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**July 1993 - June 1994**







# 3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXVIII

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JULY 1993

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Drawing by Mitchell Walker

#### SUSAN'S LAST STEREO SCRIBBLINGS

**DON'T FORGET - THE JULY MEETING IS AGAIN BACK AT THE PHOTO CENTER AT 412 SO. PARKVIEW ST.!** Last month was another sensational meeting! We have so many interesting people in our midst, and what fun we had looking at the PSA Sequence Competition and the variety of View-Master reels everyone brought! We must do informal meetings like that one more often - we each have so much to share with each other!

These last two years as President of the club have been truly gratifying. I couldn't and wouldn't have done it without such a warm and wonderful Board of Directors. Each officer and director has brought her or his own expertise to the benefit of the entire club. The variety of ideas, diversity of perspectives, and wealth of input has made these two years just fly by. **I've enjoyed every minute, and I owe all of you a great big thanks.** With all the changes in venue we have endured, the riots we suffered through last year, the heat and cold (well, it is Los Angeles - not a great deal of heat or cold), and the incessant months of rainfall, we have just had two really fun and fruitful years. **I have enjoyed being President because of each one of you.**

This month we are holding our **Annual Awards Meeting at the Photo Center** instead of a restaurant, so that **EVERYONE** can attend. The theme is a **Dessert Potluck** (*and you don't have to bring something dark chocolate just because it's my favorite*) so **EVERYONE IS INVITED** to bring a little something (*homemade or store bought*). The club will provide napkins, forks, spoons, and something to drink, so all we need to make it successful is some chocolate cake, chocolate brownies, chocolate chip cookies, etc. or even some fresh fruit (did I say that?).

The program we will see on July 15th is the Annual Slide of the Year Competition. This show is made up of the best slides from the past year of our own club's competitions, and we all find out at the same time which slides won the awards and which is the Slide of the Year. It's always an enjoyable meeting, an opportunity to talk amongst ourselves and consume some delicious chocolate calories. Most importantly **we will be passing on the 3-D torch to our next President, Mitchell Walker** and his team of stereographers, whom I know will be doing a great job in the coming year. Come prepared to have fun, eat dessert and see some great slides! See you there!

*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 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 31

- MON JUL 12 Slide Bar Workshop. Call Joel Matus for reservations (310)645-4216
- THU JUL 15 Awards Evening at the Photo Center with Slide of the Year Program. Bring a dessert to share for our Dessert Potluck!
- SAT JUL 31 Copy deadline for the August NEWS - Time to share some 3-D info with your fellow readers
- 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
- THU FEB 17 Hollywood Stereo Exhibition and mini-program
- THU MAR 17 Fourth 3-D Slide Competition and mini-program
- THU APR 21 SCSC Sequence Competition (?)
- THU MAY 19 Fifth and final 3-D Slide Competition and mini-program
- THU JUN 16 View-Master members participation show and PSA Sequences
- THU JUL 21 Awards Dessert Pot Luck with Slide of the Year Program

**MEMBER/SUBSCRIBER UPDATE**

A hearty welcome to these new members:

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North Hills CA 91343  
H (818)368-2498

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11824 Venice Blvd. #4  
Los Angeles CA 90066  
H (310)391-6847

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4730 San Rafael  
Los Angeles CA 90042  
H (213)254-6628

KYLE SPAIN  
620 Brightside Lane  
Pasadena CA 91107  
H (818)449-9179  
W (310)216-5437

**NEXT MEETING**

Ready for the BIG HIT of the summer? No, Not Jurassic Park, or even the Last Action Hero! The BIG HIT is the Slide of the Year Presentation and Show, to be presented at our July Banquet at the Photo Center. Did you score big? Come find out.

This meeting will be a Pot Luck Dessert. Please bring a few servings of a special dessert to share. The Club will provide the beverages, and the plates and forks, etc.

--Mitch Walker and Ray Zone

**COMING UP**

THEY ARE COMING TO GET YOU ...

THEY ARE COMING TO GET YOU ...

**CONTRIBUTORS THIS MONTH**

In addition to all the regular and identified contributors this month, Page Eight was contributed by Larry Brown, taken from a 1953 issue of Popular Science. Also, Chris Olson and the Editor hope that no one is offended by the spoof on the Huntington outing on Pages Four and Five; if you are, just substitute someone else's name for your own. If you're disappointed your name wasn't mentioned, well, everyone had the opportunity to be on this non-outing to begin with. Enough said.



## WORKSHOP NEWS

### SLIDE BAR WORKSHOP

A "hands-on" workshop on slide bar stereo photography is scheduled. Learn how to take fabulous flowers and still lifes in 3-D. See how to use effective lighting on your subjects, plus 101 other tips in this genre of 3-D photography.

In addition to a few "things" provided, please bring your own favorite "thing" you would like to photograph. Bring a 35mm camera with a lens capable of filling the frame with whatever you would like to photograph, plus a tripod and slide bar if you have one. Jerry Walter and Rick Finney will guide you through the process.

This workshop will be conducted at the home of Joel Matus at 7527 Alverstone Avenue, West Los Angeles. Please call Joel at (310)645-4216 for reservations.

The big night for this event is Monday, July 12 at 7:30 PM. See you there.

### MOUNTING WORKSHOP REVIEWED

Club members Richard Kaye and Joe Barabas attended an introductory mounting workshop at the home of David Kuntz and Lucy Chapa on June 26. After a brief discussion of the theory of the stereo window, we proceeded directly to a practical, hands-on session on slide mounting. Dramatic results were achieved almost immediately when difficult-to-view slides were transferred into projectable stereograms. The workshop concluded with a short foray into the more advanced area of masking slides to enhance composition.

--Rick Finney, Workshop Director

## STEREO EXHIBITIONS CALENDAR AND NEWS

THU JUL 15 Closing - Traveling Stereo Exhibition  
THU JUL 15 Closing - Sequence Exhibition  
SAT JUL 17 Closing - PSA Atlanta Exhibition  
SAT JUL 31 Closing - Third Dimension, England  
Forms - Neville Jackson, 32 Orkney  
Close, Hinckley, Leicester-  
shire, LE10 0TA, England  
SAT SEP 11 Closing - Detroit Exhibition  
Forms - Loretta Williams, 1027  
South Washington, Royal  
Oak MI 48067

Once again, the Southern Cross Exhibition, Sydney, had a record number of exhibitors -- 195. This must be the record for modern times. Hats off to Allan Griffin and Judy Archer for their promotional techniques which really work. In this particular exhibition, 34 entrants submitted 2x2 slides, a format that is accepted in only 5 stereo exhibitions. In all the others we are limited to the Realist format.

## LETTERS

Dear Editor:

I wish to encourage everyone in SCSC to enter the PSA International Stereo Division Slide Exhibition. The deadline is soon: July 17th. (A few days late won't hurt.) As a long distance

member of SCSC, I don't get to attend Club activities very often. But as a long time member of over 12 years, I credit SCSC for showing me some of the first and best stereo slide shows, and for inspiring me to get involved in slide exhibitions. No stereo show would be complete without a number of slides from my friends in SCSC. Our Best Flower Award is now given in memory of Stergis M. Stergis, an SCSC member whose slides of flowers we all enjoyed.

This is the first year (to my knowledge) that a PSA-sponsored stereo exhibition has been judged and assembled in the Southeast. We have a fine slate of experienced photographers as judges, not experts in stereo but all admirers of stereo images and all waiting to be tantalized by your skills in stereo imagery.

Our International PSA Conference is in Atlanta, Georgia during September 6-11, 1993. It's a long way for most of you, but I hope many of you can make it. Come and meet fellow members of the Atlanta Stereographic Society and many other stereo friends from all over!

Best wishes to all,

Lee Pratt  
Huntsville, Alabama

## CLASSIFIED

**FOR SALE:** Slide Storage Boxes. Eliminate those shoe boxes! 4x8x2 corrugated cardboard box holds approximately 130 cardboard or 60 glass mounted slides. Strong, secure, and stackable. \$2 each plus \$1 shipping per order. TKE, PO Box 6455, Delray Beach, Florida 33484-6455.

## You're Invited to the National Stereoscopic Association's National Convention August 6-8, 1993

*Town & Country Resort, San Diego, California*

**Highlights of this  
3-D extravaganza  
include...**



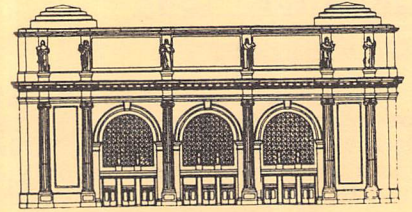
YES! IT'S 3-D! VIEW CROSS-EYED!

- Trade Show (Sat. & Sun.) featuring 3-D cameras, Viewmaster reels, antique viewcards, old and new viewers and other stereo goodies
  - Souvenir Program with Anaglyphic Cover and special Mini Glasses
  - 3-D Mini-Viewer of Convention Logo for FIRST 300 TO REGISTER!
  - Stereo Theater: High Speed Stereo / 8-Projector 'Vision' Show / China in 3-D / So. Cal., 1902-'20 / Burder's Ireland / California Gold / Pat Whitehouse / Ray Zone / 3-D Zombies from Outer Space / etc. (Fri.: Screenings for registrants. Sat. & Sun.: Screenings open to public also)
  - Bus Tour (Aug. 9) to local sites featured on early stereo viewcards
- OPEN TO PUBLIC SAT. & SUN. FOR FURTHER INFORMATION CALL CHAIRMAN KEN WRIGHT 619 292-2940. TO REGISTER: WRITE BOX 363, IMPERIAL, CA 92251

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## ALONE AT THE HUNTINGTON



I had spent hours -- no, days -- arranging this MAGNIFICENT OUTING on Saturday, April 17. I arrived at Huntington Gardens in San Marino just as the gates opened. Was this to be the Outing of Outings, or was I to spend the day alone, shooting 3-D to my own heart's content? We'll see. Time drifted by. Still no shows. Oh, rats! Why isn't anyone interested? Do we have to pay 'em to come to these things?

I wandered over to the Pool in the Japanese Garden, despondent. How boring. None of my 3-D friends to cavort with.

But then, somewhere between the clear reflection in the Japanese Pool and the windmills of my mind and a dreamy hope-vision and the figment of my imagination, I spotted -- was it? Sure was!

**Rick Finney** had snuck his dog **Zachariah** (the one with the red bandana) in the back gate, and Zack began his patient posing...

**Ray Zone** walked by and disappeared into the Gallery, where he began perfect 3-D separations of both Blue Boy and Pinkie...

**Mitch Walker** appeared with a fistfull of film canisters and his View-Master Personal, ready for action...

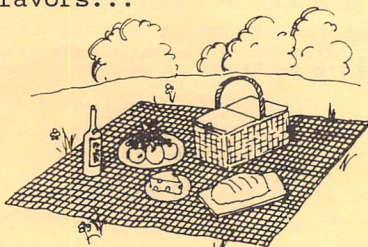
**Susan Pinsky** couldn't find a cat anywhere, so she had to settle for focusing her Realist Macro on the peacocks...

**Earl Colgan** had a whole pocketfull of corn and M&Ms for the squirrels, and what a delightful time he had snapping away...

**Marvin Josephson** roared through the parking lot on his motorcycle, with a stereo camera attached to his helmet...

**Joel Matus** slipped away quietly into the Library with the intention of cornering the Head Librarian and insisting on a new wing to house the Club 3-D Library...

**Gail Zone** and the **Zone Boys** showed up at noon pulling this huge wagon loaded to the brim with picnic lunches for everyone, complete with party favors...



**Charlie Piper** was busy giving last minute instructions on the use of the hyperfocal table, and also making sure no one's twin camera rig was toed in (See Installments 3, 15, 16 and 16)...

**Lyle Frost** was comparing the various photo viewpoints with those he photographed in the '60s...

**Mike and Diane McKinney**, not finding a field of poppies anywhere, were last seen stringing a zip line between the original Huntington Palm across the Shakespeare Garden to the ridge of the Gallery, and oh what fun they were reported to have had...

**Jim Comstock** brought in a portable generator and all sorts of lighting and gardening equipment to set up the most perfect pictures of all the cactus which were in full bloom...

**Erick Purkhiser** was accompanied by this willowy girl in an itsy-bitsy teeny-weeny yellow leather outfit, and they spent all day with camera in hand flitting about amongst the statuary...

**Cory Anderson** was spotted two miles away doing the whole thing in hyper stereo...

**Chuck and Dorothy Bernhardt** spent most of the time debating between parasailing over the Lily Ponds, practicing their golf amongst the camellias, or bungee jumping off the Japanese Bridge...

**Jerry Walter** moped about with a long face most of the day, till closing, and then the warm light was finally right and his exposure frequency was clocked at one each 7 seconds (honest); he was using his 100-foot roll film adapter on his Realist so he didn't have to waste time changing film...

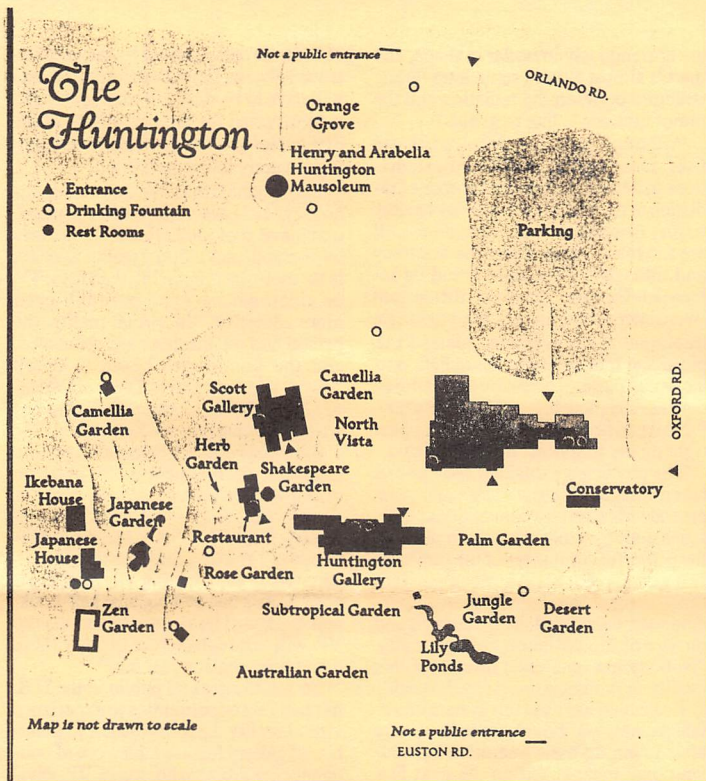
**Lucy Chapa** posed all day for **David Kuntz** who was trying yet another mathematically correct technique for flash fill...

**David Starkman** spent all day describing the attributes of his Bellyplasca, Veradascope, Iliadoca, Wollenbag, and Voightlander cameras he just happened to have with him...

**Bill Daggett** had all his notes with him, in a laptop computer, ready to recall all the proper 3-D guidelines on technique, composition and style...

**Tony Alderson** also brought his laptop computer and amazed everyone with yet another round of computer generated 3-D imagery...





**Larry Brown**, wearing an *incredible* red shirt, drove up in this *incredible* 1954 red Chevy with this *incredible* girl in this *incredible* red dress, who he photographed with his *incredible* red leather Realist...

**Oliver Dean** arrived wearing his traditional khaki fishing vest with the numerous pockets stuffed to the gills (sorry) with all required 3-D photographic paraphernalia...

**Marjorie Webster** was wearing a fabulous Hawaiian outfit, of course, complete with orchid lei, or course, and spent all day dancing bare foot in the Japanese Garden...

**Pad McLaughlin** painted the entire shadowed north side of the Pavilion with colored light -- a set-up taking 6 1/2 hours and involving 93 colored gels...

**Glenn Wheeler** was demonstrating the modifications on his new TDC Vivid, and talking on the special merits of some new exotic film he had just found in a catalog...

**Greg Hooper** was miffed that tripods weren't allowed, for how else can one study the image, and frame and reframe and reframe?...

**Dorr Kimball** was seen adjusting the twin lenses of his rig with a micrometer and microscope beneath the wide black umbrella...

**Alan Williams** brought a plethora of 3-D movie making equipment, fully intent on filming another 3-D moving spectacular of the whole gang...

**Jim Murray** flew over in a balloon, on his way

from Albuquerque to Monument Valley, training his pair of 400mm lenses w/3X extenders down on all of us...

**George Skelly** took time out from his eternal mission of rehabing the stamping machines for the Emde and Realist mounts to share his veteran picture-taking expertise...

**David Thompson** agonized over the many parameters and permutations of correct composition, and tried to develop a clearer understanding of the whole megillah...

**Gary Schwarz** was too busy and nervous to stay long, but made more pictures in the 11 minutes he was there than anyone else made all day...

Our distant members made a sparse showing:

Australian member **Allan Griffin** had just rented a plane in Cairo to do some hypers of a staged flock(?) of camels in front of the Pyramids, so was absent...

...as was **Robert Bloomberg** from San Francisco who was all tied up doing shots of whales for a 3-D promo for "Free Willy"...

...as was **David Hutchison** from New York, who was busy preparing for his part in another big dazzling glorious Broadway Production...

But **David Burder** flew in from England so he could add yet another group of images to his extensive line of 3-D postcards...

...and **Tim Cardinale** flew down from Orcas Island so he could prove to us there were 3-D rules still to be broken.

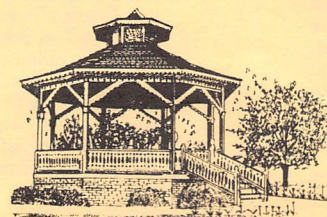
The big surprise was that Club Charter Member **Max Bruensteiner** drove over from Phoenix, mostly just to chat about the good ol' days at the Alhambra Camera Shop, once regional headquarters for anything 3-D photographic...

**Sean and I** just stood there in amazement, watching the Club at its best...

...all until the **Zone Boys** started skipping pebbles (borrowed from the Zen Garden) across the Japanese Pool, and the reflected images rippled away in a glint of sunlight, the spirits of all of my 3-D friends floated away, and I was left all mellow and misty-eyed once again,

ALONE AT THE HUNTINGTON.

--Chris Olson, Outing Director  
as told to Jerry Walter, Editor





MARCH 21, 1993 • PARADE MAGAZINE

## Go Anywhere! But Don't Leave Your Chair

AM FLYING WHERE NO person has ever gone, moving through Vallis Marineris, the great red rift that slashes through the rocky crust of Mars. There are no signs of life but spectacular natural beauty—cliffs and ridges and a vast expanse in all directions as I turn around and around to savor every detail.

But now the heavy helmet is lifted from my head. I no longer am flying—just sitting in a swivel chair at NASA's Ames Research Center in Moffett Field, Calif. I have returned to Earth—not from Mars, but from another world: "virtual reality."

Virtual reality, Henry Fuchs had explained to me, is the technology that gives the user the impression of being in a lifelike environment that is computer-generated. Fuchs, the Federico Gil Professor of Computer Science at the University of North Carolina at Chapel Hill, lives clear across the country from the Ames lab, but he works in the same place as his California colleagues—in a field that may change the way we explore space, perform surgery, look at art, watch movies and even remodel our kitchens. As Dr. Michael McGreevy, head of NASA's virtual reality program, put it: "Television is like a window. Virtual reality is like a door you can walk through."

In most virtual reality systems, the viewer puts on a helmet—called a "head-mounted display"—that blocks his vision of the outside world. The helmet is connected to a powerful computer. In the computer is a program that intricately describes a virtual universe.

At NASA, for instance,

scientists have taken data about a section of Mars, sent back by space probes, and transformed it into a virtual reality program. Information about the hills, rocks and ridges of the red planet—their coloring, the way the sun strikes them in the morning and evening—is fed into a computer, which creates a three-dimensional model. When a viewer straps on the helmet, the image generated by the computer program is projected onto screens before his eyes; the real world is completely blocked out. The viewer moves through the contours of Vallis Marineris by moving forward; if he swivels his head, he can see the Mars landscape behind him. Move left, fly left; move

Virtual reality, or VR, began about three decades ago, when a computer scientist named Ivan Sutherland—first at MIT, then at Harvard and the University of Utah—hooked up a

computer to a small TV screen, built his own head-mounted display and created what generally is credited as the first environment in which a viewer could move among simple geometric shapes projected on screens before his eyes.

The early development of VR was slow. "Technology was incredibly primitive in the 1960s," explained McGreevy. "Sutherland had to practically invent the hardware and software for the most fundamental stuff we take for granted today."

Virtual reality has made great advances since then. At research centers around the country, scientists are harnessing ever more powerful computers to VR displays. "Fundamentally, we're still at the Wright Brothers stage," said Henry Fuchs. "But we may have transcontinental travel in a few years."

At Chapel Hill, I put on a head-mounted display and walked through a virtual art gallery. Although, intellectually, I knew that I was standing in a large empty space, I found myself stopping short every time I approached a virtual pedestal on the floor or a virtual mobile suspended from the virtual ceiling. Everything around me had physical presence.

It was easy to understand some of the attraction of virtual reality—it already makes a wonderful game, and it didn't take much imagination to see that it could become a powerful learning tool. But how do scientists justify the millions of dollars in public and private money now being spent on it? To answer that question, I visited Dr. Julian Rosenman at the UNC Medical School at Chapel Hill.

"I'm a radiation oncologist," Dr. Rosenman said. "That means I treat cancer patients with radiation. Fundamentally, it's a very simple idea—you hit the cancer with a crossfire of radiation beams. But it's very difficult to execute: Tumors

are horrendously irregular in shape, and there's almost always some intervening structure between the radiation and the tumor that you'd like to avoid."

Although radiation oncologists use CAT scans and sophisticated calculations to deliver the maximum dose of radiation to the tumor while sparing healthy tissue, Rosenman explained, there still are too many cases where the accuracy and intensity of the dose could be increased. On rare occasions, the current two-dimensional images used to create treatment plans even can mislead the physician into directing the radiation to the wrong place. "I began to see that three-dimensional modeling would be very useful to us, to help us get the treatment plan right on the first run," Rosenman said.

The physician explained how he had taken images of a patient's cancerous prostate obtained by conventional CAT scans and, by processing them through the powerful computers of the university's virtual reality lab, turned them into three-dimensional images. A supercomputer calculated the placement and dosage of the radiation automatically. "Nobody has ever used images of this quality in radiation oncology," he said.

Rosenman has used this system on actual patients—although, up to now, only after planning their treatment by conventional means. Within the next few years, he said, he hopes to move from 3-D to true virtual reality—using a head-mounted display that will allow the physician to feel as if he is examining the patient's body from within. (Other physicians at the university are experimenting with head-mounted displays that transform sonograms of pregnant women's abdomens into virtual reality images; these eventually may allow obstetricians to feel as if they are examining the fetus inside the womb.)

Across the continent in California, Dr. Geoffrey Briggs also was optimistic about the way virtual reality technology has been applied to his work. Dr. Briggs, the scientific director of NASA's Ames Center for Mars Exploration, was explaining his newest project—an unmanned submarine that was used last year to explore a glacial lake near McMurdo Sound in Antarctica.

"We took the head-mounted display and stereo vision developed in the virtual reality world and hooked it up to a camera," Briggs said. This means that when the submarine slipped into the lake, an operator saw exactly what the camera on the submarine saw—at the same time. The submarine became a natural extension of the operator's body, freeing his mind from thinking about controlling the machinery. "Instead," said Briggs, "he can be focused on looking for clues in this detective story of exploration. We want to provide the operator with a set of eyes that exceed human performance."

If the technology proves useful on Earth, it eventually will be used on the moon and, finally, to explore the vast expanses of Mars, going far beyond the range of human explorers. NASA also is developing a set of sensors, worn on the hands, which will allow an operator to instruct a machine on the moon to pick up and retrieve rock samples. Because

of the time delay caused by the vast distance between Earth and the moon, data will have to be stored in a computer and reconstructed for the operator to allow him to feel that the machine is responding instantly to his direction.

Some scholars think that this technology, as it becomes more common, may have profound effects on the way we live and think. Virtual reality, after all, is far more encompassing than film, TV or video games—and possibly even more addictive. "In virtual reality, the person and the machine are connected, and the boundaries begin to break down," said Prof. David Tafler of Widener University in Chester, Pa., who has written extensively on the subject.

Scientists doing VR research tend to minimize such concerns. "When you read a well-written book, you're not in your living room—you're in a virtual reality," said NASA's Michael McGreevy. "You're climbing that mountain, you're there getting shot at. But nobody argues that you become half-book, half-person. The boundaries are clear. VR will not replace real life any more than books replace real life."

So far, the general public in the U.S. has had few opportunities to experience virtual reality. Last summer, a Manhattan art gallery featured the work of contemporary artists who create VR environments. Several companies have developed virtual reality arcade games. Airline pilots, of course, experience virtual reality regularly; the flight simulators on which pilots are trained are perhaps the most advanced form of VR machine commercially available today.

The technology has received more public use in Japan, where it has been enthusiastically embraced. In one Tokyo store, a customer can put on a head-mounted display and walk through a virtual kitchen. She can decide the height of her cabinets and where the dishwasher will go by moving around in a virtual model of what will become a real room.

Scientists working in the field say they are concerned that VR may become another technology created in the U.S. but exploited by other countries. "I've had members of Congress say they fear that other countries will take this and run with it," McGreevy told me.

Though no reputable scientist makes any guarantee for VR, most researchers have a rosy vision for the technology. Henry Fuchs believes that, in a generation, VR sensors could be added to normal-size eyeglasses, enabling people to use them as computers, diagnostic tools, learning devices, even word processors. "I could see people going all day without taking the glasses off," Fuchs said.

McGreevy sees a day when NASA's virtual reality images of other planets will be available to schools and citizens around the country. "The discovery that a 15-year-old young woman in Indiana makes about volcanic flow or water on Mars may be small," he said, "but she might think she's discovered something really neat. That might inspire her to go to a great university and become a leading planetary geologist. Virtual reality can have incredible value."



## MY PHOTOGRAPHIC HERITAGE - PART II

By Marjorie Webster

I have a precious tan and brown penny postcard with a photo of the lobby of the Aztec Hotel in Monrovia. It was sent with a one-cent green stamp and postmarked "Monrovia, California, August 18, 1929." It was to my father, William H. Webster, in Cleveland, Ohio, from my mother, Edna Robb Webster. On August 17, 1929 she wrote, "We dined at the Aztec today with Mr. Stacy-Judd, the architect. So beautiful and interesting." (T. A. Willard, the storage battery inventor, introduced them.) Little did my mother know that her little girl would eventually marry this famous architect!

Edna Robb Webster was already an established author of romance novels and syndicated newspaper features on a variety of subjects. She had joined T. A. Willard in Yucatan in 1928, and was helping him write his books on the Maya subject, besides her own books, newspaper and magazine articles.

In February of 1930, both Edna and Stacy-Judd joined Willard in Yucatan. Edna spent several weeks with the Tulane University Expedition at Uxmal, headed by Dr. Frans Blom, Director. They were making plaster casts of the façade of the Nunnery Quadrangle to be reassembled and erected at A Century of Progress Exposition in Chicago, Illinois in 1933-34. I photographed that Mayan Temple in black and white, little knowing I would visit the original with my students of Mayan Archaeology from my Beverly Hills Adult Education Class of 1967 and photograph the Mayan ruins in 3-D color!

Mother was the only woman with 26 men, sleeping on a cot in the open on the terrace of the east building of the Nunnery. Blom had prepared a 9' x 12' "lady's boudoir" inside, but bats drove her outdoors the first night! (See Chapter XI of her 32nd book "Early Exploring In Lands of the Maya" with Edna Robb Webster, published 1973. It contains her 60 valuable black and white photographs plus my line drawings and my map seen

in the previous article of the 3-D NEWS, June 1993. The cover photo is of Tikal Temple of the Jaguars in Guatemala from my 3-D slide.)

(Meanwhile, my future husband went out on his own expedition, accompanied by two native Maya boys.) On January 3, 1931, a full page syndicated feature "Mystery of the Loltun Cave Hermit" by Edna Robb Webster, was published by NEA Service. It was the thrilling adventure of Robert B. Stacy-Judd, architect turned explorer. Lost in the caverns of Loltun, near Labna, Stacy-Judd finally was rescued by the blind old man whose face appears on the dust jacket of that book, "Kabah". (This is a reprint of "The Ancient Maya" by Stacy-Judd, using the same text and photographs, 1934.) In 1939, after eight years of research, "Atlantis, Mother of Empires" by Robert B. Stacy-Judd, was published.

Mother went on two more expeditions with Willard, in 1933 and then in 1936, when there was a road from Mérida to Chichén Itzá and a beautiful modern Hotel Mayaland, with "indoor plumbing" and an electric candle beside her bed instead of an oil lamp.

T. A. Willard had offered my mother one million dollars to adopt me, since he had no children. "Indecent Proposal?" Indeed, no! He was very serious. He also offered to send me to any art school in the world. Mother said, "No, she must earn her own way!" Selling magazine subscriptions over most of the United States, I sent money home and then attended the Cleveland School of Art in my Ohio hometown. That experience was the greatest education! I saw how many items were manufactured and assembled. I met owners of companies and inventors of products and machinery.

My first photos from an airplane were with a German 9x12cm Camera in an open cockpit Waco-Continental. I almost lost the camera due to wind speed. I took flying lessons when I was 16, then I acquired a pilot's license at 18 and took flying time in a different airport every Sunday.

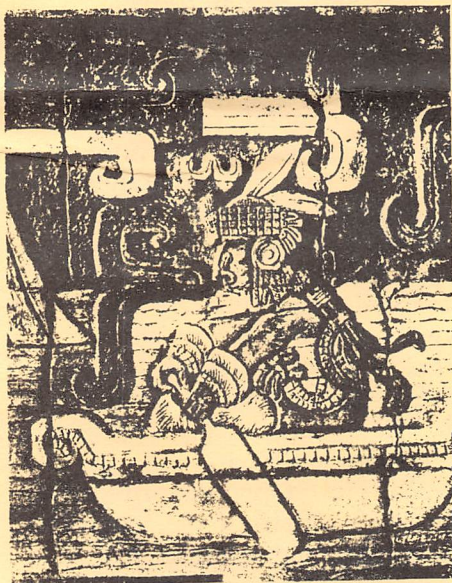
I have precious photos-a-la-Argus Camera of some of those traveling days. In 1941, Mother and I drove to California and my black and white Baby Brownie snaps en route are still good.

During World War II, we lived in lovely San Diego, a small Navy town, then. My family and I all worked at Consolidated. (At the same time, my husband-to-be was helping Howard Hughes design his famous "Spruce Goose".)

In 1944 I left San Diego and established my own Art Studio at the lovely "Crossroads of the World" in Hollywood. In 1945 my mother came up to visit and impulsively phoned "Robin" who invited us out to his North Hollywood ranch-style estate. For the first time I met the explorer of the Loltun Caves and the famous architect who designed modern buildings from ancient Maya ruins. (We had so much in common!)

After three "dates", he proposed, but we didn't marry until four years later, on August 5, 1949.

...to be continued

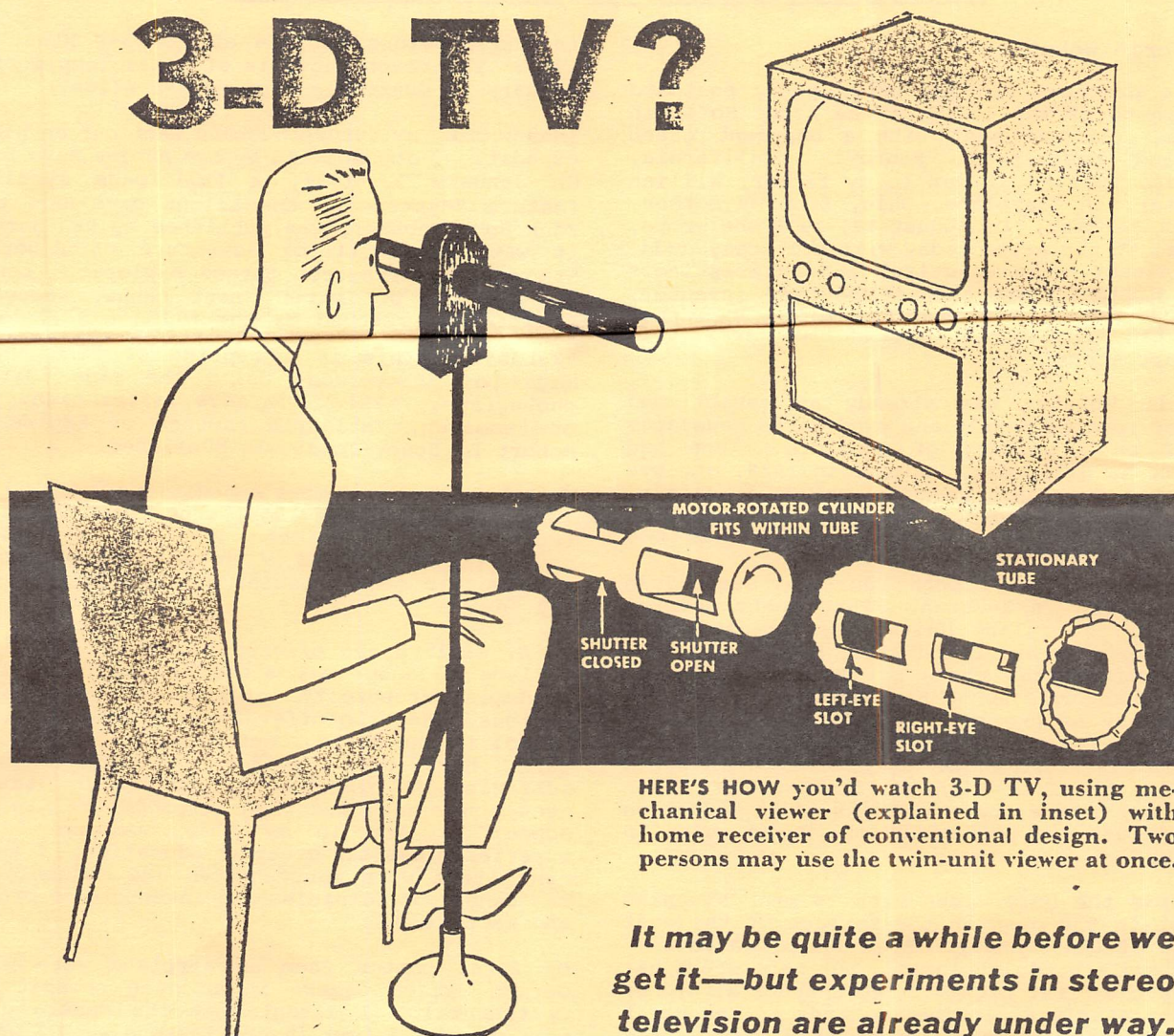


One of the strangest pictures in existence. It is the beginning of a bas-relief frieze telling of the Mayas escape from sinking Atlantis. The secret of its whereabouts in Yucatan died with Toebert Maler, its discoverer.



Popular Science June 1953

# 3-D TV?

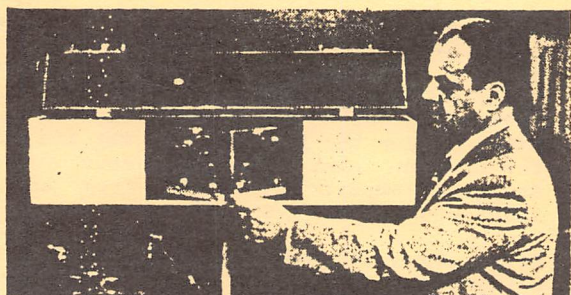


HERE'S HOW you'd watch 3-D TV, using mechanical viewer (explained in inset) with home receiver of conventional design. Two persons may use the twin-unit viewer at once.

***It may be quite a while before we get it—but experiments in stereo television are already under way.***

**W**ILL TV match the movies' counterattraction, 3-D films, and come up with stereo pictures too?

One television pioneer, Ulysses A. Sannabria, is currently demonstrating in Chicago what may be the forerunner of 3-D TV. His hand-built outfit, whose pictures flicker like old-time movies, leaves many



**PERISCOPE** with oblique mirrors gives human-eyes' viewpoint to lenses of two cameras, side by side, that televise a 3-D scene. Their pictures are transmitted alternately.

problems to be ironed out. But it works—entertainers do seem to step out of the screen and perform right before you.

To televise a scene in 3-D, two TV cameras peer through a horizontal periscope giving them a double perspective like human vision. An electronic switch alternately transmits what each camera sees. The result is a succession of left-eye and right-eye pictures, 15 of each per second.

You watch a standard home-type TV receiver through a viewing tube with eye slots. A revolving shutter, synchronized with the transmitter, uncovers the screen to your left eye and right eye in turn. Thus each eye sees the picture intended for it.

Using a mechanical viewer, whose principle dates back to 1850, sidesteps the formidable problems of adapting a home receiver to such 3-D viewing devices as either Polaroid or two-color spectacles. The latter would be unsuited, too, to color TV.





# 3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXVIII

NUMBER TWO

AUGUST 1993

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## A PAGE FROM MITCH'S SKETCHBOOK

HELLO!

I'm happy to serve as President of the Stereo Club for this term. This is the most enjoyable organization I've ever been involved with.

I've been a fan of 3-D ever since my brother-in-law gave me a View-Master at the age of six. It was the Model C, the 57 Chevy of stereo viewers. But what to do with it? I had no reels! But my mother purchased for me a three-reel packet of Woody Woodpecker, at a Rexall Drug Store in downtown Los Angeles. I became hooked.

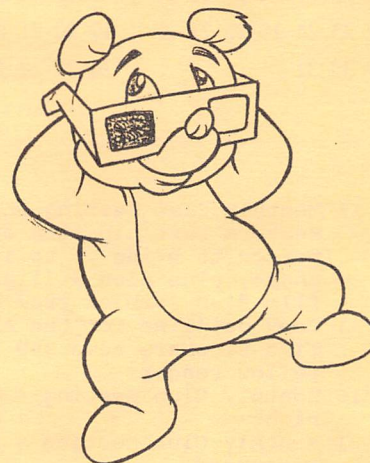
I then became aware of 3-D comics, which I didn't think were as interesting as View-Master, Story Views, and Tru-Views at the time.

I continued being a fan of View-Master and a very avid collector. I also enjoyed attending 3-D motion pictures, which presented an interesting experience which I will share with you in the months to come.

I still continue to be amazed at the presentation of our stereo competitions and programs, and I hope you feel the same excitement that I do.

*MITCH*

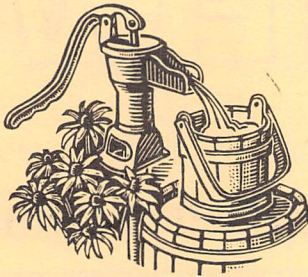
Mitchell Walker  
Your new Club President



The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment, and science of stereo photography. Meetings, which normally include 3-D slide projection, are held monthly on the third Thursday at 7:30 PM at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors are always welcome. Annual dues are \$20/single; \$25 dual; send to the Membership

Director. The 3-D NEWS, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$12; send to the Treasurer. Everyone is encouraged to submit stereo-related news items, articles, art work, or photo tips for the 3-D NEWS; deadline is the last day of the month, send to the Editor.





## STEREO ACTIVITY CALENDAR

August	September
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
8 9 10 11 12 13 14	5 6 7 8 9 10 11
15 16 17 18 (19) 20 21	12 13 14 15 (16) 17 18
22 23 24 25 26 27 28	19 20 21 22 23 24 25
29 30 31	26 27 28 29 30

- 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"
- TUE AUG 31 Copy deadline for the August NEWS - Time to share some 3-D info with your fellow readers
- 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
- THU FEB 17 Hollywood Stereo Exhibition and mini-program
- THU MAR 17 Fourth 3-D Slide Competition and mini-program
- THU APR 21 SCSC Sequence Competition (?)
- THU MAY 19 Fifth and final 3-D Slide Competition and mini-program
- THU JUN 16 View-Master members participation show and PSA Sequences
- THU JUL 21 Awards Dessert Pot Luck with Slide of the Year Program

## MEMBER/SUBSCRIBER UPDATE

A hearty welcome to this new member:

HARRY CHLENTZOS  
341 North Wilton Place  
Los Angeles CA 90004  
H (213) 466-0304  
W (213) 485-3631

## WORKSHOP NEWS

### WORKSHOP REVIEW

The slide bar workshop held on July 12 was very successful, thanks to attendance by Susan Pinsky, David Starkman, Jerry Walter, James Comstock, Richard Kaye, as well as our gracious hosts Sue and Joel Matus. A half dozen setups were photographed during the course of the evening, with lots of exciting color sparking the imagination. We had quick turnaround, too, with sneaky Joel having print film in his camera and making prints of a beautiful doll's head on a black background, complete with red carnation, and bringing the prints to Club mounted on stereo cards for us all to view three days later. Thanks to all for making this a success.

--Rick Finney, Workshop Director

## STEREO EXHIBITIONS CALENDAR AND NEWS

SAT SEP 11 Closing - Detroit Exhibition  
Forms - Loretta Williams, 1027  
South Washington, Royal  
Oak MI 48067

Unless something comes along very fast, Detroit will be the last international stereo exhibition for the current year. Starting again in January we will have the Oakland Stereo Exhibition and our own Hollywood Stereo Exhibition, so there are good reasons for lots of summer shooting to expand your 3-D library for upcoming exhibitions.

## 3-D CLIPS

From the Wall Street Journal 6/21/93  
Clipped by Larry Brown

### Moving Camera Creates Simpler 3-D Images

**N**EW MOTION-PICTURE camera technology captures crisp three-dimensional images that can be viewed on standard TV or movie screens without 3-D glasses or any other special equipment.

The system was used in a McDonald's commercial that ran recently in five test markets. Its developer, Vision III Imaging, of Herndon, Va., says it is in talks with a movie studio and a network broadcaster, which wants to try it out in a nationally telecast football game in August.

The camera uses "parallax" technology, in which the lens moves several times a second along an arc about 20 millimeters across. The camera vibrates, in effect, while staying focused on the same visual field, so the viewer can't detect the motion. By capturing a scene from slightly different angles in rapid-fire

fashion, the technique creates an illusion of depth. It's akin to depth perception in ordinary vision, which arises from having two eyes.

The 3-D effect doesn't always come through, however. "There's an art to using it," says Norris Nelson, a veteran Leo Burnett producer who did the McDonald's ad. "If you shoot across an open field, you don't really see it. But if the composition of the shot has distance cues, showing subjects in a foreground, for example, it's sensational."

The McDonald's ad, which finds two hungry climbers on a rocky pinnacle, appears clearly three-dimensional when the subjects are framed by a distant valley. In a burger close-up, the effect is largely lost, though the image looks sharper.

Even the best parallax images don't leap off the screen, as they seem to in 3-D systems that require glasses for viewers. But broadcasters say consumer resistance to the glasses is insurmountable.



THEY ARE COMING TO GET YOU . . . **SO GET THEM FIRST!**

THE ONE MUST-SEE MOTION PICTURE OF THE SUMMER!  
From the studios of Alan D. Williams, Major Maestro of Multidimensional  
Macabre Madness!

## **"3D ZOMBIES FROM OUTER SPACE"**

Coming to the SCSC Theater on August 19th!

### **SEE . . .**

The INCREDIBLE TECHNOLOGY  
of the ZOMBIES, thousands of years  
ahead of ours!

### **HEAR . . .**

The HEAD ZOMBIE'S evil plan to  
CONQUER THE EARTH!

### **FEEL . . .**

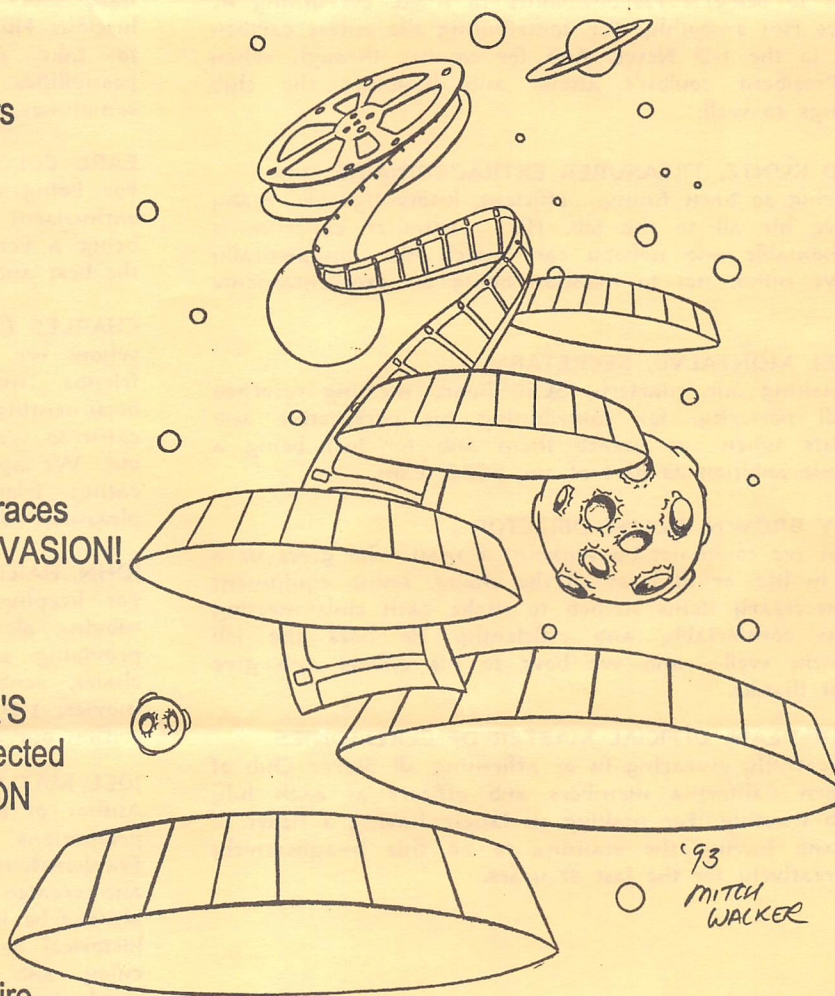
The FRIGHT as the PROFESSOR races  
against time to thwart a ZOMBIE INVASION!

### **TASTE . . .**

The TERROR as the PROFESSOR'S  
beautiful daughter, CANDY, is subjected  
to the DIABOLICAL ZOMBIFICATION  
PROCESS!

### **SMELL . . .**

The SCENT OF FEAR when an entire  
family is turned into MINDLESS ZOMBIES!



A FEAST FOR ALL YOUR SENSES, IN GLORIOUS COLOR AND

**!!! 3D DIMENSION !!!**

CAN YOU PROVE IT CAN'T HAPPEN ???



## 1992-93 Stereo Club Certificates of

Be it knownst to all  
You are in the Pres  
as Adjudicated by your  
Comm

This Certificate is

### MITCHELL WALKER, VICE PRESIDENT

for unending support, enthusiasm, organizational abilities managing our Hollywood Exhibition. For the creative talents to delegate responsibilities to make everything he touches run smoothly. For contributing the cutest cartoon items to the 3-D News. And for coming through when the President couldn't attend and handling the club meetings so well.

### DAVID KUNTZ, TREASURER EXTRAORDINAIRE

For being so darn funny, efficient, knowledgeable, ready to give his all to the job. His computer expertise is unfathomable and nobody can match his linguistically creative mind, not to mention doing an excellentamente job.

### RAFAEL MONTALVO, SECRETARY

For making our quarterly SCSC Board meeting recorded for all posterity, for contributing his perspective and thoughts when we needed them and for just being a welcome addition as part of our SCSC team.

### LARRY BROWN, HOUSE DIRECTOR

a man we could not do without, a man who gives us a place in life, or at least all the chairs, sound equipment and necessary items needed to make each club meeting happen comfortably and efficiently. He does the job extremely well and we bow to his efforts and give deepest thanks.

### OLIVER DEAN, OFFICIAL MASTER OF CEREMONIES

For creatively swearing in or affirming all Stereo Club of Southern California members and officers at each July Award meeting. For making us laugh, having a heart of gold and having the stamina to do this imaginatively and creatively for the last 87 years.

### CHRIS OLSON, OUTINGS DIRECTOR

For organizing outings to Universal Studios, the Psycho house, the Back to the future set, the old New York and Italy sets and the giant telephones, and beautiful & luscious Huntington Gardens and more. For inspiring us to take advantage of the beauty, the fascinating possibilities and the marvelous opportunities we sometimes forget to enjoy.

### EARL COLGAN, SPECIAL AWARD FOR 3-D LONGEVITY

For being active in life and stereography, for bringing enthusiasm and creativity to our club meetings and for being a very young and wonderful 89 years old. You're the best and we love you.

### CHARLES PIPER, 3-D CAMERA DOCTOR

whom we look to and depend on to fix our two eyed friends, mend their bodies and keep us shooting, documenting and enjoying 3-D photography when the cameras we push to the limits sometimes tire & wear out. We appreciate the loving care he gives to our film eating friends who give us so much photographic pleasure.

### JOHN HART, 3-D MOVIE DIVISION MOVER & SHAKER

For keeping the movie division of our SCSC together, moving along and creative after nearly a decade. For providing a meeting location, albeit with tiny peoples chairs, sending out notices, and helping to keep 3-D movies, 3-D video and 3-D filmmaking alive and active within our multi-faceted club.

### JOEL MATVS, CLUB LIBRARIAN

Author of the most creative, provocative and motivating promotions for our marvelous club library. Like Dr. Frankenstein he has taken parts from all our members and created life where there was none before. We will always be indebted to him for his efforts in stressing the historical importance of SCSC, for making it so easy to enjoy, and for his marvelously humorous and creative marketing promotions.



# of So. California Appreciation

...ing the glorious writ  
...ence of Greatness,  
...w Members of the 3-D  
...unity

...presented to:

**MARJORIE WEBSTER, HOSPITALITY DIRECTOR**  
For the smiles, enthusiasm, alohas and warm welcomes she brings to each meeting, and each guest and new member. For stirring some spice in our SCSC pot and making it that much tastier. For being dimensionally fun and friendly, two invaluable qualities we deeply appreciate.

**WICK FINNEY, WORKSHOP DIRECTOR**  
For creating educational opportunities to learn proper Stereo Realist-format and 2x2x2 mounting, slide bar stereography, 3-D composition, pictorialism and more, which inspire us all to "see", "shoot", project, mount and enjoy this fantastic interest with ourselves and others. For motivating others to share their knowledge and help pass on those veritable 3-D torches.

**ERRY WALTER, 3-D NEWS EDITOR**  
Whose devotion after more than a decade and a half is way above and beyond the call of duty. Who tirelessly and creatively manages to create one of the most interesting and fun to read 3-D publications in the world. He creates the glue that helps hold our club together, he bonds us with the world of three-dimensional photography, presented each month with a spirit and vitality that is contagious.

**ALAN WILLIAMS, VOLUNTEER PROJECTION ASSISTANT & HOUSE DIRECTOR ASSISTANT**  
For willingly and ungrudgingly giving of his time and efforts in contributing to make our club work smoothly at each meeting. His efforts do not go unnoticed or unappreciated.

**JIM MURRAY, SPECIAL FRIEND OF THE STEREO CLUB OF SO. CALIFORNIA**  
For braving a tough year with courage the Lion would be proud of, a positive outlook that Glinda, the Good Witch would commend, and a tireless spirit we all aspire to. We staying with us through his thick and thin - we all love you, Jim.

**DAVID STARKMAN, EQUIPMENT DIRECTOR & PRESIDENT'S AMIGO**

For bringing us the latest news from the four corners of the globe about what is happening dimensionally regarding new 3-D equipment, 3-D camera shows, what's good and what's not and providing expert knowledge and information any time to anyone when it is needed. For being projectionist at virtually every meeting, SCSC auctioneer for the last decade, and for being the best partner this President could ever ask for.

**GAIL ZONE, CO-BANQUET DIRECTOR & VALUED HELPER DURING COMPETITIONS**

For bringing a delicious and tasty offering of banquets and pot-lucks to our Christmas and July Awards meetings for the past number of years and doing it in lively, varied and enjoyable way each time. For her neverending willingness to help out on the slide tables during club competitions whenever help was needed.

**RAY ZONE, CO-COMPETITION DIRECTOR & CO-BANQUET DIRECTOR**

For working with Mitchell Walker in splitting up the responsibilities for our five-times-per-year slide competitions. For assisting with the equipment transportation whenever needed, without a single groan or moan. For being there to help run the club in numerous, sundry, multitudinous ways over the past number of years, and doing it in a fun and enthusiastic way each time.

**MITCHELL WALKER, CO-COMPETITION DIRECTOR**

For working with Ray Zone in splitting up the responsibilities for our five-times-per-year slide competitions. For doing so many of those said responsibilities, like working the slide table, lining up judges, compiling the scores, organizing our Slide-of-the-year show and that special judging, and generally making such an important part of our club work so well.

*Susan*

*Susan Pinsky  
SCSC President 1991-93*

*July 15, 1993  
Los Angeles, California*



## SCSC COMPETITION STANDINGS

Final Results as of May 1993

May judges were Ray Zone, David Thompson and Robert Swarthe

Judges scores are averaged



## A GROUP STANDARD

	MAY	CUM
Rick Finney	66	327
Larry Brown	62	323
Mike McKinney	66	323
Chris Olson	63	306
Dorr Kimball	60	300
Marjorie Webster	59	295
Earl Colgan	59	294
Jerry Walter	-	257
Ray Zone	J	231
Abe Perlstein	-	182
Tony Alderson	-	78
Robert Bloomberg	-	69
Willis Simms	-	63

## B GROUP STANDARD

	MAY	CUM
Erick Purkhiser	61	307
Lyle Frost	61	290
Mitchell Walker	56	287
David Thompson	J	285
Dorothy Bernhardt	61	276
Chuck Bernhardt	58	273
Jim Comstock	23	209
Joel Matus	-	169
Viggo Bech Nielsen	-	108
Dan Gilvezan	59	59
Paul Schmieding	57	57
Gary Schwartz	-	56
Martin Simar	-	55

## A GROUP NONCONVENTIONAL

	MAY	CUM
Padrick McLaughlin	71	342
Susan Pinsky	67	327
Rick Finney	67	316
Earl Colgan	65	311
Dorr Kimball	57	296
David Starkman	60	257
Jerry Walter	-	251
Abe Perlstein	-	183
Ray Zone	J	159
Mike McKinney	68	131
Tony Alderson	-	124
Tom Koester	-	86
Jim Murray	-	69
Robert Bloomberg	-	66

## B GROUP NONCONVENTIONAL

	MAY	CUM
David Thompson	J	298
Mitchell Walker	61	285
Jim Comstock	68	258
Erick Purkhiser	60	163
Robert Swarthe	J	162
Jim Miller	-	96
Lee Pratt	-	70
Dan Gilvezan	62	62
Jason Kanter	-	61
Viggo B. Nielsen	-	56
Chuck Bernhardt	-	48
Paul Schmieding	-	20
Gary Schwartz	-	20

SLIDE OF THE YEAR

The Club's annual Slide of the Year Competition was judged by the Rocky Mountain Stereo Club, at the home of that Club's President Chauncey Walden, on July 1. The judges were David K. Morison, APSA, Leonard M. Mullis, and Tom Devine. Assisting were Glen Thrush, APSA, Micki Morison, and Bertha Adamson. A great deal of thanks goes to all their hard and devoted work!

Final results are:

SLIDE OF THE YEAR

"Iris Dream" by James Comstock

BEST PEOPLE SLIDE

"Sujata &amp; Asoka" by Marjorie Webster

BEST NATURAL SCENIC

"The New Manhattan Beach Pier"  
by Mike McKinney

MOST INNOVATIVE SLIDE

"Reign of Pan" by James Comstock

HONORABLE MENTION SLIDES

"At Cathedral Dome" by Chuck Bernhardt

"Bee Airborne" by Earl Colgan

"Persian Princess" by Earl Colgan

"Bright Eyes" by Earl Colgan

"Emerald Ribbons, Golden Bells"

by James Comstock

"Overlapping Beauties" by James Comstock

"Gort 'N Flames" by Rick Finney

"Autumn Walk" by Rick Finney

"Autumn Mums" by Rick Finney

"Daylily Doo-Dah" by Rick Finney

"Atomic Moon" by Pad McLaughlin

"Bryce Moonrise" by Pad McLaughlin

"Lake Stereo Tufa" by Pad McLaughlin

"Rock Pool Sunset" by David Starkman

"Fishing At Lambert Dome" by David Thompson



## CLUB LIBRARY NEWS

### INVENTORY AND RUMORS

All boxes of slides will be inventoried over August and September. While the library never strictly adhered to a monthly return, all members with boxes currently out are requested to return them at the next meeting.

Also, we wish to put to rest the loose talk that the inventory is being taken because of two "special" slides rumored to be mixed somewhere in the boxes.

First, there is no time-travel slide that will take you back to the Jurassic period. After much investigation, we have found that this rumor was started by Steven Spielberg in a crass effort to shore up the sagging box-office receipts for his lizard movie.

Second, and for the last time, popular '50s model Betty Page was not an FBI operative -- and we have no slide of her in a compromising position with Earl Colgan, who had nothing to do with the CIA -- at that time, at least.

Furthermore, disregard the talk that Ray Zone (rhymes with Capone) will be overseeing the inventory. Ray does not break photographer's index fingers!

Please return all boxes at the August meeting. Thank You!

--Joel Matus  
Outgoing Librarian

## CLASSIFIED

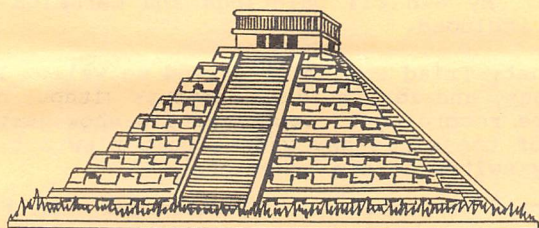
**WANTED:** To buy a used 3-D attachment/adaptor system for a 16mm movie camera. Please contact Mahavir Jain, Program Executive, Stereo Society of India, Luxmi Palace Annexe, Gandhi Nagar, Delhi 110031, India.

**FOR SALE:** TDC 116 projector w/5" lenses, separate fan switch, 5 pairs of glasses \$300 + postage. Fifty pair plastic frame 3-D glasses \$25 + postage. Two Kodak AF-2 projectors, good working order, modified for 1200w lamps \$100 + postage. Two DDB 750w lamps for TDC 716 projector \$12 + postage. Book "Principals of Stereoscopy", 1951, by McKay, with dust jacket \$35 postpaid. Bill Lund, 20833 Neuralia Rd., California City CA 93505. (619)373-4258.

**SERVICE AVAILABLE:** I'm doing View-Master stereo reel mounting of film shot with a Personal VM Camera. I also will label and title the reels. Custom envelopes provided to store the reels in. Write or call for a price list. I send out a sample of the reel labeling with all price lists sent out. If anyone would like a sampling of the labeling, send \$2 along with a blank reel or a reel already mounted with slides for same day, first class return. Gene T. Garza, PO Box 10644, Corpus Christi, Texas 78460-0644. (512)241-7966.

**WANTED:** Iloca and/or Sterling 800 Viewer. Wally Ford, Rd 2 Box 16, Millbrook, New York 12545. (914)677-3003.

## MY PHOTOGRAPHIC HERITAGE PART III



### WHERE ARCHITECTURE IS FROZEN MUSIC - Continued

by Marjorie Webster

As I led up to in my article in the July 3-D NEWS, after three "dates", Mr. Robert B. Stacy-Judd proposed, but we didn't marry until four years later, on August 5, 1949. We eloped to Las Vegas and there was much publicity. (My mother was back east but returned for our garden reception on August 28). 250 guests attended, with many celebrities and dignitaries -- many mutual friends of both of us, including Ernest

Holmes, Manly Hall, Lt. Gov. Goodwin Knight, Sam Yorty, Don Blanding, Meredith Willson, Roddy McDowall and family, etc.

Over the years my mother and my husband gave many lectures about the Mayas. Although both had taken many black and white photos, Willard presented each a set of hand-colored lantern slides which they used, especially those of the treasures taken from the sacred well at Chichén Itzá. (I had 35mm slides made of them later, for my own lectures and classes.) Their lectures were given at all the Service Clubs, Adventure and Explorer Clubs, Ebell, Shakespeare Club of Pasadena, etc. Many times Mother and I were the only women at men's clubs, for I would run the projector for her. With no fan, the glass slides got hotter than Hades!

After I married Robin, I assisted with the same slides. On December 12, 1949, they both had evening lecture dates and expected me to help.



Mother's was at the Westwood Village Art Association, which I did first, and then I rushed to the Beverly Hills Hotel and ran Robin's slides after the banquet. (By the way, their Astrology Charts are very similar.)

Since my husband was President of the Valley Architects Association, I joined the Women's Architectural League of Southern California. We met at the Assistance League in Hollywood for lunch. June 27, 1953 was the date for our 3rd Annual Luau at White's Point near Portuguese Bend. My "crew" and I were in charge of decorating the whole "Island". (See my article in the 3-D NEWS, March 1982.) The Luau is where and when I saw my very first 3-D camera, a Stereo Realist. I borrowed the camera when my mother and I returned the next day to dismantle the decor. (I will show my first 3-D slide at our August Club meeting.) I turned the camera sideways for a vertical which is a No-No in 3-D!

#### THE PAST IS PRESENT

Ray Thelan's Camera Shop on Hollywood Boulevard had developed thousands of my 35mm slides for many years. Being a good friend, he loaned me a 3-D View-Master Camera. I took my first roll of Kodachrome film in Sequoia National Park. (Even as I write this on June 16, 1993 -- 40 years later -- I will show 5 reels of 14 tiny "chips" of film, as small as my index finger nail, of the largest trees in the world. They still have excellent color and composition. Robin, my husband, took 16mm color movies and we "shot" each other among the trees and on top of Moro Rock.) (I have since taken hundreds of 35mm and 3-D slides in Sequoia.) (Instead of our L. A. Photo Center of monthly meetings for at least 30 years, on June 17th we will gather together at St. Nicholas Cathedral across from the Photo Center. It should be very interesting.) It was!

I realized Sawyer's View-Master camera was not for me. Ray Thelan loaned me a Revere and several other 3-D cameras. I bought the Kodak Stereo Camera, but not because it was \$75.00 vs. the Stereo Realist at \$150.00. I liked the instant viewing, easy loading, no critical focus except close-ups, groups and scenes. I also loved the green level bubble that kept the horizons straight!

Time out for "Wheel of Fortune", which I will soon be on, while I still have "My Marbles?!" (Wish me good luck.) Also on our local channel 28 they are playing "Lost Kingdoms of the Mayas", which I have viewed many times recently. It is quite good. I know every crack in the Mayan edifices. I have photographed in 3-D most of the buildings and the details of hand-carved stones. I have taught Mayan Hieroglyphs in my Mayan Archaeology classes, glyphs I learned to read via my mother and T. A. Willard when I was a child. On T.V. they refer to Yucatan while they are showing the rituals at and in the church of Santo Tomas in Chichicastenago in Guatemala! (Oh, well, these are young people carrying on and so enthusiastic re the Mayas, their rise and fall in civilization. We now are going through that same cycle of mankind!)

I made much money from that camera for forty years, and still do! From 1953, I made many trips throughout California, Arizona, New Mexico, Nevada and Utah. My 3-D slides were eventually

shown in my "Great Southwest" Adult Education Classes and Lectures. After a few hula lessons in 1951, I began extensive research of the Hawaiian Islands. In 1956 I took thousands of 3-D slides in the "Sandwich Islands", and didn't see them projected until 1960. (See my article in the 3-D NEWS, September 1982 re dramatic projector deals!)

On January 13, 1965, I gave my first Series of Hawaiian Lectures in the Chapel at Kingsley Manor, sponsored by Hollywood High. Now, I live in a penthouse over the chapel! (Club Member Rick Finney's mother, Frances, lived here in our "White House.")

June 11, Kamehameha Day in Hawaii, was the day I first arrived in Honolulu in 1956. I moved to Kingsley Manor June 11, 3 years ago. A big celebration on that day, 1993, was held for me with music, refreshments and "Hula For Health", which I teach here. (I was the only teacher of Hawaiian History in Adult Education for over 20 years.)

I go from "Hula to Hieroglyphs" quite easily. With my 3-D slides, I did 20 years of "Mayan



Archaeology" classes and lectures. Also, with several trips to Europe, 20 years of "European Art and Architecture." I've been known to do 3 or 4 subjects in one day!

Besides 35mm and/or 3-D slides, I wore the costumes and jewelry of each country; played their music and did authentic dances; displayed unusual souvenirs; and even ethnic recipes were given. My own oil paintings and ceramics were often included.

My trusty Triad Projector served me well. I ran it alone, and ad-libbed my subjects without notes or tape recordings. Sometimes I'd show just one side of the slide and when a bulb blew out, I'd smugly switch to the other one.

I carried two Carousel Projectors and when a bulb "blew" I calmly switched projectors! I usually had two sets of slides on the same subject -- both 35mm and 3-D -- so never had a failure.

In 20 years, I missed only one lecture, due to a virus, but Richard Marx substituted with his excellent Maya slides at Fairfax High. Due to car trouble, I missed 1/2 a class at Beverly Hills High, so a student put Maya hieroglyphs on the black board till I arrived. T. A. Willard would have been both amazed and pleased that I was teaching his Mayan avocation a few blocks away from his former home on Linden Drive in Beverly Hills.

COMING ATTRACTIONS: "The Movie Star Connection".





# 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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## A PAGE FROM MITCH'S SKETCHBOOK

HELLO AGAIN!

First off, I want to share an interesting experience I had after last month's meeting. I had just gotten off the 405 Freeway for Santa Monica Boulevard. While waiting for the light to change green at the bottom of the off ramp, I noticed a homeless person sitting on the corner holding a sign that read, only "Smile". I thought to myself, "How refreshing!" I wanted to give him a dollar but couldn't get my wallet out before the light changed. Well, if I see him again, I will give this man a dollar.

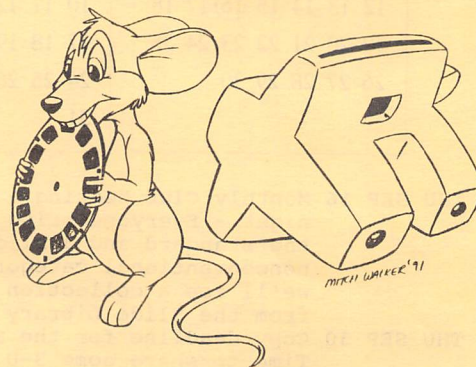
I saw many of you members at the NSA Convention in San Diego. I wasn't there for very long, but was able to trade a couple of stereo items for a few more ViewMaster reels for my collection. I hope many of you who were there were able to catch some of the slide programs. I caught Robert Bloomberg's fantastic show of computer manipulated stereo images "Variations on a Screen" and the interesting "Kissing Whales and Other Tales". I heard the stereo movies on Sunday were quite "deep".

Don't forget, this month is our first competition of the year, so get those slides ready and good luck.

Coming up in October, as many of you well know, is our very popular Club auction. Do you have a TDC projector that you're not using and there were no takers to that ad you placed in Stereo World? Bring it on down. You might even find a slightly used Stereo Realist, or bid on that collectible you've been wanting to add to your growing collection. We will have more information in the next NEWS.

SMILE!!

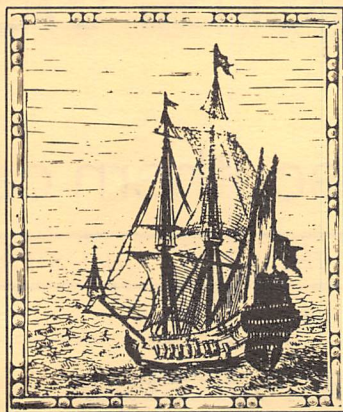
MITCH



The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment, and science of stereo photography. Meetings, which normally include 3-D slide projection, are held monthly on the third Thursday at 7:30 PM at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors are always welcome. Annual dues are \$20/single; \$25/dual; send to the Membership

Director. The 3-D NEWS, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$12; send to the Treasurer. Everyone is encouraged to submit stereo-related news items, articles, art work, or photo tips for the 3-D NEWS; deadline is the last day of the month, send to the Editor.





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

- THU SEP 16 Monthly Club Meeting - Competition night - Everyone bring 3 slides for the standard and 3 slides for the nonconventional categories. Plus, we'll see a collection of slides from the Slide Library
- THU SEP 30 Copy deadline for the September NEWS - Time to share some 3-D info with your fellow readers
- THU OCT 21 Monthly Club Meeting - Annual Club Auction
- THU NOV 18 Monthly Club Meeting - Competition night plus mini-show by Marvin Josephson
- SAT DEC 4 Movie Division Meeting - Longley Way School, Arcadia 7:00 PM
- THU DEC 16 Banquet this month? (To be determined)
- THU JAN 20 Monthly Club Meeting - Competition night
- THU FEB 17 Hollywood Stereo Exhibition and mini-program
- SAT MAR 5 Movie Division Meeting - Longley Way School, Arcadia 7:00 PM
- THU MAR 17 Fourth 3-D Slide Competition and mini-program
- THU APR 21 SCSC Sequence Competition (?)
- THU MAY 19 Fifth and final 3-D Slide Competition and mini-program
- SAT JUN 4 Movie Division Meeting - Longley Way School, Arcadia 7:00 PM
- THU JUN 16 View-Master members participation show and PSA Sequences
- THU JUL 21 Awards Dessert Pot Luck with Slide of the Year Program

## 3-D Movie Division OF THE STEREO CLUB OF SOUTHERN CALIFORNIA

Welcome to the 10th year of the Movie Division of the Stereo Club of Southern California!!!

Please calendar the following meeting dates for the 1993-94 year:

Saturday, September 4 - 7:00 PM  
 Saturday, December 4 - 7:00 PM  
 Saturday, March 5 - 7:00 PM  
 Saturday, June 4 - 7:00 PM

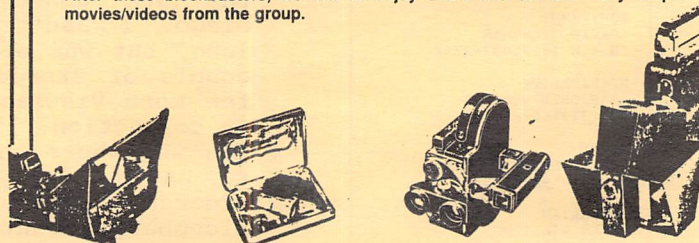
Meetings will take place at the LONGLEY WAY SCHOOL Youth Center and Auditorium in Arcadia. Longley Way School is at 2601 Longley Way in Arcadia. The Youth Center is on the corner of Warren Way and Las Tunas Avenue (between Santa Anita and Baldwin Avenue on Las Tunas). For more complete directions, please call the school during business hours (7:30 to 4:00) at (818) 447-8152.

Kudos to Wes Western for his outstanding presentation of 3D movies--both his own--and the group's efforts--at the NSA Convention in San Diego this summer. I was amazed at the quality and size of the 3D image that Wes managed to project on the huge silver screen at the Convention. This was the grand premiere of Alan William's much heralded "3D Zombies from Outer Space," certainly one of the highlights of the Convention.

Opening this year's Movie Division offerings will be a special screening of JAWS 3D. This feature will be video-projected and will require alternating shutter viewers (such as the Toshiba or Sega glasses). 3D Videophiles, please bring your collection of shutter-glasses to accommodate those without. Creating ambience for this showing will be Bill Shepard's collection of JAWS 3D memorabilia--a must see!

For those who missed the black tie showing of "3D Zombies" in June, the NSA Convention or the last SCSC meeting, "3D Zombies" will be shown again September 4.

After these blockbusters, we will all enjoy share and tell and any surprise movies/videos from the group.



## CONTRIBUTORS THIS MONTH

Hats off to Jim Comstock for providing the compelling true story on Pages 4, 5 and 6, and to John Rupkalvis for the insight provided in Pyramid Power on Page 7. And a big thanks to Gary Schwartz for providing the historical photograph on Page 8, from an unknown magazine.

The demands that stereo makes are moderate enough. The returns it gives cannot be translated into mere words -- what words can bring back the bloom of a long-perished flower or a smile of a little child -- which stereo can forever renew at arms' length away?

--Julius B. Kaiser, 1955



## 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.



## TO THE LAVA, MARCH '93

by James Comstock



I felt anxious as I drove toward Volcano National Park. It was dusk, and I had just had a wonderful pasta dish that would hopefully give me the energy I needed for what might happen that evening -- hiking in the dark over recently cooled black lava flows to the current outcropping as it bursts into the ocean!

As I enter the Park at dusk, and start down the hour-long drive to the new stuff, I notice I am almost alone. Occasionally a car heading out passes me. Is this a good idea? This road will end at the lava. I know that. I was here a year and a half ago. I drive down the Chain of Craters Road, seeing little but black rocks and dry brush and a mysterious wisp of steam or gas from some hole in the ground. I am on an alive volcano. Beneath me is a heart of molten rock. By day you can see the fields of dry brush or the flat plains of "old lava flows" punctuated with white plumes of steam. The ground here is alive and convulsive on a gigantic scale.

No cars going my direction; only cars leaving, full of passengers saying, "Where's he goin'?" Into the dark Hawaiian night. No city haze to dimly light your way. No moon tonight. Just billions of stars through the steam plumes, and the occasional twin comets of a car escaping past me.

I descend the volcano flanks to the beach below. Now I have a vista. And a string of white lights on the road between me and the flow -- the future -- the cars that will pass me in the next 30 minutes. But what do I see? Red lights. A few. I am not the only fool going down here so late. And off to the side, a huge orange glow behind a hill.

So I approach the glow. Suddenly the road is bordered with parked cars and clusters of people walking away from the flow; some with flashlights, some without. There is a road block. I turn the car around and park, load up a ridiculous amount of camera equipment, walk down the road past the road block. To my right, a short cliff with the beach below and a lava flow hitting the ocean with a huge steam cloud about a quarter mile up the beach. To my left, a hillside covered with small streams of orange molten rock. Ahead, one tiny glow.

I head down the road, anticipating a path further on to cut over to the beach flow. I walk past rowdy teenagers ready for "Saturday Nite party at the Lava". Groups walk by silently with no flashlights; the glowing hillside now lights the night. I am finally parallel to the flow but see no sign of a trail. I finally stop someone in

the dark. They say the trailhead is back at the road block, marked by a single road cone, no sign. The terrain here is very rough and covered with unfriendly-looking bushes. I would appreciate a worn path. I head back with my back pack of stupid cameras. A family passes me "guided" by an infant entrusted with a blinding flashlight. He shines it directly in my eyes; too young to know any better. I'd flash my brights if I had any, not that they would have been understood. Of course, I probably do look rather curious with all these camera bags and tripods sticking out of me at odd angles.

It is a warm Hawaiian night. I arrive at the flow thankful for a flashlight to help me over the black rocks and black sand beach. A week ago, they said you could get next to the flow. You could touch it if you were a maroon. Tonight, you could not get better than a hundred feet. As I stood on a small hill, a lake of partially cooled lava lay before me; sputtering orange cracks and billowing steam. It smelled like a massive fireworks display, sulfur. I set up my cameras, two no less. My meter actually gave me a reading. I might get something. I snap and calculate for a half hour. I pause and look. I look down at my camera bag with my light and notice a steam vent only 18 inches from it. People come and go. Noisy crowds, silent meditators, a German conversation here, a Japanese accent somewhere in the mists. I'm changing cameras. The crowd has thinned and, what's this?! A group of drunk over-excited geology students who plunge down the embankments, past the trail markers and warning signs. Screaming with tectonic zeal. I sigh once more, but then concur and envy their abandon to touch the lava. The wind shifts and it starts to sprinkle a fine shower of sulfuric acid. Bad for eyes and lungs and cameras. Two flashlights glow out there. I decide to leave now, ahead of them. I don't want to be the last one out here; my flashlight is getting a little dim. I hike out, back to the road block, with my heavy stupid cameras; sweating in the warm stinky night.

So, back up the road, past the roadblock. This would give me a better vantage point to see the hillside of streams. I walk in the orange dim, conserving my batteries. Silent and noisy pass. I find my point. I set up cameras; two on tripods forty feet apart. I like the moment, peacefully by myself, contemplating, enjoying this incredible place. I enjoy photographing as the urge strikes. Slowly calculating. But, I am a magnet. Every passing group stops to question. I hear a drunk party yards away and wait for the parade to pass. A couple comes by and stands in the middle of all my equipment. I get annoyed,





fold my arms and wait. I have all night. Time is nonexistent. The lava is not going to stop. A sick half moon has risen, a pale grey-yellow smear through the sulfured haze. The man comes over and in a gentle Swedish accent offers me his binoculars. My annoyance evaporates in an embarrassed flash. I am grateful to see the hill closer than I care to hike. Again, the terrain is just too foreboding with my dim flashlight, bare legs and alone at 11:00 at night. The couple leaves. I shine my flashlight down at my camera bag and realize the place is crawling with cockroaches. Ah yes, I remember them from my first trip here. Yuk. Two teenage boys stop. They've been to the faint flow straight ahead up the road. It's a "skylight", a surface opening to an underground stream of lava called a lava tube. This is the source of the lava erupting on the beach. The boys said they could get six feet from the six foot hole but could not look down inside because of the heat. But they could hear the lava rushing below, and see the walls of the shaft dripping with white-hot melting rock. I am intrigued. I play cameraman for a while more. A car suddenly and brightly appears. I fear the worst, a load of obnoxious teens. Please pass, please pass. The car slows. Then stops. I ask them to park a little further on as their headlights would affect my pictures. They politely comply. I am again embarrassed as they seem like nice people. Later, they come up and one man gently reveals a good knowledge of the lava and the area. As I am wrapping things up, the faint glow from the skylight is suddenly very bright. I talk with a passing couple and we decide to go back to our cars and drive back up the road, past the roadblock, and check it out. This we do. I shed some of my stupid cameras and climb up a small hill where about six other people are watching the event. The skylight has erupted and in about twenty minutes time covered an area the size of a football field with lava, glowing very brightly in the dim.

The road deadends here as it was covered with a flow of lava only a week before. It is warm, black and has an almost metallic sheen, like Raku pottery, only satiny, not glossy. It feels unstable to walk on, hollow and brittle. I am told to walk carefully as the surface can give way and you could fall through up to two feet in places. The edges are glass-like sharp on bare legs. I feel very uneasy. I walk twenty feet out, very timidly. Suddenly I notice the cracks ahead of me are glowing orange. I turn around and see I am surrounded by glowing cracks. There's lava underneath me! A shot of adrenaline blasts through me as I walk backwards off the stuff while trying to turn my heavy human molecules into helium. I reach safe(r) ground

from which we watch the silhouettes of four people at the edge of the lava about a quarter mile from us. I long to be there. I want to touch the lava. The group from the car arrives and the knowledgeable man encourages me to go. I ask the time: 1:00 AM. I think I should go. I want to touch the lava. As the entire group returns to their cars, someone gives me some half-used batteries. They're at least better than mine. I will have to walk over week-old lava to get to the new flow. I stand there alone and gaze at it. I'm very torn between my desire and the assurances of the experienced man, and my own gut feeling about the instability of the stuff I would have to walk on. In the distance, I see the lights of the four remaining people, those WHO HAVE BEEN THERE, coming my way. I set my flashlight on my car hood as a beacon to draw them in. Upon arriving, I am told what a fabulous sight it is and not to be missed. I voice my concern over the lava they just walked on, by pointing to the orange cracks and saying, "What about that!?" I am told again to just be careful. They leave. And surprising to me, I am now contemplating trying it. The thought that it was such a rare opportunity, one that had to be grabbed immediately, tore through me. The fear of the walk to get there was intense. I was alone at 2:00 AM in the middle of a black lava field.

I took one camera and a tripod and started out. Within thirty feet, I saw the cracks glowing orange all around me. Again, was I walking over molten lava? I didn't know, and that added to the fear. I tried to move quickly but gingerly. The lava shattered lightly with every step, like breaking glass.

I eventually reached the new eruption. It poured slowly toward me. It would pour a pool, cool and darken, then crack open and new lava would pour through the crack, hot and red, and form another pool, and repeat. One of the sounds was like bubbles in taffy bursting. The action looked somehow familiar. Later I thought it reminded me of how hot wax behaved when I used to play with candles as a kid. Sometimes these pools would be pushed as they cooled forming the rope-like formation I was already familiar with. I thought of my friend, Bob, who was enthusiastically taking a geology class. He had identified the types of lava formations I had photographed on my first trip here in July '91. And now I was seeing these formations born before my eyes. Within a few seconds the surface would cool and slightly harden. If there was little internal force, it would billow up and harden into a smooth dome. If the force was greater it would fold the still-elastic crust into the rope-like





formation. If the force came after the surface had hardened too much, it would shatter the surface into a mangle of shards while making crunching and grinding sounds. And finally, here is this rock that may sit here hundreds (or thousands, I don't know) of years before it's eroded beyond recognition. Bob would have loved this.

The heat was intense. The lava was over 2,000 degrees. I looked at the central fountain but the heat was so intense there, it smeared the light waves making any details indiscernible. I pulled out my light meter and actually got a reading; just enough, maybe, with the tripod. I can't think much; I can't calculate. I can't stay here long. I would shove myself and my camera at the lava 6, 5, 3 feet. Compose, pull back, adjust, push back in, and shoot. I used one leg of the tripod as a quick monopod. No way would I take the time to set up a tripod and adjust. The lava was moving too fast and the heat was too intense. And even the cooler lava where I stood was warm enough that I was afraid it would melt my shoes if I stayed in one place too long. I had the same concern for the feet of the tripod. I was here to experience this, that was the priority. The photography was secondary.

Fear was returning. As I took more pictures, I was stumbling over the "cool" lava. I felt I was being allowed to be there -- but not for long. At this point, I wondered should I offer myself up to Pele, the goddess of the volcano, or call Ray Zone and find out what is the latest incantation to summon the god (or it is goddess?) of 3-D. It took some last shots and as I felt the time had come to leave, it started to rain. That topped it. I was done, packed, and headed back. The rain lasted about five minutes, enough to be an incentive to leave. This time I decided to take a more direct route to the car. But this lava was much rougher. Every step I took made this loud crashing sound like I was throwing glass bottles at a block wall. I made such a racket I expected someone to yell, "Knock it off and get out of here!!" I wish. I wanted to get out of there so bad. The way got progressively worse, and the cracks more frequent. I just kept moving and concentrating on each step. Suddenly, I heard a crackling sound and looked up to see the hillside of little streams very close. What was I doing here? And then I realized I had been walking much too long. I should have reached the car long ago. It had never occurred to me that it might be difficult to find my way back. I was aiming at a point of land, the dead end of the road which was like trying to hit the end of a pencil pointed at you while walking across a dark room. Slightly one way or the other and you miss

it. Shivers. Now on top of everything, I'm lost. And, of course, my flashlight is getting dim. Without a flashlight, this would be impossible. Unlike the four hikers, I don't have anyone to home me in on their beacon.

I calculate where I think I must be and head off the lava bed into the unfriendly brush. The bushes are dry and prickly upon my bare legs. The terrain is rough with frequent ten-foot deep chasms. Sometimes I find I can't go any further on one route and have to backtrack and try another. This is scary. I can feel myself shaking. I don't want to have to curl up in some hole and wait until sunrise. And those cockroaches. At last, I see a vague line in the shadows before me, the road. I come to the edge where there is a dense line of prickly bushes. Instead of finding a way through them, I just let myself fall through them, allowing my weight to force its way. I stumble out onto the road. I can make out my white car a few hundred feet away. I just want to get out of here. As I drive off, a car passes me coming in. I don't look at them, I just want to get out. It's 3:00 AM. I think of the two teenagers who had been standing six feet from that hole. How quickly had the lava gushed out of there? Those boys were undoubtedly very lucky; they'll never know. I felt lucky. I had no way of knowing how much danger I had been in; fear is heightened by ignorance. As I look back, I see the massive flow is already cooling and darkening. The flow has stopped. By sunrise, it may look black in the daylight. The rangers will come and see what had happened during the night. Luckily, they won't find a deserted car. The lava moves on to spring up somewhere else. At least, I had gotten close enough to touch it; what a maroon.

I drive for an hour still buzzing, and pull into an empty parking lot to sleep. I feel ill at ease in this place, like I'm teetering on the crust of a mountain filled with igneous-flavored jello.

The above account was written before considering to share it with the readers of the 3-D NEWS, so technical details were left out. Yes, I was shooting hyperstereos with a twin camera set-up with bases varying from 6" to 60', and exposures to 20 seconds. Close-up shots of the lava eruption were shot with a Realist on one leg of a tripod with exposures at about f/3.5 @ 1/30. I was satisfied with the results, especially considering the circumstances.

"What a maroon" is a patented response from one of our greatest living comic geniuses, Bugs Bunny. Used with permission.



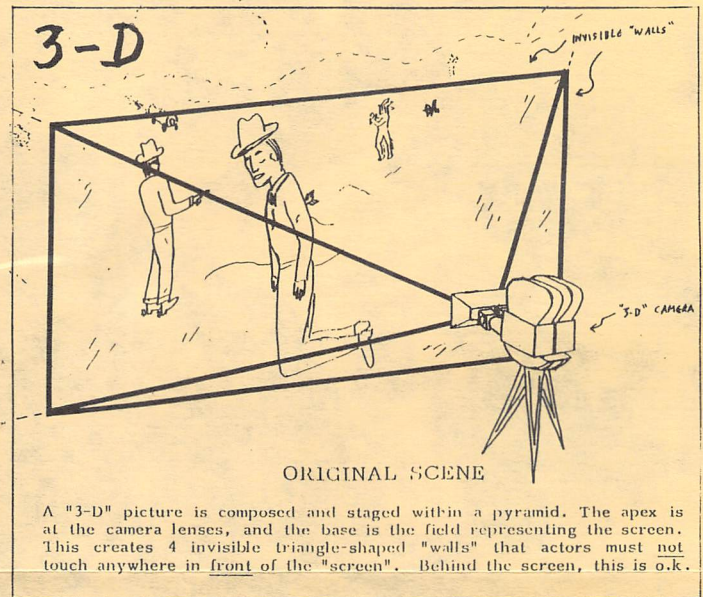
## 3-D PYRAMID POWER

by John A. Rupkalvis

The concept of the "stereo window" is not always completely understood, since the words themselves tend to convey an image of the stereo field that is not totally complete.

A common assumption is that, since a conventional flat image is composed within a rectangle, which is a two-dimensional geometric shape, a stereoscopic image must be composed within a cube-shaped field, or at least an extension of the rectangle, a rectangular geometric solid. NOT TRUE.

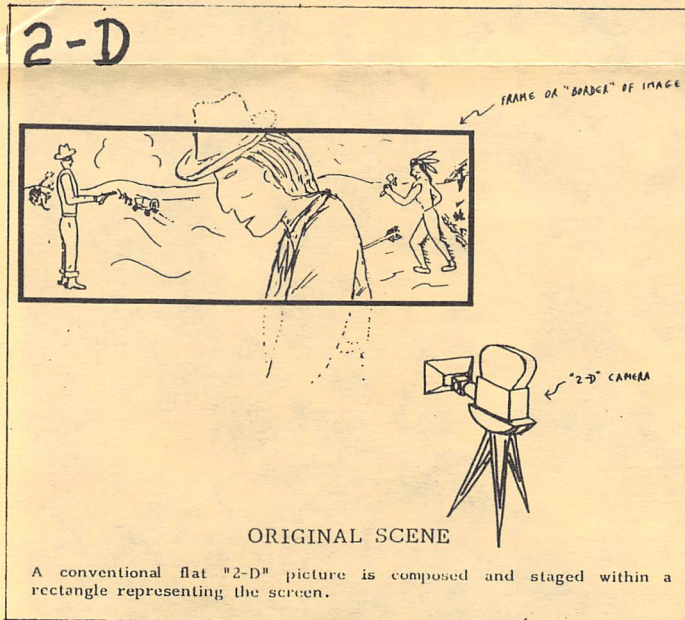
The problem with this assumption is that although



fusion anyway. (So, what's the fuss over cold fusion: we already have it in stereography!)

Since I am currently working on a stereoscopic production, it was necessary that I explain this concept to the Producer and Director, so that they could properly position the actors and props in the scenes. For this purpose, I made up these two rather crude sketches (at times, I like to be crude).

Although these drawings illustrate the concept as applied to cine cameras, the concept works equally for video cameras, and, of course, still cameras such the Stereo Realist, etc.

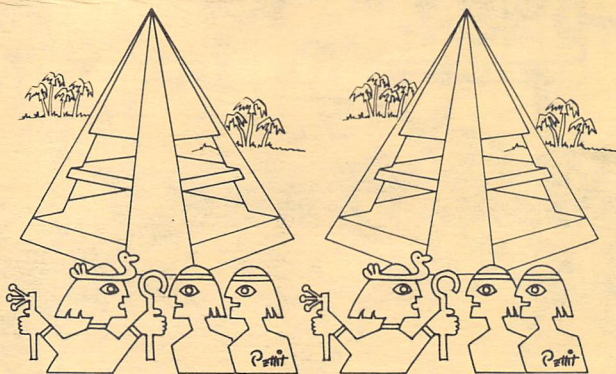


an object or person in a scene may be safely within the borders of the "stereo window" at the screen, as they approach the camera (or, the camera approaches them) perpendicular to the screen, they will at some point touch the edge of the field, thereby resulting in an occlusion of part of their image in at least one of the pair of images.

The true shape of the "3-D World" created by the stereoscopic camera is that of a pyramid. Any part of the image that is within the confines of this "pyramid" will be safely within the area of the "stereo image world", and will not be occluded by any of the 4 edges of the screen, no matter how far "off-the-screen", or how close to the camera it is.

To be precise, this "pyramid" actually has two apexes, one in the center of each of the two camera lenses. But, from a practical standpoint, this detail of the concept may be safely ignored, since the separation of the two apexes is so close to the lenses that the resulting parallax at that distance would be too great to allow

## FREEVIEW OF THE MONTH



Before getting into security...  
I would like to say I think the  
storage space is great...









# 3-D NEWS

from the **STEREO CLUB** of southern california

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

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VOLUME XXXVIII

NUMBER FOUR

OCTOBER 1993

## A PAGE FROM MITCH'S SKETCHBOOK



The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment, and science of stereo photography. Meetings, which normally include 3-D slide projection, are held monthly on the third Thursday at 7:30 PM at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors are always welcome. Annual dues are \$20/single; \$25 dual; send to the Membership

Director. The 3-D NEWS, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$12; send to the Treasurer. Everyone is encouraged to submit stereo-related news items, articles, art work, or photo tips for the 3-D NEWS; deadline is the last day of the month, send to the Editor.





## STEREO ACTIVITY CALENDAR

October	November
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 29 30
31	

- THU OCT 21 Monthly Club Meeting-Photo Center-7:30  
Annual Club Auction - arrive early to look at all the goodies.
- SUN OCT 31 Copy deadline for the November NEWS -  
Time to share some 3-D info with your fellow readers
- THU NOV 18 Monthly Club Meeting-Photo Center-7:30  
Second competition, plus mini-show by Marvin Josephson
- SAT DEC 4 Movie Division Meeting - Longley Way  
School, Arcadia 7:00 PM
- THU DEC 16 Potluck Christmas party at the Photo  
Center, plus potluck slide show
- THU JAN 20 Monthly Club Meeting-Photo Center-7:30  
Third competition, plus mini-show
- THU FEB 17 Hollywood Stereo Exhibition and mini-  
program
- SAT MAR 5 Movie Division Meeting - Longley Way  
School, Arcadia 7:00 PM
- THU MAR 17 Fourth 3-D Slide Competition and mini-  
program
- THU APR 21 SCSC Sequence Competition (?)
- THU MAY 19 Fifth and final 3-D Slide Competition  
and mini-program
- SAT JUN 4 Movie Division Meeting - Longley Way  
School, Arcadia 7:00 PM
- THU JUN 16 View-Master members participation show  
and PSA Sequences
- THU JUL 21 Awards Dessert Potluck with Slide of  
the Year Program

## MEMBER/SUBSCRIBER UPDATE

A hearty welcome to these 5 new members:

GARY C. GRAY  
1033 Lynwood Drive  
Brea CA 92621

DYANNE GRONEWALD  
RICHARD FROST  
4601 West 1st St. #6  
Los Angeles CA 90004

TOM MIKOLAJCZYK  
5129 Merrill St.  
Torrance CA 90503

JOSEPH C. THOMPSON  
4033 LaSalle Avenue  
Culver City CA 90232

Good reading extended to these new Subscribers:

DANIEL J. BENJAMIN  
5534 Seneca Place  
Simi Valley CA 93063

FRED C. WALKER  
2780 Monte Var Terrace  
Los Angeles CA 90064

## BOARD MEETING NOTES

A grand first. board meeting of the new administration was held on September 2. Some of the business items discussed were ... 10 guests were present for the August meeting which featured Alan Williams' 3-D movie ... 160 members have renewed so far this year, with about \$4000 now in the Club account ... Monthly pass-the-hat collections amount to about \$30 ... Should we have example slides to show how slides are scored for competition? ... The Library has 15 boxes of slides to lend; 10 are currently checked out ... Chris Olson is hard at work setting up the Hollywood Exhibition ... Workshop suggestions include beginning 3-D, judging, and both TDC and Twin projection how-to ... Can we set up a Spring 1994 weekend outing? ... Potluck party planned for the Christmas meeting ... Various mini-programs are being planned to fill in for the rest of the year ... Everyone enjoyed visiting Mitch's apartment, and the meeting adjourned at 10 PM.

--Mike McKinney, Secretary

## CONTRIBUTORS THIS MONTH

In addition to the regular contributors, a big thank you is extended to the following contributors this month: ROBERT SWARTHE for the 3-D Cable news clip on Page 5; GARY SCHWARTZ for the photo from an unknown source (circa 1954?) of Tony Curtis and Janet Leigh on Page 5; LARRY BROWN for two big contributions -- What You See on Page 6 and Free Lance Photography on Page 8; and a special big thank you to JON TURETSKY for the full page of original writing on Two Virtual Reality Conferences on Page 7. Without you folks, this would be a pretty slim issue this month.



## SCSC COMPETITION STANDINGS

Cumulative results as of September 1993  
September judges were Oliver Dean, Gary Gray and Dorr Kimball

## A GROUP STANDARD

	SEPT
Abe Perlstein	63
Larry Brown	60
Mike McKinney	60
David Thompson	60
Marjorie Webster	57
Earl Colgan	56
Ray Zone	56
Chris Olson	55

## B GROUP STANDARD

	SEPT
Kyle Spain	65
Dan Gilvezan	59
Paul Schmeiding	59
Richard Kaye	57
Lyle Frost	56

## A GROUP NONCONVENTIONAL

	SEPT
Earl Colgan	58
Abe Perlstein	58
David Thompson	58
James Comstock	23

## B GROUP NONCONVENTIONAL

	SEPT
Dan Gilvezan	63
Robert Swarthe	55

WE'RE GONNA' HAVE A PARTY

Yep, we're gonna' have a Holiday Party, right at the Photo Center. It will be a Holiday Potluck, and everyone is invited to bring a dish to pass, with enough servings for 6 to 8 people. And this time we have assignments, but make it easy on yourself -- substitutions are allowed and no one will be keeping track!

<u>Name begins with</u>	<u>Please bring</u>
A - K	Fruit, vegetable, or salad plate
L - R	Main dish
S - Z	Dessert or drink

This event will be our regular December meeting on December 16 at the Photo Center. We'll try to get started at 7:00 with Diet Coke-tails (this is a City facility, remember?). Plates, cups, utensels, and decorations will be provided by the Club.

In addition, we'll have a potpourri slide show. Everyone is invited to bring up to 5 slides of the Holiday Theme (Realist format only, so we don't have to set up the 2x2 projectors).

Mark it on your calendar now. December 16 - SCSC Holiday Party - Photo Center - 7:00 PM.

--Gail and Ray Zone  
Banquet Directors

Plato is quoted as saying, "I seek beauty, not beautiful things." After thinking about it, a paraphrase came to mind: "I seek a beautiful photograph, not a photograph of beautiful things." The difference between a beautiful photograph and a photograph of beautiful things really stood out during a recent slide competition. I entered a photograph of an architectural wonder -- a church whose line, form and design is world renown. It received a "ho hum" and just a few points. Another person entered a photo of a pumpkin in a pile of leaves and it earned a "gasp" and a whole bunch of points. What was the difference between these two photographs? They both had good subject material. They both were technically correct. They both had the same judges. What my picture did not have was inherent beauty; it was only a picture of a pretty thing. The pumpkin picture was a creation in itself, with the photographer personally developing the raw materials into exquisite line, form and composition.

--Adapted from the Livonia (Michigan)  
Camera Club Bulletin



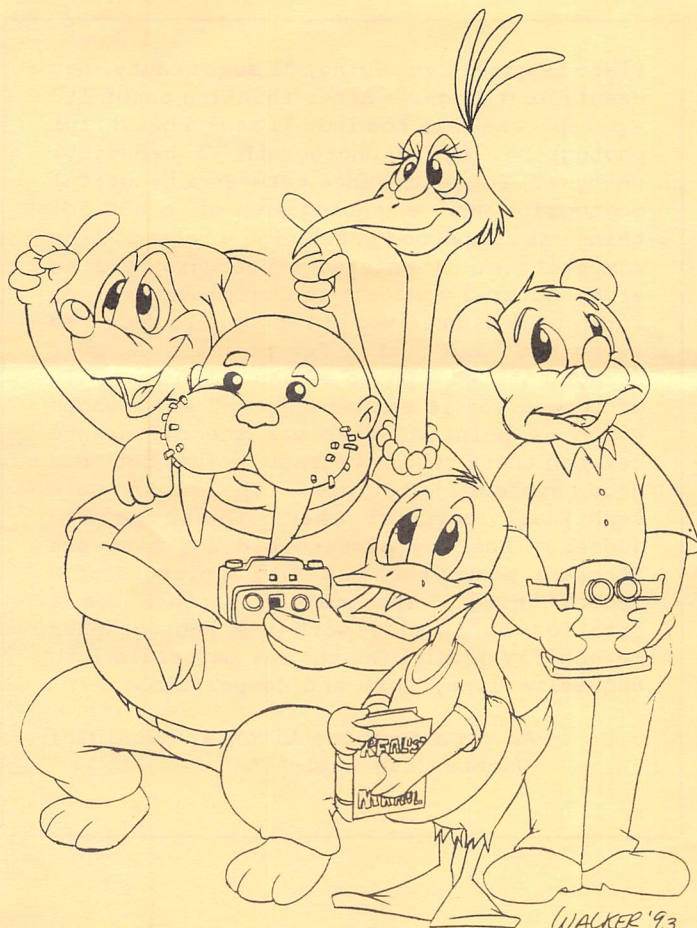


## NEXT MEETING

### ATTENTION SCSC!

October 21 is the big evening. Get ready for excitement, adventure, education and fun, because it's time for the 14th Annual Stereo Club Equipment Auction! Watch in breathless amazement, participate with surging adrenaline as the bids fly, and bargain merchandise comes up and gets 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, mounting supplies, anaglyph posters, odd 3-D viewers, 3-D paraphernalia and lots of fascinating 3-D goodies. Don't miss this special night! All your friends will certainly be there!



## 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 21!

In order to ensure enough time to complete the auction before the Photo Center closes, 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!!



## HOLLYWOOD EXHIBITION NEWS

The dates for the Hollywood Exhibition have been set, and the entry forms will be in the mail very soon. The motto for this year's Exhibition reads as follows:

So you want to get into Hollywood Pictures?

Why not get your pictures into Hollywood...  
International Stereo Exhibition that is!  
It's a lot easier and you don't have to worry about the tabloids!

Pretty neat, huh?

Closing date is January 27, 1994, with judging on Saturday, January 29. Plan now to enter your four best slides, and also plan to attend the judging where you'll see over 400 stereo slides from around the world. More later.

--Chris Olson  
1994 Chairman

## LETTERS

Dear Editor:

Aloha, Kimo! (Jim in Hawaiian.)

Auwe! I have just read Jim Comstock's super article "To The Lava, March '93". It held my interest to the end, although I somehow knew Jim would survive to tell his story. I lived every moment! I could feel the heat, smell the sulfur, recall the crunch underfoot and see that spectacular orange, red and yellow glow with white heat at the center of the eruptions. I can't believe Jim did this twice! Not me!

I experienced a similar situation in 1959-60, after Kiluea Iki was "born". Only I was not alone! I flew over with friends who had taken 3-D slides there before, and more-or-less knew where to go and what to do. We traded slides and I gave a special volcano show for our Stereo Club of Southern California at our Christmas Banquet at Michaels in 1989. My long Hawaiian gown was the pattern of actual photographs of the lava flows -- material by Shaheen of Hawaii, designed by me, and made by my mother. I did a hula, clicking lava rocks (ili ili) together as the original form of castenets. Pau!

Marjorie Webster

Dear Editor:

I am in search of any stereo photographs of Alaska. I would appreciate learning if any reader has any. Thanks.

J. Welt  
1216 S. Street  
Anchorage AK 99501

## ISCC REPORT

Every year the Stereo Division of the Photographic Society of America sponsors an International Stereo Club Competition. Three times during the year the stereo clubs from around the world send 6 slides from members to a host club for judging. The results of last years 3 rounds are:

Deutsche Gesell. f. Stereoskopie	154
The Stereoscopic Society (UK)	147
<b>Stereo Club of Southern California</b>	<b>138</b>
Sydney Stereo Camera Club	137
Kodak Camera Club	126
Puget Sound Stereo Camera Club	126
Atlanta Stereographic Association	125
Cordova Camera Club	122
Oakland Camera Club	120
Victorian 3D Society	116
Rocky Mountain Stereo Club	94
Detroit Stereographic Society	73

SCSC will again be entering the 1993-94 rounds, so please be ready to supply a slide if you are asked.

## 3-D CLIPS

The Hollywood Reporter

### Put on your glasses: 3-D cabler planned

By Barry Layne

NEW YORK — Entrepreneur Elvin Feltner is finalizing plans to launch a new pay cable service with a twist: It will be in 3-D.

Promising that he has all U.S. rights to a technology that will allow film-to-tape or tape-to-tape transfers that fully encrypt traditional two-dimensional programming into 3-D, Feltner said in an interview that he hopes to have the service up and running by the fourth quarter of this year.

A full-service channel in the broadest sense — programming movies, sports and entertainment — the outlet will carry no advertising. Rather, it will be entirely supported by a hefty per-month subscription fee, he said, indicating that it will likely cost more than industry leader HBO.

Feltner said his technology — actually not his, but licensed from its inventors in a contract that runs more than three decades — also includes electronic viewing glasses that are hooked up to the television and read on what he described as a synchronized blinking interval basis, right-left-right-left, and not

the flimsy blue-and-red glasses usually associated with 3-D.

Too, he said, he will seek to use the encryption and reading system to translate films and other products for the home video market, envisioning a day when consumers can go to their local video store and rent a 3-D movie and the reading glasses needed to watch it.

Unlike the old red-blue systems, viewers who do not use the 3-D glasses will not see any distortions and will be able to see an ordinary 2-D presentation, he said.

The technology he is employing for this new service, Feltner said, was originally called Deep Vision. It was initially used by doctors to add depth to live moving and still photographs during surgical procedures.

Feltner's other interests include controlling interest in the New Orleans Teleport (where the service will originate), ownership of three commercial TV stations in the South and equity in several small programming distribution operations including Channel America. He also owns one of the world's largest film libraries, which will likely be the backbone of this new service just as it was for All Night at the Movies, a syndicated daypart programming service he created. □

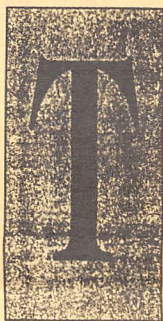
Monday, June 14, 1993



SAN GABRIEL VALLEY TRIBUNE  
TUESDAY, SEPTEMBER 21, 1993

# What you see ...Is not necessarily what you get

By DANELLE MORTON



he crowd around the pushcart near the merry-go-round at Puente Hills Mall stood transfixed by the framed artwork for sale.

"Can you see it?" Rowland Heights resident Sherri Elliot asked her friend. Her friend shook her head no, eyes still glued to the picture.

Shoppers surged past, the carousel blurred, but nothing could shake this crowd's concentration.

"I can't see it," said Ed Martinez of West Covina, looking at another picture at a different part of the cart. "My eyes are starting to water, I've been looking at it for so long. I still can't see it."

Of course they can see there's something in the frame. But they're looking for something deeper, something mystical. Something in three dimensions.

"I can see it. I can see a person with his arms open and a robe. And far away it looks like a skeleton," said Victor Chang of Chino Hills.

The subject of all this dumbfounded paralysis is the art offered by Optic Hollusions.

On the surface, the picture looks like a high-tech version of marbled paper. The idea is, if you stare at it long enough, the surface recedes and a 3-D image of dinosaurs, the Statue of Liberty or undersea life jumps forward.

"Oh now I can see it," said Katy Maxwell of Covina, her eyes widening as a dove with an olive branch sharpened in her eyes. "I better see it. I've been here three times and this is the first time I've seen anything."

The price for these optical illusions ranges from \$15 for a small unframed one to \$45 for large framed pictures.

Mike Wu owns the Optic Hollusions cart at the Puente Hills Mall. He said he was convinced to invest in this phenomena when he heard that carts can make up to \$10,000 a month. He wouldn't disclose his sales for the three months he's run the cart, but said he's doing fine.

Shannon McVicker, who runs a similar cart called Vision Quest at Plaza Pasadena, said sales vary greatly from day to day. One day she'll sell three, the next day 14. Both entrepreneurs are looking forward to the holiday season. They believe these images will be the perfect for the stumpers on your gift list.

The question remains: Why would anyone pay even a nickel for a picture they can't really see?

"I think it's really cool," said Mike Mendizabal, a Los Angeles resident who bought one of the small pictures at Optic Hollusions as a present for a friend. "Because you really have to look. It's not just what you see on the surface."

Perhaps people like these odd pictures because they bring out their philosophical and mystical sides. Certainly the drawings underneath the swirls and dots would never make it into a museum. The instructions give people for bringing the picture forward out of the mire sound like directions from a seer.

"Focus on your reflection in the glass until you disappear," offered Nick Frias of Pasadena, who said he's trained his eyes to master a picture in a few seconds. "Then the art comes forward."

"You have to relax to really see things," said Charles Baldwin of Altadena. "If you can relax and take it as it comes, all of a sudden something will just jump out at you."

Wu offers a visual aid. He uses square boards covered in black fabric with a white square in the center. He advises people to stand in front of the image, hold the board up and stare at the reflected white square. Gradually, as the viewer starts to relax and her eyes start to cross, the white square will disappear and the image should emerge.

Well, maybe for some of us.

"I don't even know what I'm supposed to be looking for," said Susan David as she stood holding the black board.

Children see the three-dimensional image a lot faster than adults, said McVicker, from the Pasadena Plaza cart. Adults will stare for 45 minutes and not see by, glance at the cart and say: "Look at all the pretty dolphins, mommy."

"Kids are in much more of a dream state," McVicker said.

"Adults have too much on their minds. They just see what's in front of them."

N Vision Grafix, the Dallas company that manufactures this mall crawl phenomenon, was formed by two former University of Texas fraternity brothers. After graduation, Paul Herber wanted to combine his artistic skills with his friend Mike Beilinski's computer prowess to make these new images called stereograms.

The software program that generates the mind-bending images work on the same principle as parallax, the shift in sight you experience when you close one eye and focus on an object and then do the same with the other eye.

The product generates its own sales because of the constant crowd of people surrounding the cart. Crowds draw crowds, which make sales.

And then there are the people who have given up on the stereograms and are just watching the watchers.

"It's fun to see people when they see it," said Mike Lane of Pasadena.

## Lack of vision gives writer perspective

By Danelle Morton  
STAFF WRITER

Maybe I'm blind. Maybe I'm too highly evolved. But I just don't see it.

I stood in front of 10, maybe 15 stereograms in two different places and not once did I see anything but the outline of my own body in the glass.

"I want you to see it," said Mike Wu, the eager entrepreneur who owns the Optic Hollusions cart at the Puente Hills Mall in the City of Industry.

Maybe I've got a psychological block about becoming one with the universe, but I just don't see it.

Actually it was getting a little embarrassing to be the only one around who couldn't get it. Wu graciously consented to let me bring one of these pictures back to the office where I planned to amaze and humiliate my co-workers.

So, right in the middle of the work day we took over the boss' office so we could display the picture against the in-office picture window he uses to spy on our activities.

"Oh look at that!" said one co-worker after about 15 seconds tops. "It's a coral reef."

I realized I was getting a little too caught up in this stereogram thing. I was taking it like it was a personality test instead of an optical illusion. Those who could see were more mellow, more accepting, more imaginative, had better souls, than I. Genetics is the last refuge of a questionable character. It's not my fault. I was born this way.

To test this thesis, I brought the picture home to my children Ben, 8, and Marissa, 4. With no explanation whatsoever, I spread out the picture and looked at their faces.

"Do you see it?" I asked.

They looked at me, mystified.

"See what?" asked Marissa.

Oh, how my heart leapt.

"You mean see all the dolphins jumping around?" asked Ben, as if it was obvious.

I should take this as a good sign. I'm supposed to be rational, doubtful and judgmental. I'm a journalist.

But there's many a day, especially yesterday, when I wish I was a lot closer to the fantastic and much farther from the rational.



## TWO CONFERENCES ON VIRTUAL REALITY

by Jon Turetsky

3-D photography is again arousing great interest in certain circles. I felt very popular wearing my Stereo Realist camera at two conferences I went to recently: Meckler's 4th Annual Conference on Virtual Reality, May 19-21 in San Jose; and "Virtual Reality and Persons with Disabilities" sponsored by Harry Murphy's Center on Disabilities at California State University, Northridge (CSUN), June 17 and 18, 1993.

Simply seeing the camera around my neck, or seeing me use it, brought numerous inquiries from young and old. The younger set asked if this was a 3-D camera and how old it was. Some were surprised to hear that it was manufactured in the '50s because "It looks so new". And "Why does it have three lenses?" They wanted to know how it worked and how the slides are viewed. I answered that only two lenses take pictures and offered to send them a copy of the 3-D NEWS, which excited them.

The Meckler Conference on VR focused on the commercialization of VR technology "in design, entertainment, medicine, the military, networking, and training." Not that much practical VR technology has emerged from the research stage. What few products are now on the market are prohibitively expensive, and will probably be so for several years, according to the in-crowd. This, I think, presents quite an opportunity to stereo-enthusiasts who are inventive, creative, and business-minded. Inventing, enhancing, and improving upon VR technology and applications seems exciting and full of potential.

Judging from the huge exhibition hall at the Meckler Conference, with over 50 companies demonstrating their equipment and publications, I'd say that very few companies incorporate real 3-D photography into their displays. There are companies claiming 3-D images but when you look on their computer monitors you see only a hint of 3-D issuing from one combined image using color and shadow contrast, etc, to give the illusion. This is perhaps exciting to the uninitiated, but a "let down" to one who has been to a stereo club slide presentation. Two companies which presented interesting equipment were "Stereographics" (see Robert Akka's article in the May '93 issue of the 3-D NEWS), which is located in San Rafael, CA, and "3DTV". At the Meckler Conference the major presentations were made in large hotel auditoriums. Flanking the presenters about 20 feet away on both sides were movie screens. As the presenter spoke, his image was being projected on both screens simultaneously, and the audience could choose between looking at either of the two equivalent screens or at the speaker himself who was relatively small in comparison. (I thought: couldn't some sort of 3-D technology be rigged up as long as you have two images of everything?!)

I witnessed video presentations on "tele-prescience surgery", a discussion on VR networking, a talk on The Virtual World Entertainment Center in Chicago, whose executives announced plans to build about 15 more centers in Japan, and one in California.

The upcoming Meckler VR events include: The New York VR Summit November 29 - December 1, 1993 at the New York Hilton; "Virtual Reality International '94, January 27-29, 1994 in London; and "Virtual Reality '94 May 11-13, 1994 again in San Jose at the Convention Center. The contact phone number is 800-635-5537.

When I met Harry Murphy, CSUN Professor, at the Meckler Conference, he invited me to the conference he was organizing for San Francisco on "Virtual Reality and Persons with Disabilities". When I arrived there in San Francisco, I immediately encountered a blind professor from the other side of the country. It was natural to see disabled people, and there were a number there in wheel chairs, but what is a blind person doing with VR? According to Jaron Lanier, one of the originators of VR technology, VR -- through a part of computer science -- differs from some other high technologies. Generally man must adapt to the machine, but with VR, the machines are designed to adapt to the man. Of all technologies, VR should be most sensitive to the disabled. Even the blind should not be excluded from the VR experience. Since the dimensions of reality include feedback from all the senses, depth cues may come, for instance, from sounds in the environment.

Among the disabled people I spoke to from around the country was an engineer from Illinois who began working in VR technology after a crippling accident; to an economist who could not speak except by pointing with his disabled hand to letters and words on a board mounted on his wheelchair. I witnessed a man, who could neither speak nor move his head or hands very much, manipulate a computer with his eyes. A video camera detected his eye-focus, the eyes focused on letters displayed on a computer monitor. The man spelled words with his eyes. When the technology is fully developed he will be able to control things in his environment, such as closing the garage door or turning on the microwave, by means of his eye movements (the exhibitor was "LC Technologies", Fairfax, Virginia 800-733-5284).

If anyone would like more information that I may have on this subject, I can be reached at 310-288-6082.

Photography is a celebration of visual riches. It is concerned with light and form, with textural patterns and the interplay of color, with human expressions and body language, with empty space and riotous details. Being a photographer is being involved, deeply but selectively, in these matters.

--Arthur Goldsmith



## PAGES FROM THE PAST

Dear Editor:

I like collecting old photo books, especially those making some mention of stereo photography. Enclosed are copies of three pages from a free-lance how-to book from 1956, which might be interesting to NEWS readers. Please note what the selling price for 3-D wedding slides was back then. Allowing for inflation and a similar level of interest in 3-D, what would the 1993 price be?

--Larry Brown

Today's costs, at a minimum, are five times 1956 costs; some costs have gone up as much as 10 times. --Ed.

### The FREE LANCE PHOTOGRAPHER'S HAND-BOOK

by

HAROLD B. DECKOFF



A FALKPUB  
BOOK

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### *There's Nothing Like a Wedding In Stereo*

While 35mm color slides have made very little progress for commercial purposes, the even smaller stereo color slides have taken the country by storm. There is just nothing else like them. These three dimensional pictures in brilliant color are so entrancingly life-like that they are proving irresistible and if you intend to specialize in wedding and party pictures, you will do well to add a 3-D camera to your professional equipment. It will pay for itself in no time at all. Practically all the big-time pros in this field today bring one of these cameras along on every assignment and shoot plenty of 3-D film on speculation. They rarely fail to

make an additional sale when the slides are shown and some of the orders have run into fantastic amounts. The usual selling price is five dollars per slide and even though the pictures are, in many cases, identical to the black and white shots, they sell like wildfire. In addition, there is always an additional profit from the sale of one or more viewers which are sold with the slides. The bride has not yet been born who can resist a good set of 3-D pictures of her wedding and frequently the order for a few color slides runs into more money than the entire black and white portfolio or album.

Take the stereo camera along on party assignments too, especially if it is a children's party. Make sure that you get a few good shots of the party's little star both alone and with his or her parents and you can safely lay odds that those slides will be sold and you will invariably sell at least one viewer, too.

Just a word of advice in passing. Whenever you get a wedding or party assignment, don't try to sell stereo in advance. Just shoot the pictures while you are on the job and then bring them around with a viewer. They will sell themselves without question and there will be no complaints about price. Your customer will at once realize that these shots are irreplaceable and he will buy them even if he must economize on something else somewhere along the line. Don't be afraid to shoot 3-D on speculation. You just can't lose.

### *Color in the Business World*

The only reason why 3-D color slides are not more frequently used in ordinary business establishments is because not enough businessmen have yet seen them or given considered thought to their use in selling. For, truly, these slides are magnificent salesmen and their effectiveness is little short of startling.

One of the writer's photographic friends recently dropped in at a mirror manufacturer's establishment in order to buy a replacement for a broken medicine chest mirror. While there, he noticed a number of mirrored squares being loaded on a truck and upon inquiring what they were for, was informed that they were being used to make a mirrored wall for the living room of an elaborate home. Intrigued, he requested permission to photograph the wall in 3-D and when the mirror manufacturer saw the slide, he paid ten dollars for it without a murmur and bought a viewer besides. In addition, the home owner too, bought the slide along with a viewer and commissioned the photographer to picture his entire home in 3-D.

The mirrored squares on the truck were just a number of sheets of glass. Erected on the wall and surrounded by rich rugs and colorful hangings, they made a magnificent picture which enabled the manufacturer to obtain additional orders from enthusiastic home owners. Today, he has a 3-D slide made of every sizable job and when a customer enters his establishment, he can show dozens of mirrored walls exactly as they appear in the houses in which they were installed, all in three dimensional beautiful color.

Interior decorators, too, find 3-D color slides the finest method of showing their ideas and results to prospective clients. Manufacturers of ladies' hats now send their salesmen out on the road with just a viewer and a small box of 3-D slides replacing the bulky sample cases formerly used. The same is true of manufacturers of colorful kitchen ware, lamps, and a veritable host of items which formerly necessitated carting truckloads of samples around the country. Yet the use of 3-D slides in merchandising is still in its infancy and presents a tremendous challenge and opportunity to the enterprising free lance photographer.





# 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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## A PAGE FROM MITCH'S SKETCHBOOK

Hello again. Last month was our very successful Auction. If you missed it, you missed one of a number of great items at great prices. Tons of Realist-format slide mount glass went under the hammer for extremely low prices. We were able to move about 95% of the items that were brought in. The results are reported in this month's newsletter, so check it out.

As you know, I'm a View-Master fanatic. Back in August the company I work for, Hanna-Barbera, had a big beach party for the employees in Malibu. I thought it would be fun to shoot the proceedings with my View-Master personal camera, and project the results at work to share with the other employees. The reels came out great, and everyone at work enjoyed viewing the results. I also brought along some View-Master commercial reels featuring Hanna-Barbera characters which was also a hoot.



From time to time someone who's missed the slide show would come by my desk to borrow the viewer and party reels and relive the great summer picnic in stereo.

It's always fun to share 3-D with friends, family and co-workers. Skip those boring flat shots -- I wanna see 3-D!!

Happy Turkey!!

*Mitch*

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment, and science of stereo photography. Meetings, which normally include 3-D slide projection, are held monthly on the third Thursday at 7:30 PM at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors are always welcome. Annual dues are \$20/single; \$25 dual; send to the Membership

Director. The 3-D NEWS, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$12; send to the Treasurer. Everyone is encouraged to submit stereo-related news items, articles, art work, or photo tips for the 3-D NEWS; deadline is the last day of the month, send to the Editor.





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

- THU NOV 18 Monthly Club Meeting-Photo Center-7:30  
Second competition, plus mini-show by Marvin Josephson
- TUE NOV 30 Workshop on stereo projection, both TDC and 2x2, at Susan and David's. Call (310)837-2368 for reservations.
- TUE NOV 30 Copy deadline for the December NEWS - Time to share some 3-D info with your fellow readers
- SAT DEC 4 Movie Division Meeting - Longley Way School, Arcadia 7:00 PM
- SAT DEC 11 Workshop on Intro to Stereo Photography by David Kuntz. Call (310)424-4550 for reservations.
- THU DEC 16 Potluck Christmas party at the Photo Center, plus potluck slide show
- THU JAN 20 Monthly Club Meeting-Photo Center-7:30  
Third competition, plus mini-show by Abe Perlstein on 2-camera hypers
- THU FEB 17 Hollywood Stereo Exhibition and mini-program
- SAT MAR 5 Movie Division Meeting - Longley Way School, Arcadia 7:00 PM
- THU MAR 17 Fourth 3-D Slide Competition and mini-program
- THU APR 21 SCSC Sequence Competition (?)
- THU MAY 19 Fifth and final 3-D Slide Competition and mini-program
- SAT JUN 4 Movie Division Meeting - Longley Way School, Arcadia 7:00 PM
- THU JUN 16 View-Master members participation show and PSA Sequences
- THU JUL 21 Awards Dessert Potluck with Slide of the Year Program

## CLASSIFIED

FOR SALE: Two books by the mother of Marjorie Webster, now offered at 1/2 price. "Early Exploring in Lands of the Maya" with Edna Robb Webster, \$20 soft cover, \$25 hard cover, contains 60 valuable photographs. Also, T. A. Willard - Wizard of the Storage Battery", the only biography of this famous inventor, by Edna Robb Webster, soft cover only \$15. Marjorie Webster, 1055 No. Kingsley Dr., Los Angeles CA 90029. (213)663-7550.

## MEMBER/SUBSCRIBER UPDATE

A hearty welcome to this new member:

JAMES WALKER  
11581 Anacapa Pl  
Riverside CA 92505

## WORKSHOP NEWS

### FUNDAMENTALS OF STEREO PROJECTION

This workshop will cover the basics of both TDC and 2x2 projection.

- set up and alignment of the projectors for comfortable viewing
- use of the horizontal, vertical and focus controls of the two types of projectors
- hands-on practice of projecting slides

This workshop is strongly recommended for all Board members and anyone who wants to be an active part of our activities at the Photo Center.

When: Tuesday, November 30 at 7 PM

Where: Home of David Starkman and Susan Pinsky  
Culver City  
Call for reservations and directions  
310-837-2368

### INTRODUCTION TO STEREO PHOTOGRAPHY

This workshop will cover the very basics of stereo photography for beginners, including:

- use of controls and adjustments on typical stereo cameras
- light metering
- basic 3-D composition
- using electronic flash with stereo cameras

The workshop will include an actual shooting session, using Polachrome instant slide film, so that photos can be developed and viewed on the spot. Participants are encouraged to bring their cameras and equipment and ask any questions they have about operating them.

When: Saturday, December 11, 1993 at 2 PM

Where: Home of David Kuntz & Lucy Chapa  
2720 Eucalyptus Avenue  
Long Beach  
310-424-4550

Please call for reservations.

--Rick Finney, Workshop Director





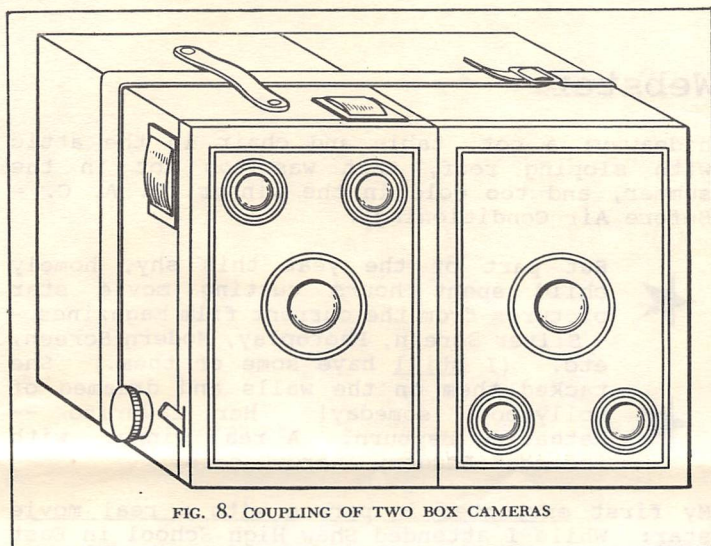
**BITS AND PIECES FROM THE PAST**

FIG. 8. COUPLING OF TWO BOX CAMERAS

**THE TOP TEN****THE STEREO CLUB'S TOP TEN LIST**

by

Joel Matus

With apologies to David Letterman for stealing his intellectual property, here is our own Top Ten List - Top Ten Clues that the slide you've entered in the competition won't win an award...

Clue number ten: When your slide comes on, some guy hollers out, "Get that test pattern off the screen and put on the next slide!"

Clue number nine: When your slide comes on, a judge gets up and goes to the restroom.

Clue number eight: When your slide comes on, the projectionist says, "Oops, sorry folks, it's in upside down." -- and it isn't!

Clue number seven: When your slide come on, the guy next to you says, "Hey, this one looks better if you turn your glasses upside down!"

Clue number six: When your slide comes on, a visitor says, "Hey, I thought all these pictures were supposed to be in 3-D!"

Club number five: When your slide comes on, the competition director says, "We'll need a five minute break to adjust the projector."

Clue number four: When your slide comes on, Marjorie Webster gets up and starts to demonstrate the hula.

Clue number three: When your slide comes on, Earl puts on his hat and begins to collect money!

Clue number two: Your slide isn't a red car.

And the number one clue that your slide won't win an award: It isn't a cat!

**COMPETITION REPORT**

The results of the September competition as printed in the October NEWS failed to include the Honorable Mention and Award winners. So, here they are:

**A GROUP STANDARD**

Award - Katie & Yellow Flowers - Abe Perlstein  
 Award - Arcadia's Pride - Larry Brown  
 Award - Katie & Red Flowers - Abe Perlstein  
 Award - High Sierra View - David Thompson  
 HM - Caddy in the Grass - Larry Brown  
 HM - Cuddling w/ the Kernel - Mike McKinney  
 HM - Iowa Sunset - Mike McKinney  
 HM - Whitey and the Boys - Mike McKinney  
 HM - Man in Shower, Deep Creek - Abe Perlstein  
 HM - Dragon's Den - David Thompson  
 HM - Rainbow Blossoms

**B GROUP STANDARD**

Award - Begonia Corridor - Paul Schmieding  
 Award - Bandelier Bridge - Kyle Spain  
 Award - O'Sullivan Rock - Kyle Spain  
 HM - Buddhist Temple - Dan Gilvezan  
 HM - Snowquomic - Kyle Spain

**A GROUP NONCONVENTIONAL**

Award - Pincussion - James Comstock  
 HM - Hollywood Hts Hyper - Abe Perlstein

**B GROUP NONCONVENTIONAL**

Award - Ham Radio - Dan Gilvezan  
 HM - Oasis - Dan Gilvezan

I hope you are all ready to the next big competition at the next meeting on November 18. We saw lots of original work at the first competition and I hope we can keep it up for the remainder of the season. These meetings are the proof of our vitality and well-being.

--David Thompson, Competition Director

**WE'RE GONNA' HAVE A PARTY**

We're gonna' have a Holiday Party, right at the Photo Center. It will be a Holiday Potluck, and everyone is invited to bring a dish to pass, with enough servings for 6 to 8 people. This event will be our regular December meeting on December 16 at the Photo Center. We'll try to get started at 7:00. Plates, cups, utensils, and decorations will be provided by the Club.

In addition, we'll have a potpourri slide show. Everyone is invited to bring up to 5 slides of the Holiday Theme (Realist format only, so we don't have to set up the 2x2 projectors).

Mark it on your calendar now. December 16 - SCSC Holiday Party - Photo Center - 7:00 PM.

--Gail and Ray Zone  
 Banquet Directors



## MY PHOTOGRAPHIC HERITAGE - PART IV

by

Marjorie Webster

I recall my first encounter with the third dimension: When I was 7 or 8 years old, my mother bought a 10-volume set of World Book Encyclopedias. The added incentive (gimmick) was an electric stereoscope viewer which plugged into a wall socket! A set of 12 or so cardboard black and white stereo views were included which were scenes of the Egyptian pyramids, Niagara Falls, Southwest Indians, and Cuban, Greek, Alaskan, Italian and French, etc. locations. I really can't recall the rest. (Oh, how I wish I still had those precious keepsakes! Due to mover's negligence, they were left in our Cleveland, Ohio home when we moved to California in 1941. Neatly stacked newspapers and magazines containing extra copies of Mother's published articles were thrown out as "old stuff". Fortunately, we brought one copy of each by auto.)

I began to study that World Book set and copied the excellent line drawings with pen and ink. (I avoided the snakes!) Those faithful sketches were what inspired my "Uncle Tom" (T. A. Willard - Storage Battery Inventor) to encourage me to become an artist. He brought me my first art books, drawings boards, T-squares and triangles, etc. A mechanical drawing set (which I still have) was used for the Mayan pyramid sketch in the August 1993 3-D NEWS which I drew when I was 10 years old! Now I still use those World Book volumes almost daily for reference.

My first experience with "motion pictures" was when Mother put up a white sheet, stood behind it with a shadeless lamp, and performed animal, bird, etc. silhouettes with her creative hands. My father, William Holcomb Webster (direct descendant of Noah Webster) worked in the office of Perfection Stove Co. For a couple of extra dollars, he took tickets at the Euclid Theatre in East Cleveland, Ohio several nights a week. Of course I got in free!

I remember the first "color" motion pictures: Some Westerns were done in sepia and I recall "The Green Goddess" with George Arliss was all in green!

When Willard gave Mother a 16mm Bell and Howell camera and projector, we ran black and white movies of our trip to Niagara Falls backwards, with the water charging up hill. We filmed picnics on the farm at our Uncle Walter's man-made fishing lake (of his own making) in Hinckley, Ohio, where he and his four sons dove off the diving board, and then in reverse, jumped back up! His sons dragged their father into the water and then out in reverse (what happy memories!) (My uncle Walter nicknamed me "Jerry", another reverse when you bring to mind the current Editor of the 3-D NEWS).

### MOVIE STAR MEMORABILIA

In our 1083 Selwyn Road, Cleveland Heights, Ohio home, "Little Margie" devised her private

hideaway: a cot, table and chair in the attic with sloping roof, that was too hot in the summer, and too cold in the winter (B. A. C. = Before Air Conditioning).

★ But part of the year this shy, homely child spent hours cutting movie star pictures from the current film magazines - Silver Screen, Photoplay, Modern Screen, etc. (I still have some of them.) She tacked them on the walls and dreamed of Hollywood, someday! Her favorite -- Katharine Hepburn. A real winner, with the most Academy Award Oscars!

My first encounter in person with a real movie star: While I attended Shaw High School in East Cleveland, Ohio, my favorite actress, Katharine Hepburn, was playing at the Hanna Theatre in "Philadelphia Story". I patiently waited at the backstage door and had her sign my program. I saw her driven away in her chauffeured Hispania Suisa limousine. The only other time I sought an autograph was hers again was when she played in "Coco" at the Dorothy Chandler Pavilion, in June 1971, here in Los Angeles.

In my middle and late teens, I was a photographer's model in Cleveland, New York City, and eventually in Hollywood. (I had great bone structure, and legs!) The "ugly duckling" became a "swan" and spent time in many darkrooms, as things developed.

### CALIFORNIA, HERE WE COME!

In March of 1941, my mother was ill -- in bed -- with serious sinus syndrome. She phoned our family doctor and announced "I'm driving to California tomorrow!" We loaded the 1939 Dodge Sedan to the roof and "Little Margie" drove the first four days, over slippery icy roads through Ohio, Kentucky, etc., with Edna lying on the back seat. We stopped at tourist cabins and private homes (before motels). We did our "Trip-Tease" - finally turning off the heater, shedding fur coats and gloves, and wearing shorts and bathing suits in Palm Springs. (Little did I know I'd be returning there in 1958 for a very dramatic part of my 3-D life! See the 3-D NEWS November 1991.) My 3-D slide of Judith, receptionist for Allure (Bust Developing) Salon of Cathedral City is on the back cover of Ray Zone's "3-D Exotic Beauties". It was projected again (with chips reversed) at our August 19th '93 SCSC meeting. Her bust was "caved in" and the white mask she held was behind her. But turning our glasses upside down, she projected far-out!

After many excellent snaps a-la-\$1 Kodak Baby Brownie en route, my first shot in Los Angeles was the "Hollywoodland" sign -- which I now see daily from my penthouse. (Of course, that sign is now "Hollywood" and what a history in those concrete letters!)





Mother knew she'd recover her health if she could get back to California! (T. A. Willard's studio behind his Beverly Hills home was where she had helped him write his Maya books, at intervals, for the past ten years.) Now, my "Uncle Tom" would pick us up at our lovely Hollywood garden apartment in his chauffeur-driven yellow convertible. We had picnics on the beaches of Santa Monica and Malibu -- which were void of people then -- during the week. I asked Mother: "Why doesn't everyone come to live in California?" Ha! (Willard wanted to divorce his wife and "pay off" my father, to marry Mother, but again I did not become the "Battery Heiress"!)

Mother and I lived near the famous Schwab's Pharmacy (not Drugstore) and would often go for excellent breakfast there. It was not uncommon to see Ray Milland, Caesar Romero, Dick Powell and his wife Joan Blondell, Lucille Ball, etc. Mother interviewed movie stars at major studios. I mostly recall MGM in Culver City -- seeing Judy Garland in her dressing room, and "Honky Tonk" being filmed with Lana Turner and Clark Gable (we later were guests on his Encino 13-acre ranch). Seeing many famous stars eating at the studio commissaries was thrilling.

As long as I'm "dropping names": My first dance with a star was Red Skelton at the famous "Pirate's Den". I attended the annual Gold Cup Ball and saw and met "zillions" of top celebrities of the movie horse-crowd.

I danced at Ciro's and Mocambo on "The Strip"; Earl Carroll's and Florentine Gardens fabulous dinner shows. At the annual "Jack-o-Lantern Ball" in the Coconut Grove, Ambassador Hotel, Mother and I were guests of Rosalind Russell, President of the Crippled Children's League at the time. We were dinner guests in her home, on a yacht to Catalina Island, and even attended a funeral at Forest Lawn with Roz (she loaned me one of her black hats). Even as I write, this is the birthday (August 8) of Dick West, our neighbor on Norton Avenue, who was the "Roz Connection"! Ask me!

### 3-D MOVIE STARS

I never realized until now that my first 3-D slides were of movie stars. Meanwhile, back to the Luau location, June 28, 1953. The first shots (one vertical, then "proper 3-D") of my mother in her hand-made sarong -- always my favorite model and a star in her own right. I also showed these first two slides the night of August 19, 1993. It was the location for "Treasure Island" with Tab Hunter and Dawn Addams. My very first ribbon at our SCSC was

February 1982, with Dawn in a tropical setting in a wooden bath tub and a green parrot named "Rags" perched on her bare shoulder. I also have a slide of the parrot on my mother's shoulder as he tried to eat off her earring! That same parrot perched on a rock won me an Award in the Hollywood Stereoscopic Society in 1954. (See my 3-D NEWS article October 1987.)

### A.K.A.

Many people ask about my Margette alias (assumed name). During high school summer vacation, I made delicious pastries which were made with the Swedish Rosette "flower-shaped" iron, batter-dipped and deep fried in shortening. I devised a special iron to do seven at a time. Getting up at 4:00 A.M. (Ha!) I made several dozen, boxed them and sold door-to-door, using the family Hupmobile for order deliveries at 25 cents a dozen. I also used the gas, electric and telephone of our house. I have never seen or heard that NAME.

I've used it to sign some of my paintings and ceramics. Ray Zone chose Margette for his #7 Comic Book -- Hollywood 3-D 1987, which features 18 of my 3-D movie star slides. Buy one and I'll autograph it for you!

My initials at birth were MEW (Marjorie Ellen Webster, my published poetry pen name).

When I married Robert B. Stacy-Judd, famous architect, I became MEWS -- which I use on music I compose. Isn't that a muse-ing? (Betty Duffy, my favorite organ student, always called me MEWS.) Of course, I also became Mrs. Robin "Hood", get it? Mrs. Robin Judd! P. S. My husband called me "Funny Face".

What's in a Name? Who Am I? Recently I've been "dubbed" "Wonder Woman" and "Renaissance Woman", because of my many talents and endeavors. "Jackass of all trades, Mistress of none!" (My own quote.)

Look for more "soap opera" Adventures of 3-D Margette in future 3-D NEWS issues. Also, "My Photographic Heritage" miniseries will conclude with dramatic surprises!

Addendum. An exhibition entitled "In the Coils of the Serpent: Mayan Architecture of the Northern Yucatan" opened in the Lower Lobby Gallery at the Southwest Museum in Highland Park (exit Ave 43 from the Pasadena Freeway) on November 6. Drawn from the Southwest Museum's archive collection, this exhibition examines structural and decorative features of Mayan architecture. Photographs and documents from the T. A. Willard and Edna Robb Webster collection will be juxtaposed with contemporary photographs. The exhibition will be on view through January 9, 1994.



## HOLLYWOOD EXHIBITION NEWS

### ARE YOU...

... sorting through your slides?

... polishing off those past ribbon winners?

... remounting that slide that didn't get the recognition it deserved?

You'd better be, because coming soon "in the mail" is your application to stardom!

**HOLLYWOOD'S 36TH INTERNATIONAL STEREO EXHIBITION** is almost here. Don't be left out! Enter your BEST slides, because everyone else will.

...and you thought the Oscars had tough competitors!

--Chris Olson  
1994 Chairman

## AUCTION NEWS



A rousing good AUCTION was held on October 21, and it really was Moonlight Madness. David Starkman went the whole distance as auctioneer, and for over two hours got the most from every item, large and small. What appeared to be a thin crowd for an auction was made up for by the enthusiasm of the bidders and the apparent amount of money they had to invest (?) in stereo equipment.

At first it seemed that many items would go unsold. The chief early indicators were several complete Realist Mounting Kits that had no takers, only because the required opening bid was in the \$50-\$60 range. But when all was said and

done, there were less than ten items that didn't sell, a real record.

Buyers, sellers, and the Club itself all came away winners. True to form, numerous unusual and hard-to-find items turned up for sale this year; in particular, two rare TDC Project-or-View units, both in excellent condition, were sold, as well as several Realist-format slide storage boxes, also in very good condition. The Club itself netted \$430 from the auction, not up to last year's record, but still a very handsome sum indeed. This was due to the large quantity of merchandise moved under the expert hand of auctioneer David Starkman, and also because of the generous donation of 50% of their profits by Erick Purkhiser and John Konrad.

The auction itself ran particularly smoothly this year, thanks to excellent organization by Mitch Walker, as well as the enthusiastic help of runners Dan Gilvezan, Ray Zone, Rick Finney, Jerry Walter and Gary Schwartz, and Chris Olson, David Kuntz and Susan Pinsky at the cashier's table.

It was also old home week at the Photo Center. Lloyd Leer was in the audience, amazed at the vitality of the group. Lloyd was Secretary of the Club in the early '80s, under then-President David Starkman. Although his eyesight is very poor, he was his usual warm and friendly self. He reminisced about the greatest Club outing of them all -- the 1979 Spring Weekend in Yosemite -- where roll after roll of film was exposed by over 30 participants, on the fantastic scenery and tons of roaring water.

Harvey White was also there. Harvey managed the Photo Center back in the '70s, and came with lots of stereo equipment. The bidding on his TDC projector started out cautiously at \$225, but he could hardly contain himself when the bidding went on and on and on and finally crescendoed at \$410, the highest bid item of the evening!

Another face from the past was Harold Cosel. He also brought a whole tablefull of equipment, and went home with only empty boxes (mumbling how happy his wife will now be!) Outstanding in his collection was a huge box of old but unused stereo slide glass, 1950 (one thousand nine hundred and fifty, that is) individual pieces, that sold for \$140.

So it wasn't just an auction, but a social event as well. In 11 months, we'll certainly have another one.

--David Kuntz  
--Jerry Walter

All good photographers concern themselves with how their images will be received by their audiences. This is so, whether the photograph is a simple snapshot, a preconceived image of great profundity, or one of the many pictures that are lovingly crafted for exhibitions, which may be either.

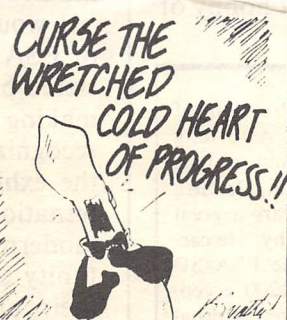
--Stan White, APSA



## AUCTION ITEMS

Realist f/2.8 camera	\$360	Realist leather filter case	5	Brumberger slide box	34
View-Master Personal camera	150	Haneel Tri-vision camera, etc	25	Baja 6 drawer case	33
View-Master Personal camera	125	Realist masks, 500 used	21	Zephyr 6 drawer case	33
Kodak Stereo camera	100	Realist masks, 300 used	12	3 drawer slide case	25
Iloaca II camera	55	Realist masks, misc used	8	6 drawer slide case	24
Stereo Graphic camera (junk)	8	Realist masks, misc used	7	2 drawer slide case	20
Coronet camera, speckled	4	Emde masks, 130 used	3	Steel slide case	16
Konica Auto S2 rangefinder	11	Emde glass, 1950 pieces new	140	2 slide boxes, 2x2	9
TDC 116 projector	410	Emde newlo glass, 400 pieces	36	4 wooden slide boxes	7
Triad projector, no lenses	10	Emde glass, 600 pieces used	15	Stereo World, 12 issues	31
Stereomatic 500	200	Emde glass, 240 pieces used	15	3-Dimen Photography, McKay	25
Airequipt Stereo Theater	120	Emde glass frames, 500 new	18	Princ of Stereoscopy, McKay	21
Airequipt slide changer 2x2	1	Emde glass frames, 250 used	6	Foundations...Cinema, Lipton	20
Project or View	90	Emde glass frames, 150 used	5	Third Dim'n News, 38 issues	20
Project or View	75	Emde frames, card folders 400	10	Assorted '50s photo mags	11
4 TDC Selectrays	42	Emde glass cleaning kit	3	Photo In 3-D Book, new	1
4 TDC Selectrays	41	Emde card folders, 400 new	1	Stereo View Cards, 50, tinted	35
Stereo Selectron Changer	48	Armme Kwik mts, 100 new	10	Stereo View Cards, 50	25
750w lamp	2	Adjustamts, glass	5	Stereo View Cards, 5	13
DaLite Screen	20	Cardboard slide mounts, misc	1	Chromat-o-Scope Twin Vue	47
Silver Screen	10	Acetate sleeves, 300	7	Natl's Plastic Corp Reels	25
Silver Screen	1	Realist cutter, case	40	TruVue Deluxe viewer & cards	22
5 boxes glasses	3	Realist slide mounting kit	25	TruVue Film Card, Turkey	2
2 dozen cardboard glasses	3	Realist cutter and tray	11	Anaglyph city scapes, 3	5
Stereo Realist Viewer red btn	80	Realist kit w/o cutter	10	Grab Box	11
Stereo Realist Viewer red btn	80	2 1/4 glass mounts, new	1	275 230v mini bulbs	1
Stereo plastic viewer	1	16mm mounts	1	Misc Realist slides	1
2 View-Master views model C	11	Misc frames 2x2	1	Game with 3-D board	1
2 View-Master projectors	10	Glass 2x2	1		
View-Master Viewer model E	8	2x2 Readymounts	1		
NuVue viewer prototype	10	1/2 frames mounts	2		
Realist leather case	54	Slide boxes	1		
Realist box, nostalgia	10	Metal slide case	36		
				Gross Sales	\$3154
				Net to Club	\$ 430

## OUTLAND



## BY BERKELEY BREATHED





# Why Exhibit?

by Albert L. Sieg, FPSA

**S**tereo photography is a fascinating segment of the photographic arena. Many people the world over are intrigued by this subject and choose to express their interest in different ways. For some, the fascination is in the historical aspects of the medium, and they might collect stereo views while others are intrigued by 3-D cameras and the related equipment. Still others become deeply involved in the scientific aspects by studying the theories and the technologies that form the basis of the many 3-D processes. Yet another group is attracted to the making of three-dimensional images, finding this pastime a fulfilling activity, and those with the broadest interest of all, become involved in all the aspects of stereo photography even going as far as to make a business out of their 3-D activities.

In our pursuit of one, or another, of the modes of participation cited above, there is usually a secondary motivation associated with the primary driving force, namely, to share our interest with others. This can take many forms, from the writing of scholarly papers for technical journals to the publishing of books. Another outlet is the production of shows and exhibitions of collections, but more in keeping with the interests of the members of the Stereo Division, there are the international exhibitions that provide an excellent forum for those of us who make three-dimensional images and enjoy sharing our efforts with each other and with the public at large. Certainly, the stereo dimension of PSA can help in providing encouragement for all of these avenues of sharing, but I would like to focus more narrowly on the benefits of participation in the international exhibition scene.

A question that arises frequently from stereo enthusiasts who have not yet taken part in this area of ac-

tivity is, "why should I exhibit?" The first benefit is the opportunity of having our work evaluated by others; this is a means to verify our own ability to evaluate our own efforts. Some people say they don't care if anyone else appreciates their work or not, claiming that their own enjoyment of their images is what matters most. However, it is heartening to be able to verify one's own judgement from time to time in terms of personal achievement and proficiency. Further, the exhibitions do offer a level of recognition that comes with success, and success only results from the process of continuous improvement that exhibiting stimulates. Exhibiting gives us all, the opportunity to influence the direction of the 3-D media by introducing into the public arena our fresh views and the novelty of our ideas. Finally, in my view, the participation in exhibitions is the necessary lifeblood essential to change within the world of three-dimensional image making. It is the support system desperately needed to bring a stream of innovation and aliveness to the medium.

On a personal note, I must tell you that I have gained an enormous insight into my own photographic growth by taking part in exhibitions for the last 30 or more years. This activity has been the stimulus I needed to keep at it, to continue to look for fresh ideas, new ways of seeing, and to keep a great hobby of

mine from going stale. Today, I am more excited by the images that I am making than at any time in the past, because by taking an active part in the exhibition scene, I have been constantly refreshed, infused with new ideas, new techniques, and the ever increasing challenge to seek new points of view.

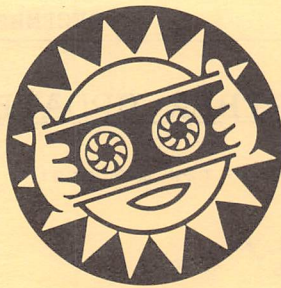
In spite of this, I have tried earnestly not to get too wrapped up in the competitive elements of the exhibitions. In other words, I haven't let the process take over my thinking, which is, the making of new images. I have learned to treat the activity as an enjoyable one, more or less a game. I have learned from the results of my efforts, enjoyed my successes and easily tolerated those times when I could have been greatly disappointed, and, of course, some disappointments are inevitable.

Some of my images which I personally enjoy very much have never received the recognition I believed they deserved. But that only means that there is, very likely, a personal or emotional reason why that image means so much to me, and the fact is, that the image itself is not capable of communicating that feeling to anyone else. This does not destroy my personal like for that image, but only motivates me to find a new way to more effectively communicate the ideas and hence growth occurs. We must not forget that the major reason for sharing is to communicate.

I would urge individual members of PSA, not only in the medium of stereo but in all the variety of image making for which this Society is recognized, to take an active role in the exhibitions and to promote internationalization at a time in modern history when a great opportunity exists for all people to share their photo-perceptions with each other and allow us all to broaden our understanding of each others' culture.

Dr. Albert Sieg, FPSA, is President of Eastman Kodak (Japan) Ltd. As a long standing member of PSA and a past Chairman of the Stereo Division, Dr. Sieg is, and has been for many years a great supporter of stereo photography. He carries "Master V" status in the PSA/SD star ratings with more than 1200 acceptances to his credit in recognized international salons.





# 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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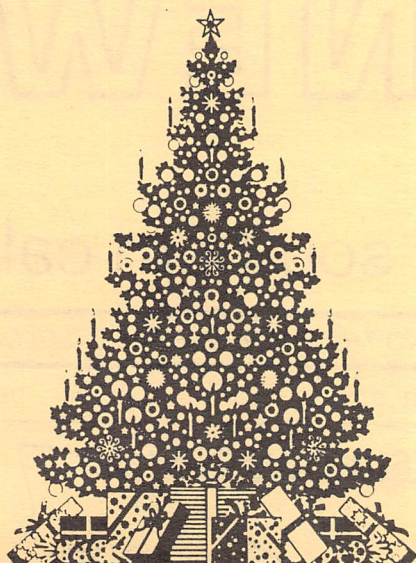
## A PAGE FROM MITCH'S SKETCHBOOK



The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment, and science of stereo photography. Meetings, which normally include 3-D slide projection, are held monthly on the third Thursday at 7:30 PM at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors are always welcome. Annual dues are \$20/single; \$25 dual; send to the Membership

Director. The 3-D NEWS, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$12; send to the Treasurer. Everyone is encouraged to submit stereo-related news items, articles, art work, or photo tips for the 3-D NEWS; deadline is the last day of the month, send to the Editor.





## STEREO ACTIVITY CALENDAR

December	January
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

- SAT DEC 11 Workshop on Intro to Stereo Photography by David Kuntz. Call (310)424-4550 for reservations.
- THU DEC 16 Potluck Christmas party at the Photo Center, plus potluck slide show
- THU DEC 30 Copy deadline for the January NEWS - Time to share some 3-D info with your fellow readers
- THU JAN 20 Monthly Club Meeting-Photo Center-7:30 Third competition, plus mini-show by Abe Perlstein featuring single camera stereo
- SAT JAN 29 Judging - Hollywood Exhibition - Glendale starting at 9 AM
- THU FEB 17 Hollywood Stereo Exhibition and mini-program, plus mini-program by Larry Brown
- SAT MAR 5 Movie Division Meeting - Longley Way School, Arcadia 7:00 PM
- THU MAR 17 Fourth 3-D Slide Competition, plus mini-program by Glenn Wheeler
- THU APR 21 SCSC Sequence Competition, plus mini-program by Earl Colgan
- THU MAY 19 Fifth and final 3-D Slide Competition, plus mini-program by Jerry Walter
- SAT JUN 4 Movie Division Meeting - Longley Way School, Arcadia 7:00 PM
- THU JUN 16 View-Master members participation show and PSA Sequences
- THU JUL 21 Awards Dessert Potluck with Slide of the Year Program

## MEMBER/SUBSCRIBER UPDATE

A hearty welcome to these new members:

FRED BUSHROE  
3736 E. Fairmount #9  
Tucson AZ 85716

T. L. GAUTSCH  
840 Galloway St.  
Pacific Palisades CA 90272

## SHOWS, LECTURES, ETC...

Marjorie Webster reminds us of the continuing show at the Southwest Museum of photographs and documents from the T. A. Willard and Edna Robb Webster (Marjorie's mother) dealing with Mayan architecture of the northern Yucatan. The exhibition will continue through January 9, 1994.

Marjorie also reminds us that a new book has been published documenting the accomplishments of her late husband Robert Stacy-Judd. The book, "Robert Stacy-Judd, Maya Architecture and the Creation of a New Style", was published in October by Capra Press. The 200-page book contains 150 illustrations and a 16-page color section featuring photographs as well as Stacy-Judd's renderings. A lecture highlighting this book will be given at the new Los Angeles Central Library on December 11 at 2 PM. Further information is available at (818)243-5169.

Joe Barabas calls attention to the ongoing show at the Gene Autry Museum "Beyond the Prison Gate: The Fort Marion Experience and Its Artistic Legacy." The show is arranged in several galleries, and according to the Los Angeles Times, one gallery has "...an area where exhibit visitors can use viewers to see stereoscopic photographs of the Indians at Fort Marion. The next gallery features several of the stereoscopic viewer cards transformed by laser technology and computer enhancement into large-as-life pictures. By putting on 3-D glasses provided by the museum, visitors can see striking 3-D effects." The show continues through January 9, 1994.

## CONTRIBUTORS THIS MONTH

Again this month the NEWS has a host of contributors, for which the Editor is, and the Club should be, ever grateful. Stan White sent in the "Into the Third Dimension" article starting on Page Five, borrowed from Time Magazine. Larry Brown handed off the Seeing Inside Patients article on Page Six, taken from the July 18, 1993 issue of The Sunday Times, London. David Starkman presents his original article on Pages Seven and Eight, from personal observations on the RBT X2 Camera. Sprinkled throughout this issue are articles by Mitch Walker, Joe Barabas, Marjorie Webster, Gail and Ray Zone, Rick Finney, Chris Olson, and Richard Kaye. The Santa cartoon on Page Eight is one of the Editor's favorites, and old-time members have seen it before, for it comes from a Christmas card sent many years ago by former active member Ursula Sylvan. Merry Christmas!





## WE'RE GONNA' HAVE A PARTY

Yep, we're gonna' have a Holiday Party, right at the Photo Center. It will be a Holiday Potluck, and everyone is invited to bring a dish to pass, with enough servings for 6 to 8 people. And this time we have assignments, but make it easy on yourself -- substitutions are allowed and no one will be keeping track!

<u>Name begins with</u>	<u>Please bring</u>
A - K	Fruit, vegetable, or salad plate
L - R	Main dish
S - Z	Dessert or drink

This event will be our regular December meeting on December 16 at the Photo Center. We'll try to get started at 7:00 with Diet Coke-tails (this is a City facility, remember?). Plates, cups, utensels, and decorations will be provided by the Club.

We'll be having two slide programs. First we'll have a showing of "Around the World With Hubert C. Dell". Susan says, "It's a wonderful show!" The slides were made all over the world with a Busch Verascope in the 50s, and the show was assembled and narrated (with his unique sense of humor) by Stan White. This is a group of slides you will not want to miss.

In addition, we'll have a potpourri slide show. Everyone is invited to bring up to 5 slides of the Holiday Theme (Realist format only, so we don't have to set up the 2x2 projectors).

The overall program schedule will go something like this...

7:00 - 8:15	Socializing and Dining
8:15 - 8:45	Introductions
	"Around the World with Hubert C. Dell" slide show
8:45 - 9:15	Socializing, dessert and coffee
9:15 - 9:45	Members Potpourri slide show
9:45 - 10:00	Closing remarks

Mark it on your calendar now. December 16 - SCSC  
Holiday Party - Photo Center - 7:00 PM.

--Gail and Ray Zone  
Banquet Directors

## LAST MEETING

The Club was set on its ear during the November meeting with the projection of a new show by Marvin Josephson. Marvin gave us 20 minutes of perfectly executed slides in the 2x2 format, set to music, and the audience was simply spell-bound. Included were images of the balloon festival, flower closeups, the California coast, autumn color in many locations, train rides, and caverns. The show also included a slide of the most perfect red sunset on a beach reflected in the wet sand with a silhouetted figure that anyone could imagine.

Maybe it was the fact that we hadn't seen a group of slides set to pure music for quite some time that caught everyone off guard. Maybe it was the simple forgotten chemistry of music plus slides that made us wonder why we don't do it more often. Or maybe it was Marvin's youthful motorcycle-bound casualness that made us stand in awe. But it was great, and the Club needs to get on the stereo show-biz bandwagon again, and it can't be too soon. Thanks, Marvin, for putting things in perspective!

## WORKSHOP NEWS

### INTRODUCTION TO STEREO PHOTOGRAPHY

This workshop will cover the very basics of stereo photography for beginners, including:

- use of controls and adjustments on typical stereo cameras
- light metering
- basic 3-D composition
- using electronic flash with stereo cameras

The workshop will include an actual shooting session, using Polachrome instant slide film, so that photos can be developed and viewed on the spot. Participants are encouraged to bring their cameras and equipment and ask any questions they have about operating them.

When: Saturday, December 11, 1993 at 2 PM

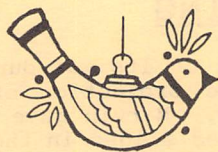
Where: Home of David Kuntz & Lucy Chapa  
2720 Eucalyptus Avenue  
Long Beach  
310-424-4550

Please call for reservations.

--Rick Finney, Workshop Director







## HOLLYWOOD EXHIBITION NEWS

Don't skip over this announcement. Get those two eyeballs back up here, because they're only good for one thing, and that's for viewing your stereo slides. And while we're on the subject, get your slides viewed at the

## **36TH HOLLYWOOD INTERNATIONAL STEREO EXHIBITION**

By now you should have received your entry form and labels, so get those gems to me as soon as possible. And those of you who don't have the forms, you don't have any excuse either, because all you have to do is call me or write to me at PO Box 8834, Universal City, CA 91608 to get your form. We want all the SCSC photographers to participate this year! Don't be left out! Enter your BEST slides, because everyone else will.

And save the date of Saturday, January 29 for the Hollywood Judging. Always an interesting activity, which presents the opportunity to see ALL the slides submitted. At the succeeding showings at SCSC, Jewel City Camera Club, and the Pasadena Stereo Club, only the 40% or so of the slides accepted in the Exhibition are shown.

--Chris Olson  
1994 Chairman

## GENERAL PHOTO NEWS

Richard Kaye brings to our attention a blurb from Popular Photography, October 1993...

While it's true that early Ektachrome films were much more prone to fading than Kodachromes of the same vintage, such is not the case with current E-6 films. Based on accelerated aging tests, today's Kodachromes will survive reasonably intact in archival dark storage for about 100 years compared to about 50 years for E-6 films. However, if you occasionally project your original slides, E-6 films are somewhat less prone to fading than Kodachromes.

If you really value any particular color images, by all means print them on Cibachrome and make dupes (on Kodachrome or E-6 duping film) at regular intervals. There are even more permanent storage media, such as dye transfer prints, but all are quite expensive. You could also try digital electronic storage, but the permanence of magnetic and even optical disks is an open question at this time. As you well know, nothing lasts forever, especially us.

We also hope Kodachrome will live on, if only to provide an alternative color palette we've grown to love.

## CLASSIFIED

**WANTED:** 3-D glasses made by Polaroid, the deluxe kind with the plastic and metal frames. Sam Gillad, (213)466-7464.

**FOR SALE:** Two books by the mother of Marjorie Webster, now offered at 1/2 price. "Early Exploring in Lands of the Maya" with Edna Robb Webster, \$20 soft cover, \$25 hard cover, contains 60 valuable photographs. Also, T. A. Willard - Wizard of the Storage Battery", the only biography of this famous inventor, by Edna Robb Webster, soft cover only \$15. Marjorie Webster, 1055 No. Kingsley Dr., Los Angeles CA 90029. (213)663-7550.

## PHOTOGRAPHIC STYLE

by Richard Zawadzki

(Reproduced from Exposures, newsletter of the Springfield Photographic Society, Rich Novak, Editor, and the NECCC Bulletin.)

Good photography is the result of personal style. It's what sets our images apart from the work of others. Style may not be a conscious effort on our part, but the final product does accentuate that certain style.

Every individual is unique. That personal and distinct identity filters into our daily lives. It manifests itself in our mannerisms, in the way we think and in the way we go about performing daily tasks. The differences between it may be subtle, but they are there. As photographers, acquiring a distinct style is our goal.

Developing photographic style is not an overnight happening. It is a slow process, acquired through personal experience, through the application of technique, and through the influence of personal and contemporary tastes.

We start by learning the workings of our equipment. We first have to master how to set camera controls, the way our lenses see, the use of lighting, and the way a chosen film records light. When we gain this technical proficiency, we are able to spend more time on the aesthetic side of our photography. Artistry, or this certain way we portray subject matter on film, can be traced directly to personal style.

We all have certain subject matter that is more enjoyable for us to photograph. Whenever we photograph this type of subject, we seem to give a little more time and thought to its recording onto film. We put more of ourselves into that image. In those pictures especially, photographic style is evident.

Unfortunately, whether our images are successful or not is for others to decide. Our only satisfaction may be in knowing that no one else has captured the subject of our image in quite the same way.

And maybe someday, our fellow photographers will tell us that a certain image was surely our work. That just may be reward enough for our efforts, because personal style is a photographer's signature. Our concern should be that those distinct images are worthy of our signatures.



## SCIENCE

# Into the Third Dimension

**Two Sydney inventors are shaping television pictures to match real life—and big business is watching**

By GRAEME O'NEILL

SCIENCE-FICTION WRITERS, SKILLED AT transmuting the improbable into the plausible, usually give 3-D video a wide berth; teleportation, time-travel or anti-gravity seem easier. In the real world, decades of ingenuity and effort have delivered little more than a blinkered view of 3-D video, and the promise of a splitting headache. Giants like Bell, Philips and General Electric have failed to crack the problem.

Yet two Australian inventors on a modest budget of \$2 million, working in a cluttered factory in the northern Sydney suburb of Dee Why, claim to have done just that. And their solution, they say, will be cheap and simple. If they are successful, for the cost of two \$30 microchips, added to the circuitry of tomorrow's digital, flat-screen, high-definition TV sets, the in-depth world may soon be coming to a wall near you.

Donald Martin and Bjorn Olsson say their system relies on a new insight into how the brain and eyes construct their 3-D view of the world. Says Martin: "There has been a lack of scientific rigor in the field, because the answer has been almost transparently obvious for most of this century."

The principle exploited by Martin and Olsson is familiar to anybody who has walked briskly past a high picket fence and seen 3-D vistas beyond it, even though pickets alternately interrupt the view to each eye, so they cannot focus simultaneously on the same point. The brain simply ignores the disruptions, and synthesizes a 3-D view from the rapidly alternating perspectives. At higher speeds—as seen, for example, from a moving car—the picket fence becomes virtually imperceptible because when the images through the gaps are presented to the eyes at any rate above the brain's natural 43 cycles-per-second frequency, the view is perceived as continuous.

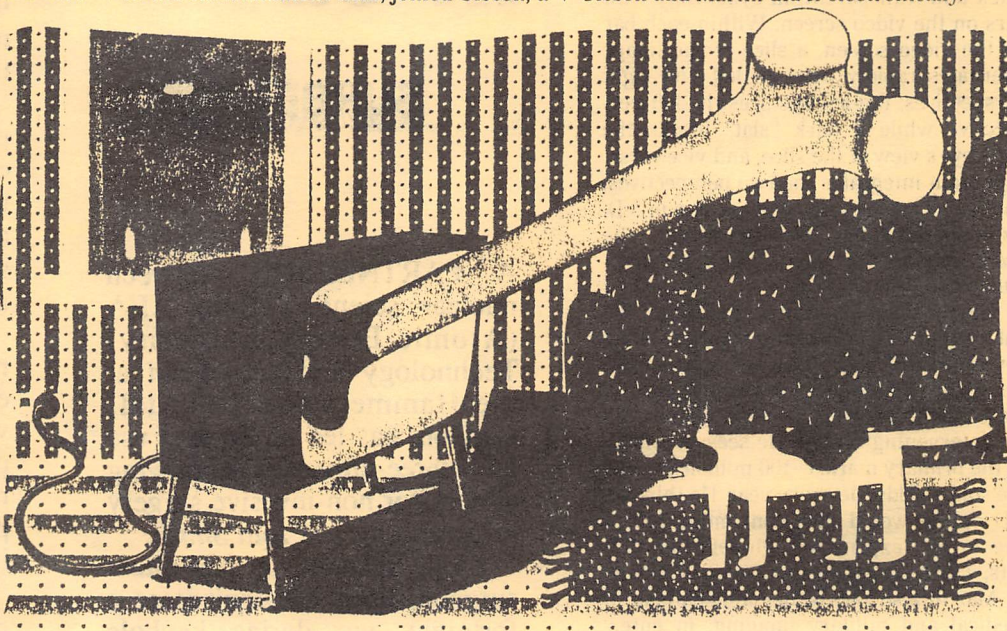
Martin and Olsson have created an electronic simulation of the picket fence. They have come up with a system comprising a modified television set and a special video camera, also invented by Olsson,

which between them present rapidly alternating views of the same scene in such a way that the right eye sees only the right-field view, and vice versa. The brain does the rest. Even on their first crude prototype, their demonstration—in a makeshift studio at their Sydney factory—is impressive. It uses a simple shot of a haversack swinging in space towards the camera. The 3-D illusion is instant, the eyes do not have to adjust, and the effect works from any normal viewing angle or distance.

Martin, an entrepreneur with interests in the entertainment field, joined Olsson, a

tors, but their beams shone on a screen placed inside a slatted cylinder—in effect, a rotating picket fence. Through the moving gaps, the viewer saw rapidly alternating left- and right-field images; the brain combined them to perceive a single, 3-D image.

Olsson built replicas of both devices. While experimenting with the cyclostereoscope, he and Martin made a crucial discovery: against the received wisdom of 75 years of 3-D research, the distance between a person's eyes is not critical to the illusion. They found that separations of less than a centimeter still provide a robust illusion of depth. But the big problem with Savoye's cyclostereoscope was that it gave a 3-D illusion only when the viewer was within a narrow arc in front of the screen. Martin and Olsson realized that if Savoye could have mounted his picket-like slats so that they passed flat and close to the screen's surface, the 3-D illusion could be extended to the full arc in front of the screen. Savoye was limited to mechanical devices; Olsson and Martin did it electronically.



special-effects expert, in 1987 to develop virtual-reality centers for shopping malls. Martin's family company, Biceku, obtained backing for 3-D video research from a 50:50 partnership with the biscuit maker Arnotts.

Martin and Olsson soon realized that even the largest video screens could only provide a satisfying 3-D illusion to a few customers at a time, so they decided to invent their own system. Searching through the scientific literature and old patents, they came across two inventions that, says Martin, "almost got it right." Romanian Demetre Daponte demonstrated his "pulseometer" to Britain's Royal Society in 1923, using two projectors to alternate rapidly images from the right and left fields of vision on the same screen. Frenchman François Savoye's "cyclostereoscope," a hit at the Paris Show in 1949, also used twin projec-

The illusion works, says Martin, because it makes no difference to the brain whether it sees left- and right-field images simultaneously, or in rapid alternation. Most 3-D experimenters have assumed that the brain needs to see the images simultaneously, which meant presenting them separately to the left and right eyes. Whether the viewer uses specially colored spectacles, or the latest virtual-reality headset with its tiny, twin liquid-crystal screens, eyestrain and a severe headache can result.

The Australian 3-D system allows the eyes to rove freely over a single screen; wherever they focus, that region is perceived in 3-D. Surprisingly, this is exactly how the eyes and brain perceive the real world. As the eyes travel over a scene, the observer sees only tiny patches in 3-D.



This can be confirmed by fixing one's eyes on an object; outside the narrow region of focus, the scene seems flattened and indistinct. By integrating small 3-D patches, the brain convinces itself that it is seeing everything in 3-D. Says Martin: "Your eyes see far less in 3-D than we've ever believed. This failure to realize that the eyes have only limited perception of depth has been a constant obstacle to the development of a practical 3-D video system."

**T**HE MARTIN-OLSSON SYSTEM INTER-leaves—on the same screen—narrow, alternating strips from the left and right images. Olsson's video camera captures both perspectives simultaneously, and a computer splices the strips together. The key to the illusion is a transparent liquid-crystal screen in front of the video screen. This second screen generates the electronic picket fence: invisible bars alternate rapidly between black and transparent, in synchrony with bars on the video screen. Within each bar on the video screen, a slice of the image alternates rapidly between left and right perspectives: the left eye sees the left perspective while a dark "slat" blocks the right eye's view of the slice, and vice versa. The brain integrates the two perspectives, and perceives the immediate region in 3-D. As the eyes range over the screen, the brain accepts the entire scene as three-dimensional.

Martin says the system is ideal for the flat, digital liquid-crystal screens being developed in Japan. With two customized chips, the picket-fence effect could be integrated with the primary image, eliminating the intervening screen. He sees television as the primary market—100 million TV sets are sold worldwide every year. He thinks a 3-D option would give consumers incentive to buy expensive high-definition TV sets, which are languishing even in Japan.

Martin also sees wider applications in medical and military imaging, in entertainment, and in industry. "In the future, we'll be spending more time looking at video and computer screens. The human eye is adapted for 3-D images, and flat screens are inherently difficult to look at."

Says Queensland University of Technology opto-electronics expert Dr. Michael Waterworth, a consultant during the system's development: "I was very cynical to start with because of the previous history of 3-D research, but they've come up with something completely new, and it works. There are companies from all around the world sniffing at it."

Not in Australia, laments Martin. Although government departments are finally showing some interest, industry has not. Frustrated, and lacking funds to go further, Martin and Olsson are near to selling their company to a Japanese suitor. Australia's view of technological opportunity, it seems, remains two-dimensional. ■

# Seeing inside patients in 3D

## SURGERY

**A PARTNERSHIP** between nuclear scientists from AEA (Atomic Energy Authority) Technology and a surgeon at the Hammersmith Hospital, London, has led to the first use of a three-dimensional viewing system for non-invasive surgery in Britain, *writes Iola Smith.*

John Spencer, a consultant surgeon, used the equipment a fortnight ago during keyhole surgery to remove a gall bladder and a colonic tumour.

Such operations are carried out using a laparoscope, a minute telescope with a camera attached. This is inserted into a patient's body and relays pictures of the organs on to a video screen. Surgeons then watch that screen as they operate.

Conventional laparoscopes, however, can produce only two-dimensional — flat — video pictures and this has raised question marks over the safety of such surgical procedures. "Looking at a two-

dimensional picture is like looking at the world with one eye," says Spencer. "There is no sense of depth. Surgeons can compensate for this, but suturing and tying knots is easier when following a 3D picture."

To add an extra dimension, AEA Technology's Andrew Dumbreck joined forces with Spencer and Lens Innovation of Chesham, Buckinghamshire, to adapt optic technology used by AEA in the energy industry.

"We have used 3D pictures for remotely controlled tasks, such as getting robots to inspect nuclear reactors or offshore oil installations. We found the inspections were quicker and more accurate when using 3D images," says Dumbreck.

For use in surgery, he and his partners have developed the stereoscopic laparoscope, which uses two cameras connected to a 3D video display with two screens: one for left-eye view and one for the right.

A surgeon using the equipment wears special glasses that enable him to see the left image with his left eye and the right picture with his right eye. The result is a three-dimensional picture of the procedures taking place inside the patient.

Spencer believes there will be demand for this equipment, particularly as three-dimensional camera attachments can be fitted on to any conventional laparoscope. Many hospitals are investing in the equipment and there have been forecasts that 70% of operations could be carried out using such techniques within 10 years.

AEA Technology, based at Harwell, Oxfordshire, has applied for a patent to cover its stereoscopic laparoscope, and it hopes that during the next few weeks the technology will also be used during gynaecological and knee-joint keyhole surgery.



## RBT X2 Stereo Camera: Hands-On Test Report

by David Starkman

The RBT X2 Stereo Camera is the latest "joined SLR" stereo camera to come to market, and the second model to be produced by the German company RBT Raumbildtechnik. The first prototype of this model was shown at the Paris International Stereoscopic Union Congress in 1991, and was reported on in detail in "Stereo World", Vol. 19, No. 5, November/December 1992. Since 1991 over 100 cameras have been produced. Just a short time ago two years of thinking about it became reality when I picked up my new X2 at the ISU Congress in Eastbourne, England. I've gone through more than 15 rolls of film since then (not normal for me, but I was a happy tourist with a new camera to test!), and, as I have been asked many times what I think of this camera, I am writing this report to make a few personal comments to share with you.

My first impression is that this camera really looks nice — and serious! It has two coupled Tokina 28 to 70mm zoom lenses, an LCD function display on top, and built-in motor drive. Very Serious! The second impression is that this is a HEAVY camera. Not as heavy as two SLR's, but HEAVY. When I finally got it to a scale I found that it actually weighs 3 lbs. 12 ounces (1.7 Kilograms) with batteries, sky filters and film installed. OK, it is heavy, and that alone will eliminate it's desirability for many people.

Other than the weight I have to say that I'm really pleased with the camera so far. As best as I have been able to tell, RBT has managed to keep EVERY feature of the Ricoh KR-10m upon which the camera is based. This includes aperture priority auto exposure with full manual override; auto exposure lock; motor wind and motor rewind; single or continuous 2fps firing; self timer; multiple exposure; +/- override of auto exposure, and "auto bracket" (takes 3 shots in a row, 1 normal, one over one stop, and one under one stop).

Loading the camera is a dream. Just put the film cassette into the chamber and stretch the end of the leader just beyond the green mark. Make sure it is straight in it's path and close the back. It auto winds to the first frame, ready to shoot! Film loaded, film advance, exposure counter, film rewind, and rewind completed are all indicated on the top LCD panel. It's easy to burn a lot of film, because the motor advance makes it so quick and easy to be ready for the next shot. Through the use of a custom electronic chip RBT has

the camera automatically take care of the 1 and 3 wind system required on such cameras. An unusual feature of the camera is that there is no sprocket wheel to run the film over when loading. A sensor actually counts off the film sprocket holes electronically. Another feature which I especially like is a small window on the back cover which allows one to read the film speed and length of the enclosed cassette. A simple idea, but nice to have, especially if, like me, you leave a loaded camera sitting unused for many weeks at a time. DX film coding automatically sets the ASA film speed, so that is one less item to worry about. If you don't like the rated speed you can increase or decrease the exposure by +4 to -4 in 1/3 EV increments. To finish the features list, the film is automatically rewound after the last shot.

Having used another camera for 3 years which does not have a bulb feature, it is nice to not only get Bulb, but up to 36 seconds on Auto exposure, and 16 seconds on manually set exposures. Flash synch is at 1/60th sec., and the top speed is 1/2000th.

As reported before, the camera comes in three models:

- A) 65mm lens base with 24x33mm image size.  
20 stereo pairs per 36x roll.
- B) 75mm lens base with 24x36mm image size.  
18 stereo pairs per 36x roll.
- C) 65mm lens base with 24x36mm image size.  
13 stereo pairs per 36x roll.

A & C have the advantage of easy stereo previewing of your scene through the 65mm spaced viewfinders, and, some would argue, closer to the average human eye spacing of the lens base.

B has the advantage of appearing on film exactly the same as normal 35mm slides (except, of course, that every other image is actually the two parts of a stereo slide pair). This was my choice, as I actually prefer the extra 10mm stereo base, and definitely prefer the ability to get standard 2"x2" (50x50mm) lab mounting — not possible with the other two models. Although this is not good enough for slide show presentations, it is usually more than adequate for hand-viewer or autofocus projector previewing and editing. This is much more convenient than having dozens of uncut



filmstrips to deal with, and makes editing much, much faster. Stereo viewing through the viewfinders is not as easy, but it is possible.

The Eastbourne ISU Congress was a good advertisement for the RBT cameras, as this no doubt had the largest concentration of their cameras in use as has ever been in one place at the same time. At least six of the X2 models were delivered to buyers there, and probably an equal number of cameras already owned turned up there to be used by their owners.

Is it perfect? Well, no camera ever is. I've already said that I like it a lot, but I took this opportunity to talk to several other RBT camera owners.

We all agree that it is a bit large and heavy. Other than that the only negative features mentioned were the lack of a depth-of-field scale on the zoom lenses and the lack of a depth-of-field preview button. The latter was not a feature of the original camera, and on today's SLR's is usually only found on high-end professional cameras. We also found that the coupling rod of the 28—70mm zoom lenses is just at the limit to where the rod hits the lens barrel. The pressure at the end can cause the rod, which is a two piece item with a spring clip, to pop apart. This happened to me once, and ruined about 3 pictures (right and left had two different focal lengths) before I noticed the problem. Now I zoom a bit more slowly and carefully!.

The overall finish of the camera is very nice. There is no external evidence that two cameras were cut up and joined together. It really has a factory finished look. The exterior is mostly a matte black fine crinkle finish. This was probably used because it makes it easier to cover up the joining of the two cameras, but it seems more prone to wear than a smooth finish would be.

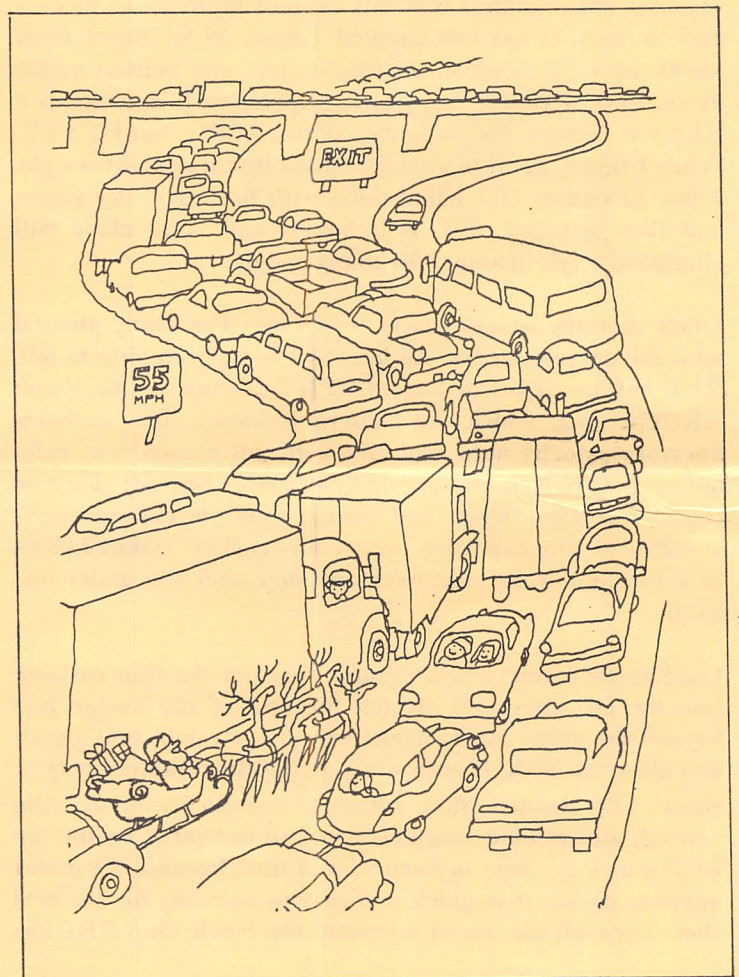
One camera that I know of developed serious problems after a few days — it would not sense that a film was loaded, when, in fact, a film really was in place. I also talked to the owner of camera number 2, and he told me that the camera had to be sent back once for service, due to the auto rewind engaging before the actual end of the roll. He said that the owner of the first X2 model had also had problems. In both cases the defects were repaired by RBT and have been in use for almost 2 years without further problems. On my own camera I discovered that the battery low level indicator is not accurate. I did get more than 15 rolls on one set of batteries, though. One user complained of uneven spacing between the images on film, creating a problem with getting automatic lab mounting.

This brings up a caveat for any buyer of any custom built 3-D camera, including one as nice as the RBT: assume that sooner or later the camera will have to be sent back to the

maker for service! If you can't handle the thought (or expense) of shipping your camera overseas for service, then custom cameras are not for you. They just aren't factory made cameras. However, until a major manufacturer decides to make such a camera this is the only way to get a true 1993 model stereo camera.

A final consideration is the price. This is about DM 4,000.00 (US\$2,500.00) for a complete camera with coupled, matched zooms, tripod centering plate, handgrip with electronic cable release, and a nifty soft carrying bag. Yes, this IS a lot of money for a stereo camera. However, considering the custom work involved with it's creation this does not seem out of line compared to limited production cameras like the Widelux panoramic camera (times 2!)

For more information write to: RBT Raumbildtechnik, Karlstrasse 19. D-73773 Aichwald, Germany or FAX 001-49-711-36 39 56.







# 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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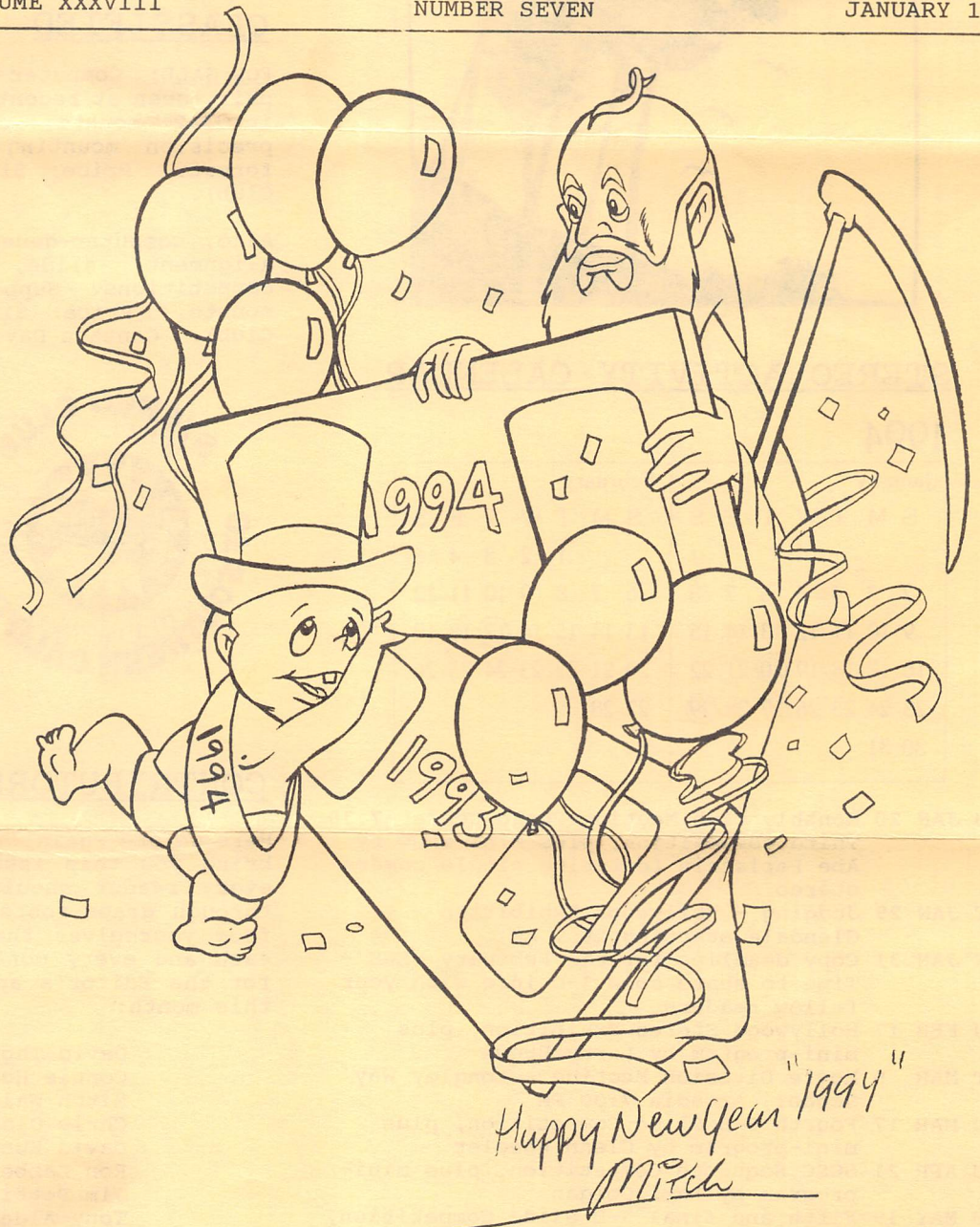
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The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment, and science of stereo photography. Meetings, which normally include 3-D slide projection, are held monthly on the third Thursday at 7:30 PM at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors are always welcome. Annual dues are \$20/single; \$25 dual; send to the Membership

Director. The 3-D NEWS, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$12; send to the Treasurer. Everyone is encouraged to submit stereo-related news items, articles, art work, or photo tips for the 3-D NEWS; deadline is the last day of the month, send to the Editor.





## STEREO ACTIVITY CALENDAR

1994

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

- THU JAN 20 Monthly Club Meeting-Photo Center-7:30  
Third competition, plus mini-show by  
Abe Perlstein featuring single camera  
stereo
- SAT JAN 29 Judging - Hollywood Exhibition -  
Glendale starting at 9 AM
- MON JAN 31 Copy deadline for the February NEWS -  
Time to share some 3-D info with your  
fellow readers
- THU FEB 17 Hollywood Stereo Exhibition, plus  
mini-program by Larry Brown
- SAT MAR 5 Movie Division Meeting - Longley Way  
School, Arcadia 7:00 PM
- THU MAR 17 Fourth 3-D Slide Competition, plus  
mini-program by Glenn Wheeler
- THU APR 21 SCSC Sequence Competition, plus mini-  
program by Earl Colgan
- THU MAY 19 Fifth and final 3-D Slide Competition,  
plus mini-program by Jerry Walter
- SAT JUN 4 Movie Division Meeting - Longley Way  
School, Arcadia 7:00 PM
- THU JUN 16 View-Master members participation show  
and PSA Sequences
- THU JUL 21 Awards Dessert Potluck with Slide of  
the Year Program

## MEMBER/SUBSCRIBER UPDATE

A hearty welcome to this former member coming  
back again:

HAROLD COSEL  
1675 Comstock Ave.  
Los Angeles CA 90024

This former member has become a NEWS subscriber:

J. LLOYD LEER  
11460 Flower Street  
Riverside CA 92505

## CLASSIFIED

FOR SALE: Computer-generated SCSC logo 3-D slide  
pair, seen at recent Club competitions. Supplied  
in 2x2 mounts; can easily be removed for  
precision mounting in either 2x2 or Realist  
format. Price: \$15/pair (all proceeds to the  
Club).

Also, computer-generated twin 2x2 projector 3-D  
alignment slide, seen at recent Club  
competitions. Supplied precision mounted in 2x2  
mounts. Price: \$15/pair (all proceeds to the  
Club). Contact David Kuntz, (310)424-4550



## CONTRIBUTORS THIS MONTH

Here we are again, acknowledging those who helped  
bring you this issue of the 3-D NEWS. By now  
every reader should be aware that it is only  
through grass-roots contributions such as those  
from yourselves that gives the issue substance  
each and every month. So here are the winners  
for the Editor's applause (and everyone else's)  
this month:

David Thompson  
Connie Hodnik  
Mitch Walker  
Chris Olson  
David Kuntz  
Ron Labbe  
Jim Pettit  
Tony Alderson  
Robert Swarthe  
Marilyn Felling  
Erick Purkhiser

Please keep those cards and letters coming!

--Ye Editor



## SCSC COMPETITION STANDINGS

Cumulative results as of November 1993

## STANDARD GROUP A

	NOV.	CUM.
Larry Brown	65	125
A: "Just Like New"		
HM: "3D Blonde"		
Abe Perlstein	62	125
HM: "Danielle"		
David Thompson	60	120
Marjorie Webster	60	117
Earl Colgan	60	116
A: "Vermont Covered Bridge"		
Dorr Kimball	56	112 a
Mike McKinney	J	60
Ray Zone	0	56
Chris Olson	J	55

## STANDARD GROUP B

	NOV.	CUM.
Kyle Spain	58	123
HM: "Victoria Skyward"		
Dan Gilvezan	60	119
A: "Hollywood Sign #2"		
A: "Thirsty Dog"		
Richard Kaye	57	114
HM: "Watt's That?"		
Lyle Frost	55	111
Paul Schmeiding	0	59

## NON-CONVENTIONAL GROUP A

	NOV.	CUM.
Susan Pinsky	64	128
HM: "Sad Remainder"		
HM: "Steps to Nowhere"		
HM: "Golden Frame"		
Earl Colgan	67	125
A: "Butterfly on a Flower"		
HM: "Rush Hour"		
Daivd Starkman	63	125
HM: "East Bourne Sunrise"		
Abe Perlstein	62	120
Padric McLaughlin	66	66
HM: "Bucket of Sugar"		
HM: "Hana Coast"		
Dorr Kimball	59	59
David Thompson	0	58
James Comstock	0	23

## NON-CONVENTIONAL GROUP B

	NOV.	CUM.
Dan Gilvezan	68	131
A: "Hopeful Suitor"		
A: "Sock Fairies"		
Robert Swarthe	0	55

Judges for Nov.  
Mike McKinney  
Chris Olson  
Mitchell Walker

a=averaged scores for judges

## COMPETITION REPORT

## I WANT MORE SLIDES

The heart of every competition is the members' slides. Without these slides there is no competition. So for the next competition on January 20, I want every member to enter at least one slide. In this way we should have a great time.

--David Thompson  
Competition Director



## HOLLYWOOD EXHIBITION NEWS

## THIS IS YOUR LAST CHANCE!

You have no one to blame but yourself! Christmas is over and your hangover from New Years is almost gone. So you have no excuse!

The closing date for entries for the

### 36TH HOLLYWOOD INTERNATIONAL STEREO EXHIBITION

is January 27, 1994. If you need an entry form call me at (818)848-6887. I'll also be collecting slides at the next meeting. If you wish to attend the judging of slides, it will be on Saturday, January 29 from 9 AM to 2 PM at the First United Methodist Church at 134 North Kenwood in Glendale. Hope to see you and your slides at the Exhibition!

--Chris Olson  
1994 Chairman



## WORKSHOP WRAPUP

Well, it rained on my workshop again! But that didn't stop Jason Kantor, who lives nearby, from attending my Introduction to Stereo Photography workshop, held on December 11. Although Jason has been shooting 3-D for some time, he has used a single SLR exclusively, utilizing the "rock and roll" technique, so we went over the basics of using a stereo camera. We then compared the features found on the Stereo Realist to the TDC Vivid, my own personal favorite stereo camera. After discussing some of the other aspects of using a stereo camera, the topic turned to computer-generated 3-D. So, we sat down at the computer and generated some stereo pairs, which we viewed right on the screen. Quite an introduction to 3-D!

--David Kuntz

## OUTING NEWS

### THE 3-D ADVENTURES OF CHRIS AND MITCHELL AT GROUND ZERO

by Christopher Olson

On Saturday, December 4, at 9:00 AM, a troupe (Mitchell Walker and myself) from the Stereo Club of Southern California met at the Sea Lion Restaurant off the Pacific Coast Highway beneath the blue skies in Malibu. The event was an outing into the charred hills of Malibu.

Now I know what you're going to say: "Why didn't I read it in an announcement in the November issue of the 3-D NEWS?" The answer is this: the fire burned the first days of November, therefore it was too late to publish. The reason for the December 4 date was to at least announce the outing to the Club at the November meeting and to get to the hills of Malibu before they start tearing down the remaining structures.

Mitchell suggested taking his '94 Toyota 4-Runner as the official "Malibu Outings" vehicle. The two of us started out on this eerie trek through the canyons, armed with my Wollensak and Mitchell with his Kodak and single lens Nikon.

From the Pacific Coast Highway we turned on Las Flores Canyon and entered the war zone. As we climbed high above the ocean, we turned left on Hume Road and turned right onto Castlewood Drive. There on the left lay ruins of a residential neighborhood with spectacular views of the Pacific. The only structures standing were the concrete foundations and their chimneys. Mitchell and I stepped out of the vehicle and cautiously walked over to the ruins to document the disaster. I use the word cautiously pertaining to unsafe structures or angry residents who don't want people stomping through what was once their home. I snapped off a few as Mitchell captured some future award winners.

On we drove up Castlewood towards a spot that Abe Perlstein suggested. We curved up the now narrow Castlewood Drive where at a spectacular view the road dead ends. I hopped out to see if there was a driveway we could back up in to turn around.

The one driveway going up to an unscathed house looked too awkward to back up into. So we concluded we'll back out ... right after we snap some 3-D gems of course. Leaving Mitchell snapping away at the hillside behind with the Toyota, I walked toward the ruins of a structure that had only its manicured lawn intact. The house just a month ago had a sweeping deck around the structure where burned incomplete beams now stuck out. I snapped a picture of the lawn and beams, but in order to get that blue ribbon I would have to move closer down the steps. That's when disaster hit!

I heard a car in the distance and sound getting louder and louder. A Chevrolet Blazer passed me on the narrow road. Something told me the car might mean trouble. Now do I go for the ribbon or do I return to the Toyota? A horn honking told me the Toyota. I started running back, and as I ran I heard some shouting and as I turned the corner the Toyota is no longer in sight. I follow the shouting up the driveway where a "Crazed Woman" wearing a night gown with shorts driving the Blazer had forced Mitchell and his Toyota up the driveway. She was shouting in her British accent for Mitchell to get out but was so "Crazed" that she failed to realize that she was blocking Mitchell from exiting. Finally she left enough room to flee from the scene. I hopped in and off we rode past my blue ribbon. Mitchell thinks the "Crazed Woman" was a neighbor because of her attire. I think it was proof that she was nuts.

We then turned right down Pacifico to Las Flores Canyon. On the left the burnt manzanita and the shell of a car and a house gave the appearance of "ground zero". Driving back toward the ocean we got some more pictures on the side of the road. Then I saw someone approaching us from a house below. I thought here we go again. The man asked what we were doing. I told him we were documenting the devastation of the firestorm in 3-D. He introduced himself to Mitchell and me as Jim. He pointed down to the house below the road that was amazingly intact. In fact, most of the trees weren't even burned, but only the surrounding area. Jim said his house was saved by watering the area until he was forced to evacuate. He gave us some suggestions on where to shoot down the road and we were on our way. Twenty minutes later we finished the trek through the devastation of this once beautiful community. A little sadder, a little wiser, and out of film.

Whenever we find something worthwhile to photograph -- LET'S MAKE A PICTURE! A picture that is technically perfect with the best lighting and color controls possible and with meaningful subject material -- balanced out to the nth degree, plus a dash of imagination. When this works out we can have the glowing satisfaction that no one could make the same picture any better. Then you will find that it has all been worth the effort involved.

--Conrad Hodnik



## LETTERS

Dear Fellow Stereographers:

Plans are already being made for the follow-up to Eastbourne: ATLANTA '95! This top U.S. convention city will host the first-ever ISU/NSA combined meeting ... when the two largest stereo clubs in the world connect, the results will be simply binocular! It all happens June 27 - July 3, 1995.

The NSA plans one of the biggest auctions and trade fairs ever. This may be the largest selection of 3-D equipment and collectibles ever offered in one spot! If you're in the market for anything 3-D, this will be the place to be!

The hotel has its own auditorium with projection booth for professional quality stereo projections. In addition, stereo films will be shown in a silver screened movie theatre located a short bus ride away.

As the program director for ISU, I'm looking for interested stereo people to provide quality stereo programs, exhibits and workshops. All formats will be considered -- slides, movies, video; holography, lenticular and barrier grid; special interest in computer-generated stereo models and animation. If you'd like to submit a proposal, please contact me or your local ISU representative. I will be at Eastbourne, so we can meet there to discuss the possibilities.

Looking forward to seeing you in Eastbourne and Atlanta.

Yours D-D-DeePLY,

Ron Labbe  
ISU '95 Program Chairman  
15 Anson St.  
Boston, MA 02130

# CALIFORNIA ATTRACTIONS

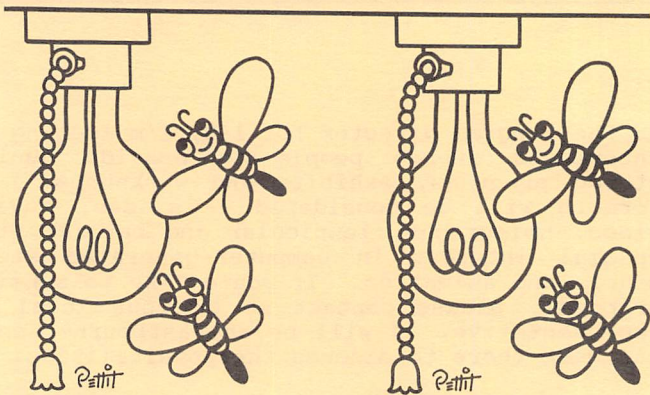
(Please note: all information is subject to change.)

Attraction	Parking	Adult	Child	Senior	Features	Telephone*
Blue & Gold Fleet, San Francisco	VARIES	\$14.00	\$7.00	\$7.00	A 1 1/4 hour narrated tour of the San Francisco Bay	(415) 705-5444
Disneyland, Anaheim	\$5.00	\$28.75	\$23.00	\$23.00	Mickey's Toontown; "Fantasmic;" Space Mountain; Captain EO/Star Tours; Splash Mountain	(714) 999-4565
Gene Autry Western Heritage Museum, L.A.	FREE	\$6.00	\$2.50	\$4.50	Cowboy Serenade: Roots of Western Music; exhibits of the American West; the "Spirits" galleries; Hands-on Gallery for Children	(213) 667-2000
Hearst State Historical Monument, San Simeon	FREE	\$14.00	\$8.00	\$14.00	Tour Hearst Castle filled with world's art treasure; four daytime tours; one evening tour	(800) 444-7275
Knott's Berry Farm, Buena Park	\$5.00	\$25.95	\$15.95	\$17.95	Kingdom of the Dinosaurs; Fiesta Village; Calico Mine Ride; Bigfoot Rapids; Boomerang	(714) 220-5200
Los Angeles Zoo, Los Angeles	FREE	\$7.00	\$3.00	\$5.00	World of Birds Show; Adventure Island; Wild in the City Show; Animals and You	(213) 666-4090
Marine World Africa USA, Vallejo	\$3.00	\$22.95	\$16.95	\$19.95	Killer whales, dolphins, land animals; New dinosaurs; Butterfly World; Shark Experience	(707) 643-6722
Medieval Times Dinner and Tournament, Buena Park	FREE	\$29.95-\$33.95 <sup>1</sup>	\$19.95	\$26.05-\$30.55 <sup>1</sup>	Dinner and Jousting Tournament; Museum of Torture; Knightclub for dancing	(800) 899-6600 (714) 521-4740
Monterey Bay Aquarium, Monterey	1.00 per hour <sup>2</sup>	\$10.75	\$4.75	\$7.75	Kelp forest; Monterey Bay Habitat; Touch pool; "Planet of the Jellies"	(408) 648-4888
Movieland Wax Museum, Buena Park	FREE	\$12.95	\$6.95	\$10.55	Over 282 stars, including Tom Selleck, Hulk Hogan, Kevin Costner, Madonna	(714) 522-1154
Palm Springs Aerial Tramway	FREE	\$14.95	\$9.95	\$12.10	Tramcars take visitors to 8,516' Mountain Station and threshold of State Wilderness.	(619) 325-1391
Paramount's Great America, Santa Clara	\$4.00	\$23.95	\$11.95	\$16.95	Features Top Gun Roller Coaster, "Paramount on Ice;" "Antarctica;" Vortex, Skyhawk, The Edge	(408) 988-1800
Queen Mary, Long Beach	\$3-\$5	FREE	FREE	FREE	Daily guided tour (\$5 adults, \$3 children). Shops and restaurants open daily.	(310) 435-3511
Red & White Fleet, San Francisco	VARIES	\$8.50-\$15.00	\$4.00-\$12.00	\$7.60-\$12.00	Sightseeing cruises around the Bay and to Alcatraz Island	(415) 546-2700
Ripley's Believe It or Not, Buena Park	FREE	\$8.95	\$5.25	\$6.95	"Odditorium" housing a unique collection of artifacts from 198 countries	(714) 522-7045
Roaring Camp, Felton	FREE; \$3 weekends	\$11.50	\$8.50	\$11.50	Antique 1880s steam locomotive takes passengers through the redwoods	(408) 335-4484
San Diego Wild Animal Park, Escondido	\$3.00	\$15.95	\$8.95	\$14.35	Monorail tour; free animal shows; Rare and Wild America animal show; Birds of Prey	(619) 234-6541
San Diego Zoo, San Diego	FREE	\$12.00	\$4.00	\$12.00	Gorilla Tropics; Animal shows; Tiger River; Children's Zoo; Sunbear Forest; Skyfari Tram	(619) 234-3153
Santa Cruz Boardwalk, Santa Cruz	\$5.00	FREE <sup>3</sup>	FREE <sup>3</sup>	FREE <sup>3</sup>	Giant Dipper; classic 1911 merry-go-round; Neptune's Kingdom	(408) 426-7433
Sea World, San Diego	FREE	\$25.95	\$19.95	\$22.05	Shamu New Visions; Shark Encounter--the world's largest collection of sharks	(619) 226-3901
Six Flags Magic Mountain, Valencia	\$5.00	\$26.00	\$15.00	\$17.00	Flashback; Psychone; Ninja; Tidal Wave; Revolution; Viper; Colossus	(805) 255-4111
Universal Studios Hollywood, Universal City	\$5.50	\$27.00	\$21.00	\$21.00	Back to the Future--the Ride; The E.T. Adventure; Tribute to Lucy; Magic of Alfred Hitchcock; 6 live shows including the Rocky and Bullwinkle Show and Beetlejuice Graveyard Revue; "Backdraft"	(818) 508-9600
Wax Museum at Fisherman's Wharf, San Francisco	VARIES	\$8.95	\$4.95-\$6.95	\$6.95	More than 270 figures covering four floors in the largest wax museum in North America	(800) 439-4305
Winchester Mystery House, San Jose	FREE	\$12.50	\$6.50	\$9.50	60-minute guided tour of mansion interior; self-guided tours of the garden	(408) 247-2101

\* Call for hours and directions. <sup>1</sup> Call for specific price information and showtimes. <sup>2</sup> Public parking three blocks away. <sup>3</sup> Unlimited ride passes available, \$16.95.



## FREEVIEW OF THE MONTH



Believe me Fred, tonight  
when they pull that chain  
it's instant swinging singles!

## 3-D CLIPS

## From Russia — Computer Games That Help Eyes

A new healing method has been developed with the help of astrophysics and computers to aid the one in 30 families in Russia who have a cross-eyed child.

A computer program, initially developed by NPO Astrophysics to obtain clear images of space objects, was adapted to test the stereoscopic vision of pilots, drivers, and industrial machinery operators, according to the newspaper *Izvestia*. The program is now being employed to treat eye diseases.

Astrophysics researchers Abramov and Shapiro, together with Doctor Galich from the Ophthalmology Department of Moscow Children's Clinic No. 7, invented a computer method to heal the affliction. Traditional vision-training

methods require 40 to 60 special sessions. The new method requires a mere ten sessions of twelve minutes each.

The treatment requires children to put on red-blue glasses and to play computer games that require them, for instance, to put a blue square into the center of a red circle. A doctor chooses the appropriate tests for each individual. About 300 children between four and 15 years of age have been treated. Eighty percent of them are no longer cross-eyed, the doctors report. The method is used in the specialized children's ophthalmology center in Moscow Children's Clinic No. 1.

— Eugene Peskin & Kirill Tchashchin,  
*Newsbytes*

SOUTHERN CALIFORNIA COMPUTER CURRENTS

SEPTEMBER 13 — OCTOBER 10, 1993

## Stereoscopic Animation

Angel Studios created 6 1/2 minutes of stereoscopic animation for a 13-minute, dual-projected, 70mm film for Expo '93 in Taejon, Korea. The 3-D film will be shown in the Electric Energy Pavilion sponsored by Korea Electric Power Corporation (KEPCO). The show also presents stereoscopic 70mm live-action film footage of natural power resources and new energy-related technical fields.

Angel Studios' 3-D effects take the audience on a fly-through of spectacular events, including The Big Bang, and give a glimpse of KEPCO's vision for clean energy alternatives in the futuristic metropolis of Enertopia. The animation sequences apply stereo-imaging techniques developed at Angel Studios and engineered by simulation director Brad Hunt and research technical director Scott Vye, and were calculated at high resolution and output to 70mm motion picture film. Expo '93 runs from August to November and the KEPCO Pavilion will remain intact as part of a permanent science park.

The creation of Enertopia required extensive preproduction work. Concept designer Ron Cobb provided Angel Studios with sketches for buildings, transportation vehicles, landscaping and natural

phenomena. Animation director Michael Limber supervised blueprint construction for more than 150 unique buildings and a variety of transportation vehicles, including helijets, a maglertrain and a hydrofoil ocean liner. Modelers Janice Squire and Peter McGow worked from the blueprints to create accurate databases. Significant detail was designed into every element, ranging from 100-storey apartment towers and a giant agrodome to private residences and an amusement center.

Vye applied complex shading techniques to atmosphere, foliage, water and illumination throughout the city. Time-lapse cloud cover, the wake of sailboats and ocean liners and individually controlled light sources in every window of every building lent realism to the sequence. Particle system programming developed by Brad Hunt was used on the city's traffic flow. The sequence is set in the magic hours from dusk to twilight, and as the sun sets the city lights are brought up at varying rates during the fly-through.

For information: Angel Studios,  
5962 La Place Court, Suite 100, Carlsbad,  
CA 92008, (619) 929-0700, fax (619) 929-0719.

*American Cinematographer*  
July 1993

## BITS AND PIECES FROM THE PAST

As the Editor winds down his term as Editor, he has been encouraged by both Susan Pinsky and Chris Olson to recollect about the past -- maybe reprint some favorite articles, give highlights about the Club from the mid-70s and after -- that sort of thing.

Well, here's a memorable article, and one for which the Editor received considerable criticism, due to the off-color language. It was written by Marilyn Felling, then Club Secretary and later to become Club President, and appeared in the November 1978 issue...

"THE BUY OF THE EVENING!"

On a trip in September that stranded me in Missouri for two weeks, I broke the quiet beauty (and monotony) of the leaves turning red, yellow, and brown by attending my first-ever country auction. Once I got the gist of the auctioneer's lingo, I began trying to figure out the fine art of bidding. It appeared to be a very subtle combination of head nods and G-rated hand gestures, all done with split-second timing. I was anxious to try out my bidding wings, but, alas, nothing of the slightest interest was dragged out onto the auction block. Until ... could it be ... yes! The auctioneer's drone became familiar words describing what I thought must be a vision. "Folks we have here for you tonight a little old 3-D projector in very fine shape it has two lenses ladies and gentlemen twice as much for your money who'll start the bidding at \$50 who'll gimme fifty? fifty? fifty? OK gimme forty forty who'll start the bidding at \$30? It has a beautiful case 30? 30? 30? well worth it well will someone start the bidding..." The last sentence happened for 10 seconds before the message reached the brain of what was actually being auctioned off -- a TDC Stereo Vivid Projector just like our very own SCSC uses -- at which point in time the auctioneer had accepted an opening bid of 50¢ and was regretfully declaring it sold to the sole bidder across the room from me when I nodded, twitched, blinked, raised both arms and practically screamed. He recognized my bid for \$1. This was all-out war with Mr. 50¢ and the bidding became fierce as I realized more fully by each millisecond just exactly what I was bidding on. He must have sensed he was bidding against the high-roller of the house because my twitch signals to the auctioneer were never-ending. I was mentally prepared to bid to \$150 and still feel I had a bargain. In what seemed like a lifetime, but was less than a minute, it was all over and the next thing I knew the TDC was setting on the floor next to me. They informed me I had the winning bid of ... \$8. Are you sure that wasn't \$80? Talk about ecstasy and pure unadulterated excitement! I nearly peed in my pants as I began to acknowledge to myself that I'd just bought a TDC projector for less than the cost of my annual SCSC dues!! Something told me to quickly cover it up with my coat ... just in case there had been some gross error and they'd want it back. No one else in that room seemed to realize that I got the buy of the evening. Now I'm wondering if I could have gotten it for 50¢.



--Marilyn Felling, 1978



JULIUS B. KAISER

# MAKE YOUR OWN STEREO PICTURES

COPYRIGHT, 1955, BY THE MACMILLAN COMPANY

## CHAPTER 5

### COMPOSITION FOR STEREO

COMPOSITION is the science of combination, the process of putting together the components to make a picture which the spectator will find attractive.

From the earliest days, artists have attempted to secure unity and balance in the images they depicted. The objective was to hold the attention of the viewer within the picture, sculpture, etc., to the exclusion of all else. In every art form, therefore, it early became apparent that there must be some place where the eyes of the beholder would find entrance into the work, there must be a path to follow among the various components of the scene and there must be an exit provided which carries the vision out only after the essential parts have been thoroughly seen.

The artist who was restricted to the two-dimensional medium of canvas recognized that natural vision always seeks the light. By deft use of light and shadow, by application of perspective and other technical devices, he carefully led the eyes of his audience, as he would have them go, through his pictures.

Two-dimensional photography inherited these devices. Since photography was limited originally to black and white, gradation was heavily relied upon to supply guidance to the eyes. The application of light and shade, added to the quality of sharpness or blurriness provided through focus, gave the cameraman an opportunity to produce works which emulated the etching, the wood-cut and the charcoal drawing.

The arrival of color photography greatly enhanced the potentialities of photography. The photographer, with color at his command, could now vie with the old masters. His use of this new ingredient gave promise of greater realism, perfection beyond that ever dreamt of by Rubens, Michelangelo, Van Dyck or any of those who painstakingly, often during years of effort, supplied the finest detail to their paintings. The lens, sharper by far than the most practiced and skilled brush, could provide greater detail in a fraction of a second than the artist could fashion in a lifetime!

Yet rarely, if ever, do we see a color print or transparency which

can be mentioned in the same breath with the works of the old masters. Rarely, indeed, do we see a good color picture; most often we see a scene which is worthy of a single glance and no more. One wonders why, with the mechanical means available, there are so very few pictures made by the photographic process which can be classified as "art."

Perhaps, we can say—in a nutshell—that the reason for the lack of masterpieces in photography is due to the selection of subject matter. When an artist exhibits choice and preference, he *composes*. He knows that composition involves sacrifice of certain elements in the picture, emphasis of others, concentration, accent by the skillful use of light and color, or shade and mystery. He leads the spectator through his picture as if by the hand—doesn't put impediments in his way or divide his attention, thus preventing his guest from wandering—and brings him through pleased and delighted with the experience.

The rules of composition, developed by many centuries of man's effort to express his reactions to his environment or thoughts on cave walls, parchment, canvas or in stone or bronze, were formulated as a result of the effects different forms of composition had on spectators. No one artist determined any one law—each noticed the responses that certain innovations received from the public. A formulary was eventually devised. To concur with the rules supplied advantage; to depart from the rules involved risk.

Sir Joshua Reynolds observed the works of the Venetian painters and gave a statistical report on them in which he stated that the general practice appeared to be to allow not above a quarter of the picture for light, including in this portion both the principal and secondary lights; another quarter to be as dark as possible and the remaining half kept in mezzo-tint or half shadow. He then continued with the analysis by mentioning that Rubens admitted more light to his pictures, while Rembrandt used brilliant light, surrounded by deepest shade.

The formula, brought thus to its fine points, becomes unwieldy. Tell the fledgling artist or photographer the exact combinations of light and shade, line and detail and presto—there's a masterpiece!

Of course, this won't work. But if we put it conversely, telling our budding artist or neophyte photographer to violate every fundamental law of composition, we can be sure of the result—chaos.

There is a school of dramatics which arranges for its students to see plays which are poor and unsuccessful for the simple reason that the pupils thus have an opportunity to analyze the faults of "flops" rather than to copy the good qualities of "hits." One method enables them to learn what to avoid; the other, merely to be imitative, losing whatever latent originality they may possess.

A critical eye isn't essential in order to discover faulty composition—such composition lacks balance or emphasis, divides interest or contains the elements of disunity—the effect is apparent in the speed with which the spectator "sees" the picture. The cursory glance is proof enough of lack of good composition. The eyes find nothing to dwell upon, no element of reverie to detain them, and they quickly pass on to something else.

Two-dimensional art can but *hint* at depth; the sculptor can but isolate a fragment of space in his statue. The worker in three dimensions, using modern color transparencies, can make use of an area as wide and as deep as vision permits. Two dimensions and sculpture offer limited fields in which to compose; three dimensions are unbounded as infinity.



As a result, the rules which were evolved to cover the flat picture and the sculptured composition do not, in many cases, hold when depth is added. Besides, because of the added dimension, certain laws, of binoptical parenthood, arise which have utterly no connection with planar compositional rules.

As composition is so adequately appraised by the spectator, let us consider his point of view when he looks at three-dimensional pictures. Thus we can best determine wherein lies the difference between planar compositional rules and those for three-dimensional composition and how we can cause the spectator to give our pictures his undivided interest and real appreciation.

When a stereo spectator picks up a viewer and looks at a stereo picture, he is forced to give *undivided attention* to that picture. He has no other scene hanging on the wall which may summon him quickly away because of its flamboyant color or promise of greater satisfaction. He has no diverting illustration as he would if he approached a picture within his newspaper or magazine. His eyes are fixed due center; the stereoscope is a sort of "mechanical aid to the brain" which will help him fuse two images so that he will see a single one—in depth. Seized from the pursuit of whatever else he has been doing, he is a virtual prisoner of that "assistant brain," his attention fully occupied with what he will see.

When the light of the stereoscope presents the stereo impression, the spectator's eyes are *straight ahead*. If they could be traced in their course, they would be seen first to seek out the salient portion of the picture, the "center of interest," or what might be called the subject matter. If this is given the prominence it deserves through adequate size, lighting, placement, etc., they will find it quickly. Then by means of visible or implied lines of composition, the spectator's gaze will follow a path toward secondary, tertiary and less important points of interest until they are finally led gracefully out of the picture. But should the center of main interest be misplaced or diagonals or other impedimenta prevent him from projecting himself into the picture, he will quickly scan the view and be ready for his next picture.

The same pattern is followed when the pictures are projected. The audience, in the dark, is totally captured by the screen, the single source of light. As interest is directed in the stereo pictures inspected by the holder of the stereoscope, so can it be in the projected stereo picture observed by the screen-watcher. In fact, it is a fault of most stereographers that they do not allow their pictures to remain long enough on the screen for full absorption by their audiences.

The eyes journey from foreground into background through the stereo picture with a facility completely impossible in planar pictures. The tour through space is no fancied process, conjured by perspective, light and shadow. What we encounter on such a journey is *real*—the substance of space which the three-dimensional property of the stereo picture alone introduces. If we examine the rules of planar composition, bearing this difference in mind, we can appreciate that certain changes in the accepted principles must be made for stereo.

#### DEVIATION FROM PLANAR RULES

The following rules of planar composition and the amendments to them that stereo requires are by no means rigid and unbreakable. The best photographer is one who *knows* the rules, yet oversteps

them to produce pictures which are off the beaten track. They must be considered whenever pictures are made, for unless they are understood their violation is likely to be "unskillful" and ruin what could perhaps have been an excellent picture.

1. Center of interest should be a little right or left of center, slightly above or below the middle of the picture. Avoid placing the interest at the top, sides or bottom of the picture.

*This remains a good rule for stereo.* It is unpleasant to have to search for the "meat" of a picture, to find it hidden away in some remote corner where it reposes with ineffectiveness. The searcher feels that the task isn't worth his effort and becomes disappointed, losing interest in looking further into the picture to find its other attributes which may be excellent indeed. See Fig. 21.

2. Diagonal lines from lower left to upper right hold eyes in the picture. Those from upper left to lower right take them out too quickly and should be avoided.

*Diagonal lines, especially if in the foreground, irrespective of the direction in which they run, are bad for stereo.* The spectator's eyes, led by the directional attraction of the diagonals, will try their best to peer beyond them, trying to see what is behind. This division of interest will detract to a great degree from the effectiveness of the picture. The single exception to this situation is that in which

NO		NO		NO
	X		X	
NO		NO		NO
	X		X	
NO		NO		NO

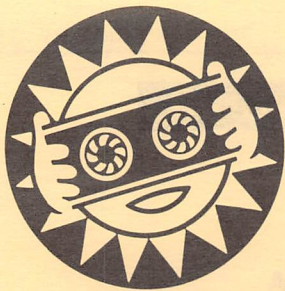
FIG. 21. PLACEMENT OF CENTER OF INTEREST;  
"X" MARKS PREFERRED POSITIONS

diagonals go from foreground directly into background and which the eyes can conveniently follow, such as a bridge, tunnel, walk, etc., which lies before the person looking at the picture and seems to invite him "in."

3. Compositional designs, such as the "triangle," "ellipse," the "T" and "L" formations, the "S" curve and subject matter following the diagonals of the image, etc., lend effectiveness to the picture.

...To be continued





# 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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## A PAGE FROM MITCH'S SKETCHBOOK

Drought...  
Riots...  
Fires...  
Floods...  
and now Earthquakes...

As of this writing I figure everyone's already heard and/or read it all, gotten their information on relief and needed help or assistance. Many of us have gotten by with just a broken plate or two. Others, unfortunately, have had their home trashed or destroyed. Sleep for all of us has been interrupted by worries of, at a minimum, the sure-to-happen next aftershock, or even worse, that so-called Big One.

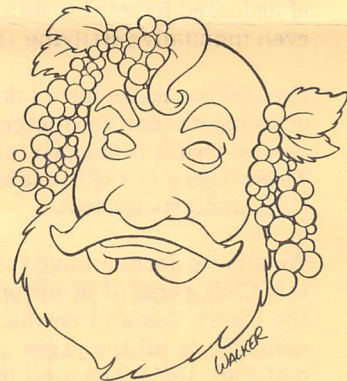
There is no way to avoid the physical devastation that has occurred. There is no way to avoid contemplating the plight of the number of people left homeless and are having to start their lives all over again.

All I have to say is to do what you can to help those out there who are going to need some assistance, not only monetary help but also emotional encouragement.

On the lighter side, the February issue of "Los Angeles" magazine features our own Club members Susan Pinsky and David Starkman. The article covers a few Los Angeles residences and their unusual collections. Check it out.

Have a Happy Valentines Day...  
President's Day...  
and Mardi Gras...


*Mitch*



The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment, and science of stereo photography. Meetings, which normally include 3-D slide projection, are held monthly on the third Thursday at 7:30 PM at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors are always welcome. Annual dues are \$20/single; \$25 dual; send to the Membership

Director. The 3-D NEWS, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$12; send to the Treasurer. Everyone is encouraged to submit stereo-related news items, articles, art work, or photo tips for the 3-D NEWS; deadline is the last day of the month, send to the Editor.



FAX Transmission

From: Susan Pinsky & David Starkman Reel 3-D Enterprises  
Questions? Call +1-310-837-2368 P.O. Box 2368  
To: Jerry Walter Culver City, CA 90231 USA  
Date: January 30, 1994 3 pages transmitted  
Ref: Article for 200th issue

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**MESSAGE :**

**This is the 200th issue of the 3-D NEWS  
edited by Jerry Walter!**

This momentous occasion inspired us to ponder all the inspiration that Jerry and Rick have bestowed upon all of us.

When we joined SCSC in 1977, we had been shooting View-Master pictures for about one year, and were still at that stage when anything photographed in 3-D moved us. The first time we attended a meeting we saw scenic shots, animals, flowers immersed in water covered in bubbles, and all kinds of wonderful images. We were extremely excited and profoundly impressed. We immediately joined the Club, started attending workshops, and tried to glean everything we could from members who had been shooting 3-D for many years. Jerry taught us pictorialism, composition, the drama of lighting - morning and evening lighting -- and the importance of proper mounting.

For years we had heard again and again, "Don't be sleeping when the sun is coming up, or eating when the sun is going down." Every trip we went on we felt like Jerry and Rick were with us in spirit, waking us up at cold and dark ungodly hours of the morning to rise out of motel beds, grab our cameras and go off in search of that "magic light", and that composition that would lead the viewer into it.

Jerry was President of the Club at the time we joined. His enthusiasm was infectious. The Club Directors really gave it their all. We had workshops almost monthly -- slide bar, close-ups, mounting, flash, selective focus, glassware, tabletops, and more. The Club organized outings to Yosemite National Park, Morro Bay, the Queen Mary, Chinatown, and other places in Southern California. Twice a year we had lovely banquets, with the majority of Club members and their families attending.

Jerry set a standard as President, and for the last 200 issues, as Editor of the NEWS. He brought us news of 3-D within the Club, upcoming international 3-D competitions, new 3-D equipment and bits of news of 3-D around the world. He presented it with humor, with excitement, with expertise and with creative use of clip art. The "3-D NEWS" won awards in newsletter competitions, and so many of us looked forward to its arrival every month. Before the advent of the electronic typewriter he was even manually justifying the text for each issue by typing, counting, and retyping.

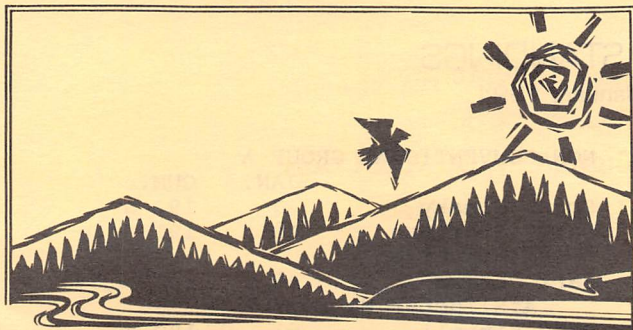
For 200 issues we have taken Jerry for granted -- taken for granted the enormous effort required to draw together all the material, as well as do layout, paste-up, and distribution. For many of the years, he also took it to the printer, picked it up, folded each one, stuffed it into envelopes and mailed them. These days a few of the tasks have been taken over by others (although he can always use additional help, and articles too).

We all owe Jerry a huge thank you, because the 3-D NEWS is one of the major elements that makes this Club work. It is our printed lifeline with each other, providing a point of continuity through all the Club's ups and downs. But of course, Jerry has made it much more than just that. He has managed to fill the pages of 200 issues with entertaining, educational, and sometimes inspirational material. Jerry has used his enthusiasm and skill to bring out the best in each of us, and helped us to realize not only what the Club is, but also what it could be.

So, on behalf of each member and subscriber, from Australia, Germany, England and Japan, Port Hueneme, Moorpark, Long Beach, Dominguez Hills, Hingham, Los Angeles and everywhere else, we all send a sincere, long overdue and deep *Thank You, Jerry*, for a job incredibly well done.

--Susan Pinsky and David Starkman,  
with additional thoughts by David Kuntz February 1994





## STEREO ACTIVITY CALENDAR

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

- THU FEB 17 Monthly Club Meeting-Photo Center-7:30  
Hollywood Stereo Exhibition, plus  
mini-program by Larry Brown
- MON FEB 28 Copy deadline for the March NEWS -  
Time to share some 3-D info with your  
fellow readers
- SAT MAR 5 Movie Division Meeting - Longley Way  
School, Arcadia 7:00 PM
- THU MAR 17 Monthly Club Meeting-Photo Center-7:30  
Fourth 3-D Slide Competition, plus  
mini-program by Glenn Wheeler
- THU APR 21 Monthly Club Meeting-Photo Center-7:30  
PSA Sequence Exhibition, plus mini-  
program by Earl Colgan
- THU MAY 19 Monthly Club Meeting-Photo Center-7:30  
Fifth and final 3-D Slide Competition,  
plus mini-program by Jerry Walter
- SAT JUN 4 Movie Division Meeting - Longley Way  
School, Arcadia 7:00 PM
- THU JUN 16 Monthly Club Meeting-Photo Center-7:30  
View-Master members participation show
- THU JUL 21 Monthly Club Meeting-Photo Center-7:30  
Awards Dessert Potluck with Slide of  
the Year Program

## MEMBER/SUBSCRIBER UPDATE

A hearty welcome to these new Club members:

LAWRENCE KAUFMAN  
CASSANDRA HAMILTON  
10664 Sagittarius Drive  
Riverside CA 92503  
H (909)343-1840  
W (714)993-4042

## CLASSIFIED

**AVAILABLE:** Item 1. 3-D glasses made by Polaroid, some never used. The deluxe kind with the plastic and metal frames. Item 2. TDC Stereo Vivid Projector, Model 116 w/500w lamps and both 4" and 5" lenses. Item 3. Taylor Stereo Table Viewer. Rear Projection to a 7½" x 8" ground glass screen or silver screen included, self-contained in case. Items sold separately. Best offers by March 1, 1994. Reply to Project Learning, a non-profit charitable operation. Attn: Harold Cosel (310)552-9026.

**FOR SALE:** Chinese View-Master Style Reels, White Plastic. A little too thick to fit into standard V-M viewer. Very hard to find - collector's item. Only one design available. Price: \$7.20 per set including airmail shipping (\$5.35 surface mail). Send personal check to: Alexander Klein, Tannenbergsstrasse 36, D-70374 Stuttgart, Germany, Phone: +49(711)524026, Fax: same number, from 12:30 PM to 9:00 PM Pacific Time ONLY.

**FOR SALE:** View-Master Personal Stereo Camera, w/ instruction book, 12 blank reels, close-up lenses, and polarizing lenses, 3 viewers, carry case, \$175. Call Don Lavalley (714)751-8744.

**FOR SALE:** Screen for 3-D, silver lenticular, mount to ceiling, pull down with rigid hold-down bracket (automatic tensioner), 70 x 70 inches, \$125. Call Don (714)751-8744.

**FOR SALE:** TDC Stereo Vivid Projector with instruction book with new lamps and polarizer filters, \$325. Call Don (714)751-8744.

**FOR SALE:** Aluminized square umbrella type reflector, Reflectasol, with tripod stand and rugged soft case, with one flood light and fixture, \$75. Call Don (714)751-8744.

**FOR SALE:** Stereo Book "Stereo Nudes 1850 to 1930" 13 x 9 inch, large format with viewer, text in three languages English, French, and German, pictures in (wow) 3-D, \$50. Call Don (714)751-8744.

**FOR SALE:** Book "Amazing 3-D" with red-blue viewer, \$5. Call Don (714)751-8744.

**FOR SALE:** Book, "The World of 3-D, a practical guide to stereo photography" Ferwerda, like new, \$15. Call Don (714)751-8744.

**FOR SALE:** The All-color issue of Stereo World magazine March/April 1988, includes the following articles: Reality Beyond Fantasy; Tinted Daguerreotypes - Stereo's First Blush of Color; HiFi Vision; Hidden Magic of Tinted Tissues; Portrait of an Atom; Tinted Views on Paper - Color in Mass production; 3-D Posterization; Autochromes: Pointillism in Depth; A Stereo World Color Gallery; Stereo Realism in oil; Geometric Depth, \$18. Call Don (714)751-8744.

**FOR SALE:** Kodak prepaid mailers. Four 36-exposure and five 24-exposure. Make offer. Call Don (714)751-8744.



## SCSC COMPETITION STANDINGS

Cumulative results as of January 1994

## STANDARD GROUP A

	JAN.	CUM.
Larry Brown	63	188
Mike McKinney	64	186 a
A:Ice Chamber		
David Thompson	60	180
HM:Vogelsang-Yosemite		
Earl Colgan	64	180
HM:Double Arch		
Marjorie Webster	62	179
HM:Noah's Ark		
Chris Olson	64	179 a
HM:Malibu 1		
HM:Malibu 2		
Door KImball	59	176 a
HM:Meadowbrook		
Abe Perlstein	0	125
Ray Zone	0	56
Mitchell Walker	60	120 a

## STANDARD GROUP B

	JAN.	CUM.
Dan Gilvezan	65	184
A:Gas Leak on Balboa Blvd.		
HM:Ruined Business		
Lyle Frost	59	170
Kyle Spain	0	123
Joel Matus	60	115
Richard Kaye	0	114
Paul Schmeiding	0	59

## NON-CONVENTIONAL GROUP A

	JAN.	CUM.
Susan Pinsky	J	192 a
Daivd Starkman	66	191
HM:Via Rodeo		
Earl Colgan	65	190
A:Slidebar Macro		
Dorr Kimball	61	180 a
Mitchell Walker	62	179 a
Abe Perlstein	0	125
Padric McLaughlin	0	66
David Thompson	0	58
James Comstock	24	47 a
HM:Bunch of Bag-Flowers		

## NON-CONVENTIONAL GROUP B

	NOV.	CUM.
Dan Gilvezan	50	181
A:Tract House of Cards		
HM:The Rink		
Robert Swarthe	0	55

## Judges:

Susan Pinsky  
Gail zone  
David Kuntz

a=averaged scores for judges

LAST MEETINGMINISHOW WRAP-UP

An added bonus at the January meeting was a short presentation by Abe Perlstein. Abe's show, which was in 2x2 format, consisted entirely of stereo photos taken with a single 35mm camera using the "rock and roll" technique. Abe demonstrated what a surprisingly wide range of subjects can be captured using this method. Among the many excellent images were landscape and cityscape hyperstereos, closeups, portraits, and, of course, his signature outdoor nudes. All this was accompanied by appropriate music making it a thoroughly enjoyable program and very impressive first effort by Abe. Thank you Abe for such a treat!

-- David Kuntz

"EARTHQUAKE"

By Earl Colgan

If we had an earthquake in Glendale..

Would Eagle Rock?

Would Plymouth Rock?

Holly wood.

Ingle wood.

Lake wood.

May wood.

Would you?

It would Pas adena

It would Miss issippi

It would Miss ouri.

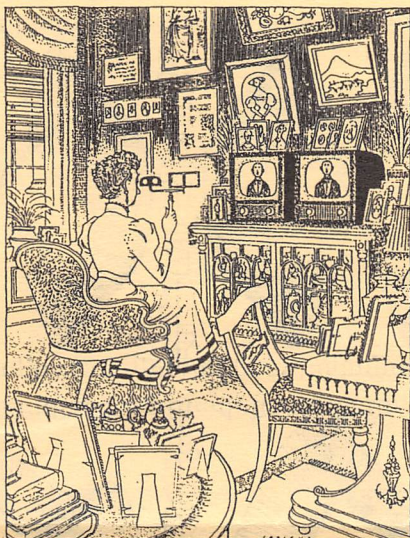
I'm sure it would Shake speare.

And would Michael Jackson ever rock 'n roll!

That's about the size of it!

(Editor's note: Earl celebrates his 90th birthday on February 21. Now that is cause for an exclamation point!!!)





## HOLLYWOOD EXHIBITION NEWS

### YOU MISSED IT!

On the morning of Saturday, January 29, the quake aftershocks took a back seat to the extravaganza that took place in Glendale at the First United Methodist Church. It was the judging of the world famous

## **36TH HOLLYWOOD INTERNATIONAL STEREO EXHIBITION**

Since 1958, in the tradition of Harold Lloyd, Art Linkletter, and Virginia Mayo, the judges sat down to view the slides from all over the world. Judges presiding were the Honorable Mitchell Walker, Past Hollywood Chairman, from Los Angeles; The Honorable Susan Pinsky, APSA, co-owner of Reel 3-D Enterprises, from Culver City; and the Honorable David Thompson, SCSC Competition Director, from Brea.

Getting the pictures together with the horizontal and vertical controls was David Kuntz; eagle-eyed Oliver Dean was focusing; projecting was the brilliant David Starkman; math whiz Rick Finney was master of the score sheet; backup judge Mike McKinney was doing the statistical analysis; Greg Hooper expressed the judges decisions by calling the scores; master organizer Jerry Walter sorted the slides after judging; and I fumbled my way through the score cards (this was my first time, you know).

The show started off with a dazzling new Hollywood Exhibition title slide, followed up with a title slide for each of the judges, all designed by computer genius David Kuntz. Then the show began, and the judges viewed the entries from 90 stereographers worldwide. Despite the 20% drop in entrants due to the earthquake, Oliver Dean remarked it was the best quality and

variety he had ever seen.

Some of the top awards:

Best New Exhibitor - Merced River Rocks by Colin Smith, Tulsa, Oklahoma  
 Best SCSC Member (2 stars or less) - Sock Fairies by Dan Gilvezan, Los Angeles  
 Best Photo Travel - A Lovely Day at London Bridge by David Starkman, Culver City, CA  
 Bronze Medals  
 Monument Valley at Dawn by Al Sieg, FPSA, Rochester, New York  
 Two Sleepy Mice by Gene Kirksey, APSA, Fort Bragg, California  
 Tract House of Cards by Dan Gilvezan, Los Angeles  
 Silver Medals  
 Afterglow by James Comstock, Anaheim, California  
 Computer Generated SCSC Logo by David Kuntz, Long Beach  
 Gold Medal  
 How to Train Your Cat by Robert Bloomberg, Forest Knolls, California  
 Best Contemporary Slide - The Rink by Dan Gilvezan, Los Angeles  
 Best of Show Slide - Ham Radio by Dan Gilvezan, Los Angeles

The accepted slides with the honorable mentions and the awards will be shown at the February 17 meeting of the Stereo Club of Southern California.

Many thanks to Bryan Riggs and Willard Wilson for overseeing the great room accommodations. And thanks to the general overseeing provided by Rick Finney, Mitchell Walker and Jerry Walter.

--Chris Olson  
 1994 Chairman

## CONTRIBUTORS THIS MONTH

Again this month the NEWS has a host of contributors, for which the Editor is, and the Club should be, ever grateful. Here's the whole list:

Mitch Walker	Alexander Klein
Susan Pinsky	Don Lavallee
David Starkman	David Thompson
David Kuntz	Earl Colgan
Harold Cosel	Chris Olson

In addition, Joe Barabas gave us the comprehensive book review; the two free views were done by Gert Kurmbacher taken from the Stereo Club Francais Bulletin.

Fundamental to visual discovery is the ability to avoid preconceptions or established ways of seeing that dictate in advance how we will see something, or that prevent us from seeing its newness altogether.

--Freeman Patterson

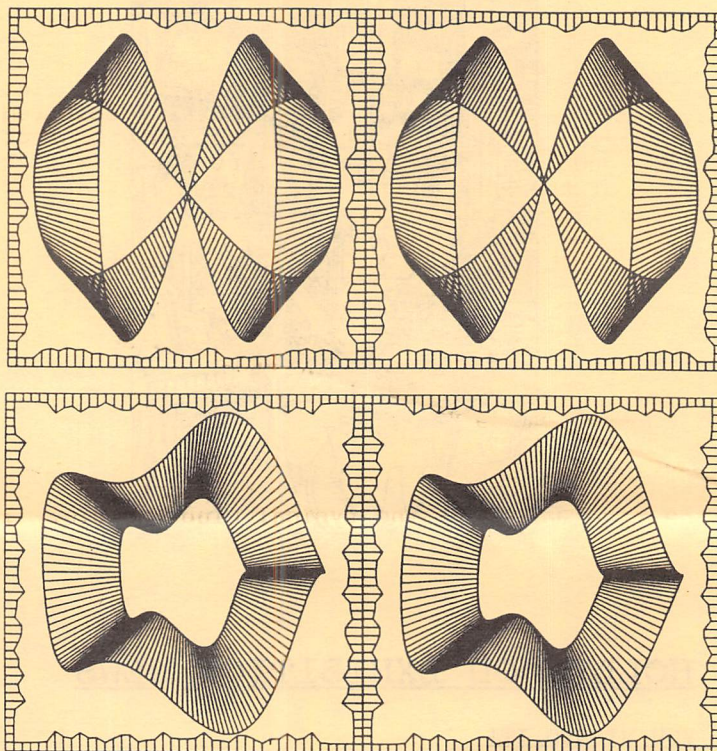


Photographs may depict slices of reality or tableaux of fantasy. They may be about their subject or they may be about themselves, giving rise to the common notion of photographs being either windows on reality or metaphoric mirrors. They may be documents or fiction, statements of fact or revelations of dreams.

It is this dualistic nature of photographs which has caused so much confusion about them for so long. Photographs tend to be viewed as photographs which are windows, regardless of their intended purpose, which may have been utilitarian or artistic. This has not happened in other media. Few would have trouble distinguishing between, say, a shopping list and a poem, or a legal contract and a short story, yet especially in the archaeology of the photography of the nineteenth century, these differences between art and utility in photography have become very small indeed. Yet it is this dualistic aspect of photography which makes it so powerful as a tool for communicating ideas and emotions, for propagandizing or entertaining.

--Tom Gore

## FREEVIEWS OF THE MONTH



L.A. LIFE / SUNDAY, JANUARY 9, 1994 / DAILY NEWS

# Bringing 3-D into focus

Christmas week, when everybody else in the mall was running between checkout counters, I was standing with my nose 2 inches from the window of a store, trying to keep my eyes crossed.

We were in a store that sold "hidden image" computer-generated posters and prints, some of them pretty pricey. If you unfocused your eyes just right and stared at the prints — which look a lot like the stuff we hung on our walls in the '60s — you were supposed to be able to see buried 3-D images in the patterns without using special glasses.

All over the store, patrons were exclaiming, "Wow, the space shuttle!" or "Look at the depth in that one!" My husband and my best friend gleefully pointed the secret images out to each other in each print.

"Just concentrate," my husband said. "You'll get it."

"Don't think about it," my pal said. "Just try not to see it, and you'll see it."

Meanwhile, I was still at the window, nose to the glass, like the victim of a snipe hunt gag: The kid left in the woods holding the bag.

So, what do you see when you squint properly at these things?

I still haven't the foggiest idea. I'm not sure if its lack of concentration or lack of imagination, but after several excruciating minutes, those squiggles, geometrics and blobs are still just that.

I've suspected it's all a big practical joke, that the teen-agers who work the counter started these rumors of "hidden images." They know we can't see them laughing



## NOTES IN THE MARGIN

Kate Seago

while we're staring ourselves into a fugue state.

It's not just me. One of my co-workers says she is convinced that it is a case of the emperor's new clothes, that there's nothing there but peer pressure.

But now I have a secret weapon: books of "hidden images" on which you can practice at home. Like the pool shark who casually strolls into the neighborhood bar, I'm going to be ready the next time.

"3-D Wonderland" (Tokuma Publishing; \$15.95) carefully explains the concept, and even gives you the 3-D equivalent of training wheels: two dots in the top margin. The idea is that you unfocus your eyes (either by crossing them or focusing on a parallel point) to make the dots merge, at which point you should be able to see the hidden image.

Sounds simple. It isn't.

I can get the dots to merge, all right, and they pop out in 3-D. But I can't transfer the process to the image below them.

Still, the artwork in "3-D Wonderland" is intriguing. Airbrushing and computer-generated airbrush-style has become an art form in Japan, and this book is filled with

cartoon sumo wrestlers, a fleet of oncoming knives and geometrics flying in space. Some of these graphics are designed to be seen simply as stereo pairs, much like the Victorian stereopticons, just for the depth of the image alone. Others have hidden images: a teddy bear, a rabbit, an elephant.

At least that's what it says.

I had hoped for better luck with "Magic Eye: A New Way of Looking at the World" (Andrews & McMeel; 12.95). Here, the parallel technique is called "diverging" your eyes, but the process is still the same.

From "Magic Eye" I learned that the graphics evolved from depth perception tests created in the 1960s by Dr. Bela Julesz, who used randomly placed dots to create images perceived as being in 3-D. Grad students took these techniques and, as grad students are wont to do, "found new and better ways to create their interesting illusions."

"Magic Eye," according to the book's introduction, has been a big fad in Japan, where more than 750,000 Magic Eye books, produced by N.E. Thing Enterprises, were sold in eight months.

OK, so we've established that everybody on the planet can do this, except me.

Fortunately, "Magic Eye" takes pity on we squint-impaired souls who just can't get the things to work. The hidden images are shown, sans camouflage, on the last few pages of the book. But even when I see it, I can't see it.

For those of you who, like my husband, can really see this stuff,



Evan Yee/Daily News

Two books give readers a chance to practice their three-dimensional viewing skills at home.

no fair peeking. I, for one, have to take your word for it that there are dinosaurs, flowers, jets and dolphins in there somewhere. There could be a pinup of Rush Limbaugh naked in there, and I'd never know it.

On second thought, maybe it's just as well. Pass the aspirin,



## PAGES FROM THE PAST

As the Editor winds down his term as Editor, here is another reprint of a favorite article. Back in 1979 the Editor had been around in the Club for only a few years and was still fascinated (bordering on being aghast) by the intensity of slide judging. He found this article in a 1972 issue of the PSA Journal and adapted it slightly to the Club format.

### THE EDUCATION OF A GREENHORN

PROLOGUE. Misty with nostalgia, I can dimly recall how it all began twelve months ago. Our newly elected Club President phoned me and asked if I would consent to be the Competition Director. Being young, impressionable, and wide-eyed, I accepted. Thus began my year of education into the intricacies of club politics, the wild passions aroused by competitions, and the true nature of the typical Club fanatic. I have emerged a little old and wiser.

SEPTEMBER. This is a terrible month to secure the services of judges. Vacations, school and conventions all interfere. Even how outlooks come into play: I was told by one eminent photographer that he no longer believed that anyone had the right to sit in judgement of another's work. Finally, after eleven phone calls and nine letters, I secured my judges, each of whom had all the requirements -- two eyes, the ability to count from 5 to 9, and fingers compatible in size with our scoring box. In one of my own slides, which I had mounted hurriedly because of the length of the eleventh call, I had stupidly mounted chips from two different stereo pairs; it got 15 points, so obviously I had found three qualified judges.

NOVEMBER. Our President, who somehow remained calm through this tumultuous year, asked that I give a more complete introduction of each judge. As I started my introductions, I counted 53 of the audience continuing to talk to their neighbor, another 18 were convinced the judges would be bums anyway, regardless of their credentials, and the other 3 or 4 had walked into our meeting by mistake. In an effort to learn what the "silent majority" thought of the quality of the judging, I adopted this tactic: after the room was dark, I tiptoed to the back where many of our senior members stood together mumbling. I planted this question: "What do you think of these judges?" The first mumbled, "Where the heck did he find these three?" The second responded, "Not bad, we have had worse..." and the third uttered a mild obscenity. Later, I recognized my three mumbler. Their first-round scores had been 17, 21, and 15 respectively. This I formulated this rule: since everyone is convinced that his picture is the best, any failure to earn first place can be attributed only to incompetent judging; the lower the score, the more flagrant the incompetence, and whoever secures such judges must be a complete dolt.

JANUARY. This month bore out the fact that Club judges had many of the qualities of human beings. The first judge was a young lass, an art teacher, who came highly recommended. When the judging began, she was quickly overwhelmed. For the first few mediocre slides, she exclaimed "Geeeeee...8 points!" For a slightly better one

"Boy, that's great...9 points!" The work of our veteran exhibitors evoked only a respectful, awed silence; she had exceeded the range of our scoring system. The second judge was an older gentleman who acted like Attila The Hun. When a superb landscape was shown: "I've seen that shot before...5 points." For an outstanding portrait: "Looks like all the others...6 points." "Just another tree picture...5 points." Only an Apollo mission stereo moonscape could have satisfied his requirements for originality. The mumbler continued: "We certainly know good judging when we see it, but we're sure not going to see any around here this year."

MARCH. In self defense, I began taking the phone off the hook during those evenings I needed to compose myself. This month more difficulties arose. I called one gentleman who had not been asked for several years. His wife answered the phone, inquired about my call, and then said her husband had passed away some time ago. Good grief. Later I called a former member who agreed to judge but told me his wife was seriously ill, and if anything should happen he would of course be unable to judge. For the two intervening weeks I kept a sharp eye on the obituary page. My wife, who had come to accept many of my photo eccentricities, seemed to understand, just as she had come to accept the film in the refrigerator and the aspirin near the phone.

MAY. This month I made a major mistake -- I won an award ribbon. My glowing introduction of the judges and my sincere message of thanks had suddenly become very suspicious. More mumble: "The Competition Director should enter all competitions to show he is genuinely interested, but he should never win a ribbon. It looks like heck." The judges for this month had a cumulative total of 17 PSA stars. Certainly they would have lots of nice things to say. The first entry was an autumn landscape -- a tree-lined country road with side lighting on a picket fence. A small yellow terrier was walking down the road, correctly placed 1/3 of the way in from the left on the lead-in line. "It's too bad," grumped the first judge, "that the dog isn't wearing a red sweater." It went downhill from there.

EPILOGUE. I had looked forward to the conclusion of the season, but as the final weeks approached, I realized I had begun to mellow. We had held 5 competitions, and the success of these programs was the result of the judges I had found. I could take pride in that. The mumbler would always be with us, to keep us on our toes and aware of our responsibilities, but the judges had been generous with their time and honest in their criticism. I decided that when the new President would call asking me to serve another term, I would instruct her of my headaches, denounce the mumbler...but then I'd go ahead and accept the task for another season because I liked challenges. Nearly a year to the day, the phone rang again. It was the Club President. "Everyone agrees that you did an excellent job", she began, "but I'm sorry to say we have decided to have the judges selected automatically in alphabetical order from the membership list; consequently, the office of Competition Director has been phased out. But I do have one position open for light switch chairman. Would you be interested?"

I think a little tear came to my eye.



JULIUS B. KAISER

# MAKE YOUR OWN STEREO PICTURES

COPYRIGHT, 1955, BY THE MACMILLAN COMPANY

## COMPOSITION FOR STEREO

...continued from the January issue

3. Compositional designs, such as the "triangle," "ellipse," the "T" and "L" formations, the "S" curve and subject matter following the diagonals of the image, etc., lend effectiveness to the picture.

*This is likewise true for stereo pictures.* Those arrangements of subjects are especially effective when the geometrical designs travel into the picture, from foreground into background. In stereo motion-picture-making, the "movement" element does not reduce the need for attractive picture design, and this rule must be equally obeyed for each frame of picture material.

4. The picture should not be bisected by placement of the subject matter in the exact center, such as photographing a waterfall coming down in due center or sky and land meeting half-way in the photograph.

*Stereo also warns against this.* A central division of a picture cannot help but divide the interest in it. As a result, such pictures become static and uninspiring—results hardly compatible with the realism of the medium.

5. "Tie down" the picture in space by framing the foreground.

*This is even more important in stereo than in planar photography.* Framing consists of arranging masses or employing dark and light areas or using physical objects—apertures such as windows, doors, tunnels, etc.—in the foreground in such a way as to establish a point of view from which the spectators are looking at the scene. Without framing, the spectators seem to be looking at the subject from an unreal position and cannot "project themselves into the pictures" with the ease that proper framing in stereo affords. With an established, framed foreground, the person viewing a picture feels himself a part of it—that he could walk right in. If you are making motion pictures and deviate from this rule for a few feet of film, be sure to return to it occasionally in order to establish the foreground and preserve the feeling of audience "presence."

6. Use a human figure or other standard of measurement in scenic pictures to indicate the proportionate size of natural objects.

*Stereo, too, will benefit from this.* Too many pictures look like "table-top" imitations of scenics, because no measurement standards are included. Realism is enhanced by presenting a yardstick of some sort so that the spectators can appreciate the size of objects shown. If the picture is a "table-top" one and deception is not intended, it would be equally advantageous to include some standard in the picture to prove its true status.

7. Sidelighting and backlighting add interest to pictures beyond

that which arises from having the sun or other light source directly behind the photographer.

*This is true in stereo—if care is exercised.* As light areas lead the eyes away from dark ones, a flood of light which is too bright in the foreground or at the side of a picture makes it difficult for the eyes of spectators to pull away from such a patch to follow the picture's planes into the background. In the case of a planar print which can be retouched, such patches can be "toned down," or the edges can be "burned in"—but stereo does not permit effective retouching. Therefore, in stereo the cause of such areas should be avoided. Backlighting is prone to cause this condition and, in addition, two other phenomena: the "cardboard-cut-out" effect and the silhouette. Silhouette is avoidable by using either sufficient frontal light to remove the shadow area or sufficient exposure to give the detail which is lacking. The following chapter tells more about "cardboard-cut-out" effect, a condition whose name is self-explanatory and whose origin is due to a halo of poorly positioned light.

The results of backlighting and sidelighting, when properly used, are to give a more alive appearance to foliage, to remove "squint" from the eyes of human subjects and to make interesting shadow and texture studies—all of which add interest in the stereo impression.

8. Misty distant landscapes impart "aerial perspective" to the picture, giving a feeling of depth.

*This is not favorable for stereo.* The inability to see background planes because of extreme haze causes loss of depth in stereo. Of course, you cannot turn weather conditions on and off, but don't look forward to getting pictures with three-dimensional quality on very foggy days.

9. Present your pictures, based on artistic pictorial expression, differently, putting some of your own personality into each picture. Do not overdo any single compositional device.

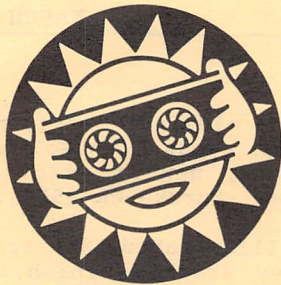
*Stereo says "amen."* The author had the dubious pleasure of seeing several hundred pictures of a stereographer who used trees to frame all but about three of them. I got the feeling of "so this is how life must look to a squirrel!" after the first fifty. Those pictures which were "treeless" he apologized for—he just couldn't find one! Surely, some ingenuity can be exercised to think up a little different approach to each picture. A little bit of originality will show the way to state something in a photographically interesting way. Each device you think up may not be perfect—some of them may not even be good—but your pictures, as a group, will be assured against any risk of monotony if you make the effort.

## DEVIATION FROM PLANAR PORTRAITURE RULES

Next, let us look at the laws of portraiture composition, handed down from the portrait painters to planar photographers, and see how stereo would amend them. They were designed to bring the presence of the individual photographed to the canvas and print and to minimize homeliness or blemishes, as usually expected by the sitter, and otherwise to give a good impression of the subject, which the art of photography combined with skillful retouching will achieve. Stereo needs very little help in achieving realism. Retouching, usually used to effect improvement over Nature's endowments, is virtually denied to stereo.

...To be continued





# 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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## A PAGE FROM MITCH'S SKETCHBOOK



The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment, and science of stereo photography. Meetings, which normally include 3-D slide projection, are held monthly on the third Thursday at 7:30 PM at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors are always welcome. Annual dues are \$20/single; \$25 dual; send to the Membership

Director. The 3-D NEWS, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$12; send to the Treasurer. Everyone is encouraged to submit stereo-related news items, articles, art work, or photo tips for the 3-D NEWS; deadline is the last day of the month, send to the Editor.





## STEREO ACTIVITY CALENDAR

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

- THU MAR 17 Monthly Club Meeting-Photo Center-7:30  
Fourth 3-D Slide Competition, plus  
mini-program by Glenn Wheeler
- THU MAR 31 Copy deadline for the April NEWS -  
Time to share some 3-D info with your  
fellow readers
- THU APR 21 Monthly Club Meeting-Photo Center-7:30  
PSA Sequence Exhibition, plus mini-  
program by Earl Colgan
- THU MAY 19 Monthly Club Meeting-Photo Center-7:30  
Fifth and final 3-D Slide Competition,  
plus mini-program by Jerry Walter
- SAT JUN 4 Movie Division Meeting - Longley Way  
School, Arcadia 7:00 PM
- THU JUN 16 Monthly Club Meeting-Photo Center-7:30  
View-Master members participation show
- THU JUL 21 Slide of the Year Program

## NOTES FROM THE PRESIDENT

First, I would like to thank our Vice President Chris Olson for the fantastic job he did as Chairman of this year's Hollywood Exhibition. I hope everyone enjoyed the many wonderful slides this year, with the impressive number of our own Club members who captured honors this time around.

Please excuse my early departure from our last meeting, but I had to finish packing and take care of a few last minute details before leaving early the next morning for Puerto Vallarta. I had a great time, and really wanted to stay longer. My Kodak Stereo camera was working overtime to capture many wonderful, and hopefully prize winning, shots. I also did a few rock and rolls with my Nikon.

I hope many of you have been able to vacation there; if not, check it out.

Happy Saint Patrick's Day!

--Mitch Walker

## CLASSIFIED

**WANTED:** Realist or Sigma aluminum masks, mostly the medium and close-up types. Also, stereo glass and aluminum frames, new or used. Dick LaForge, 450 Redmond Road, Eureka CA 95503.

**FOR SALE:** Keystone Illuminated Stereoscope. Library model, with grey wrinkle finish, fully adjustable stand and optics. The illumination and high quality optics of this unit provide the best possible viewing of 'scope cards. The image quality will amaze you! Includes case and lamp. \$235. Bill Shepard, 17350 E. Temple Ave., #399, La Puente CA 91744. (818)810-1203.

**FOR SALE:** Stereo Realist Manual, First Edition, mint cond., \$50. Barbara Henricks (818)781-4127.

**FOR SALE:** 3-D TV movie (science fiction) with pair of prismatic viewing glasses plus polarizing filter that fits over a 27" TV screen, \$60. Call Don, (714)751-8744.

The following were in the February NEWS, and are offered again at lower prices:

**FOR SALE:** Projector, Screen and Glasses: TDC Stereo Vivid Projector with instruction book with new lamps and polarizer filters; 70x70 silver lenticular screen that mounts to ceiling and pulls down with rigid hold-down bracket; 18 pair stereo glasses, all for \$350. Call Don (714)751-8744.

**FOR SALE:** Aluminized square umbrella type reflector, Reflectasol, with tripod stand and rugged soft case, with one flood light and fixture, \$50. Call Don (714)751-8744.

**FOR SALE:** Stereo Book "Stereo Nudes 1850 to 1930" 13 x 9 inch, large format with viewer, text in three languages English, French, and German, pictures in (wow) 3-D, \$40. Call Don (714)751-8744.

**FOR SALE:** The All-color issue of Stereo World magazine March/April 1988, includes the following articles: Reality Beyond Fantasy; Tinted Daguerreotypes - Stereo's First Blush of Color; HiFi Vision; Hidden Magic of Tinted Tissues; Portrait of an Atom; Tinted Views on Paper - Color in Mass production; 3-D Posterization; Autochromes: Pointillism in Depth; A Stereo World Color Gallery; Stereo Realism in oil; Geometric Depth, \$14. Call Don (714)751-8744.

**FOR SALE:** Kodak prepaid mailers. Four 36-exposure and five 24-exposure. Make offer. Call Don (714)751-8744.

## CONTRIBUTORS THIS MONTH

Once again there is a nice group of people to thank for this issue of the NEWS with all their contributions:

Mitch Walker	Dick LaForge
Bill Shepard	Barbara Henricks
Don Lavalley	David Thompson
Chris Olson	Dan Gilvezan
Tim Cardinale	Sylvia Sikes
Marjorie Webster	Tony Alderson

Keep sending all that 3-D news to the Editor!



Is there any chance of a masterpiece with every exposure? Not in a million years. However, a lot of our frames need never have been committed to registering an image. Better to have blinked our eyes and not to have pushed the trigger finger. Better to have looked longer, more searchingly, and found a picture.

—Arthur Goldsmith

## LAST MEETING

At the February meeting, Chairman Chris Olson brought us the final showing of the

### **36TH HOLLYWOOD INTERNATIONAL STEREO EXHIBITION**

Everyone agreed all of the slides in the show were of very high quality, and no one envied the judges for accepting the task of picking the top winners. Chris embellished the presentation with a nice soundtrack of -- what else -- Hollywood film music. Also embellishing the show was a series of new computer-generated title slides created by David Kuntz. It was a fine presentation.

In addition to the Hollywood Exhibition, LARRY BROWN led us through a series of about 90 of his slides. With Larry, red is always the theme, and he came through again with an array of fire engines and restored 1950s autos. But along with them came a ride on the MetroRail and new downtown Subway; a view inside the restored Downtown Los Angeles Library; other downtown hypers; and a bevy of pretty girls at model shoots. Then we had the falling-off-the-wall sequence with the curious dog. Larry, thanks for all of it, including the wry humor and sound effects.

## NEXT MEETING

### I WANT MORE SLIDES

It's time for each of you to search out a few good slides again for our March slide competition. We always look forward to the good program that these slides make for everyone attending. Help do your part in making this meeting a visual treat for all. See you on the 17th!

—David Thompson  
Competition Director

## LETTERS

Dear Editor:

I stay in touch with SCSC through the 3-D NEWS, and count on it to inform me of any new developments in the 3-D world. I really appreciate it, as I have not the time to involve myself deeper in stereo organizations.

As you can guess, the reason for this is that I am involved deeper in the cave exploring world. I have been going to Lechuguilla Cave in Carlsbad Caverns NP regularly, meaning several times a year. I am helping with a mineral and geological inventory for the Park, and am also involved with some mineralogy research. This involves photography, of course, of the flat kind (especially macro). But I have taken the Realist as well, and consider the stereos the most valuable and unique. You would just not believe (unless you saw the stereos) the formations in this cave!

The Park has been interested in showing stereo photographs of Lechuguilla in the Visitor Center, if we could think of a way that a large number of people could see them at once, in an automatic fashion. Do any of the NEWS readers have any ideas? They get about .5 million visitors a year. One of the early (1920-50) explorers in the area, Robert Nymeyer, took stereos in the caves. His most recent camera, a Kodak, is on display there, so a tradition is already established. Any ideas?

So now I have a large collection of really good stereos, and hopefully I can arrange to give a show for SCSC sometime. This is made a realistic possibility by my older son Seth now attending Cal Tech. I am likely to make it down there some time in the next 3.5 years!

I hope someone will respond to my classified ad also.

—Dick LaForge  
450 Redmond Road  
Eureka CA 95503



"I'll bet he's one of those strange people who has one of those cameras with two lenses!"



# INTERVIEW!

This month the 3-D NEWS is very proud to feature an exclusive interview with **DAN GILVEZAN**, as conducted by **CHRIS OLSON**, on Saturday, February 26, 1994.

**CHRIS:** How did you get into 3-D?

**DAN:** I have been consistently fascinated with it ever since I was a kid. The 3-D comics of the '50s were my introduction to 3-D. It's interesting when you present your work to people that there are two types of people. There's Type "A" which, when you slip a slide into a viewer and hand it to them, they look into the viewer and become mesmerized as it draws them in. They view it for five minutes, taking a little journey through the picture that you've given to them, and they'll comment on every little factor, every little part of it, and they'll be as impressed as they can be with it. Type "B" looks at it and says "Oh, that's nice." Well, I am quite obviously and always have been a Type "A". There's something in me that emotionally I can't understand -- intellectually I understand, but emotionally I can't understand -- how you can take two flat pictures, feed one into each eye, and have your brain turn it into something that looks like the real world. To me it's a magical experience.

**CHRIS:** How did you pursue becoming part of 3-D?

**DAN:** It happened really quickly with me. My history in 3-D is just about a year old now. It started when I went into this art supply store in Universal City, and they had this odd looking camera with four lenses setting on the shelf and it was called a Nishika. I bought one, and started taking lenticular prints. I thought, "This is kind of neat, but limiting." I made a call to Ray Zone who I had met a few years back and had always admired his work. So I asked him if he had any more information on 3-D or how I could do better work. He said, "There's a Club." So I came to the next meeting where I was greeted by Susan and David and all the great people in the Club. They asked me what kind of camera I used and I told them a Nishika. They were polite, but very quiet. That's when I realized that I needed to broaden my spectrum. In a very short time I picked up a Kodak 3-D camera and then just recently purchased a Revere. For the tabletop work I'm doing I use an old Nikormat 35mm camera with a slide bar. In a very short time I went from a very expensive novelty item to the read hard-core 3-D equipment. I have to credit Susan and David who through the years have given their time and energy tirelessly to people who want to experiment with this hobby. They have been so forthcoming and generous to me that I have to acknowledge their input.

**CHRIS:** Where did you come up with the concept for "Sock Fairies"?

**DAN:** It's interesting where concepts come from. A lot of things come to me in the car. When you're driving a car you sort of go into an alpha state; everything becomes automatic and your mind sort of wanders. It's a very creative place to be as long as you can avoid getting into a terrible accident. I have one of those suction cup pen and pad sets, because I use it in my work if I get a call and have to jot down a note. I also use it if something flashes across my mind -- I don't know where they come from half the time. I do know where "Sock

Fairies" came from. My wife was doing laundry one Saturday and she came to me with an entire fistful of unmatched socks. She said, "I don't know where the other ones go!" I thought, "Where do the other ones go?" The conventional wisdom is they're behind the dryer or wherever. Then I thought, "That's not it at all. People take them, little tiny people take them." That's when I flashed on this fairy construction crew, who set up their equipment at night to pilfer the socks when we are all asleep.

**CHRIS:** Was "Tract House of Cards" one of the longest shots to set up?

**DAN:** It was hugely long. I thank God for this hobby in a lot of ways. I was waiting to hear about a very important project that would have meant a lot of money and exposure for me in my career. In the middle of putting this slide setup together, which took three weeks, I found out that I didn't get the part, and it wasn't going to happen, through a series of mishaps. I thank God that I had the tabletop to go back to, because I was really depressed and really disturbed that it didn't work out. But at least I had this to put my energies into. That's another element of this hobby that I really enjoy, because most of us have such little control over our lives and what happens to us in our careers. In this hobby -- certainly when you're working with tabletops -- you have control over every aspect of what you're doing. There's a certain amount of pleasure that goes with having that control over everything. If you don't want one of your little plastic actors screen left, you pick him up and place him screen right. He won't argue at all, no contract negotiations, it's a wonderful thing!

**CHRIS:** On "Tract House of Cards" did you glue the cards together, or just set them up?

**DAN:** It was one of those concepts that came to me, you know the expression "It's like a house of cards", that must have gone through my mind at one point. House of cards, little people are living in a house of cards! My first problem was that the HO scale figures that I work in were dwarfed by a regular size set of playing cards. What you are seeing are actually magician's cards that are a half to a quarter of regular size playing cards. Sometimes there's a whole lot more to these slides than you see with your eyes. I tried building a simple four-walled house with a peaked roof, but after I built that it just didn't look right. So I went to the train store and bought a HO size ranch style house, assembled that and covered it with the cards. I got a much more detailed-looking roof line and walls. What I like about this hobby is it combines the artistic and the technical. In the artistic you come up with the wildest things you could accomplish. With the technical you say, "How am I going to make this work?" With getting the ball to fly above the pool I tried a small wire, but there was no way to hide the wire. So I thought, "What if I stick a pin into the back of it and angle it so the ball hides the pin." Ah, magic!

**CHRIS:** Regarding "The Rink" did you swipe your set from your wife?

**DAN:** No, I've become the world's worst retail shopper. Almost every one of my shots is on a specially-built set. The things that appear to be kitchen counters are nothing more than half inch



plyboard covered with remnant tiles from a tile warehouse in the Valley. Sometimes I mount a false plug socket in the sideboard so it looks like the real thing. It's not shot in anybody's kitchen, it's all shot in my garage. For "Sock Fairies" I purchased some parquet floor squares. I wanted the little barriers with lights on them to light up and the only way I could do that was by running a little wire down the barrier and into the floor and under the floor to a battery source. I couldn't do that with a regular floor because my wife discourages that kind of activity. Which brings me back to "The Rink" and the worst retail shopper. I went to Geary's, put down my credit card, purchased an ornate silver comb, brush and mirror set, and thanked them. I set up the shot and instead of gluing my people to the mirror, I glued them to a clear piece of acetate custom-cut to match the shape of the mirror's surface. I did the shoot, packed up everything nicely again, returned it to Geary's, and told them, "Thank you very much but my wife didn't like it." It cuts down on my production budget, but I've become very unpopular with the merchants in my area.

**CHRIS:** What became of your props for "Ham Radio"?

**DAN:** We were all going to dinner -- my wife, my daughter and I -- in some mini-market, and next door was a Radio Shack. I thought that maybe after dinner I should wander in and see if anything triggers my imagination. They probably have cellular phones, mini-TVs, ham radios. (pause) Wait a minute ... ham radios? The thought put me on the floor, and I saw it just in a burst! A deliciously prepared baked ham, cloves and honey glaze with a radio dial stuck in it. I took a little time searching the antique stores for the right radio dial and built a plastic casing around it. I added grain of wheat lights to the inside to give it that soft glow that you find on old time radio dials. I also wanted a fifties look, so I chose a turquoise knob combination. Then I went to my neighborhood butcher and told him that I wanted a ham. You can get hams for days during Christmas and Eastertime, but this was the middle of summer and no one had any hams. So I had to special order a big ham that I then proceeded to cook. After I cooked it, I cut a square out in the middle of it and mounted the radio dial in. I had to use some judicious toothpicking and other methods since it was falling apart. In fact, I almost gave up on this thing in the middle because it was becoming so difficult. But somehow I got this thing together, garnished it with a little parsley and went out to the garage and shot it. Afterwards it made a delicious meal with potatoes and green beans. It was quite delicious except for the slight glue odor.

**CHRIS:** Were there any influences that drew you to this humor in your photography?

**DAN:** I was influenced by Stan White. This again goes back to Susan and David. When I first started the hobby I was talking to Susan one day and asked her to give me a suggestion as to what should I be reading because I wanted to learn as much as I could and as fast as I could about this hobby. So she gave me a list of books that I should get and she also said, "There's a very interesting three-reel View-Master slide set by a man named Stan White who works in tabletop." "He shoots tabletops? How interesting could that be?" She said, "Just get it." So I did and it was wonderful. His shot of the Stereo Realist cleaning crew is the quintessential tabletop shot. It's an example of perfect conception and perfect execution. So I looked at his shots, put the slides away, went out and shot with my Kodak. I took some shots, entered my first competition, and scored adequately. I went home and thought, "What can I do that is different?"

That's when my background in the stage and the acting profession came to the floor. What if I built little sets and then I could be shooting something that nobody's seen before. That's when I went back to Stan White's influence and realized it could be done along the lines of what he was doing. So I have been greatly influenced by him. I must add now that there is no truth to the rumor that I had someone go and smack him in the kneecaps before the Hollywood Exhibition.

**CHRIS:** What are you working on now?

**DAN:** I just spent the week shooting something called "Connor's Christmas Tree Light Farm." It's once again one of those concepts that just came to me in the car. My family and I took a trip to a Christmas tree farm this last Christmas to see about picking out a tree. I thought, "Gee, I wonder where the bulbs come from?" I have spent the week mounting 250 Christmas tree bulbs into a base in order to create the rows of Christmas tree bulbs. This was another big, big undertaking. In fact, I just shot it yesterday, got the film back, and I'm really pleased with the results. The next one I have in mind is akin to some of the simpler Stan White shots. Stan had one in the Hollywood Exhibition which I thought was quite elegant and quite beautifully done. It was entitled "Broccoli" and involved a couple of stalks, one cut down by a cross cut saw. I have always noticed how broccoli looks like little trees. Now this was something incredibly simple to set up, and probably not taking a great deal of time. Once again, the concept and the execution were married together so perfectly that it makes quite an elegant shot. The next thing I'm working on is close to that.

**CHRIS:** What did you think of the response to your four slides?

**DAN:** Because of the complexity in some of this stuff that I was doing, I was very pleased. I was beginning to wane a bit in my enthusiasm and this has given me a little kick in the pants. I got a letter last week from Alan Griffin of the Southern Cross International Stereo Exhibition. He's asking me for an entry because he saw the results of the competition in the Hollywood Exhibition. All that has been really gratifying to me that my work is being recognized. The whole reason for doing this is for the pure enjoyment that you can get. So the awards are really icing on the cake.

**CHRIS:** We really appreciate you giving us this exclusive interview.

**DAN:** This is my home. SCSC is my home base. Quite seriously, I've joked a lot and that's my tendency anyway. I want to thank the membership of the Club for being as open and accepting of a new member as they have. In particular, David and Susan, who seem tireless in their enthusiasm for 3-D, and such patience I have never seen before. They must have explained the concept of "stereo window" seventy five thousand times since they started. They still explain it as patiently as they must have the first few times. To them I really want to give a big Thank You. Also, to the membership who have been very forthcoming to share secrets and techniques and ideas. It has been a gratifying experience overall.

**CHRIS:** Thank you, Dan, for sharing your talent with us.

**DAN:** Stick around. There's more to come!





# learning to see

By Clayton Knox

ALL GOOD PHOTOGRAPHERS, I believe, must learn to see.

After studying the learning process in various activities for thirty years, I have applied that knowledge to photography and have made a surprise discovery: most photographers fail to improve their pictures because they haven't learned to see. People in camera clubs learn about equipment, exposure and composition. Then at the point where they should improve and really have fun, they stop growing photographically.

Ability to see a picture is what separates top photographers from the average. The top five percent make the most creative pictures seen in our exhibitions. They taught themselves to see. The other 95 percent have lots of talent, yet they need a new way to develop it. They need exercises in seeing.

Photographers, in learning to see, must rid themselves of the idea that after they have been told how to make a picture, they will remember and be able to do it.

To aid the photographer in overcoming these obstacles and learn to see, I have developed a series of four lessons or projects, each made up of exercises and each designed to constantly remind the photographer through actual on-assignment experience of the process of seeing.

In the first exercise you try to show several planes. Look for scenes that have a foreground, middle and background. Photograph from a low camera position then from a high position. Also tilt the camera up and then down slightly. Compare these pictures.

In the second exercise, photograph a scene with a foreground object or figure included. Then, move closer or farther away. Look for scenes with figures or objects in the middle ground or background. Look for scenes where trees, houses or other objects recede toward the back of the picture.

In the third exercise, find a frame for the picture by moving closer to a tree or limb or building. Hold something between the scene and the camera for complete or partial framing.

Finally in the fourth exercise, take pictures when the lighting is strongly directional or unusual. Find back or side lighting with long shadows or haze and fog where sharpness diminishes in the background.

As you perform the exercises, look at the scene, walk around, see figures and objects from different points of view. Try different light-

From the Journal of the  
Photographic Society of America

ing. Study the picture in the viewfinder.

How will it look if I move over there? From a low or high camera position? With the light coming from a different direction? Should I return to the scene later?

Now look again, several times after you have done some looking and thinking. Some photographers feel that a scenic should have a center of interest; others do not. A center of interest, or focal point, should not be so prominent, however, that it dominates the scene.

What have you learned from these four exercises on depth in scenic pictures?

The first exercise should remind you to always look for planes in your scenics. The second exercise emphasizes the use of the figure or object as a focal point and forces you as photographer to move around the scene. The third exercise shows you that it is often possible to find a frame for a scene. The fourth exercise gets you into the habit of thinking of lighting and weather. "Is this a morning shot, or an afternoon shot or will it look best backlighted?"

Most photographers are disappointed when they read my exercises. They feel they are old fashioned and repetitious. Yet what they do not realize is that 95 percent of photographers don't do exercises, don't practice. They may look at the finished photographs critically, but not always at the scene before the picture is shot.

Repeated exercise is the key to learning. That's what top photographers do when they "work on" a subject they can "do something with." Photographers who haven't learned to see don't know what these expressions mean. That's why many photographers benefit so little from a field trip.

You will find a "sameness" in pictures made on a field trip or seen in exhibitions because photographers who haven't learned to see look at only the subject matter. But it's the differences that count. It's not what you see but how you see it that's important. That is what photography is all about: learning to see in new and different ways.

In the four years that I have been doing these photo exercises, I have improved my ability to see and it's still going on; maybe you can progress faster. But after you realize what is happening you will never stop. Learning to see not only helps you make better pictures, it also will help you enjoy life more as you become more alert to the environment surrounding you.

## ADS FROM THE PAST

National Geographic  
circa 1951

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Picture-taking and picture-making -

PREFER THE Stereo Realist

THE CAMERA THAT PUTS 3RD DIMENSION ON FILM



Gregory Peck Co-starring in

"CAPTAIN HORATIO HORNBLOWER", a WARNER BROS. PRODUCTION, Color by TECHNICOLOR

says: "My REALIST goes with me on every vacation trip. Makes picture-taking a real adventure!"

Take a Stereo-REALIST with you on your vacation. It will give you the most fascinating pictures you've ever seen . . . each one a masterpiece in thrilling natural color . . . in true-to-life third dimension!

Yes, Stereo-REALIST richly deserves its place as top favorite with folks who know picture-taking. It's the one fine camera that shows each scene as it really is . . . as you see it with your own two eyes.

But you must see these wonderful REALIST pictures for yourself. So stop in at your dealer's . . . he'll be glad to show you. For his name and copy of the REALIST catalog, write: DAVID WHITE COMPANY, 355 West Court Street, Milwaukee 12, Wisconsin.



Priced according to Fair Trade Practices.  
Camera and Viewer \$182.25 (Tax Inc.)

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THE CAMERA THAT SEES THE SAME AS YOU

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## A PAGE FROM THE PAST

The Editor has found a few more neat articles from past issues of the NEWS. This funny (except to the parties involved) adventure showed up in the July 1981 NEWS.

### A CASE OF THE STUPIDS

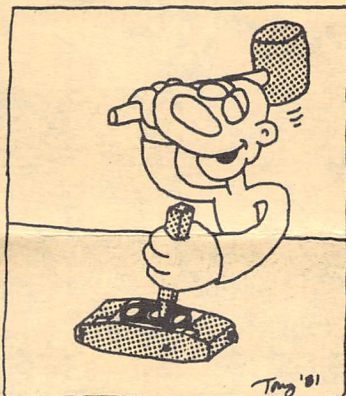
A stereographer friend named Dana Patchick brought a Realist to give to his sister for her birthday. Because it needed minor repairs and time did not permit bringing it to Charlie Piper, he went to a local camera repair shop.

Friday, June 12, I get a phone call from Dana. He tells me the camera repairman needs to look at a normal Realist in good condition to use as a model so he could manufacture the missing spring clips for Dana's lens cover. I live near this guy's repair shop so Dana asked if I could possibly go show him my camera. I said "Sure!" Why not? Of course I was paying absolutely no attention to Murphy's Law. So the next day I took my Realist to this old man who reminded me of the kindly old woodcarver Geppetto in the story Pinocchio. He asked me if I could come back later that afternoon to get my camera because he needed to temporarily remove a spring clip to use as a pattern for making new ones for Dana's cameras. He assured me he would take good care of my camera and not to worry. Here is where I really get an attack of the stupids. After warning the repairman not to open the back because there's a half-exposed roll of film inside, I left the camera with him. "A fool and his camera soon part."

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

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

The next day, Sunday afternoon, I get a long distance call from Santa Barbara. "Hi Tim, this is Dana. I'm really sorry, but there seems to be some sort of mix up here..." He proceeds to tell me about how when he went to load some film in his sister's new camera, they discovered that there was already film in it! A half-exposed roll (now ruined by opening the camera back).



After rewinding the film they found my name in the camera. By this time I was looking over my shoulder wondering whether or not I was on Candid Camera, because it all seemed so sadly incredible.

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

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

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

--Tim Cardinale, July 1981

Here is a piece from 1978 written by Sylvia Sikes, who carved out new and imaginative ground in stereo images during her very active years...

### ARE WE STEREOTYPED?

I've heard that some of our newer members think that our competition stereo slides are somewhat - well -- "stereotyped". Our competitions are nothing more or less than what the members submit. I hope the newer members will bring slides they think are worthy of recognition in competition regardless of whether or not those slides are different from the standard, and get the ball rolling on new ideas. Judges can't be expected to give recognition to a new type of work if they are not exposed to it. Recognition may not be given right off, but we didn't receive recognition for some of the new concepts of the '60s and '70s either, and still aren't always today. I was one of the pioneers with stereo derivation contemporary slides in 1960, but then I gave up for a number of years because the slides were always turned down. Now, finally, they are recognized. The more that is entered the more recognition will be given to creative work that is well done.

--Sylvia Sikes, FPSA, 1978

I feel privileged to be one of a very small percentage of photographers who are lucky to be living in the exclusive world of the third dimension.

--Marjorie Webster



## FREEVIEW OF THE MONTH

Dear Editor:

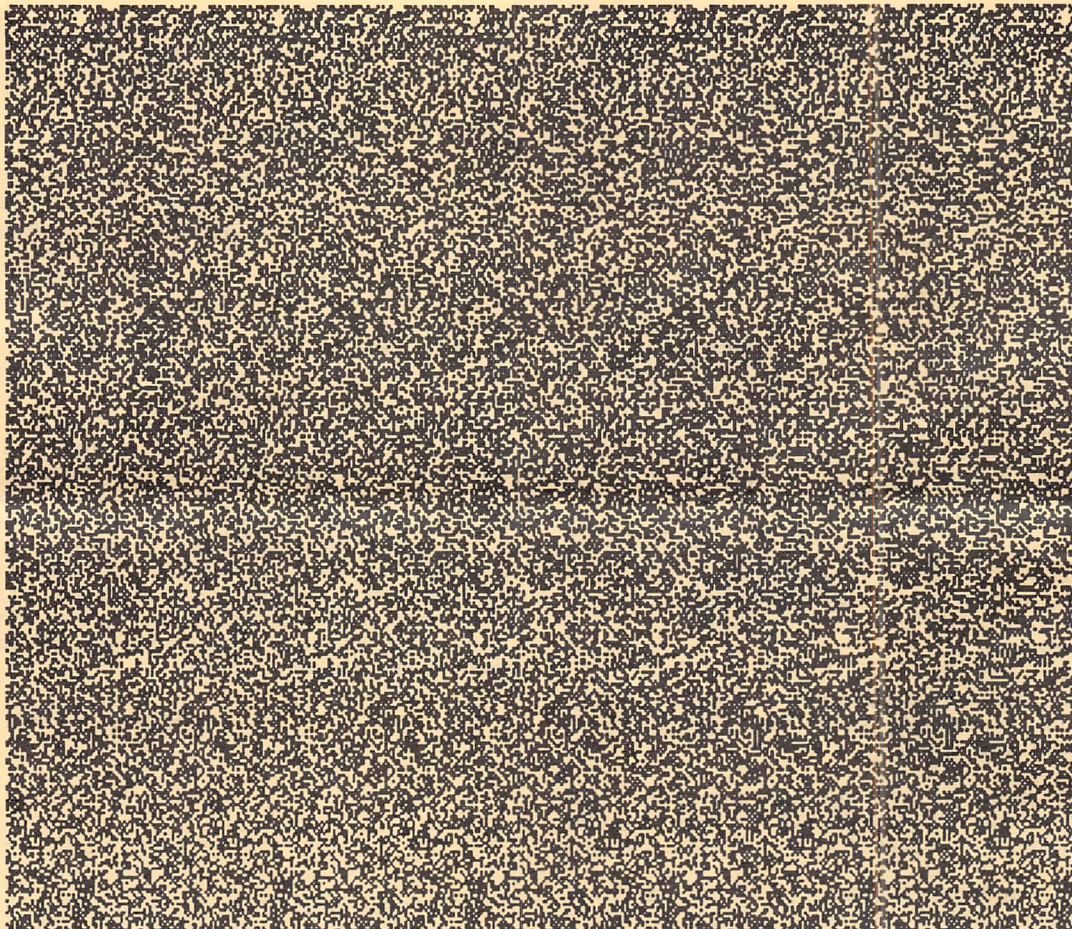
This graphic has been hiding out in my hard drive for a couple months ... it's pretty clear I'm not ever going to get around to improving it, and if I wait much longer, some young whippersnapper will steal my thunder.

You may (or may not) recognize this as a "Single Image Random Dot Stereogram". I have included fusion spots below, but these are not really necessary. If you study SIRDS carefully, you will observe a repeating pattern in the random dots which can serve the same purpose. Typically, the pattern repeats in less than one half the average interocular, so SIRDS are actually quite easy to freeview -- once one acquires the knack! In fact, the closeness of the fusion spots (in this case, about an inch), makes it easy to hyperconverge: to fuse on a two inch spacing instead of the one inch spacing.

The result is a jumbled, double hyperstereo image. When I first saw this, I thought I had either a software or printer failure! Silly me!

If anyone is interested, this was made with a Public Domain program on the Amiga called "rds". This must be a pretty simple piece of code, as there are similar programs available in PD for the Mac and MessyDOS. There are proprietary programs that will create a SIRDS from a computer 3-D model, but the simpler programs require the user to make a sort of topographical map of the subject, with each color of the palette representing a different level. All I had to do here was scan the Club logo as line art, and then recolor it in a paint program to indicate the various levels. The "rds" program was then run on the file to make the SIRDS.

--Tony Alderson  
North Hollywood







# 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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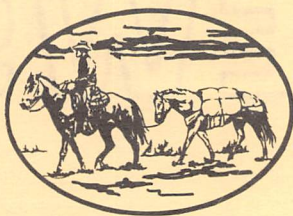
## A PAGE FROM MITCH'S SKETCHBOOK



The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment, and science of stereo photography. Meetings, which normally include 3-D slide projection, are held monthly on the third Thursday at 7:30 PM at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors are always welcome. Annual dues are \$20/single; \$25 dual; send to the Membership

Director. The 3-D NEWS, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$12; send to the Treasurer. Everyone is encouraged to submit stereo-related news items, articles, art work, or photo tips for the 3-D NEWS; deadline is the last day of the month, send to the Editor.





## STEREO ACTIVITY CALENDAR

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

- THU APR 21 Monthly Club Meeting-Photo Center-7:30  
PSA Sequence Exhibition, plus mini-program by Earl Colgan
- SUN APR 30 Copy deadline for the May NEWS -  
Time to share some 3-D info with your fellow readers
- THU MAY 19 Monthly Club Meeting-Photo Center-7:30  
Fifth and final 3-D Slide Competition, plus mini-program by Jerry Walter entitled "Tribute"
- SAT JUN 4 Movie Division Meeting - Longley Way  
School, Arcadia 7:00 PM
- THU JUN 16 Monthly Club Meeting-Photo Center-7:30  
View-Master members participation show
- THU JUL 21 Slide of the Year Program

## LETTERS

Dear Editor:

It worked! It worked! For the first time in my life I actually free viewed something. Thanks to you and Tony for the special random dot thing on Page 8 of the March NEWS.

Maybe it was the close positioning of the two images that did it -- only an inch or so apart. Previously, when the images are 2 or 3 inches apart my eyes go ballistic and I have to give up right away. Or maybe it was Tony's remark that if you notice, the random dots aren't random at all, but repeat their pattern at intervals. I find all I have to do is converge that repeat pattern and ZOWIE! I get 3-D.

I plan to be a real hit at the shopping malls from now on. When I approach those kiosks selling all those colorful 3-D posters which no one else seems to be able to make sense of, I'll just walk up and read the 3-D images as though it were the most natural thing in the world, because now it is. Thanks again.

--Agnes Smith  
Hollywood

## GONE...BUT NOT FORGOTTEN

### MARJORIE ADAMS

Marjorie was a very active member of the Club in the 1960s and '70s. She was an avid Club competitor, and produced many tabletop, flower and animal slides. She also participated in all the PSA Stereo Exhibitions. She will be remembered as one who was quite outspoken in her dedication to the Club, and helped to pioneer some of the practices that we all now take for granted. Marjorie passed away on January 24, and the notice of her passing was forwarded by her sister Mary from San Diego.

### COL (RET.) MELVIN M. LAWSON, FPSA

Mel passed away at Walter Reed Hospital on March 28. He had two successful careers: one in the U. S. Army, and the other in stereography. After graduating from Texas A&M, he was commissioned and assigned to the Signal Corps during World War II. He was sent to Australia where he met his future wife Dolly; they were married in 1943. Mel retired from the Army in 1972.

Mel's photo career started with a box brownie, which was a birthday present at age 12. In 1950 he acquired a Verascope F40 with which he took an astonishing number of both "Hall of Fame" slides and just-plain-for-fun slides. He held numerous positions with the Potomac Society of Stereo Photographers, as well as many positions in the Stereo Division of PSA. He entered all the stereo competitions, and participated in many PSA slide circuits. He earned his APSA in 1980, and his FPSA in 1990. Despite health setbacks during the last 4 years, he continued with a large volume of correspondence. In 1993 he wrote: "My first love is fraternal stereo. All my stereo activity keeps me challenged, entertained, and as happy as a bird-dog."

Our sincere sympathies go out to his wife Dolly at 1400 S. Joyce St. (A-513), Arlington, VA 22202.

## CONTRIBUTORS THIS MONTH

Here we are again, acknowledging those who helped bring you this issue of the 3-D NEWS. And we have another long list this month...

David Thompson	Bill Shepard
Mitch Walker	John Hart
Chris Olson	Stan White
David Kuntz	Marvin Jones
Tony Alderson	Richard Lindblom
Agnes Smith	Worth Booth
Maudie Stergis	Andy Sihvonen

The information on Mel Lawson was supplied by Jim Roy from Falls Church, Virginia.

Every year in the April issue we've tried to print an "April Fool" article or two. Two of the best ones ever printed in the NEWS are found this time on Page 8 -- the Miracle Specs created by Tony Alderson in 1985, and 3-D Cave Art from the vivid imagination of David Kuntz way back in 1983.

--Ye Editor



**COMPETITION REPORT**

Judges:  
 Gregory Hooper  
 Glenn Wheeler  
 Alan Williams

**STANDARD GROUP A**

	MAR.	CUM.
Larry Brown	66	254
HM:Bronze Stag & Hounds		
HM:Valve Tree		
HM:Ann at the Pond		
Chris Olson	65	245 a
A:Xmas I		
HM:Xmas II		
Mike McKinney	58	242 a
Earl Colgan	61	241
Marjorie Webster	61	240
HM:Byodo-in Temple		
David Thompson	56	236
Dorr Kimball	58	233 a
Abe Perlstein	0	125
Mitchell Walker	0	120 a
Ray Zone	0	56 a

**STANDARD GROUP B**

	MAR.	CUM.
Dan Gilvezan	56	240
Richard Kave	58	228
HM:I Left My Heart in		
Chichen Itza		
Lyle Frost	57	227
Joel Matus	56	226
Kyle Spain	0	123
Chuck Bernhardt	58	111
HM:Two of a Kind		
Paul Schmeiding	0	59
Erick Purkhiser	58	58
A:Going Down?		
Gail Zone	37	37
Bob Court	37	37

**NON-CONVENTIONAL**

	MAR.	CUM.
Susan Pinsky	59	249 a
HM:Purple Phoebe		
David Starkman	58	249
Earl Colgan	64	254
A:Sister Martha		
HM:Munskins		
HM:Colorful Lichen		
Dorr Kimball	60	240 a
HM:A Group of Gerenuk		
Padric McLaughlin	61	188
A:Chocolate Ice		
HM:Dirty Needles		
HM:Storybook House		
Mitchell Walker	0	179 a
Abe Perlstein	0	125
James Comstock	66	113
A:Mandala in Pastels		
A:Ruby Begonia		
A:And All The Frills		
David Thompson	0	58

**NON-CONVENTIONAL GROUP B**

	MAR.	CUM.
Dan Gilvezan	66	271
A:Conners Xmas Tree		
Light Farm		
HM:Hot Pepper		
HM:Emergency Team		
HM:Gozilla vs. Big Boy		
Erick Purkhiser	60	60
Marvin Josephson	58	58
Viggo Nielsen	56	56
Robert Swarthe	0	55
Bob Court	19	19

**LAST MEETING****A TRIP TO PALOMAR OBSERVATORY**

The March meeting featured a mini-program by Club member Glenn Wheeler. Glenn took us on a guided tour of what was once the largest telescope in the world -- the Palomar 200-inch. We walked with Glenn up from the visitor's parking lot and right into the observatory, where we were treated to views of the telescope itself, as well as some of its control instrumentation and support facilities. Of particular interest were close-ups of the pumping system which supplies oil to the telescope's massive bearings. Glenn also showed us details of the operator's cage at the Cassegrain focus -- a cramped space full of controls and instrumentation, and a good subject for 3-D. Glenn was also able to capture the giant telescope itself in a series of shots; quite a feat considering that the scope is large, painted gray, and must be illuminated solely with electronic flash. Glenn rounded out the show with some views of the surrounding park area. These beautiful woods are threatened by development, as even the skies themselves over Palomar are endangered by light pollution from nearby San Diego.

--David Kuntz

**NEXT MEETING**

Every year the Stereo Division of the Photographic Society of America hosts a Sequence Competition. A sequence is a group of from 2 to 18 slides which tells a story or illustrates a song or poem, etc. The best sequences are assembled into a road show which is made available to 3-D clubs around the country for a whole year.

For the April program for SCSC, we have booked this show. Please come on by the Photo Center on April 21 to see a great variety of slides and organizational thinking from your fellow stereographers. You will certainly enjoy it.

**COMING UP**

Now is the time to start planning ahead for the May Club Meeting. Remember, if you want to get that special slide into the Slide of the Year competition, it must have been in competition this year, in either the September, November, January, March, or May competition. SO YOU HAD BETTER GET TO IT RIGHT NOW! Be ready for the May competition, our last for the year.

--David Thompson  
 Competition Director



## CLASSIFIED

**FOR SALE:** Project-or-View. Enjoy 3-D viewing through the built-in light screen, or via projection, comes with 3-D glasses, original box and original instruction booklet, \$150 or best offer. Chris Olson, 818-848-6887.

## 3-D PLAY REVIEW

### THE BOX CONSPIRACY

by Bill Shepard

Recently, my daughter, Amy, who lives in San Francisco, flew me there for a weekend, as a birthday gift. Included in the package were tickets to a stage musical play, "The Box Conspiracy, An Interactive Sho" (sic).

"Interactive" refers to the fact that the play was in 3-D. Now, I know you're thinking that all plays are in 3-D. But for this one you wore Polarized glasses. It combined live actors with projected stereo slides, movies and computer graphics as well as flat projected video, taped and live. What especially intrigued me was that the screen was translucent, so that the actors, illuminated on an inclined platform behind the screen, appeared within the stereo window of the projected slides.

The story was a futuristic, high-tech, Max Headroom-like tale of an unemployed computer programmer and his family who enter into a Faustian contract with a telecommunications corporation and its 5000 channel television system. Channels include "The Thoughts from Death Row Channel", "The Attention Deficit Disorder Channel" and "The 7-11 Channel" (24-hour security camera).

"The Box Conspiracy" was a fun experience, with a hilarious script, good music, fine actors, and amazing effects. The 3-D included lots of "through the window" hi-jinks, such as sparks and flaming masks. It was written and directed by George Coates, and the "stereographic film" was by John Scarpa. It played on weekends at the George Coates Theatre in San Francisco through March 20.

## MOVIE DIVISION NEWS

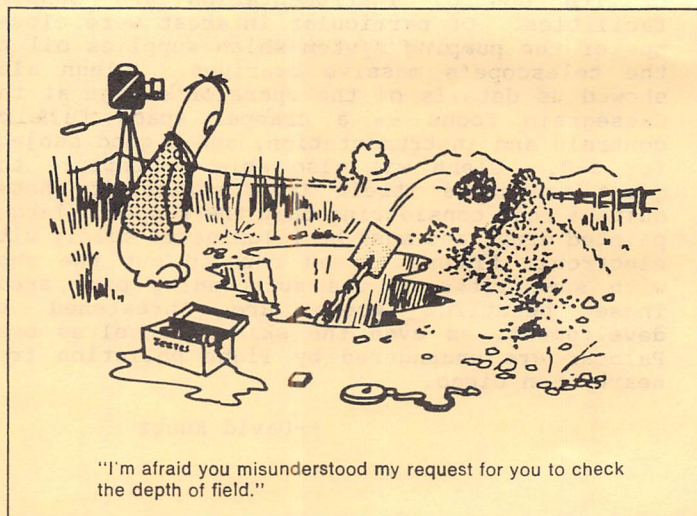
The 3-D Movie/Video Division of the Stereo Club of Southern California held its March meeting in Arcadia on Saturday, March 5. The Movie Division

meets quarterly in March, June, September and December and, so far as we know, is the only amateur 3-D motion picture group in the world.

The meeting usually begin with an informal sharing period, since some of the members have not seen each other in three months. At the March meeting Earl Colgan described the many birthday celebrations he has been enjoying in honor of his 90 active (and 3-D-filled) years. Scott Steffans donated to the Movie Division a box, which he had built, into which 20 pairs of electronic 3-D shutters can be plugged simultaneously. This will be a boon at future video presentations, eliminating the necessity for multiple splitters and chained drivers. George Skelly reminded the group that he had shared a rare find some time ago: a 16mm Bell and Howell 3-D movie camera which utilized a diagonal image placement on the film, similar to View-Master. He said that he had managed to get the camera working and would be shooting some footage. His next problem will be to figure out how to project it. Owen Western shared his dinosaur model anaglyphs and a set of speakers he had built to enhance his sound presentations. Bill Shepard recommended a multi-media program he had seen recently in San Francisco with combined live actors with projected 3-D images. I shared a current offering at the California Museum of Science and Industry: "Liquid Vision: Lasers, Holograms and Virtual Reality".

After sharing, the group sat back to enjoy what they had come for: 3-D movies! First, I shared "California Adventure", a super 8 sound film highlighting the bay area in northern California. Next, Marc Powell, who made a special trip down from San Jose to attend the movie meeting, shared three short super 8 3-D reels of the San Jose area that he had shot with his homemade stereo rig. To show off Owen Western's new speakers, the group enjoyed "The Stereo Olympiad", "A 3-D Movie Meeting", and a hilarious (flat) 1930 newsreel in 16mm.

--John Hart





## PSA NEWS

The following material is excerpted from the recent Subject Slide Set prepared by the Stereo Division of the Photographic Society of America, and has been forwarded to us by Stan White. The Set is titled "Stereo Tabletop Photography - A Primer". Sets are available to PSA members by writing: Director of Subject Slide Sets, Henrietta Tinay, FPSA, 2153 Ptarmigan Drive #1, Walnut Creek, CA 94595.

### A FEW HINTS FOR MAKING STEREO TABLETOP PHOTOGRAPHY

- Do not waste picture space. Keep your image large in the frame.
- Do not try to fill a predetermined 4, 5, or 7 sprocket format. Match the format to the space the picture naturally fills.
- Pictures whose effect depends upon much fine detail may look great in a viewer but might not be effective when projected in stereo.
- The best of a bunch of disastrous rules of composition for tabletop stereo photography is: "Fill the space logically".
- Do not put anything in your picture unless it serves a purpose. Leave it out if it makes no difference.
- A picture can only communicate one idea at a time. Any picture which attempts to convey two ideas will be totally unfathomable.
- Do not put anything in your pictures that might be mistaken for other than what it is.
- Use clean simple and appropriate backgrounds.
- If you want to communicate an idea, do not be subtle. Illustrate it as powerfully as you can. Even a belly-laugh is reduced to the effect of a faint smile by a photograph.
- All things being equal, pictures which contain objects or situations which people like will be most successful. Good pictures of roses will be more successful than even better pictures of rattlesnakes.
- Most people like to be reminded of childhood.
- If you audience does not understand your pictures, it is you they will think of as being peculiar.
- Your audience's first reaction to your images will be sensory; only after this need has been satisfied can you engage their intellect.

## SOFTWARE REVIEW

### 3D-IT: A REVIEW

by Marvin Jones

One of the most misused terms in contemporary computing is "3-D". Every computer graphic that obeys the laws of perspective is called "3-D".

But the burgeoning popularity of so-called multimedia computer programming is awakening interest in true dimensional 3-D among computerists. Several systems, most using some variation of the Sega/Toshiba alternative-field 3-D television process, are turning up on the market.

A recent article in Multimedia World on 3-D computing made reference to a software package for PC-Windows called 3D-IT, which claimed to be able to create true 3-D graphics from a single, flat picture. I called the company which developed the software, Electronic Imagery, Inc., and asked for further information. The technician I spoke to was not terribly helpful (and several specific things he told me about the capabilities of the software eventually proved to be untrue). He talked generally about a special algorithm developed for the military that was able to discern depth clues in a flat picture and calculate a stereo pair based on the information. It all sounded a little too science-fiction to me, but I was curious and so I ordered a copy of the program.

My skepticism was justified. I tried the program on the half-dozen or so sample graphics that came with it, and on a number of different kinds of pictures of my own. It creates a red/blue anaglyphic image from a single flat graphic in any of the most common file formats. But aside from the fact that the red and blue images are offset to give the impression that the picture is behind the window plane, I saw little or no evidence of any mysterious military algorithm at work. The pictures themselves all looked perfectly flat. (To be fair, one of the company's sample pictures, a satellite shot of Hurricane Andrew, did take on a slight feeling of separation between the storm and the earth below, but only very slight and probably more the product of wishful thinking than the mysterious algorithm.)

The program also carries one of the most incredible licensing agreements I've ever seen on a piece of commercial software -- it seems that the copyright of any picture processed by the software becomes the property of Electronic Imagery, Inc., and the pictures cannot be used for any commercial purpose by the software user!

I have returned my copy of 3D-IT for a refund, but if any of you are curious, the program costs \$99, and can be ordered from Electronic Imagery, Inc., 1100 Park Central Blvd., Suite 3400, Pompano Beach, FL 33064, phone 1-800-645-9657. It runs under Windows 3.1 in the PC environment.

Stereo is a useful art. It deserves to live. It can contribute much to man's search for knowledge of the world about him, of the products and the machines which he makes or uses. It can grant him pleasure in its re-creation of happy moments which cannot be as fully relived by any means other than that of the realism of stereo's three dimensions.

--Julius B. Kaiser, 1955



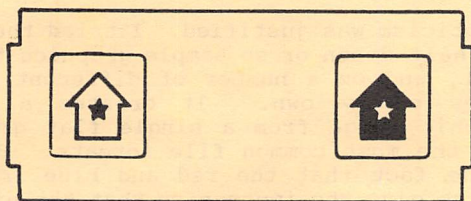
## PAGES FROM THE PAST

Here are a few more treasures from back issues of the NEWS.

### BICAMERAL IMAGERY

My interest lies primarily in exploring and investigating things visually -- manipulating what they are and what we generally expect to happen -- rather than re-presenting something already given. This investigating aspect has led me to what can be collectively termed bicameral imagery. This is a more useful term because it covers collectively a group of phenomena which share a common feeling, such as retinal rivalry, cyclopean perception, etc.

Imagine looking at a red star for a brief while, then looking away. A green star then appears as an after image. If we now ask, where does this green star exist, or search for its origin, we



find it is in the retina itself and is caused by retinal fatigue. A compensation occurs, and a complimentary color is experienced. This is only a retinal image. By contrast, the red star itself could be called a pre-retinal image. Now it turns out that there is also an additional visual image, not like the red star or its green sensation afterward, that has its origin or identity behind the retina. This is in the dazzling color sensation produced in retinal rivalry. Blink one eye, and the magic is gone!

We all possess a stereophonic/stereoptic

perception system. If both eyes look at the same identical thing, the two collections of resulting information are redundant, are "flattie" pictures. Stereoptic images, the kinds usually encountered, offer primarily redundant information also, with the exception of parallax information. It is this parallax information that gives the 3-D effect. All the other information of the two sets is basically the same. When you blink your eye you shut off parallax information and the picture goes flat, but its other content remains. This 3-D space is caused solely by the brain's comparing information internally, post retinally, and therefore parallax information by itself (but not perspective, etc.), is a bicameral content. Now all that is required is to modify, by enlarging, the two collections of information that the brain will compare internally, or post retinally. Instead of looking at the same color twice, one views two different colors, or values.

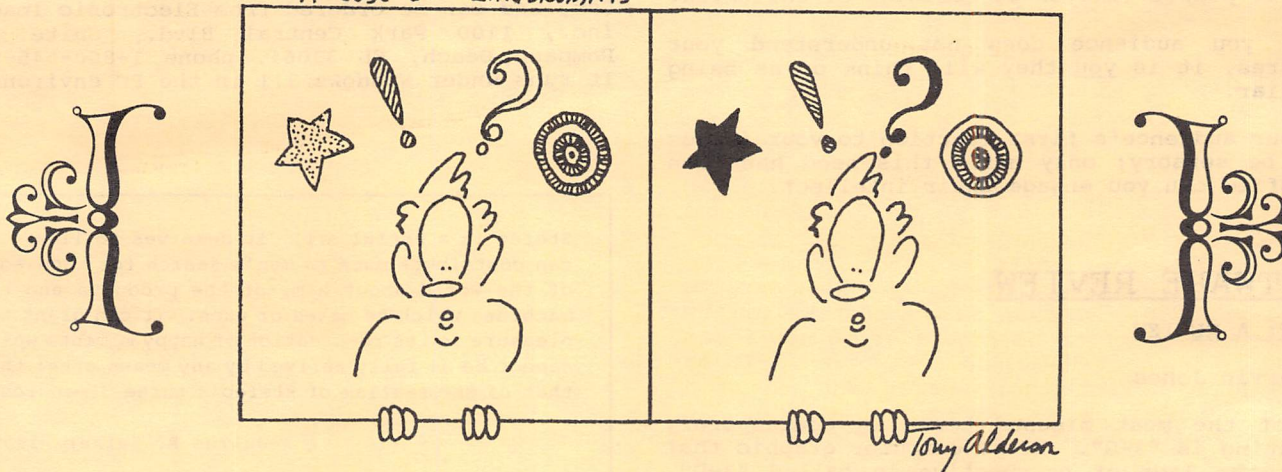
When these two different colors do not fuse into a single color it is called rivalry. Additionally, what was previously a static picture now becomes a kinetic one; different parts of a picture will change in different ways. The brain is also able to compare very elaborate textural differences -- an area now called cyclopic perception.

The main point to remember is that we are now permitting the brain to compare collections of visual information that are more varied. Some of these experiences will probably be very disturbing at first, only to be easily accepted by later generations as obvious. (Remembering the Impressionists, post Impressionists, current Abstractors, the music of Stravinsky, etc.)

I hope this brief explanation helps to reveal the direction I am headed in combining several photographs together in the same view.

--Richard Lindblom, March 1981  
Marietta, Georgia

A case of "Lindbloomitis"





## PRESIDENT'S ESSAY CONTEST

The following was one of the entries in the 1983 Annual President's Essay Contest, which asked for a short dialogue on "The things I find really interesting about 3-D". It was written by Worth Booth, who, unfortunately, the Club has subsequently lost track of. Remember that this was written long before "virtual reality" came into existence...

I purchased my first stereo camera -- a Revere -- in about 1954, with my first wife's first paycheck. She protested mildly, wanting to buy different drapes or something else equally mundane. This left me with a lot of pressure to really make it work, or else! Looking back now with considerably more philosophical savvy (not to mention several wives later), that was my first, but still an important effort, to understanding dimensionality.

Perhaps this has been the real reason for art ever since the beginnings of civilization and the drawings of bison and other animals in the Grotto de Lascaux of France. Am I (read, "are we") intrigued with the obvious improvement in communicating what we see, hear, (think?) with 3-D pictures, or is it for art's sake? What about stereo sound? Is a stereo-reproduced ukulele better communication and/or more artistic than a monaural violin? Most of our answers would be very personal and as varied as the persons themselves. Nonetheless, we have selected 3-D over 2-D for a better response to our consideration of our needs.

Suppose ... just suppose now ... that someone else in a 4-D world is simply producing us in a 3-D world, subject to the flow of time, a format for their own entertainment, or to show others what they may have been vicariously thinking or experiencing!

Could we be just somebody's bad 4-D movie? Would that explain any of the madness we so often display -- war, rape, drug and liquor abuse, not to mention enforced body death every 70 to 90 years or less? Could we possibly appeal to the "Galactic Theatrical Union" and demand better acting conditions, longer life, less violence, and better 3-D cameras?

If anyone has any thoughts about this, let's get together.

--Worth Booth, 1983

With the ability to make good pictures comes a pride in being a stereographer. Then afterwards comes a willingness to serve the Club and advance stereo. It must be the responsibility of the leaders to find a way to pass along the know-how to all members. It must be the responsibility of the members to be receptive to new ideas and to support the Club activities. It is my firm belief that stereo must have a continuous supply of new, dedicated people with fresh ideas in order to survive.

--K. E. (Andy) Sihvonen  
SCSC Vice President, 1973-75

## ADS FROM THE PAST

National Geographic  
circa 1951

People who know  
Picture-taking and picture-making-

PREFER THE **Stereo Realist**  
THE CAMERA THAT PUTS 3RD DIMENSION ON FILM



Fred Astaire

Famous star of Paramount Pictures, co-starring in "LET'S DANCE". Color by Technicolor.

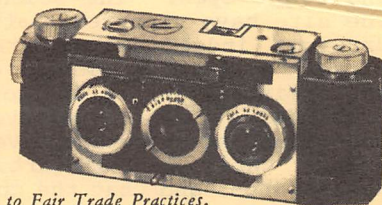
says: "My Stereo-REALIST makes me my favorite cameraman. I take pictures so real they're actually beyond belief!"

The Stereo-REALIST is the picture-taking sensation of the world's picture-making capital. It is top choice with famous Hollywood stars, cameramen, directors and producers—people who *know photography*. And no wonder — it's the camera that puts real *third dimension* in your pictures . . . actual depth and proportion in glorious natural color!

Another amazing fact . . . Stereo-REALIST is so easy to use that owners get professional results right from the first! And it's priced surprisingly low . . . is economical to operate.

Make a vivid and authentic record of your vacation this summer — with Stereo-REALIST! Ask your dealer to show you the amazing third-dimension pictures taken with this sensational 35mm camera.

Write the David White Co., 355 W. Court Street, Milwaukee 3, Wis. for the name of your nearest dealer.



Priced according to Fair Trade Practices.  
Camera and Viewer \$182.25 (Tax Inc.)

**STEREO** Realist

THE CAMERA THAT SEES THE SAME AS YOU





## MIRACLE SPECS


THE ULTIMATE VIEWERS FOR 3-D MOVIES

Tome  
4/1/05

### 3-D CAVE ART

## 3-D CAVE ART

Archaeologists from the University of Pennsylvania have just announced a discovery which could totally upset our present conceptions of early man's artistic ability and his understanding of the human perceptual system. Field teams have discovered unusual and unique cave paintings in western Kenya, an area already established to be the home of some of man's earliest ancestors.



In two separate locations, researchers found cave art which closely resembles present-day anaglyph 3-D drawings. In one location, an elaborate hunting scene is portrayed; many of the images are drawn in shades of red and green, with a slight displacement between the two colored images. By using the appropriate colored filters, these two images can be independently channeled to the left and right eyes. The scientists who discovered the site have reported that if this is done, the drawings indeed become stereoscopic, with the closer picture elements also being rendered appropriately larger due to perspective. It had previously been believed that a full understanding of perspective and parallax did not emerge until western art matured during the Renaissance, and that the concept of anaglyph 3-D was invented by Du Hauron in 1858.

The obvious question to the team who made the discovery was if early man had the technology to

fabricate the red and green filter anaglyph glasses needed to view these images. It was not until the scientists had satisfied themselves that they could, and had actually found evidence to substantiate their claim, that their find was announced to the public. The research team hypothesized that the colored transparency filter material was made by dyeing gelatin. Gelatin, which basically consists of the residue from boiled, crushed cartilage and bone, was undoubtedly known to man as soon as he began to cook animal meat. It seems likely that blood in the gelatin gave rise to the first red filter, which primitive man probably noticed changed the brightness of colored objects viewed through it. Various plant material thrown into the dinner "stew" likewise gave rise to green filters. It was probably not long before man noticed that things which appeared bright through the red filter were dark through the green filter, and vice versa.

As final proof of this theory, the archaeologists have unearthed a number of clay pots at both sites which contain fine bone residue along with traces of plant dyes, notably indigo and grapes. Although the first site contains a scene which is uncanny in its similarity to modern anaglyph 3-D art, no explanation can be offered for the subject matter of the drawing at the second site, which appears to portray a large costumed flying mouse.

--David Kuntz  
April 1, 1983





# 3-D NEWS

from the **STEREO CLUB** of southern california

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

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MAY 1994

## A PAGE FROM MITCH'S SKETCHBOOK



The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment, and science of stereo photography. Meetings, which normally include 3-D slide projection, are held monthly on the third Thursday at 7:30 PM at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors are always welcome. Annual dues are \$20/single; \$25 dual; send to the Membership

Director. The 3-D NEWS, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$12; send to the Treasurer. Everyone is encouraged to submit stereo-related news items, articles, art work, or photo tips for the 3-D NEWS; deadline is the last day of the month, send to the Editor.



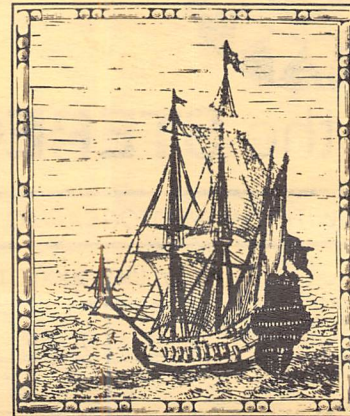
FUTURE MEETING LOCATIONS

May 19 - Photo Center, 412 South Parkview

June 16 - Iwerks Entertainment  
4540 Valerio Street, Burbank

July 21 - Taix's Restaurant  
1911 Sunset Blvd., Los Angeles

August 18 - Location not confirmed at press time

NOMINATIONS COMMITTEE REPORTSTEREO ACTIVITY CALENDAR

May	June
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
8 9 10 11 12 13 14	5 6 7 8 9 10 11
15 16 17 18 (19) 20 21	12 13 14 15 (16) 17 18
22 23 24 25 26 27 28	19 20 21 22 23 24 25
29 30 31	26 27 28 29 30

- THU MAY 19 Monthly Club Meeting-Photo Center-7:30  
Fifth and final 3-D Slide Competition,  
plus mini-program by Jerry Walter  
entitled "Tribute"
- TUE MAY 31 Copy deadline for the June NEWS -  
Time to share some 3-D info with your  
fellow readers
- SAT JUN 4 Movie Division Meeting - Longley Way  
School, Arcadia 7:00 PM
- THU JUN 16 Monthly Club Meeting - Iwerks  
Entertainment, 4540 Valerio St, Burbank  
Virtual Adventure experience, plus our  
View-Master members participation show  
Evening starts at 6:30 PM
- THU JUL 21 Awards Banquet at Taix's Restaurant,  
1911 Sunset Blvd, Los Angeles. Slide  
of the Year Program and special  
guests.
- THU AUG 18 Monthly Club Meeting - Location being  
established. Program plus mini-  
program by Marjorie Webster.
- THU SEP 15 Monthly Club Meeting  
First Competition for the Club year.
- THU OCT 21 Monthly Club Meeting  
Annual Stereo Club Auction
- THU NOV 17 Monthly Club Meeting  
Second Club Competition
- THU DEC 15 Monthly Club Meeting  
Annual Christmas Party

The Nominations Committee has made its selection for the 1994-95 Club Officers. All of the other Board Directors are appointed when the new Officers take office. Per the Club Bylaws, additional nominations may be made at the May meeting, and elections are at the June meeting.

**FOR PRESIDENT:** Chris Olson, member since 1991, has served on the Board as Outings Director and Vice President, and has organized the most recent Hollywood Stereo Exhibition for the Club. His enthusiasm is contagious, his passion is plentiful, and his potential is most promising.

**FOR VICE PRESIDENT:** Dan Gilvezan, member since 1993 (one of those young upstart newcomers). Dan brings a freshness, a startling creativity and a vitality that inspires us all. He revealed to the world the secret of the missing socks, and we are deeply grateful. His addition to the Board is viewed with welcome optimism.

**FOR TREASURER:** David Kuntz, member since 1980. Past President, competition director, program director, workshop director, and magnificently organized Treasurer since 1990. David brings the serious financial concerns of the Club to our attention with a large dose of much appreciated humor.

**FOR SECRETARY:** James Comstock, member since 1991. Jim has distinguished himself with his award winning slides, noticeable creativity and a willingness to participate. He helps round out the slate of Officers with a level of interest and dedication that SCSC thrives on.

--Susan Pinsky  
Ray Zone  
Pad McLaughlin  
SCSC Nominations Committee





## CONTRIBUTORS THIS MONTH

There was a nice group of folks contributing to this issue of the NEWS, and the variety of material reflects their diverse interests. For this month those who helped the Editor were:

Mitch Walker	Marjorie Webster
Tony Alderson	Gail Zone
Marilyn Felling	Ray Zone
Carl Felling	Don Lavalley
Chuck Scarborough	Susan Pinsky
Bill Daggett	David Starkman
David Thompson	Pad McLaughlin
Chris Olson	

Remember that the closing date for the NEWS is the last day of the month. --Ye Editor

## LAST MEETING

Our April meeting at the Photo Center turned out to be a triple-header full of lots of stereo slides. First, Ray Zone brought us a selection of Realist-format slides which reproduced stereo cards made by Webster and Albee over 100 years ago. The cards, which were second or third generations away from the original photos, all depicted Biblical scenes, most hand colored, and were reproductions of two groupings: tissues in which model figures were arranged within miniature set-ups that had been intentionally drawn with perspective to match the scenes; and printed engraved images cut out and arranged on multiple planes. Overall, the stereo effect was excellent, and the historical aspect was intriguing.

The second show was by Earl Colgan. Nearly all of his slides were made with the Macro-Realist, and showed his photographic patience with this difficult and unpredictable hardware. But Earl proved it all paid off, for he has created many perfect slides -- of sleeping and frowning kitten faces, bees hovering over flowers and dragonflies attached to reeds, jellybeans and ants, nuts and bolts, and eyes peering through donut holes. In other formats we saw portraits and scenics and other curious things this observant young man has brought to life in 3-D photography.

The third show was the 1993-94 PSA Stereo Division Sequence Exhibition. Here we traveled high above the Southern Utah landscape with red rock hypers, watched a mailbox think, saw burning buildings, paid close attention to a columbine flower as it sprang from bud to full bloom, saw objects that were part of important English history, received informative instruction on the occurrence of petrified forests, watched a sea tale acted out by blacklight fish, saw a snow maiden being administered to, and generally had a good time. Thanks to the Stereo Division for making this program available.

## NEXT MEETING

### I WANT MORE SLIDES

Here it is already -- the final Club Competition for the year. This is your last chance to enter make-up slides and enter slides to be eligible for the Slide of the Year Competition.

We always look forward to the good program that these slides make for everyone attending. Help do your part in making this meeting a visual treat for all. See you on the 19th at the Photo Center!

--David Thompson  
Competition Director



## COMING UP

### INTERACTIVE ENTERTAINMENT

How would you like to be behind the wheel of a formula race car like in the movie "Days of Thunder", or go on a motorcycle chase with "Robocop", or see Venezuela as you have never seen it before. Or watch Prince perform larger than life, or go under the lake of Locke Ness to see the legendary Locke Ness Monster. All this and other attractions awaits you at our regular June Club meeting which will be at a special location: Iwerks Entertainment in Burbank (4540 Valerio Street, just west of the Burbank Airport).

Iwerks Entertainment creates attractions for theme parks, institutions, world expos, and new retail sites that enable the guest to "Ride the Movies" through new simulations and virtual reality technologies. We will have a chance to experience an attraction that makes interesting use of 3-D. It's a Virtual Adventure and it is the world's first high-capacity virtual reality attraction and offers high resolution 3-D computer-generated real time graphics. The interactive attraction allows each participant to affect the outcome of the experience. This adventure is entitled "The Locke Ness Adventure", an underwater journey to save Nessie from extinction.

Iwerks Entertainment also features VIDEO 360, which uses nine projection videos, i.e. the America the Beautiful type of experience at Disneyland. It uses two large-format Imax type films, shot on 70mm, running at 30 fps. And in

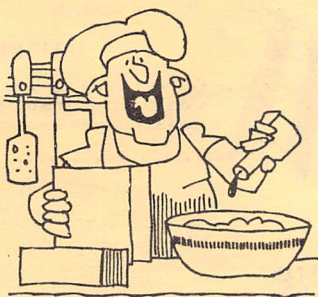


the Iwerks Turbo Tour Theater you will get to experience "Days of Thunder" and "Robocop: The Ride". Both of these are very exciting and may be something you might want to check out a second time.

Don Iwerks, Vice Chairman and Chief Technical Officer, founder of the company, is the son of Uv Iwerks, the same man who not only put Disney on the map with the creation of Mickey Mouse, but also created and invented various innovations for use in cartoon animation that are still in use today. Don worked for Imageering at Disney before breaking away to form Iwerks Entertainment.

The doors of the facility will open at 6:30 PM, so everyone will get a chance to check out all the attractions. Then we will start our regular meeting at 8:00 PM with our member participation View-Master night. Everyone please plan to bring one original reel and one commercial reel if you have them.

--Mitch Walker



## WE'RE GONNA' HAVE A BANQUET

It's Banquet Time again. We're going to have a good old-fashioned banquet at a restaurant with good food and good entertainment and nice surroundings and special guests. The location will be Taix's at 1911 Sunset Blvd, near downtown Los Angeles, and the event will be our July Awards Banquet on Thursday, July 15. The price will be old-fashioned too -- only \$15 per person, with a choice of entrees.

Reservations are necessary and can be made by simply giving us a call. Hope to hear from all of you soon.

--Gail and Ray Zone  
Banquet Co-Directors  
(213) 662-4372

## CLASSIFIED

FREE FOR THE ASKING: Portable table-top cabinet for making stereo pictures of glassware. Dimensions: 5'4" high x 2' wide x 1' deep. Includes 8 different patterns of textured glass. The pieces are cut to fit, plus attachments to hold color reflection cards. Unit on casters. Built by former Stereo Club President Bert Laursen. Bill Daggett (310) 591-1232.

FOR SALE: Two Stereo Realist cameras, f/3.5, in good condition, one at \$100, the other at \$120. Chris Olson (818) 848-6887.

FOR SALE: TDC Stereo Vivid Projector with instruction book with new lamps and polarizer filters, \$300. Call Don Lavallee (714) 751-8744.

FOR SALE: Aluminized square umbrella type reflector, Reflectasol, with tripod stand and rugged soft case, with one flood light and fixture, \$50. Call Don (714) 751-8744.

FOR SALE: The All-color issue of Stereo World magazine March/April 1988, includes the following articles: Reality Beyond Fantasy; Tinted Daguerreotypes - Stereo's First Blush of Color; HiFi Vision; Hidden Magic of Tinted Tissues; Portrait of an Atom; Tinted Views on Paper - Color in Mass production; 3-D Posterization; Autochromes: Pointillism in Depth; A Stereo World Color Gallery; Stereo Realism in Oil; Geometric Depth, \$14. Call Don (714) 751-8744.

## BOOK REVIEW

Just when you think you have read, or at least seen, all the books ever written on 3-D, Susan and David have come up with another winner. This time it is called "Stereoscopic Phenomena of Light & Sight" by Theodore Brown. What Reel 3-D Enterprises has done is sponsor the publication of a facsimile of the 1903 Edition of Brown's book. It is full of useful information on practical and historical stereo for today's 3-D photographer. It is interesting to look back and see how this subject was approached more than 90 years ago, and to see how much, and yet how little, has changed. As a photographic inventor, Theodore Brown contemplated the underlying phenomenon of stereoscopic vision: how it works, and what mechanical and technical goals have to be achieved to make it all successful. The three parts of the book are "Our Eyes & Stereoscopic Photography"; "Stereoscopes"; and "Binocular Phenomena and Demonstrating Instruments". The price is \$14.95, and further information is available from Susan and David at (310) 837-2368.

It's always worthwhile to remember that good design is not an end in itself. The reason anything should be designed well is so it will work properly or can be used effectively -- a car, a house, or a photograph. A well-designed recording photograph conveys the intended information accurately. A well-designed interpretive image expresses your feelings clearly by evoking in viewers a similar response.

These goals are easy to state, of course, but not always easy to achieve. While careful observation of the design of your subject matter is essential to good photographic composition, learning to do it well takes practice. There is a craft to seeing that, and like every other craft, requires repetition and drill.

--Freeman Patterson



## 3-D CLIPS

The Christian Science Monitor  
December 31, 1993

# Lasers Turn Designs Into Solid Objects

*New technology expands auto designers' vision and speeds engineering process*

**By Paul A. Eisenstein**

Special to The Christian Science Monitor

DETROIT

A BRIGHT blue dot of light skates across the liquid's surface, tracing faint tracks, like fairies dancing across a pond. But slowly, over a few hours, a solid form begins to take shape.

Automotive stylists and engineers have discovered a way to create something out of virtually nothing. Designs that start out as no more than dots on a computer screen can be transformed into solid objects, thanks to stereo lithography. The technology promises not only to expand a designer's vision, but also to speed up the design and engineering process.

At the Chrysler Corp.'s Jeep-Truck Engineering (JTE) Center, an engineer peers through a thick glass panel. As the jade-blue laser switches off, a motor hums to life, lifting a basket out of a vat of liquid epoxy. Inside the basket are a dozen small replicas of Chrysler's familiar Pentastar logo. "If you can conceive it in your mind, we can build it for you," boasts Thomas Sorovetz, supervisor of Rapid Prototyping at the JTE Center. Today, most automotive designers and engineers work on computer screens, their drawings and calculations saved as digital data.

Occasionally, though, they find that it is useful to transform that binary information into something they can hold or touch. By conventional means, that data would have to be hand-molded in clay or carefully carved into steel — resulting in a delay of weeks and in costs of tens of thousands of dollars.

Stereo lithography, on the other hand, makes it possible to create a solid rendition almost instantly, and at a fraction of the cost. Engineering data is "downloaded" to a special computer that controls the laser. The bright blue beam is then sent skipping across the surface of a transparent epoxy. Whenever it pauses, a tiny dot of resin solidifies. Eventually, these solid dots begin to link together.

"When we started out, it was just a tool for visualization," says Bernie Robertson, vice president of the JTE Center, noting that it allowed designers to make models of cars and components. But automotive engineers were quick to discover that stereo lithography could do much more.

In early 1992, Chrysler was hurrying to get its Viper concept car ready for the Indianapolis 500. The Viper was intended as a pace car, but engineers struggled to come up with a working exhaust system. They finally hammered out a design, but fretted that it would take up to 18 weeks to make a working model. They fed the data into the stereo lithography and then, using the epoxy model as a mold, they crafted a one-of-a-kind metal manifold in time for the Viper to do its laps at Indy.

The concept behind stereo lithography was developed in 1980, when it was discovered that certain liquids could be hardened by exposure to ultraviolet light and stacked in layers. A practical method was patented four years later by the firm 3D Systems Inc. of Valencia, Calif. The technology is now being used by all three domestic automakers, as well as aerospace giant Pratt & Whitney and medical firm Baxter Labs. But Richard Fedchenko, vice president of 3D systems, says United States automakers are perhaps the most "visionary group."

While Chrysler engineers estimate that they have spent \$500,000 on stereo lithography equipment, they figure that they have saved at least \$15 million on tooling and modeling costs. And they have made other even bigger savings. One model revealed flaws in the design of a critical component needed for the new Jeep Grand Cherokee. If the defect had not been discovered so early, it might have delayed the product's launch — or forced an expensive and embarrassing recall.

In some cases, Mr. Sorovetz says, the machines can help accelerate development of individual components by as much as 80 percent. That could provide a critical competitive edge, because automobile manufacturers are striving to trim "lead time." It once took as many as five years to bring a product from concept to production, but most hope to cut that down to about three years.

American Photo March/April 1994

## THREE-D REDUX

Three-D imaging—photography's phoenix—is rising once again, and it's cheaper than ever before. ImageTech's 3D Magic—the first single-use 3D camera—costs just \$12. It features three aspheric lenses, comes loaded with a roll of 35mm ISO 400 color-negative film, and yields 16 prints that depend for their stereo effect not on an accessory viewer but on a laminated lenticular screen (the same used in 3D postcards). Standard 3 1/2 x 4 1/2-inch prints are just 75 cents each, and larger sizes can be ordered. The camera is available through many drugstores and photo outlets; call (404) 416-8848 for information. You can also use your own camera to make stereo pictures—provided you view them with the View Magic 3D viewer. An ingenious \$29.95 variation on the old-time stereopticon, the View Magic is designed to work with standard-size commercial prints. You make

two photos of a scene, framing each with a perspective a few inches apart. Just place the two perspectives next to each other and the viewer's built-in mirrors superimpose them, tricking your brain with binocular cues to depth. A detailed guidebook offers clear instructions and compositional tips. Contact Dimension Press at P.O. Box 83, Harvard, MA 01451-9969; telephone (508) 456-3147.

Meanwhile, on the other end of the 3D spectrum, Kodak is at work on a commercial system. Depth Imaging begins with up to a dozen exposures of a single subject from different perspectives, made with track-mounted 35mm cameras. The processed film is then scanned to Photo CD, and the digitized images consolidated into a single computer file for output. Finally, to complete the 3D effect a lenticular screen is laminated to the finished print or transparency. Kodak hopes to market the process for signage. Coming soon to your local billboard....



## MY PHOTOGRAPHIC HERITAGE PART V

by Marjorie Webster

### A PAGE FROM THE PRINTED PAST

As Jerry winds down his term as Editor of the 3-D NEWS and has selected certain articles from old NEWS to reprint, I thought it would be interesting to have him reprint the following write-up from the June 1985 issue. It pertains to three slides of mine which all won ribbons at the same competition. The slides have such a tie-in to my past.

"I have jillions of slides of scenes from all over the world. I have gorgeous flower picture slides ad infinitum. Also unusual animal stereos. But, what is my strongest suit? People!

"I have already shown my movie stars of the '50s in a special show for the Club. I recalled going to the Las Palmas Theatre (in Hollywood) in 1951, and meeting the famous "Hindu Dancers" (the title of my first winning slide) -- Sujata & Asoka



backstage, after their incredible performance. (My architect husband, Robert B. Stacy-Judd, and I were also famous for our Sunday Brunches all through the June-October summers and falls. We entertained 25-30 guests in our garden, rarely repeating a guest. Architects and their wives, lawyers, doctors, undertakers, mayors and governors, movie producers, directors and stars. There were also musicians, magicians, poets, dancers, singers, and even the clergy of all faiths, etc. Most were already famous, but eager to participate. So we had fabulous entertainment -- free!)

"I invited Sujata & Asoka to our next Sunday Brunch and gave them our phone number. They called and asked if a Mrs. Tifal could join us, since they had no auto and she could drive them over. (I had many people phone as early as April, ask if they could bring food, their own tables and chairs, just to be included!) I pictured Mrs. Tifal as a fat dowager. She turned out to be my first slim hula teacher at the Ruth St. Denis Studio! "Miss Ruth", known as the founder of modern dance, had travelled and

researched in India, so Sujata & Asoka sought and used her studio when they arrived from India. She didn't approve of the hula, but she let teachers like Dorothy Tifal use her facilities. I had several opportunities to photograph "Miss Ruth" in many 3-D exotic poses in her studio and outdoors. Hence "Blue Madonna", my second slide of the evening. She was in her 80s in the pose.

"I took many 3-D and 35mm slides of Sujata & Asoka during the '50s, '60s, and '70s. Adventures too numerous to mention here. By them showing my 3-D slides in a hand viewer (of their gorgeous costumes which they designed and made by hand) they appeared on the Dinah Shore Show and received \$17,000 apiece for their performance! I was there to take special 3-D shots behind the scenes with other top movie and TV celebrities.

"Sujata is Hindu and a famous movie star from Bombay. Asoka is German, but always dresses in Hindu style. They spent a whole year in Japan, studying the dance, costumes and makeup of that Oriental area. Hence, the third slide of Sujata as a "Geisha Girl", with fan and the transparent parasol. (Some of our members thought she was Italian!)

"There is a story behind every slide I take, and also many stories I cannot even tell, except for a few to the really curious. The aftermath: resulting from a backstage introduction, I became the only teacher of Hawaiian History on the Mainland in Adult Education and City College for 20 years, after much research and trips to the Hawaiian Islands! Now I am teaching "Hula for Health", which is an enjoyable exercise for ages 1 to 100! 3-D has done it again for me! Set your goals, and hold to them."

### WHAT GOES AROUND COMES AROUND

On July 21, 1993, I was awarded a prize for "Best People Slide of the Year". (Our competition slides were sent to and judged by the Rocky Mountain Stereo Club in Denver, Colorado.) I was greatly surprised and very pleased with a Tweedy Bird Watch from Warner Bros. My 3-D slide was "Sujata & Asoka", in matching bejewelled Hindu costumes, taken 40 years ago! (Coincidentally, our Annual Luau, August '93, at Kingsley Manor had a variety of young Polynesian dancers perform from the Ruth St. Denis Studio! I did my hulas during their costume changes.) I wore my orange and black volcano gown and clicked the ili ili (lava rocks) in one number.

My 3-D slide of Sujata rising from a huge unfolding Lotus blossom on the Dinah Shore Show (May 7, 1959) appears in Ray Zone's "Exotic Beauties" (1990). I have won awards many times with various slides of Sujata & Asoka, both in our own Stereo Club of Southern California and the Hollywood Stereoscopic Society of the 1950s. Besides slides I took of them on TV shows, along with other celebrities, many were on stage in theatres, a few seconds between numbers, in almost total darkness! All I could see was vague outlines, but I knew they were posing professionally.



## PAGES FROM THE PAST

As the Editor winds down his term, he continues to go through old issues of the NEWS for interesting articles from the past. The Club seems to have hit a certain stride in the early '80s which produced a great deal original writing, much of it contemplative in nature. It was also at this juncture that many new photo ideas were being explored, frequently with lack of assurance that what was being tried was a viable 3-D approach or subject. From the March 1979 issue we have...

### GETTING EXCITED

When do you get most excited about one of your stereo slides? When you...

- ...first think of a subject or theme and explore its possibilities in your mind's eye?
- ...load the film and promise yourself 29 of the finest stereo slides ever?
- ...spot the subject and know you can't go wrong?
- ...approach the subject and rough out some mental compositions just before looking in the viewfinder?
- ...press the shutter and say this will certainly be the best slide ever?
- ...realize you have just recorded a bit of history never again to be exactly the same?
- ...rewind the film with the satisfaction you have something super that no one else has?
- ...put the Do Not Mount sticker on the roll and turn it in for processing?
- ...spot the yellow box in the mail and know the creations inside are all yours?
- ...break open the box and unroll the film and hold it up to the light for a quick scan?
- ...cut the chips, slip them in a mask, and place it in a viewer for the first time?
- ...discover that the picture is precisely like you want it?
- ...carefully align the chips, wash the glass, and seal your work of art for all eternity?
- ...decide to bring it to Club competition?
- ...know that it will next appear on the screen?
- ...have people tell you it's one of the best stereo slides they've ever seen?
- ...look at the slide one or two or five or ten or twenty years later and experience a swarming rush of memories?

When do you get the most excited about one of your stereo slides?

### STEREO VIEWERS ARE VERY SPECIAL PEOPLE

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

Rewarded by those members who have captured on film very special views -- views pleasing to their artistic eyes. They bared their hearts offering these to the rest of the membership, hoping that others might be equally rewarded. Sometimes their slide is loved by everyone, but quite often each viewer will have different favorites. Some technical flaw may downgrade a slide in competition which has thrilled, or educated, or brought joy to the hearts of most of those lucky enough to be present. Low scores hurt that sensitive artist, but the appreciation of even a single viewer more than compensates. How can points be compared to the uplifting of two souls by feelings evoked by a common indescribable combination of visual effects?

Great artists capture universally accepted beauty. But less popular artists are not any less great to those of different, specially shared value systems -- those with a different sensitive eye. To some, the view of a child is warm and touching; to others ----. To some a natural scene is beautiful in itself, while others need people present for it to be meaningful. And each judge gives their subjective response tempered by their technical knowledge.

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

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

--Carl Felling  
July 1981



Created by Chuck Scarborough, 1976



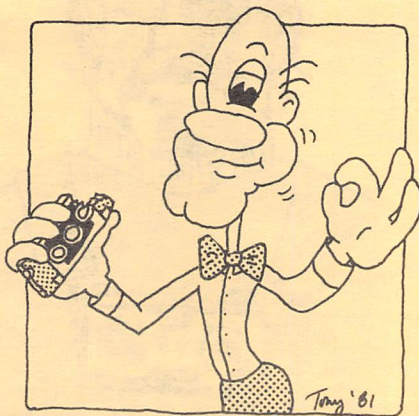
From the March 1983 issue of the NEWS, and from the pen of then-Club President Marilyn Felling...

### CREATIVITY

During the past few competitions I've noticed some new, quite different responses from the judges. They had scored a slide high because either the slide was 1) an unrealistic visual image which had evoked an emotional response in them, or 2) there were incongruencies in the subject matter which made them wonder, or 3) it was an innovative composition using techniques which were unusual and, perhaps, confusing to them. These slides had made the judges feel and think beyond the ordinary. The judges were paying their respects to creativity of the makers.

CREATIVITY! This is an exciting different aspect to stereo photography, which each of us can enjoy. There are beautiful landscapes taken under perfect weather conditions (whether sunny or stormy). There are lucky compositions shot at the precise moment that will never occur again. There are people shots of perfect subjects (either weathered or unblemished). And, of course, all of these examples displayed perfect composition and perfect technique. But we all feel that to take such "perfect" slides we would have to 1) become much better photographers, mastering composition and technical theory, 2) travel widely with camera in hand seeing all as it were being projected in competition, and 3) devote an inordinate amount of time to stereography, and yet somehow 4) still enjoy the wonders of nature and the thrill of seeing stereo delights. The "perfect" slide is an inspiration to all of us, but it seems almost unattainable in this life.

So, on your way toward the "perfect" slide, take a break. Explore capturing your imagination on film! Create stereo interpretations of your ideas and feelings. Try putting more of yourself into your compositions. Traditional slides have to be near-perfect for me to want to view them twice, while the creative slides possess undefinable attractions which make me want to experience them over and over again. Creative slides give us a "lift".



Created by  
Tony Alderson, 1981

National Geographic  
circa 1951

## People who know Picture-taking and picture-making -

### PREFER THE Stereo Realist

THE CAMERA THAT PUTS 3RD DIMENSION ON FILM



Joan Crawford

Co-starring in  
"GOODBYE, MY FANCY,"  
a Warner Bros. Production

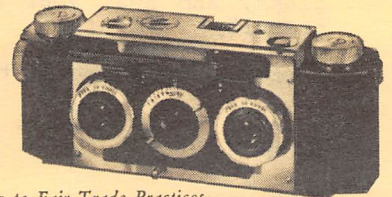
says: "My Stereo-REALIST camera is so easy to use and it takes such life-like pictures in third dimension that I use it all the time. It's a favorite with me."

It's a privilege to number Joan Crawford among the Hollywood stars that own Stereo-REALISTS. Joan is one of the film city's most prolific photographers. What she has to say about her REALIST comes with real authority.

Like owners everywhere, Joan has found there is nothing the equal of REALIST pictures... their astonishing real-life 3rd dimension, natural color and life-size images.

But you can't describe these pictures. You must see them to appreciate their illusion of real-life on film. Ask your dealer to show you some REALIST pictures... it's an experience you won't forget.

For name of nearest dealer, and copy of REALIST catalog, write DAVID WHITE Co., 355 W. Court St., Milwaukee 12, Wis.



Priced according to Fair Trade Practices.  
Camera and Viewer \$182.25 (Tax Inc.)

# STEREO Realist

THE CAMERA THAT SEES THE SAME AS YOU





# 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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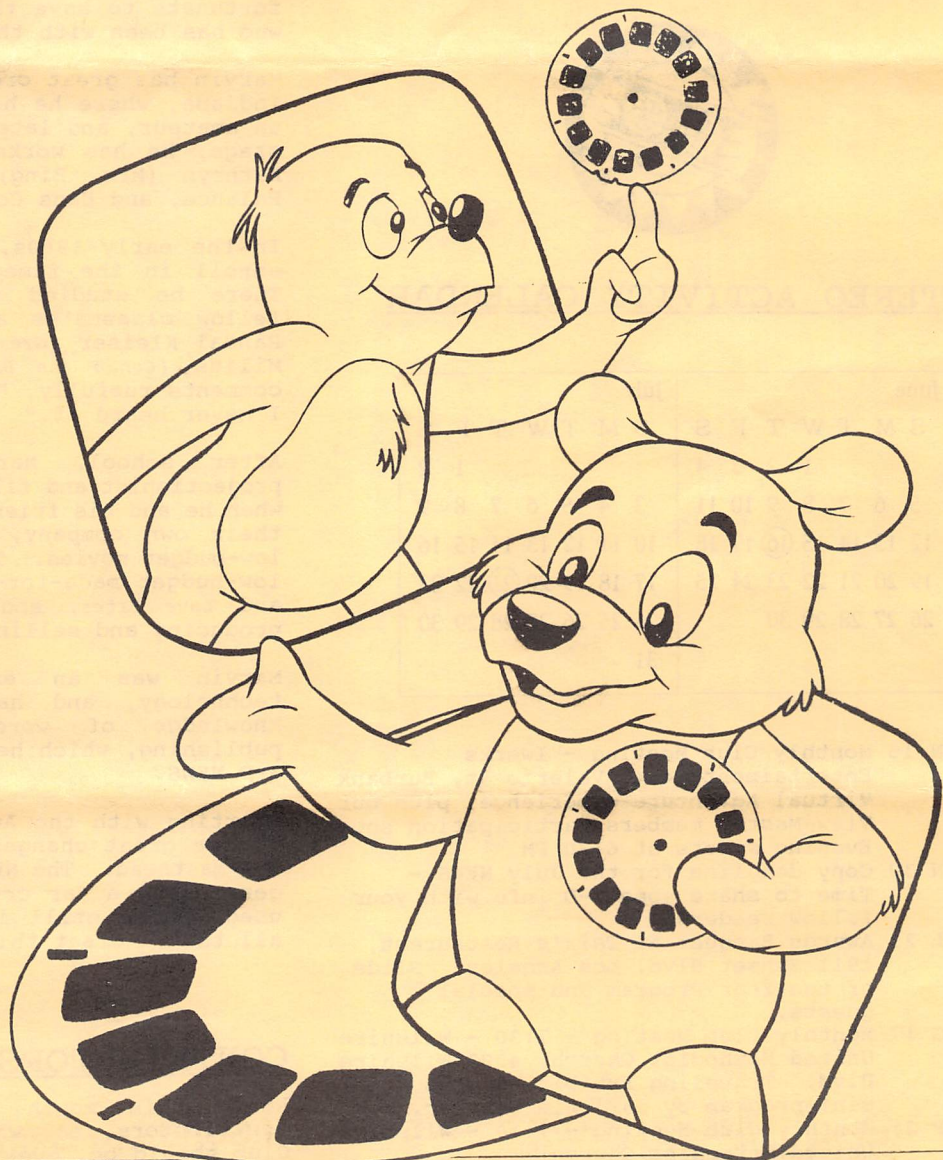
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## A PAGE FROM MITCH'S SKETCHBOOK



The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment, and science of stereo photography. Meetings, which normally include 3-D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$20/single; \$25 dual; send to the Membership Director. The 3-D NEWS, with a total circulation of about 250 copies, is sent monthly to all

members. Annual subscription for those not wishing to participate in Club activities is \$12; send to the Treasurer. Everyone is encouraged to submit stereo-related news items, articles, art work, or photo tips for the 3-D NEWS; deadline is the last day of the month, send to the Editor.



FUTURE MEETING LOCATIONS

June 16 - Iwerks Entertainment,  
4540 Valerio Street, Burbank

July 21 - Taix's Restaurant  
1911 Sunset Blvd., Los Angeles

August 17 - Wilshire United Methodist Church  
4300 Wilshire Boulevard

STEREO ACTIVITY CALENDAR

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

- THU JUN 16 Monthly Club Meeting - Iwerks Entertainment, 4540 Valerio St, Burbank Virtual Adventure experience, plus our View-Master members participation show Evening starts at 6:30 PM
- THU JUN 30 Copy deadline for the July NEWS - Time to share some 3-D info with your fellow readers
- THU JUL 21 Awards Banquet at Taix's Restaurant, 1911 Sunset Blvd, Los Angeles. Slide of the Year Program and special guests.
- WED AUG 17 Monthly Club Meeting - 7:30 - Wilshire United Methodist Church, 4300 Wilshire Blvd. Traveling Exhibition plus mini-program by Marjorie Webster.
- WED SEP 21 Monthly Club Meeting - 7:30 - Wilshire United Methodist Church First Competition for the Club year.
- WED OCT 19 Monthly Club Meeting - 7:30 - Wilshire United Methodist Church Annual Stereo Club Auction
- WED NOV 16 Monthly Club Meeting - 7:30 - Wilshire United Methodist Church Second Club Competition
- WED DEC 21 Monthly Club Meeting and Christmas Party

MEMBER/SUBSCRIBER UPDATE

A hearty welcome to this new Club member:

ELAINE PEASE  
1325 Carroll Avenue  
Los Angeles CA 90026  
H (213)250-2039

NEWS OF THE NEWS

The July issue of the NEWS will be the last under this Editor's leadership. Coming on board starting with the August issue we are very fortunate to have the services of Marvin Jones, who has been with the Club for one year.

Marvin has great credentials. He was raised in Indiana, where he had many early experiences as an amateur, and later a professional, actor. On stage, he has worked with stars as diverse as Kathryn (Mrs. Bing) Crosby, Pat O'Brien, Jack Palance, and Hans Conreid.

In the early 1960s, he moved to Los Angeles to enroll in the famed cinema department at USC. There he studied film production among such fellow classmates at George Lucas (*Star Wars*), Randal Kleiser (*Grease*, *The Blue Lagoon*), and John Milius (*Conan the Barbarian*). Marvin sometimes comments ruefully, "I'm the only guy in my class I never heard of."

After school, Marvin labored as a movie projectionist and film editor until the mid-1980s when he and his friend, actor Steve Malis, formed their own company, Campfire Video, to produce low-budget movies. They have put out a couple of low-budget made-for-video features, *Venus Flytrap* and *Love Bites*, and have had some success in producing and selling other home video fare.

Marvin was an early convert to computer technology, and has spent years honing his knowledge of word processing and desktop publishing, which he will put to use editing the 3-D NEWS.

Starting with the August issue, you are certain to see great changes in the NEWS, starting with the masthead. The NEWS will be totally computer-generated, a far cry from the hybrid system now used, which still involves paste-up sheets and all that. Great things are in the wind!

--Jerry Walter

CONTRIBUTORS THIS MONTH

Again this month the NEWS has a host of contributors, for which the Editor is, and the Club should be, ever grateful. Here's the list:

Mitch Walker  
Susan Pinsky  
David Kuntz  
Elaine Pease  
Marjorie Webster

Bill Daggett  
Don Lavalley  
David Thompson  
Marvin Jones

In addition, the Stars articles on Page 7 came from the files of the late Ruby Steins.



## NOT TO BE FORGOTTEN

Not to be forgotten was the meeting at the Photo Center on Thursday, May 19, 1994. It was a grand farewell to the Center. The Club owes the Photo Center a lot, and we gave her a good passing in true SCSC style, as she slips away from City-operation and into privatization, making the future cost of the Center's use for meetings probably unaffordable.

And oh! she was decked out in lovely form. The best art we had ever seen there graced the walls in stupendous size -- giant murals on canvas painted by the children of the State of Chiapas, Mexico -- bold, brilliant paintings in crayola colors by children drawing favorite children's things -- canvases 15 feet high and 50 feet long -- no wonder everyone at the meeting was in such a good mood -- you couldn't frown with these objects and colors around!

So why do we owe the Photo Center anything? Because the Photo Center gave us far more than a roof over our heads on the third Thursdays since some unrecorded month and year in the '60s. It gave us a place where we..

- ..hugged and argued
- ..experienced disappointments and delights
- ..entertained folks from England and Canada and Georgia and Northern California and Australia and many other places
- ..experienced the sights and sounds of carefully and not-so-carefully assembled shows -- all equally entertaining
- ..experimented with a vast array of meeting formats and subjects
- ..saw meetings with overwhelming attendance, meetings with poor attendance, anxious meetings due to fires, unrest and earthquakes, unsure meetings due to changes in Photo Center management and double bookings, and even cancelled meetings because of rain.

Why care about the past? We did it in honor of all those who have left their mark..

- ..for Stergis and Catherine and Bert and Ruby and Russ and Lillian and Floyd and the many others no longer with us
- ..for Tim and Marilyn and Carl and Bruce and Bryan and Gladys and all the others who have gone their separate ways
- ..and for those who today are bringing slides consistently, using each of those slides as stepping stones to photo improvement.

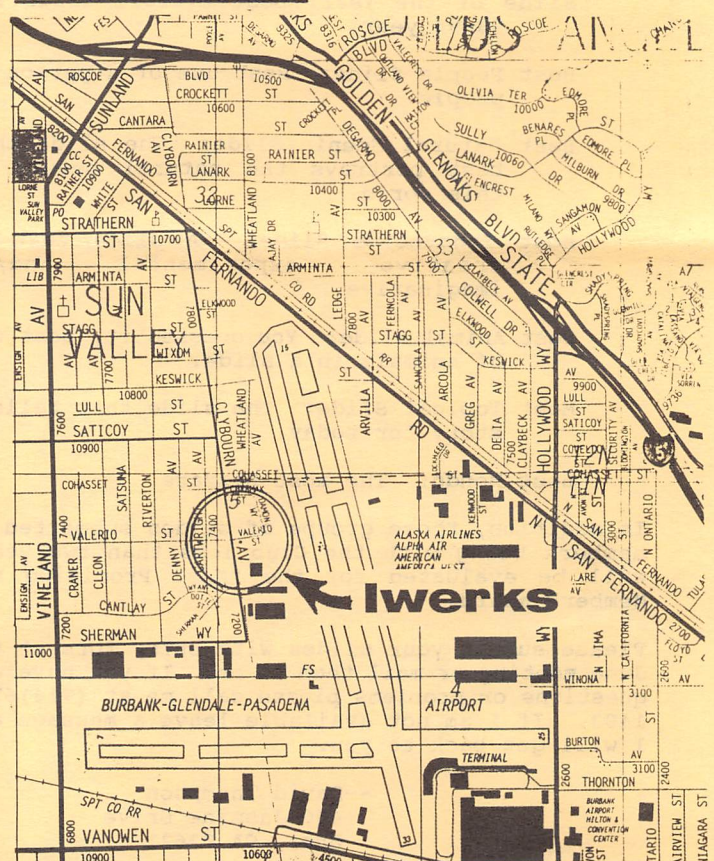
And this night we saw a bevy of particularly delightful slides in competition -- colorful reflections, night lights, the kid with the pumpkin, the man on the bus bench, the cat on the couch, the historical McDonald's, the arches at the mission, the burn at Malibu, the guitar on the yellow line, the nude in the negative, the flower details, the people farm, Indians and old classic cars, Death Valley and the Alabama Hills -- that all came together to give full credit to our last adventure at the Photo Center.

This night we also saw classic slides from three members no longer with us -- Russ Terrill, Connie Hodnik and John Chord -- who have left a legacy of magnificent pictorial slides that firmly imprint their indelible mark on the history of

modern stereo photography. This group of about 35 slides from each of these makers were the very best of the slides made as early as 1949, and spanned the entire rebirth of stereo as we know it today. It was a truly fitting conclusion to the Club's life at the Photo Center.

Yes, this was an evening not to be forgotten, and the 60 or so members present saw history passing before their eyes, and upon reflection, will remember it for its full value.

## NEXT MEETING



### IWERKS ENTERTAINMENT NIGHT

Our June meeting is being held at Iwerks Entertainment, just west of the Burbank Airport. The facility will open its doors at 6:30 PM. The member participation View-Master night meeting will start at 8 PM and last until around 9:30 PM. I encourage everyone to bring their favorite commercial, personal, stock, advertising or any rare and interesting reel to share with the group that night.

Then the facility will remain open until 11 PM, so those who did not have a demonstration of the attractions will have a chance to do so. This promises to be a fun evening for all, so bring a friend along too. The location is 4540 Valerio, Burbank. Coming from the I-134 westbound take Lankershim to Vineland north; from I-134 eastbound take Cahuenga and backtrack to Vineland north; then right on Sherman Way and at Clybourn turn left to Valerio. From the I-5 take Sunland to Vineland south then left on Valerio. For any questions call me at (213)969-4549 or (310)478-4382.

--Mitch Walker



## SLIDE OF THE YEAR

It's time for Slide of the Year! All you have to do is enter five slides that you have submitted in Club competitions between September 1993 and May 1994. Slides may be "standard" or "nonconventional", in Realist format and/or 2x2 slides.

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

Slide of the Year: Best overall slide for 93-94 year.

Best People Slide: Best use of a person or people.

Best Natural Scenic Slide: The slide that best portrays the natural beauty of this world.

Most Innovative Slide: A slide that is creative, experimental and/or imaginative.

Best Animal Slide: You guessed it, best use of animals in a slide.

Most Topical Slide: The slide that tells a story for today.

Best Mondo: The most bizzare.

In addition, those groups of slides submitted by members being with the Club less than two years will be evaluated for the "Most Promising New Member" award.

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

--David Thompson  
400 Jasmine Drive  
Brea, CA 92621

## CLASSIFIED

**FREE FOR THE ASKING:** Portable table-top cabinet for making stereo pictures of glassware. Dimensions: 5'4" high x 2' wide x 1' deep. Includes 8 different patterns of textured glass. The pieces are cut to fit, plus attachments to hold color reflection cards. Unit on casters. Built by former Stereo Club President Bert Laursen. Bill Daggett (310)596-2802.

**FOR SALE:** TDC 3-D Stereo Vivid Projector with instruction book with new lamps and polarizer filters, \$275. Call Don Lavalley (714)751-8744.

**FOR SALE:** Aluminized square umbrella type reflector, Reflectasol, with tripod stand and rugged soft case, with one flood light and fixture, \$30. Call Don (714)751-8744.

**FOR SALE:** 3-D viewer for viewing 35mm slide pairs with interocular and vertical adjustment knobs. Permits the taking of 3-D pictures with normal camera. A great way to start exploring 3-D photography, \$10. Call Don (714)751-8744.

**FOR SALE:** Argus 500 2-D slide projector, electromatic, \$75. Call Don (714)751-8744.

**FOR SALE:** Screen, 2-D glass beads, 69" x 81", ceiling mount, \$60. Call Don (714)751-8744.

**FOR SALE:** TDC Model 116 Stereo Projector in original box (no case), \$250; f/3.5 Realist "45" stereo camera, speeds 1/25 to 1/200, \$65. Selling items for a friend. Contact Jerry Walter (213)225-8042.

**FOR SALE:** TDC Stereo Vivid Projector Model 116. Has carriages for both 3-D and duplex standard slides as well as instruction manual, \$300. Elaine Pease (818)563-3091.



## OUR CLUB IS MOVING

Yes, beginning on August 17 (Wednesday), we will be meeting at the WILSHIRE UNITED METHODIST CHURCH, which is near Hancock Park. It is at 4300 Wilshire Blvd, near the Ebell Theater and across from the Scottish Rite Temple. We will have no storage at this facility at the moment, and I would like for any volunteers to help with storage of the Club's equipment for the time being. Please let me know if you can help. Security parking is in a huge lot on the west side of the church. Both entrance and exit is off Wilshire on the west side of the church.

--Mitch Walker

## MEMBER NEWS

Hey, look at this! A whole bunch of enthusiasts who regularly participate in our own Club competitions entered the Southern Cross International Stereo Exhibition conducted in Sydney last month. They were part of the 191 entrants from around the world, which makes the Sydney Exhibition by far the largest stereo exhibition in the world. Our folks were highly successful...

Chuck Bernhardt had 1 acceptance

Larry Brown had 3 acceptances

Don Cast had 2 acceptances

Earl Colgan had two acceptances, and earned the Southern Cross Silver Medal for Best Photo-Travel

Jim Comstock had 3 acceptances and earned the FIAP (Fédération Internationale de l'Art Photographique) Bronze Medal for Best Living Flower!

Dan Gilvezan had 3 acceptances

Dorr Kimball had 1 acceptance

David Kuntz had 3 acceptances

Mike McKinney had 4 acceptances and earned an Honorable Mention and the FIAP Silver Medal for Best Use of Early/Late Light!

Chris Olson had 1 acceptance

Susan Pinsky had 1 acceptance

David Starkman had 1 acceptance

Mitch Walker had 1 acceptance

This is an incredible showing for the Club, and perhaps the start of a new era in Club participation in the International Exhibitions.



## PLAN NOW FOR A FALL TRIP



Part of the joy of photography is planning a trip where you are pretty sure that you can come back with some great pictures, and also have fun while you're doing the photography. There is nothing like a crisp clear autumn day, with colorful leaves shimmering all around you.

Here are some very specific travel tips from Bob and Betty Potts, known throughout the Photographic Society of America circles for their great autumn slides. Many of these places are within a day's drive from Los Angeles.

"Although many locations in western U.S. are suitable for autumn photography, we suggest only some of those with which we've had first hand experience. The dates given are approximate and would depend on variations of a particular year.

### "1. THE EASTERN SIERRA, California, Highway 395, Bishop to Bridgeport.

The following canyons drain eastward from the Sierra crest and each has a spur road from the main highway.

- a. North Lake (September 25). Often the first area to reach its color climax. Mountain scenery, aspens, lake.
- b. McGee Creek (October 1-10). Mountain scenery, sometimes dusted with snow at the higher elevations. Aspens, birches, cottonwoods, bubbling creek among trees -- good for close-ups.
- c. Rock Creek, Lee Vining Canyon, Lundy Creek, Green Creek (October 1-10). Aspens, excellent for close-ups. Some scenery.
- d. Lundy Lake (October 1-10). Mountain scenery.
- e. June Lake Loop (October 1-10). Bordering Grant Lake on the loop is an especially orange leafed aspen grove during a favorable year. Rush Creek is good for colored reflections.
- f. Alternatives. Good aspen conditions can change literally overnight, so if the fall color fails you remember the ghost town of Bodie, the Mono Lake tufa formations, and the bristlecone pines in the White Mountains northeast of Big Pine off Westgard Pass, Highway 168.

### "2. COTTONWOOD AND MILL CREEKS, southeast outskirts of Salt Lake City, Utah (early October). Excellent little cascades and reflected color. Intimate.

### "3. KOLOB PLATEAU, near Cedar City, Utah

(October 1). East from Cedar City on Highway 14 five or six miles, then turn south on Kolob reservoir road. High plateau scenery with miles of yellow aspens. Some sheep for interest.

"4. COLORADO (early September up to the middle of October). The overall grand scenery. The Ouray area, west of Ridgeway on the road to Telluride for yellow and orange aspens, cottonwoods and oaks plus distant high mountain scenery; Montrose Valley; Arkansas Valley near Buena Vista; along the Vail Pass highway; Maroon Bells Lake near Aspen.

### "5. ZION NATIONAL PARK, UTAH (late October, early November).

- a. The Narrows. Maple red develops first, then cottonwood yellow. The nature trail is excellent for red rock cliffs and colored foliage reflected onto shaded water. A bog or streamlet provides a reflective surface in addition to the Virgin River which runs in the deep canyon. Best in the morning before 1 PM while the sun is still on the cliffs and trees but before it reaches the river.
- b. Pine Creek under the keystone bridge. Red rock cliffs reflected on the stream. Mid-afternoon is best.
- c. The Weeping Rock. Optimum time in the autumn is about 12:45 PM, Utah time, for 1/2 to 1 hour. The sun appears over a nearby mountain to illuminate falling water drops while the background is still in shadow.
- d. Also -- Coral Pink Dunes south of Mount Carmel Junction if fall color disappoints.

"6. BISHOP, CALIFORNIA (end of October). Famous for cottonwoods backed by the White Mountains, toward the east or backed by the Sierra toward the west. Dirt roads in a radius of five miles from town. The Bishop Tree is a short distance south of town on the main highway, turn east, cross the ditch, turn north a short distance. A morning shot so the White Mountains will be partly shaded in the background. Also, poplars in Round Valley northwest of town are famous.

"7. YOSEMITE VALLEY (about November 10). Valley oaks, Yosemite scenery, red dogwood foliage, yellow brown bracken fern, Fern Springs at a roadside turnout.

"Since the sun is low in the sky in October it is easier to have it coming from a favorable direction, that is, side or back lighting, to enhance texture of the land and bring out translucency in foliage. Side lighting helps give roundness to tree trunks.

"Although this is rather free wheeling type of photography, nevertheless bear in mind the rules of composition as to balance and distribution of tones and lines. Your pictures will be unique since often even you cannot take the same picture a second time. A slight change of camera position gives a much different picture.

"Look for the unusual and stay away from overworked autumn subjects and themes. Encourage in yourself an individual interpretation that will certainly convey the essence of autumn most successfully. And have fun!"



## MY PHOTOGRAPHIC HERITAGE PART VI

by Marjorie Webster

Some people say: "Forget the past!" How can I? My past is ever-present and even into my foreseeable future!

Especially related to my third-dimensional life, my 3-D slides constantly remind me of the most exciting, adventurous and pleasurable times in my past. When my slides are projected, the scenes, people, animals, flowers, etc. come alive in living color, preserved in time and for posterity. Even some objects leap from the silver screen and hang in space! Marvelous memories -- because I photographed only beautiful subjects and events.

On April 23, 1994 we had a spectacular luncheon of "Tea and Fashions" at Kingsley Manor. Members of the Ebell Women's Club were models for Antique Fashions, from the 1890s to the Roaring '20s, complete with a demonstration dance of the then-popular "Charleston". Jewel Fashions, who bring racks of up-to-date clothing for our residents, put on their usual Fashion Show of present-day styles, including sportswear. The models and their escorts were Kingsley residents and employees. This time I didn't model, because I wanted especially to watch and photograph The Ruth St. Denis Dancers, brought to us by Karoun who taught at the famous Studio where I started taking hula lessons over 40 years ago! I watched the young dancers perform the very same numbers which "Miss Ruth" created. She was famous for her illusions interpreted with flowing materials, filmy veils, draped figures of Grecian beauty, etc. All this accompanied by music like: "Brahms Waltz", "Liebestraum", "Clair de Lune" and as a fast finale the "Minute Waltz" with three girls manipulating long streamers of white silk in graceful arcs and swirls.

What precious memories I have of "Miss Ruth"! I rushed to my 3-D slide file before the magic disappeared from my thoughts. I re-viewed many of her slides in my hand viewer. One group of poses were when she was in her 80s. I had been called to the studio along with others for an "out-door shoot". I was the only one with a stereo camera -- my trusty Kodak. It was fascinating to watch this elderly famous dancer, still in command of her body and those photographing her. She carried a long, narrow mirror, framed in bamboo, from her studio herself, so she could check her poses. In some scenes she was a wandering beggar, carrying a water gourd attached to a long pole, wearing peach-colored filmy chiffon, her white hair blowing in the wind.

(I recalled the many times I had picked her up at the studio to take her to a party. She was never ready when I arrived, but would start opening trunks and pull out yards of mysterious material and wind them around her body in artistic folds. I'm sure she enjoyed me as an "audience-of-one". When I helped her into my little Crosley Station Wagon, I had to tuck in the volumes of material before I closed the door. When she made her entrance at the parties, it was a stellar performance to behold!)

Of course the sari was one of her favorites. Six yards of gorgeous material wound about her body, without using snaps, buttons or pins and falling in graceful folds with one end forming a scarf "over the shoulder, arm or head".



I have worn a sari on several occasions and they are very comfortable! I wore a purple and silver sari when I gave a mini-show of Sujata and Asoka slides for our 3-D Club in the late 1980s.

One sari of Miss Ruth's was cerise with a shiny gold pattern. The choli, or vest, was peacock blue, leaving her midriff and waistline bare and slim as a young girl's. Some slides won ribbons and awards for me in SCSC. But in one slide in particular, Miss Ruth held the end of the sari above her head, like a tent or awning. One evening, many years ago, at the Hollywood Stereoscopic Society (Club) held at Romanoff's Restaurant in Beverly Hills, I'll never forget Art Linkletter's comment in his critique: "Why, the poor dear is trying to hang wallpaper!"

(My slide won second place that night, beaten by one of a bare-breasted show girl in Las Vegas!)

Art Linkletter always had humorous remarks for our slides, which added great spice and spontaneity to the competitions.

Which reminds me, Art will be the guest of honor at our Annual Slide of the Year Banquet, to be held at Taix's French Restaurant on July 21, 1994. It should be a memorable evening, so make reservations now!

P.S. On May 17, I received a large unexpected brown envelope from my aforementioned first hula teacher Dorothy Tifal. It was part of the autobiography of Ruth St. Denis taken from her journals dated May 27, 1959! It was if the spirit of "Miss Ruth" were visiting me, knowing I was writing about her, reviewing and projecting her image in stereo. 3-D lives! 3-D brings people back to life!

I will be showing the slide of Ruth St. Denis, plus slides of Harold Lloyd, Bob Cummings, etc, made in 1956 at the Hollywood Stereoscopic Society, at our own banquet. Let's call it the "Art Linkletter Connection".



## STEREO GROUPS IN SOUTHERN CALIFORNIA

The following two articles appeared in the January 1951 and the October 1951 issues of "The Stereo Realist News" published by the David White Company, Milwaukee, Wisconsin. Using the information in the article we can determine that the "Hollywood Stereo Society" was founded in September 1950, making it the first stereo photo group in Southern California. (The name of this

Society was later changed to the "Hollywood Stereoscopic Society".) This group is not to be confused with the "Beverly Hills Stereo Club" formed about September 1952, nor with our own Stereo Club of Southern California which was formed in July 1955. More historical information will be provided as it becomes available from whatever sources can be found.



### Film Stars Pace Founding of Club For Stereo Fans

**H**OLLYWOOD has made Stereo-Realist history with the organization of the Hollywood Stereo Society by many of the brightest names in the film capitol.

The first formal meeting of the Hollywood group was an invitational affair held Sept. 6 at the lovely estate of Harold Lloyd, who was one of the enthusiastic leaders in a movement to not only establish such a club but also to interest others in stereo photography. Over 120 persons attended the party, which included a stereo slide contest, a photographic session, and an organizational meeting. Art Linkletter served as M.C.

Present from Milwaukee for this meeting were Theodore O. Salzer, secretary-treasurer and general manager of the David White Co., and James H. Calder, sales manager of the David White Sales Co., as well as D. Russell Dyer, West Coast representative for the Stereo-Realist.

A second meeting was held Nov. 20 in the Crystal Room of the Beverly Hills Hotel. Plans for subsequent meetings include sessions on the sound stages of various movie studios and a tour through the Eastman color laboratories in Los Angeles.

Tentative officers selected by the club's

directors after the first meeting are Harold Lloyd, president; Dick Powell, vice-president; and Jerry Holscher, secretary. Other directors include Frank Capra, Arthur Hornblow, Jr., and Art Linkletter.

Top winners in the club's stereo contest were, in order, George Sidney, John Hodiak, Compton Bennett, Earl B. Smith, Arthur Hornblow, Jr., George Sidney, Art Linkletter, Irene Dunne, Hornblow, Corinne Calvet, and Cedric Gibbons. Honorable mentions went to Edgar Bergen, Mrs. Cedric Gibbons, Lou Shor, Everett Crosby, William W. Winans, John Green, Charles Correll, Tony Beauchamp, Pat de Cicco, Dr. Slupe, C. B. DeMille, Milton Charles, and Bennett, Hodiak, Linkletter and Hornblow.

The enthusiasm of several Hollywood luminaries who were quick to see the possibilities in the Stereo-Realist camera soon after it was placed on the photographic market was responsible for formation of the club. This group included Harold Lloyd, Dick Powell, Ann Sothern, Charles Roscher, Cecil B. DeMille, Frank Capra, Joan Crawford, Edgar Bergen, and Cedric Gibbons. A great deal of work was also done by Jerry Holscher, genial and well-known Los Angeles photographer and Stereo-Realist dealer, and his wife, Terry.



**Art Linkletter and Ronald Colman  
wait for a stereo-slide show to begin.**

### Hollywood Society Draws 150 In May

**M**EMBERS of the Hollywood Stereo Society held their May meeting beside the swimming pool on Harold Lloyd's estate. About 150 members attended, including many of the top movie and radio Hollywood names.

The Club conducted another stereo contest, with the following winners.

*General:* Lee Wenzlick, Thomas Thomas Earle B. Smith.

*Portrait:* Abe Meyer, Murray Korda, Thomas Thomas.

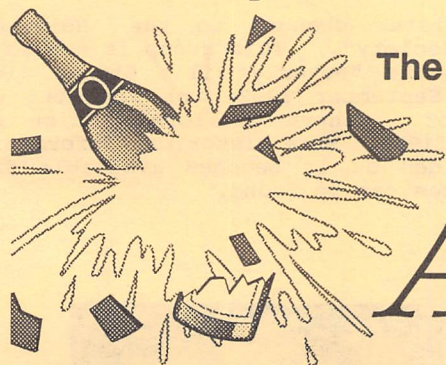
*Scenic:* Dick Powell, Zeno Klinker, George M. Lewis.

*Children - Animals:* Mr. and Mrs. R. Haven Hazel Brooks Gibbons, Terry Holscher, Zeno Klinker (tie for 3rd).

Judges for the contest were: George Sidney M-G-M producer-director; Billy Wilder, Paramount producer-director; Whitney Schafer Paramount head of still photography; John Meredith, portrait photographer; Paul Renee commercial photographer.



# *Banquet Tickets on Sale Now!*



The Stereo Club of Southern California

*is honoring*

## *Art Linkletter*

*who will be the  
recipient of the Harold Lloyd Award  
for his contribution  
to the World of 3-D*

DATE: THURSDAY, July 21, 1994

TIME: 7:30 pm

TAIX'S FRENCH RESTAURANT, 1911 SUNSET Blvd., L.A.

*ONE block EAST of AlVARADO ON SUNSET, FREE PARKING NEXT TO THE RESTAURANT*

*MENU: COQ AU VIN OR BEEF BOURGUIGNONNE*

PROGRAMME: PRESENTATION of HAROLD LLOYD AWARD,  
Slide of THE YEAR AWARDS, OFFICER INSTALLATION

### *Only \$15 now. Save \$5*

*\$20 after 6/18.*

Advance tickets are available and can be obtained at the June meeting, or can be ordered by mail. Send your check to David Kuntz, 2720 Eucalyptus Ave., Long Beach 90806. Get your check to David before June 18 to get in on the \$15 rate.