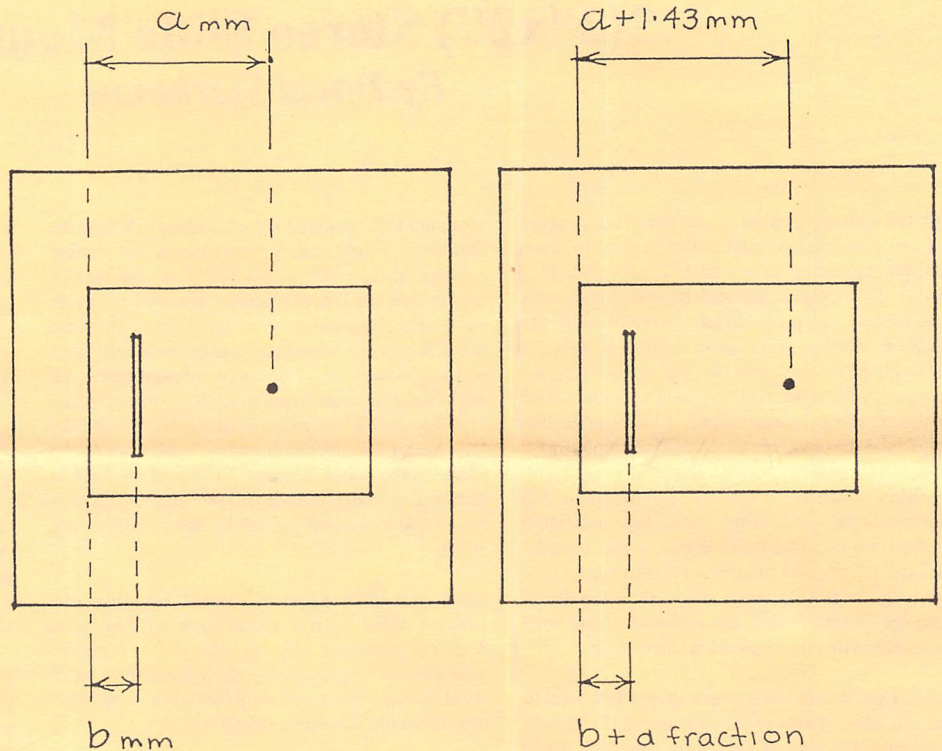
Although I personally use superimposition regularly, especially as a final check for rotational errors, my favorite method is to use a mounting jig, like the one illustrated in figure FIGURE 2. This jig allows one to actually see the magnified image in 3-D while adjustments are being made. The edges of the apertures themselves become the reference gauges for both vertical and horizontal adjustments.

The jig illustrated is intended to be made almost entirely of plywood (or any material you choose of a suitable thickness). The lens panel is also of the same wood, with holes cut out to hold whatever diameter suitable lenses that you may find. To allow for enough room to work under the lenses approximately 3" (75mm) focal length would be suggested. The slot in the lens back support panel allows for individual focusing adjustment. A single light bulb could be used as the light source, although the design could be adapted to use compact fluorescent "bulbs". A white plastic panel is inset in the area behind the slide holder, and the holding frame (strips A, B, C, and D) could be made either of wood or plastic strips. The main requirement is that the two slide mounts be held snugly in place. Making strips C and D adjustable by the use of slotted holes, and held in place with wing nuts, is quite desirable.

Although the film aperture edges may be used for mounting reference, it may also be useful to add a grid of lines over the white plastic area to provide more mounting references. Due to their ready availability many people have used the Reel 3-D Enterprises "3-D Slide Alignment Gauges" (Stock No.8001), cut up, for this purpose.

Unfortunately, there is no manufacturer of such a jig at the present time, but, if you are serious about 2x2 slide mounting, such a jig is thoroughly invaluable. It will increase your speed and accuracy in mounting, which, in turn, makes for accurate and enjoyable projection, without the need for projection adjustments after the initial projector alignment. Study the diagram and build your own as soon as possible!

## POSITIONING FURTHEST OBJECT



## POSITIONING NEAREST OBJECT

Figure 1

Once you have mounted your slide pair by the near point method, have checked for both vertical and rotational errors, there is one last thing that should be checked - the infinity point separation. Referring back to figure Figure 1, this distance of the infinity point "a" should be no more than 1.5mm (the figure shows 1.43mm, but this is a bit impossible to measure) farther from the edge of the right image than it is in the left image. The theory on this is that with a superimposed near point during projection, this will mean that the infinity points, if actually measured on a typical 50x50" screen, would be about 2.5" apart, the same as the average human eye distance. If the infinity points were to get much farther apart the eyes would have to "toe-out" to view the image, and this is not easily possible or comfortable, and can be another source of eye strain.

At this point, whether the infinity points are too far apart has mainly to do with how the image was taken, and cannot really be corrected in mounting. In reality, the eyes do seem to be able to toe-out a little bit in viewing 3-D slide projection, but how much and to what degree has not been easily quantified. You will have to be the final judge, and the best method is by a final projection test for yourself, and perhaps for some family or friends who are willing to give you some honest feedback. See for yourself if there is any eyestrain, and ask your test audience for their opinion, also. If a slide ends up having too much parallax for comfortable projection then it really should not be part of a slide program, and should be rejected. In some cases a

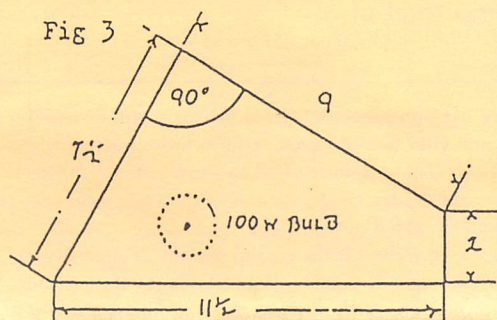
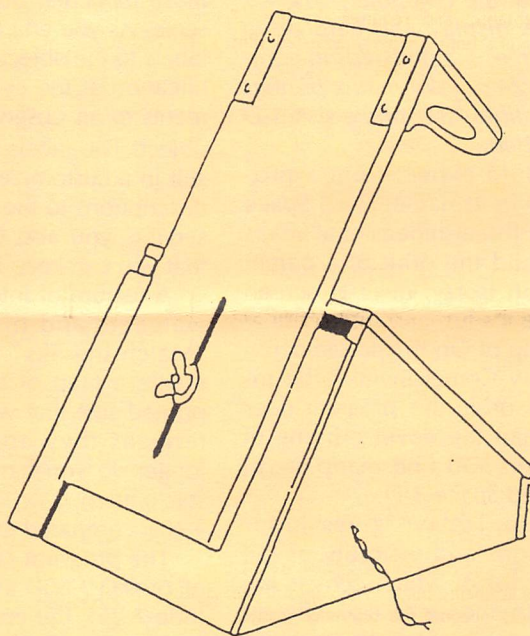
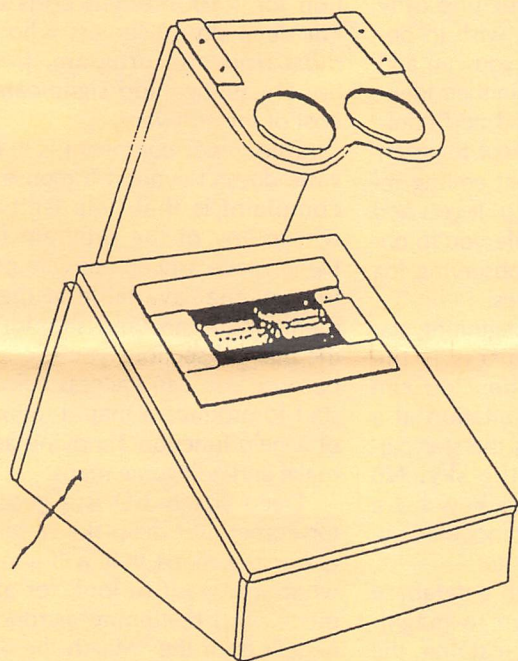
slide can be salvaged by creative masking, but if this is not possible save the slide for hand viewing only.

### Projecting 2x2x2 slides with two projectors

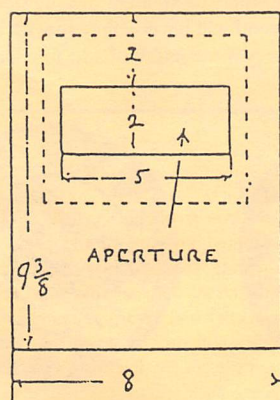
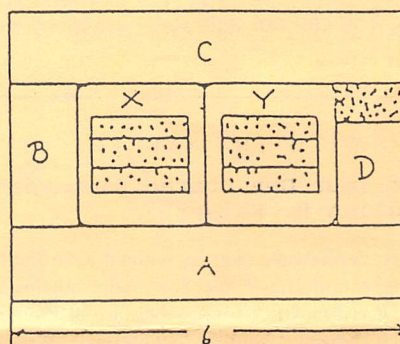
Although this is not the main topic of this article, once you have mounted separate 2x2 slides you will want to project them. It is actually quite easy. Here are a few basics:

Get a matched pair of projectors, such as Kodak Carousel® or Ektagraphics® projectors. The Ektagraphics series is preferable, as it has a **positive slide gate registration** that means that the slide alignment is consistent from slide to slide. The projectors can be placed side-by-side or stacked one above the other. There is a bit less keystone distortion if they are stacked. Get or make an identical pair of "target" slides to use for superimposing the images from both projectors. Zoom lenses may be used, and target slides are essential for matching the image sizes. The film apertures from both images should superimpose, and focus should match. Polarizers should be mounted in front of the projector lenses. Taping them to the lenses is the easiest method. While projecting onto a **silver screen** (white will not work!!!) and wearing your polarized 3-D glasses, separately project with the right projector so that you can see the image on screen with your right eye and it is dark to the left eye. Then reverse the process and do the same for the left projector and left eye. Now you are ready to project your properly mounted 2x2 stereo pairs!

This Diagram - Dimensions in inches



Frame



Lenses of 3" to 4" focal length.  
Approx 65mm center-to-center spacing  
of lenses.

Figure 2

## COMPUTER SOFTWARE REVIEW

**Deep Space 3-D (3.03)**, David Chandler Co., P.O. Box 309, La Verne, CA 91750. Phone (714) 988-5678. Shareware; registration: \$79. Minimum requirements: IBM PC-compatible computer, 512 KB memory, CGA display and hard drive with 2.5 MB free. Supports Epson-compatible 9- and 24-pin dot matrix printers and HP-compatible laser printers. A 3-D viewer is included.

As you would expect from a program with 3-D in its name, Deep Space 3-D will print three-dimensional maps of star fields and the orbit of a comet around the Sun (sorry, no 3-D screen images). While it's fun and instructional to look at a map of Orion and see depth or to view how Comet Swift-Tuttle intersects Earth's orbit, this program does much more than the novel printing of maps. Observers will find many useful features in Deep Space 3-D.

"What's Up Today" gives lunar phases, positions and visibility of the planets, and a list of which comets are visible. You can choose several different styles of sky maps — including galactic and ecliptic (plane of the solar system) coordinates — and whether to display comets and planets. You can not only se-

lect which types of deep-sky objects to plot and choose limiting magnitudes for both the stars and deep-sky objects, but also edit the sky map to include only those particular objects you wish to observe. As you edit the map, you can add labels to the objects to help in their identification at the eyepiece and add comments to an observing log kept for each object. The labels and object editing result in a customized sky map. If you add descriptions to the map while you're observing, you also have an observing log that you can keep in your files.

A feature of interest to beginning star watchers and binocular users is the "Match the Sky" map mode. You can create a map of any constellation at a printed size that will match the star patterns as they appear in the sky. No longer do you have to guess how big a star pattern is or where a binocular object is compared to a bright star.

The program comes with a database of over 19,600 stars (down to magnitude 7.25), the entire NGC catalog, the Saguaro Astronomy Club database, and orbital information for several dozen comets. You can extend the stellar database to magnitude 8.9 for a total of

134,053 stars for \$35, or to fainter than 10th magnitude for a total of 248,709 stars for \$65. Orbital information for 1,100 comets costs only \$15. For deep-sky observers who want the most from the program, these additional catalogs add significantly to the cost of the software.

One minor complaint is that the software doesn't support a mouse. A bigger complaint is that help isn't available within any of the program functions. Deep Space 3-D comes with only an on-line manual available at the opening menu. You can (and should) print out the manual sections you use most often, because you can't access help once you start to produce a map. I found the lack of a help function annoying as I tried to make and edit some maps.

Deep Space 3-D is a good program for comet and deep-sky observers. You can make maps that will show exactly what you want to look for at the eyepiece. And beginning astronomers can benefit from the "Match the Sky" maps. The price for the program is okay, but it is a tad expensive to expand the stellar database to its full size. — *Dave Bruning*

### DISPENSING WITH THE STEREOSCOPE

From: "Make Your Own Stereo Pictures"  
by Julius B. Kaiser

The desire to see stereoscopic pictures without resorting to a special type of viewer is understandable. The motion picture industry shied away from stereo movies for years because of the audience's need for spectacles, however light and unobtrusive they may be. Likewise, the desire to see such a picture in the hand or hung on the wall without having to stop and use a contraption in order to make it stereoscopically visible is equally strong. While true stereo is still shackled to these impediments, it is possible, with no viewing aids, to see a picture in full depth by holding a stereo slide or pair of prints before your eyes.

If the individual pictures are sized from 23 x 24 millimeters up to and including 2½ x 2½ inches, or perhaps slightly larger, the fusing of them in the brain without using a stereoscope is an easy task.

Many methods have been suggested since the earliest days of stereo. All of them call for some special gadget to take the place of the stereoscope—and that's the rub. They require that either one of the pair of prints be reversed and a mirror be held in front of the nose of the observer, or a cardboard-box affair which is virtually a stereoscope, but with no lenses, be used.

My own favorite method requires no implements of any kind—and it's really very easy.

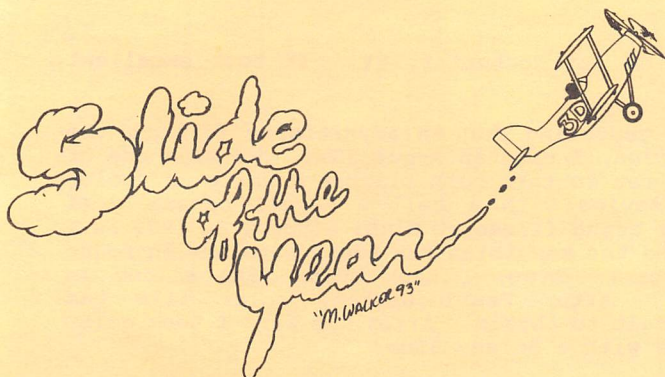
Hold the pair before your eyes at normal reading distance, but don't look at them. Instead, look at some object across the street. Now, without changing the focus or convergence of your eyes—still

looking out into space—let the stereo pair, still at reading distance, come into your line of vision. After a little practice, you will begin to see *three* images instead of the two actually present. Concentrate on the center image, for this is the composite one, possessing stereo effect. Try it out on Fig. 5.

You may have to tilt the pair to the left or right slightly, depending on the angle of your head in relation to the pictures. You may have to push one of the images away from you slightly in order to get them to fuse. With a bit of patience, you will soon be able, the moment you are shown a stereo pair, to fuse the two immediately—without preliminary "stargazing." Although this method gives no magnification of the images and will never compete with any modern viewer, it comes in handy very often and will add to your enjoyment of stereo.



**STEREO CLUB of  
SOUTHERN CALIFORNIA**



This is another reminder for the 1993 Slide of the Year Competition. All you have to do is to enter 5 slides that you have submitted to the Club Competitions between September 1992 and May 1993. Slides may be "Standard" and/or "Nonconventional", in Realist format and/or 2x2 slides.

Four special awards for individual slides will be made:

- Slide of the Year
- Best People Slide
- Best Natural Scenic Slide
- Most Innovative Slide

Please submit your slides with an entry form at the June meeting. If you can't make the meeting, please mail me your entries.

Mitchell Walker  
1345 S. Westgate Ave. #105  
Los Angeles CA 90025

Home (310) 478-4382  
Work (213) 882-1629

If you have any questions or problems, please don't hesitate to call me or Ray Zone.

--Mitch Walker  
--Ray Zone  
1992-93 Competition Co-directors

## WORKSHOP NEWS

Proper stereo mounting is critical for those who want to project their stereo slides. With this in mind, a Realist-format mounting workshop for beginners will be conducted by David Kuntz on:

Saturday, June 26 at 2:00 PM  
2720 Eucalyptus Avenue, Long Beach  
(310) 424-4550

Proper stereo mounting is not at all difficult and easy to master once a few basics are understood. So plan now to attend, and call David to reserve your spot and get directions to his house. Remember, this is Realist-format. We'll be offering a 2x2 mounting workshop later.

--Rick Finney, Workshop Director

## COMPETITION REPORT

The regular Club competition year came to a close at the May 20 meeting as Ray Zone, David Thompson, and Robert Swarthe judged the last of our five monthly Club competitions. As I write, I am busy computing the final scores, finding out just who will be receiving this year's special award medals. By tradition, I must withhold the final Club competition standings from publication until the award winners have first been announced at the Awards Evening in July. So ... if you MUST know the final results before receiving your August issue of the 3-D NEWS, you will just have to come to the Club Meeting on July 15. However, I am at liberty to reveal the Award and Honorable Mention slides from the May meeting, and there were a goodly number.

--Mitch Walker

### MAY AWARDS AND HONORABLE MENTIONS

#### • A Group Standard

HM: Fintastic - Larry Brown  
HM: Red Dash 57 - Larry Brown  
Award: Two Mile Arch Trail - Rick Finney  
Award: Canyonlands Nat'l Park - Rick Finney  
Award: Old Mill/Fremont River - Rick Finney  
Award: Desert Blooms - Mike McKinney  
Award: Last Night/Joshua Tree-Mike McKinney  
Award: Opposing Forces - Mike McKinney  
Award: My Back Yard - Chris Olson  
HM: Cherry - Chris Olson  
HM: Enchanted Branches - Chris Olson  
Award: Waikiki Sunset - Marjorie Webster  
HM: Stockton Terminal E Rug #1-Dorr Kimball  
Award: Two Boys One Puppy - Earl Colgan

#### • A Group Nonconventional

HM: Sand Sculpture - Mike McKinney  
HM: We Hold These Truths - Susan Pinsky  
Award: Specs - Pad McLaughlin

#### • B Group Standard

HM: Rock Flower - Paul Schmieding  
HM: Paralax Bars - Dan Gilvezan  
Award: Reign of Pan - Jim Comstock  
HM: Reflections II - Dorothy Bernhardt  
HM: High Desert Bloom - Dorothy Bernhardt  
HM: Vernal Fall - Lyle Frost  
HM: Discipline - Erick Purkhiser  
HM: Showgirl/Gallery Restroom-E. Purkhiser

#### • B Group Nonconventional

HM: Iris Dream - Jim Comstock  
HM: Clear for Landing - Jim Comstock  
HM: Man in the Gold Helmet - Mitch Walker

## CLASSIFIED

FOR SALE: 28 issues of Venture Magazine, 1969 through 1971. Asking \$30 for the lot. Al Bohl, 23203 Marigold Ave., Torrance CA 90502. Phone (310) 326-6465.

## CONTRIBUTORS THIS MONTH

In addition to all the regular and identified contributors this month, we feature in this issue the Computer Software Review, delivered by Larry Brown, from Astronomy, April 1993; and Dispensing With The Stereoscope, provided by Erick Purkhiser, from Make Your Own Stereo Pictures by Julius B. Kaiser.

## MY PHOTOGRAPHIC HERITAGE - PART I

By Marjorie Webster

### FROM 3 PLATES TO 3-D

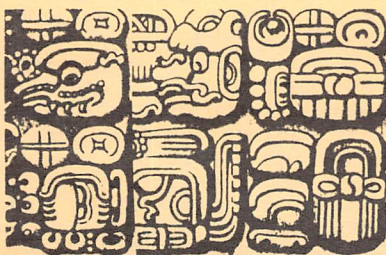
My mother, Edna Robb Webster, helped develop the color process of photography!

During the 1920s and '30s, she was an established author of eleven romance novels which were Best Sellers. She also syndicated full-page and double-spread newspaper articles on a great variety of subjects. She wrote some of the first publicity of Catalina Island, after being a guest at the Wrigley Home there. She wrote the first publicity for Margaret Bourke-White (still considered the greatest woman photographer of all time.)

In 1927, Forbes Magazine asked Edna to do a profile on T. A. Willard, inventor of the storage battery, whose factory was located in Cleveland, Ohio. Her persistence of 6 months finally led to a reluctant interview. Willard stated: "Don't be late; I'll give you half an hour and I want to see the article before it's published!"

Edna was not late; they conversed for 3 hours, and she eventually helped him write 5 books on the Maya subject -- his hobby. (For details, read her 33rd book, biography of "T. A. Willard, Wizard of the Storage Battery", written after she was 78 and published in 1976.) My "Uncle Tom" brought me my first art materials and books. He inspired me to become an artist. His uncle, Archibald Willard, painted the famous "Spirit of '76".

In 1928, Edna joined Willard in Yucatan, typing his notes of Maya research at the Hotel Itzá, in the capital city of Mérida. Then in Chichen Itzá she lived with a native family in their thatched hut. She helped Willard photograph the magnificent ruined buildings which were in the process of being restored. At siesta time, Mother was his model in the unmerciful tropical sun.



Many nights Edna held a Coleman lantern, enhancing the hand-carved details which still were painted with color. They devised a way to combine 3 plates -- red, yellow and blue-- and Willard sold his patents to Eastman. (Recently, I've added much to the Willard Collection at the Southwest Museum in Los Angeles -- letters to and from T. A. Willard and Edna, rare black and white photos of the Mayan areas, many manuscripts, a set of hand-colored slides and the old projector for showing them.)

Mother was a professional photographer before I was born. My brother and I have hundreds of black and white family snapshots taken all through our youth. I recall the flash powder in the dust pan which filled a room with smoke. I smelled like developing fluid from sinks and bathtubs full of floating prints being washed. I still have the \$1 Baby Brownie made by Eastman

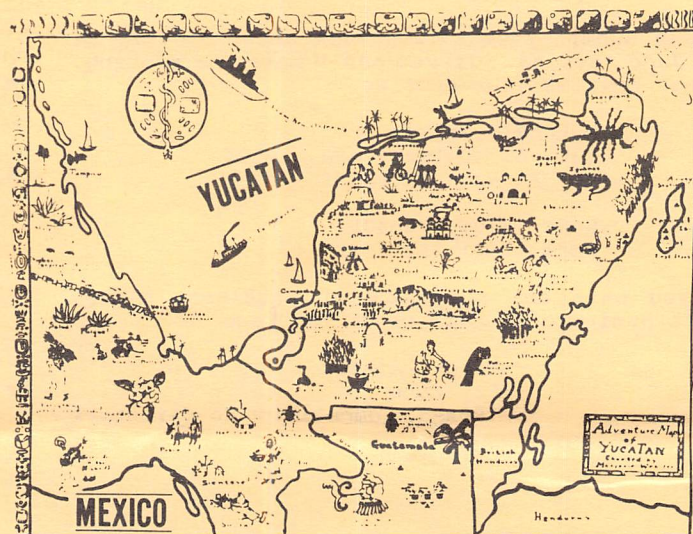
Kodak Co. of Rochester, NY. It took excellent photos!

While traveling for an advertising firm in the late '30s, I used an Argus 35mm. We were one of the first to take both black and white and color 16mm movies with a Bell & Howell camera. (I recall being filmed at Miami Airport in 1939 as I boarded the amphibian Pan American plane en route to Cuba.) Also, I took color 35mm slides in 1941. After Pearl Harbor, color film was difficult to obtain. After the war, I took color slides with a Bolsey 35mm.

In 1953, I was introduced to the miracle of 3rd Dimension. (See my 1st article for the 3-D NEWS, March 1982, for the dramatic details. I have written over 25 articles and other goodies for the 3-D NEWS since then, plus the first 3-D Crossword Puzzle, December 1982!)

P.S. I feel it is important for this article and one to follow to be published in the 3-D NEWS at this time, so it can correlate with the forthcoming book related to my husband, Robert B. Stacy-Judd, and his fabulous Mayan Architecture (due June 1993).

--A.K.A. 3-D Margette



Not a mere picture, not just film with emulsion which has been tarnished or dyed, but a duplicate of reality is what stereo offers -- held captive as was the genie of Aladdin's lamp. May it serve you well!

--Julius B. Kaiser, 1955