



STEREO CLUB OF SOUTHERN CALIFORNIA

July 1989 - June 1990





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 XXXIV

NUMBER ONE

JULY 1989

From The President

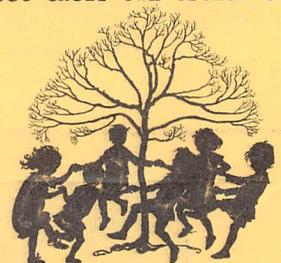
As I write this letter I am looking over at two tables of slides, entry forms, and address labels for an upcoming international exhibition. Although I consider myself less artistically talented than many entrants, I do get a great deal of satisfaction working in 3-D photography, and serving on the Board of SCSC is one more way to promote the art. Mind you, the effort is not entirely for the art's sake; I derive a greater personal benefit than I could as an outside viewer. The Board consists of the most enthusiastic photographers in the Club, and by working closely with them, I pick up some very useful ideas.

As I look back on the past year and what I have accomplished, I find my most significant achievements are personal. When I started this job of President, I had been trying to identify the components of "good photographs", and give guidelines for others to use in taking and judging them. I studied books, talked to judges, and viewed slides by other stereographers. But after a time I realized that I was seeking THE OUTSTANDING photograph, for which there may not be any absolute rules. Even the ability to please people (and judges) from day to day is not tangible and changes with time and social trends.

I have succeeded in two ways: I learned many of the traditional rules, and I found the new challenge -- to EFFECTIVELY defy the rules. But one thing at a time. I am not an expert, but I am one of those "new enthusiasts" who must be encouraged. I did not succeed in changing the fundamental law of photography -- "good" is what people like -- and that can be very subjective. My message may be directed at the newer photographers so that they may set their own trends or branch off an existing one.

This year I was asked to bring in a fresh point-of-view and encourage input from the newer members. I tried to bring the novice questions together with veteran expertise; members on both sides should be credited for working so well together. This is an on-going effort because the Club depends on the success of new members' efforts.

My major goal for the year was to provide opportunities to take, view and discuss 3-D photography. I want to thank the Board and Officers for meeting this goal. Bruce Elliott, Kathy LaForce, Bill Shepard, Ray Zone, Jim Murray, David Starkman, Susan Pinsky, Larry Brown, Marjorie Webster, David Hansen, Jerry Walter, David Ratliff and Claire Hooper -- on behalf of the Club, THANK YOU. Your efforts are greatly appreciated.



MEETINGS: The third Thursday of each month at 7:30 pm at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors and guests always welcome. **MEMBERSHIP:** Annual Dues—Single/\$15; Couple/\$18; Patron/any additional amount. All due July 1. New membership dues are prorated for first partial year. Send new dues to Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly and included with membership. \$10 for 12 issues for non-members; send fee to 3-D NEWS Editor.

Member & Subscriber Update

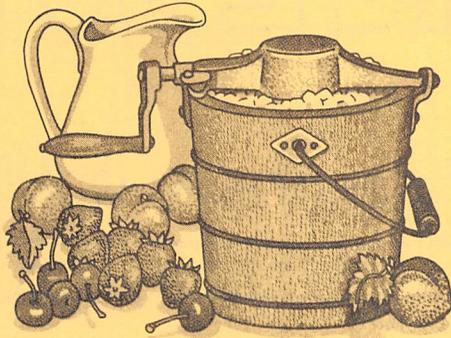
A hearty welcome to these five new Club members:

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18 Morning Dove
Irvine CA 92714
H (714)552-1914
W (818)578-4587

JOEL MATUS
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Los Angeles CA 90045
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W (213)670-5666

ALEX ODYNIC
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Irvine CA 92714
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W (714)856-6133

BRUCE STRATTON
CONNIE STRATTON
423 Oaklawn Avenue
South Pasadena CA 91030
H (818)799-5324



Stereo Activity Calendar

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

- THU JUL 20 Awards Banquet at Michael's Restaurant. Make your reservations with Claire Hooper now. Only \$15 per person.
- MON JUL 31 Copy deadline for the August 3-D News. The Editor always welcomes receiving items in the mail.
- THU AUG 17 Monthly Club Meeting - Photo Center - 7:30 Showing of the S4C Stereo Exhibition
- THU SEP 21 Monthly Club Meeting - Photo Center - 7:30 First competition for the Club year
- THU OCT 19 Monthly Club Meeting - Photo Center - 7:30 3-D equipment auction!

Contributors This Month

In addition to the regular by-lined authors and contributors in this month's NEWS, other contributions were from:

- Bob Tiritilli.....Banquet Ad, Page 3
- ????Robotman cartoon, Page 4
- Larry Brown.... Quad-Graphics, Page 5
- Jim Riggs....Molecular Editor, Page 5
- Gary Mrs.....3-D/PC, Page 8

?? Who was the fine person who contributed the Robotman Cartoon?? The name of the contributor mysteriously got erased from the back of the cartoon, and the Editor has a complete lapse of memory (one of the things to go after 50!) So if the contributor will step forward, credit will be duly published...



LET'S HEAR IT FOR ICE CREAM

by JILL KAPLAN

I scream, you scream, we all scream for ice cream! You may think that is just a silly children's rhyme, but the fact is, Americans and indeed most of the world have been screaming for ice cream for hundreds of years.

The American Dairy Association has designated July as National Ice Cream Month. Instead of just thinking of ice cream as the dessert that makes your kid's hands sticky or goes through your lips to your hips, perhaps you would have greater respect for this yummy concoction if you knew the whole story.

No one knows exactly when ice cream was first made, but the closest date we have is 1295. Italian trader Marco Polo returned from a trip to China with recipes for water ices. During the early 1600s, Europeans used ice and snow to freeze mixtures of cream, fruit and spices.

English colonists brought recipes for ice cream to America in the early 1700s, where it became a popular luxury food. In 1851, Jacob Fussell, a Baltimore milk dealer, established the first ice cream plant. Ice cream's popularity really took off in the 1900s when soda fountains introduced soda's, sundaes and other novel ways of serving this chilly delight.

Ice cream cones were actually an accident; during the 1904 World's Fair in St. Louis, a young ice cream vendor ran out of dishes in which to serve his product. Thinking fast, he borrowed a waffle from the vendor beside him and fashioned it into a cone, asking his customer sheepishly, "Would you mind terribly if I serve you your ice cream in this dish?" The waffle cone was an instant hit and the two young vendors became partners for the

duration of the Fair. Ice cream bars were introduced shortly thereafter in 1921.

Although ice cream comes in hundreds of flavors, about one-third of the ice cream sold in the United States is vanilla. Next in popularity is chocolate and strawberry—there goes the rumor about Tutti-Fruiti being America's favorite.

Ice cream is served all over the world, but Americans eat more of it than anyone else, eating an average of 15 quarts of ice cream a year, per person. How's that for a sobering thought?

The United States is also the largest producer of ice cream in the world, about 900 million gallons annually. As a matter of fact, the production of ice cream and other frozen desserts accounts for about one-tenth of the nation's milk supply, as seven quarts of milk are required to make four quarts of ice cream.

Next time you feel like kicking yourself for having eaten a delicious ice cream cone, remember that it is rich in calcium and phosphorus and a good source of energy. Besides, you deserve it!

Program Notes

The June program was a great success, with a variety of material presented. "Travels On Next To Nothing" was a big crowd-pleaser, and depicted turn-of-the-century stereo cards by James Ricalton adapted to 2x2 stereo slides. The subject material, and accompanying narration, were fascinating, to say the least. The New Jersey Committee for the Humanities awarded Susan Kempler and Doreen Rappaport a grant to produce this 3-D presentation. If you missed it this time, go out of your way to see it if it ever comes around again.

We next entered the Show and Tell portion of the meeting, with contributions from

- Bob Swarthe
- Jim Murray
- David Kuntz
- David Hansen
- Marjorie Webster
- Larry Brown
- Ray Zone

A big thank you is extended to all those who participated, and to Susan and David for their smooth presentation of the feature 2x2 show.

We had such a good response that many, many slides were left on the table because we simply ran out of time. We will try to schedule a continuation of this Show and Tell in the very near future at the Club meeting.

In August we will have a showing of the Stereo Exhibition of the Southern California Council of Camera Clubs. Be ready to see 175 to 200 really excellent slides from around the world, many of which have never been shown here in Southern California before.

--Ray Zone, Program Director

Club Competition News

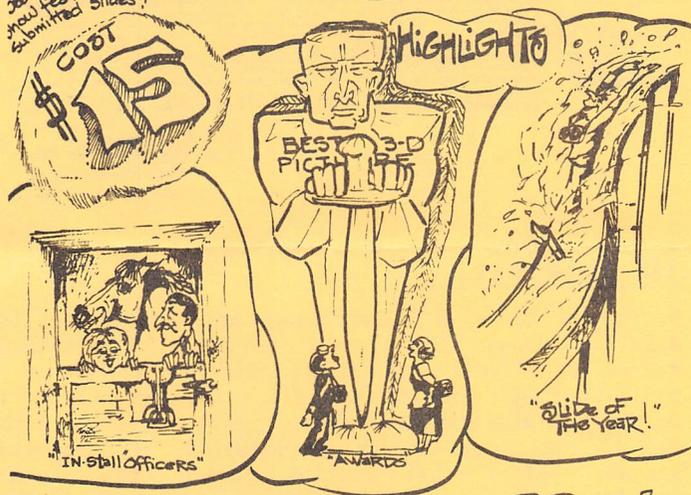
We got a fantastic turnout for the Slide of the Year competition, with 118 entries by 26 different members. All these slides are being judged at the Cordova Camera Club, and they will be picking a host of slides as the top winners. But, we will be seeing ALL the slides at the Awards Banquet on July 20 at Michaels Restaurant. This is your one opportunity to see all these fine slides at one time, so bring yourself, and a guest too. Those participating in Slide of the Year were:

- | | |
|-------------------|------------------|
| Chuck Bernhardt | Jim Murray |
| Bob Bloomberg | Susan Pinsky |
| Larry Brown | David Ratliff |
| Earl Colgan | John Sardy |
| Rick Finney | Valeria Sardy |
| Bruce Goren | Sylvia Sikes |
| Greg Hooper | Willis Simms |
| David Hutchison | David Starkman |
| Dorr Kimball | Randy Summers |
| Tom Loester | Jerry Walter |
| Jackie Leventhal | Marjorie Webster |
| Kathy LaForce | Alan Williams |
| Padric McLaughlin | Ray Zone |

Make your reservations now with Claire Hooper if you haven't already for this special evening!

--Jim Murray, Competition Director

1989 AWARDS BANQUET
STEREO CLUB OF SO. CALIF. ET...
MICHAEL'S RESTAURANT
4500 LOS FELIZ BLVD, L.A.
JULY 20TH



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Awards Banquet!

The Awards Banquet is coming up fast, and I need your reservations no later than SUNDAY JULY 16.

There are two menu choices: chicken teriyaki or pot roast of beef. The Banquet will be at Michaels Restaurant, located on the corner of Hillhurst St. and Los Feliz Blvd. Directions: From 101, exit at Western and drive north to Los Feliz. From 5, take the Los Feliz exit and drive west. The address is 4500 Los Feliz (213)665-1181.

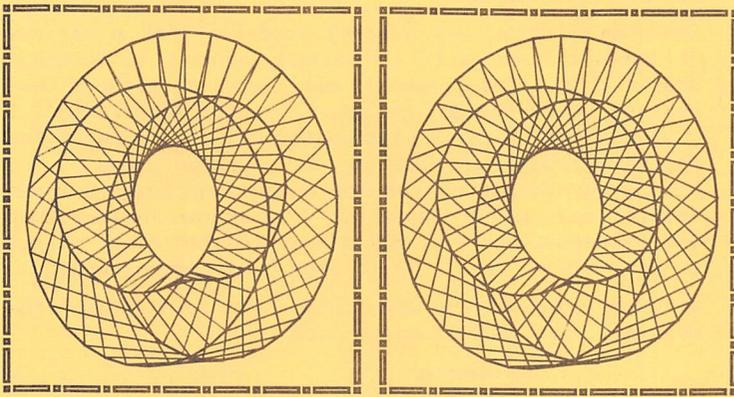
Remember that this is our regular July meeting. We will not be at the Photo Center this month.

Dinner will be served at 8 PM. Come early and meet your friends.

--Claire Hooper, Banquet Director
 (818)243-7880

Photography needs photographers, not men intoxicated with expensive apparatus.

--Wright Morris



STEREO DRAWING BY RICHARD OGLE

STEREO DRAWING BY RICHARD OGLE

Classified

FOR SALE: Model 81 Realist Projector \$585; Triad Projector \$250. George Skelly, 1850 Avenida Estudiante, San Pedro CA 90732, H (213)514-0805

Still one of the best "slide bars" around for using a SLR to make table tops stereos is the Quadrail from Spiratone. Send for their catalog.

THERE IS NO FINER, NO MORE PRECISE MACRO POSITIONING SYSTEM THAN THE
Spiratone ULTRA-PRECISE DUO-DIRECTIONAL Quadrail

Whether you choose the Basic single direction rail "A" or the complete Duo-Directional Rail System you will be investing in quality instruments essential for accurate camera position control in ultra close-up, macro, copying or duplicating set-ups. Made to high precision standards the Spiratone Duo-Directional Quadrail system makes possible the shifting of your camera position by fractions of a millimeter, with a positive lock at any point within its range. Attached to a tripod or copy stand, for horizontal or vertical use, both rails provide calibrated camera travel of 90mm. The Basic Rail "A" can be used by itself for back and forth camera movement; and, in conjunction with the optional Rail "B" (which you may purchase later, if you wish) you can control separate movements (at right angles to each other) for the ultimate precision in positioning your camera in relation to a small subject. Made of aluminum with a diecast platform, the geared rails are suited for 35mm and 120 cameras and mount between the camera and tripod or copy stand.

The complete Spiratone Duo-Directional Quadrail System
 incl. Basic Rail "A" and optional Rail "B" **\$79.95**
 Basic Rail "A" (with camera platform) **\$49.95**
 Optional Rail "B" (no camera platform) **\$43.95**

Spiratone Inc.
 135-06 Northern Blvd.
 Flushing, N.Y. 11354-4063

Stereo Exhibitions Calendar and News

- WED JUL 12 Closing - S4C Stereo Exhibition
- WED JUL 19 Closing - PSA International Exhibition
- SAT AUG 5 Closing - Third Dimension Exhibition
 Forms - Mel Lawson, 1400 S. Joyce St.
 (A-513), Arlington VA 22202
- THU AUG 19 Showing of the S4C Stereo Exhibition at
 the regular meeting of SCSC at the Photo
 Center
- SAT SEP 16 Closing - Detroit International Exhibition
 Forms - Pat Coleman, 803 Casgrain, Detroit
 MI 48209

If you run real fast, like really, really fast, you can still get some slides to Greg Hooper for the 1989 S4C Stereo Exhibition. The Exhibition was absent last year, but comes back again with a different time frame in mid-year. You are welcome to the judging on Saturday, July 15 at the First United Methodist Church in Glendale starting at 9 AM. Come on by to see all the slides.

Of Interest...

During the newest U.S. Interplanetary Space Probe, the Magellan Venus flight, the prospect of obtaining stereo data would be very desirable according to project manager John H. Gerpheide. In the article "To Boldly Go Interplanetary Again" which appeared in the May 1, 1989 issue of Insight magazine, Mr. Gerpheide states, "After that initial period (the planned 243-day mapping cycle), our prime mission is to fill in all the gaps so that we get a complete map. Then we can interlace the orbits so that we get a more dense altimetry data set. We can turn the spacecraft around and image a given point from the opposite angle so that we can construct stereographic data. And, in fact, along with the altimetry data, we could get a marvelous three-dimensional rendition flying over Venus." It appears that even with high-tech radar mapping, flat images still can't compare with the realism of stereo.

--Reported by Gary A. Mros

Robotman □ Jim Meddick



CLIPS

LOS ANGELES BUSINESS JOURNAL

June 12, 1989

Santa Monica promoter sees boffo results for 3-D laser movies at beaches, stadiums

Images float in mid-air

BY MICHAEL STREMFEL

Those who can't decide whether to go to the beach or to the movies on summer afternoons soon may be able to do both, said Edmond E'Chavarrie, director of Santa Monica-based Unicomm Group.

Unicomm is marketing a new film projection technology that E'Chavarrie claimed can project movies in midair, without the use of a movie screen.

The free-floating movies, which are also three dimensional, have just as much resolution in daylight as they do in darkness, he said.

"You could project an ad right over the water in Santa Monica, and a whole beach full of people would see it," he said. "The (Los Angeles Memorial) Coliseum could project instant replays right over the middle of the field."

The resulting 3-D image is seven layers deep, and viewers don't need to wear glasses to see it, either.

The projection system, invented by Miami engineer Dr. Oren F. Potito, involves the transfer of film images to laser disc. These transferred images then are projected with a laser beam "gun."

The air space in which the picture is to be shown is magnetically charged using another invention developed by Potito.

"He (Potito) magnetizes the air and then excites the photons into luminance by using a second pulse of digital picture informa-

tion," E'Chavarrie explained. "It's all proprietary."

While the technology could hold vast potential for advertisers and sports franchise owners, Unicomm has identified Hollywood as its initial target market.

E'Chavarrie said Hollywood executives from The Walt Disney Co., Paramount Pictures Corp., Warner Bros., Home Box Office Inc. and Eastman Kodak Co. will be jetting to Orlando, Fla., this week to see the new technology demonstrated.

Officials at these companies did not confirm they were planning to attend Potito's demonstration.

"They just want to keep it all a secret," E'Chavarrie said. "But we decided it would be better to get right into the marketplace with it."

E'Chavarrie said Potito is looking to sell his new technology to a major entertainment company so that the projection system can be exploited to the fullest. Potito, of course, is looking for "healthy royalties" in return, E'Chavarrie said.

"We aren't geared up to do manufacturing," he said. "Potito's an inventor and feels like, 'I invented it; so let's get some money from it and go invent something else.'"

Potito is also said to be considering public demonstrations of the technology, where he will show free-floating Hollywood classics at converted theaters in Los Angeles, New York, Chicago and Tokyo.

Tickets reportedly will sell for about \$22.

development-stage company that plans to market printed advertising materials containing three-dimensional images. The images, made from a unique photographic process, may be viewed without the use of special glasses or other viewing apparatus.

"This joint effort brings new technology to the advertising market with the ability to print full-color, three-dimensional images with clarity, fidelity of color, quantities, and economy of manufacture not heretofore available in any similar printing process," said Harry Quadracci, president of Quad/Graphics.

Quad/Graphics plans to be in production with this new process by summer.

TOYS 'R' ART DISK DRIVES COLLECTORS

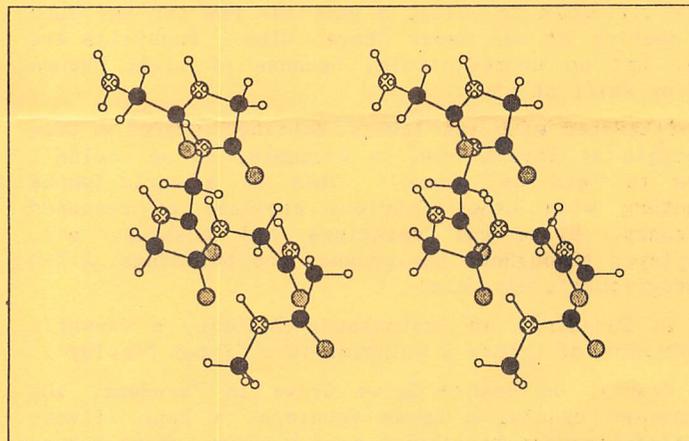
SYRACUSE, N.Y.—Jim Pomeroy isn't the first photographer to make 3-D pictures. The illusion of three dimensions, created by taking, then viewing, two separate images of a single subject, was used in 19th-century stereopticons. Today 3-D illusion is particularly appealing to the art-minded because of the challenge it presents to a photograph's flatness.

Pomeroy, however, may be the first to take on stereo imagery's most vulgar (if perhaps its most charming) form: the View-Master.

The pictures in his new limited-edition "book"—a set of View-Master disks simply titled "Stereo Views"—are a far cry from the fairy tales and tourist sites that are standard View-Master fare.

Some are appropriated from old stereo archives, then digitally embellished with ironic labeling that seems to float in midair. All are heavily manipulated and certainly highly amusing.

Pomeroy's efforts are available through the Light Work gallery in Syracuse, New York. At \$15, even the most recession-wary baby boomer can now play collector.



Stereo Helix

Stereo view of alpha helix structure.

Journal of Chemical Education

Making Stereo Pair Views with Molecular Editor

Trevor Robinson

Department of Biochemistry
University of Massachusetts
Amherst, MA 01003

The program *Molecular Editor* for Macintosh computers (available from Kinko's Academic Courseware Exchange, 255 West Stanley Ave., Ventura, CA 93001) is an easy to use and inexpensive program for building, rotating, and observing molecular structures in three dimensions. It has an additional capability not mentioned in the accompanying documentation. Any molecule that has been constructed can very easily be converted into a stereo pair view so that its three-dimensional nature becomes even more vivid than when "rotated" on a flat screen. The following step-by-step procedure for making stereo pairs has been used by one of my classes and seems to be fool-proof. The figure shows a stereo view of the alpha helix of protein structure, which was produced by this method.

The model to be converted to a stereo view must be small enough to fit on half of the screen. If too big, it can be reduced by using the "Scale Model" function. Select the model using marquee or the "Select All" command under "Edit" menu. Move it to fit into the left half of the screen by holding down the "Option" key, then position the cursor arrow on any atom in the model, and move it to position. While it is still selected, choose "Copy" under the "Edit" menu, click the mouse button, and then choose "Paste". This will "paste" a copy of the model directly on top of the original. Now, while it is still selected, hold down "Option" and "Shift", position the cursor arrow on any atom, and move the "top" copy to the right so that the space between corresponding atoms in the two copies is about 6 cm. Select the right hand copy. Choose "Rotation Settings" under the "Move" menu. Set at 5° around the Y-axis, and "Single Step". Go back to the "Move" menu, and choose "Rotate". The right hand view will rotate enough so that when the pair is viewed either with a stereo viewer or by defocusing the eyes, it will give the illusion of a single, three-dimensional model in the center of the screen. Of course, it may also be printed out for observation away from the computer.

APRIL 1989/PRE-

UPDATE

Quad/Graphics to produce three-dimensional images

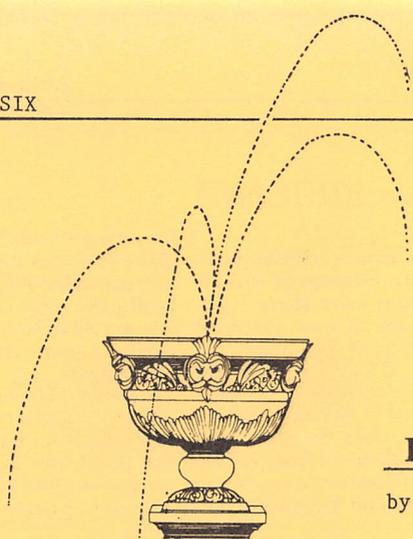
PEWAUKEE, WIS.—Quad/Graphics and Dimensional Visions Group of Philadelphia have entered into an agreement to develop technologies to produce three-dimensional images for magazines, catalogs, and other printed products.

Quad/Graphics currently prints more than 120 major weekly and monthly publications, including *Time*, *Newsweek*, *Business Week*, and *U.S. News and World Report*. Dimensional Visions Group is a

Norton Simon Museum

411 W. Colorado Blvd.,
Pasadena 91105
(818) 449-3730

Paintings, sculptures, tapestries and graphics from the early Renaissance through the 20th century are exhibited with special displays of Indian and Southeast Asian sculpture.



Fountains!

by Marjorie Webster

From hundreds of my 3-D slides of fountains, it was very difficult to select a precious few for the June 15 meeting of our super Stereo Club. Fountains are fun, but so unpredictable, because of light change and/or shift of wind.

1. I started with the lovely entrance Cranes & Frog Fountain at Forest Lawn in Glendale, so we wouldn't have to "end up" there! This is a world-famous cemetery with other fabulous replicas of renowned statuary, historical paintings and mosaics, etc. displayed throughout the grounds and buildings. A 3-D photographer's paradise!

2. In Pasadena, at Amabassador College, a dramatic silhouette of Cranes & Dolphins in a "Spray Display".

3. Nearby, on Orange Grove Drive in Pasadena, the brand-new exquisite Crown Fountain, a huge silver-white filigree metal skeleton of a crown, where future Queens of the Tournament of Roses will be photographed and viewed by millions on TV.

4. This is at the base where metal dolphin fish spew fan-shaped water from their mouths.

5. Nearby, in a Senior Citizen Center, where I gave many series of lectures, with my 3-D slides, through Pasadena City College; a "top-shot" of a small bronze fish exuding water from its mouth. These are my favorite type of 3-D slides, like far-out and/or far-up!

6. Millions of people have lunched or dined at Lawry's California Garden Center, near downtown Los Angeles. I wonder how many have noticed and/or photographed a very small fountain I named "punch bowl"?

7. The Spanish-style fountain near the entrance is generally photographed with "ordinary cameras"; mine is 3-D with vari-colored flowers in terracotta pots.

8. In the Sinfernando Valley, where my famous architect husband and I had an acre of fabulous gardens of 8 walnut trees, fruit trees, grape vines, herb gardens and just about every flower and vegetable, we planted asparagus fern behind the "cherub fountain" in memory of our "lost child".

9. Speaking of grapevines, this close-up of tendrils and leaves was recognized by someone in the June 15 audience, framing a very innocent water-spout-fountain in the main pool at Getty Museum.

10. This slide represents the most deliberate attempt of all my slides! Most of them are grab shots. I have seen this golf ball fountain many times as I drove along Victory Blvd. After finally finding who was the manager of the greens at the Van Nuys golf course, I waited to meet him for an hour to get permission. I had been told no cameras allowed!

Because I spoke Spanish and displayed my 3-D Kodak Stereo Camera with the two lenses, Marco drove me and my dinner date companion across the greens in his golf cart. I took my 3-D shot of them in the cart with the golf ball fountain as a background -- a perfect commercial composition. I took a solo shot of the golf ball and was horrified then that I was out of film. I intend to go again and wade into the surrounding pool and get an even closer shot of that golf ball. Fore! 3-D!

11. "I Won't Get Wet!" is the title of my slide of a darling little girl of about 7 years old playing with the fountains at Fashion Island in Newport Beach.

12. In contrast, the Senior Citizen Leisure World at Laguna, where the huge logo globe has a fountain at the base.

13. The highest fountain in the world, is at Fountain Hills in Arizona (smog free, 12 miles east of Scottsdale and Phoenix). Here we have 560 feet of awesome powerful water shooting skyward for 10 minutes every hour, on the hour, from 10 AM to 9 PM daily. At night, awash with gold and silver lights. In comparison, other high fountains are the Captain Cook Memorial jet in Canberra, Australia, at 450 feet, and Le Jet de 'Eau at Geneva, Switzerland, at 450 feet.

14. The Floating Saucer is also in Arizona, at Taleisin-West at the world famous architect's Foundation of Frank Lloyd Wright.

15. Rape of the Sabines is a replica of the original as seen at Caesar's Palace in Las Vegas.

16. Also in Las Vegas are the dramatic fountains in front of Circus Circus.

17. This is the fountain in Kapiolani Park on Oahu in Hawaii, with the famous Diamond Head Volcanic crater in the background.

18. From many special fountains in Rome I chose one half of the two identical ones in St. Peter's Square, in front of the largest basilica in the world.

19. Trevi Fountain, for which the movie and title song "Three Coins in a Fountain" was named. Neptune and winged horses, shells and tritons.

20. On the island of Murano in Venice, where fabulous items are made of hand-blown glass, I found this exquisite fountain in one of the gorgeous shops. Four lovely glass nudes under delicate droplets of water, which was \$4,000 American dollars.

21. From the sublime to gross! At left of entrance to Pitti Palace Museum in Florence, a chubby Bacchus, in the buff, astride a tortoise, with water dribbling from its mouth.

22. Here in Oslo, Norway, the central fountain in Frogner Park where I took 3-D slides of hundreds of statues by Gustav Vigeland.

23. Enormous Poseidon statue in Goteburg, Sweden, against blue sky.

24. Then back-lighted at rear with dramatic jets and sprays.

25. Since Danish Ham is world famous, in Aarhus, Denmark is a full-sized sow and 10 of her piglets. The mama is drooling water and one of her babies has a real red and yellow plastic pacifier in its mouth.

26. As the City Hall clock began to chime, I took a shot of the littlest pig wee-weeing. On the stroke of 6 PM the water turned off! And that was The End.

STEREOSCOPIC SOCIETY IN LONDON, ENGLAND

by Susan Pinsky & David Starkman



London, England hosted the recent annual convention of the Stereoscopic Society on May 19-21, 1989 at the Bonnington Hotel in the heart of the city. This is just a short walk from the Mary Ward Centre, where the Society holds its usual monthly meetings.

Events began on Friday evening with Tea (British style), lots of warm greetings, and registration. Convention Chairman Donald Wratten arranged a very full week-end with a variety of 3-D opportunities that each of the nearly 80 people could enjoy.

The first program of the convention was the premier showing of "Reflections of a Golden Age" produced by David Burder and written by Carole Reeves. This is a highly polished, historical look at stereography since the birth of photography itself. These black and white slide copies of antique stereocards had a gentle sepia tone. Fascinating images of Queen Victoria, the Crystal Palace, Victorian London, and more, were absolutely captivating. The authentic musical box stereo sound and the superb writing of the script and narration captured a bygone era. Technically the presentation was perfect, with four projector synchronized fade-and-dissolve 3-D and one 2-D projected image to add icing to the cake.

The next program was by Martin Willsher, who shared some interesting images from the area of East Anglia in Britain. His commentary and fascination with "fords" (big puddles at road crossings) made the show complete.

Bill Marshall Roberts shared beautiful images of Singapore taken with his trusty twin Olympus XA set-up.

Harold Whitehouse has been shooting with a homemade camera made by his late wife, Pat. She designed this specially to shoot Harold's favorite subjects and we were fortunate to see just how well it does that. A short program of mosses and liverworts that Harold had photographed in England, America, Spain and Portugal was most interesting.

The evening ended with two short sequences by the late Pat Whitehouse. The first was "My Great Lover", with slides set to a poem by Rupert Brooke and the second was "Berkeley Street People" taken

by Pat on a visit to California around 1970. This particular moment in time is one rarely seen in stereo - bell bottoms, long, long hair, Hari Krishna folks dancing in the streets and lots of arts and crafts being sold on the sidewalks of Berkeley.

Saturday morning began with the Stereoscopic Society Annual General Meeting. Then there was a workshop by Stan Speel on microscopic stereo. Saturday afternoon offered a charming walk along St. Catherine's Dock area to sharpen one's photographic skills.

Saturday evening was another projection session, beginning with "James Ricalton's Travels on Next to Nothing", hand carried from the USA by Susan Pinsky. This excellent program of vintage black and white stereo images is done in the form a lantern slide show that would have been presented by Mr. Ricalton in the year 1911.

Next Allan Griffin of Australia treated us to excellent views of the 1988 Vancouver Expo, and interesting images of Australia and some of its bicentennial celebrations. The high quality of Allan's images are always a treat, and remind us that we really have to pay a visit "down under" one of these days.

The evening ended with an interesting 4 projector dissolve program by British member Mike Fisher, which included an on-screen lesson in how he does precision 2 x2"x2" slide mounting, as well as scenic and abstract views.

Sunday was a very social day, with a 4 hour cruise on the Thames river from Charing Cross Pier to the Thames Barrier and back (complete with sit down lunch). It was bright, sunny, and warm, and provided a relaxing opportunity to get to chat with the members, compare unusual camera setups (we began the "Double XA Club" when we found that no less than 4 of us were using twin Olympus XA rigs!), and snap some shots of the sights and each other along the way.

Evening was time for more projection, beginning with the Stereoscopic Society's First Annual Slide Competition showing of a wide variety of beautiful images in the accepted entries.

The final program was by Bernard Brown, who travels around England giving professional slide presentations sponsored by Konica. He shoots, of course, with a twin Konica rig, and treated us to scenic views for over an hour.

Although this event is not promoted outside of the Stereoscopic Society itself, NSA members, and especially members of the Stereoscopic Society American Branch, might want to consider attending. It is a chance to meet some of our British counterparts and to see what they are doing, as well as to visit England. The site for next year's convention has not yet been decided, but if you are interested contact the Convention Organiser: Bernard Makinson, 36 Silverthorn Dr., Hemel Hempstead, Herts. HP3 8BX England.

The Third Dimension

PC / COMPUTING

JUNE 1989

A new generation of three-dimensional displays for personal computers promises to make flat old hat.

The quest for 3-D images began in earnest with perspective drawing during the Renaissance, and it hasn't let up since. The Victorians were infatuated with stereoscopes, and in the 1950s teenagers flocked to gooey horror movies that seemed to leap off the screen. During this year's Super Bowl, millions of TV viewers donned silly glasses to check out the halftime show and watch a Coke commercial in 3-D.

Now computer people are signing on to the search. Some 3-D computer displays are already better than anything the entertainment industry has come up with. And they'll look crude next to upcoming displays that may tempt you to reach out and grab a full-bodied image floating in space.

What It's Good For

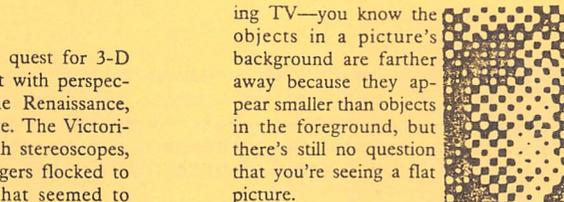
Computers that provide a more realistic view of the world will make the biggest difference in jobs where people have to physically interact with data. "You can see relationships that you would otherwise miss," says Lawrence Sher, a scientist at the BBN Systems and Technologies Corporation, in Cambridge, Massachusetts. For example:

- The U.S. Navy has found that a 3-D console can show sunken hulls that are indiscernible on a conventional screen.
- Ford and Chrysler are using workstations equipped with StereoGraphics 3-D monitors to help engineers visualize auto parts and even entire cars created on computer-aided design systems.
- Biologists are discovering that 3-D computer displays are the best way to view models of molecules, especially for operations like molecular docking, which resembles the joining of two very complex Tinker Toy assemblies.
- 3-D displays let mapmakers actually see the geography of a region, helping them make topographic maps from aerial photos.

"There are applications that only 3-D can satisfy," says Woody Robbins, a computer scientist at North Carolina State University, in Raleigh. Researchers expect hospitals to someday use personal computers that project 3-D views of a patient's anatomy based on data gathered by computer-aided tomography scans and magnetic resonance imaging. But don't hold your breath: such sophisticated PCs probably won't show up for ten years or more.

How It's Done

There's still a long way to go. True 3-D displays are quite different from today's so-called 3-D graphic workstations. These machines use cues such as receding perspective and shading to create the appearance of depth. It's like watch-



ing TV—you know the objects in a picture's background are farther away because they appear smaller than objects in the foreground, but there's still no question that you're seeing a flat picture.

Most of today's true 3-D display techniques for PCs and workstations use a time-honored technique called stereopsis. Because your eyes are set apart from each other, each one sees a slightly different view; stereopsis is the process in which your brain computes depth by noting differences in the two views. Stereoptic 3-D systems take advantage of the process by presenting two slightly altered views and letting your brain merge them into a single 3-D image.

Mechanical systems generally present two views at once, but computers induce stereoptic vision by alternately flashing two slightly different views of the same picture onscreen. The flashes come so fast that the views appear as a single image. The real trick is to alternately block the view from each eye, so each eye sees only one perspective.

In 3-D home entertainment systems, the most common way to do that is to use active glasses, with lenses that alternately shutter each eye. The SegaScope 3-D video game system (distributed in the United States by Tonka, based in Minnetonka, Minnesota), and Toshiba's 3-D home video system (a camcorder equipped with dual lenses) both feature active glasses with liquid-crystal shutters. They wire the glasses to a video processor that synchronizes the shutter closings with the images alternating on the screen.

StereoGraphics, based in San Rafael, California, and Tektronix, in Beaverton, Oregon, use passive glasses, which are not tethered to the screen. The glasses contain simple polarizing filters, while liquid crystal screens over the monitor alternately polarize the light coming off the screen so that it can be seen through only one lens at a time. The systems' video processors create an offset view for each eye from standard graphics data.

StereoGraphics sells its 3DDisplay computer graphics system to such computer makers and workstation suppliers as Evans & Sutherland, based in Salt Lake City, and Silicon Graphics, in Mountain View, California, as well as directly to users. Tektronix's SGS420, 430, and 620 3-D displays for AT and compatible computers are available in the company's own 3-D workstations as well as in products from the Ardent Computer Corporation, in Sunnyvale, California, and Stellar Computer, Inc., in Newton, Massachusetts.

The Better Half

Not only do computer stereoptic systems work only with a head-on view of the screen and block some of the light given off by the monitor, but they ad-

dress only half of the depth-perception equation. The other half is accommodation, in which your eyes focus at varying distances simultaneously.

For many people, stereopsis alone doesn't work; their brains can't compute depth that way. BBN's Sher estimates that up to a quarter of the population has some degree of impairment of stereoptic vision, and perhaps as many as one person in ten has none.

To get everyone in on the action, Sher developed the first commercially available volumetric display system. In addition to inducing stereopsis, volumetrics uses accommodation and motion parallax to create a fully dimensional picture that seems to float in front of you. The 10-inch-cube display allows viewers to experience the effect from angles up to 30 degrees off dead center and is most effective for showing points in space or wire-frame designs.

The 200-pound desktop SpaceGraph console looks like something lifted from the set of a *Star Trek* movie. To work its magic, the machine reflects a monochrome computer monitor off a flexible circular mirror. The mirror automatically oscillates, swinging from convex to concave in sync with the monitor's changing display. The rapid oscillations of the mirror change the location of the reflection faster than your eye can follow; this is the basis by which solid lines and points appear to be floating in space. A controller board and appropriate software hook the device into an IBM PC AT or compatible.

Sher has been working on the technique as SpaceGraph product manager since 1975. The \$35,000 device went on sale late last year, and BBN has sold units to the U.S. Navy and Boeing.

Meanwhile, researchers at the Massachusetts Institute of Technology's Media Lab are using holograms to develop volumetric displays for General Motors. Holograms use lasers to expose film, creating images containing multiple focal points.

"Someday there could be a little holo-box that plugs into your PC like any other peripheral," says Julie Walker, technical instructor at the Media Lab. Prices will have to come down, of course, and someone will have to figure out how to move holograms off high-resolution photographic film and onto something that can be changed and updated like conventional computer storage media.

The goal of fully functional holographic displays is still five to ten years away, Walker estimates. By then, computer graphics and TV-like video technologies may have merged, prompting entertainers once again to exploit the power of 3-D. Still, that impetus can only spur development of serious applications for the new technology.

And no matter what the difficulties are or how long it takes, history has proved that 3-D won't go away. Explains Woody Robbins at N.C. State: "Once you get hooked on it, you don't want to get back." ■



3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXIV

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Awards Banquet!

The Awards Banquet was a very nice affair attended by 54 3-D enthusiasts at Michael's Los Feliz Restaurant on July 20. Claire Hooper organized it precisely, and everyone enjoyed the setting, enhanced with many table favors provided by Susan Pinsky and Gail Zone.

After the 8 PM dinner and reshuffling for projection, Greg distributed appreciation certificates to all on his Board. Then Oliver Dean, Historical Installation Officer, swore (or affirmed) in all the members and the new officers. Oliver appealed to everyone's respect for "high-tech" in his quest to rid the installation of all the bugs displayed at previous ceremonies. However, nothing was different, and the solemnity of the occasion deteriorated rapidly.

New President Bruce Elliott saved the evening by saying a few choice words and then quickly turning the meeting over to Jim Murray for the myriad of awards. First were the 100% participation ribbons:

For one category...

David Hutchison
Willis Simms
Padric McLaughlin
Chuck Bernhardt

Larry Brown

Marjorie Webster

Randy Summers

For both categories...

Rick Finney

Earl Colgan

Jim Murray

Susan Pinsky

Dorr Kimball

Jerry Walter

Then came the competition medals, given to the high scorers in each of the final competition standings. And then, on with the show. And a BIG SHOW it was, deftly crafted by Jim Murray. There were 118 "best" slides from 26 different competitors during the year. Set with a background of lilting music, Jim did an informative ex-temp patter about the makers and their slides as the images appeared on the screen. A unique and grand show, truly honoring a fine group of stereo photographs from a great Club. This one-time showing was a great moment in time, never to be repeated.

Coming away with the top awards after the show were:

Honorable Mention Slides

Jerry Walter *Orange Arrangement*
Susan Pinsky *Susan and David and David and Susan Waving*
Willis Simms *June and Bill Court on Trail to Grinnell Glacier*
Bob Bloomberg *Dime a Dozen*
Bob Bloomberg *1853 Sets of Twins*
Sylvia Sikes *High Sierra Fall Color*
Sylvia Sikes *Cecropia Pattern*
Valeria Sardy *Rusty Brown*
Valeria Sardy *Marika #2*
Valeria Sardy *Krissy's Goats*
John Sardy *San Xavier Mission*
David Ratliff *Windows in Ruins*

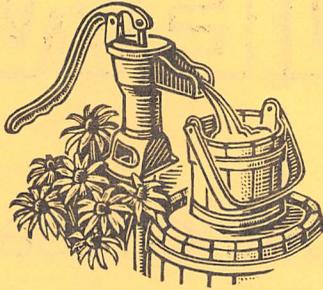
Most Promising New Member Award

Bob Bloomberg

Award Slides

Best Animal Jerry Walter *Valley Dog*
Best Contemporary Susan Pinsky *Kaleidoscope*
Best Flower John Sardy *Hot Pink*
Best Natural Scenic Valeria Sardy *The Maroon Bell*
Best People David Starkman *Red Sweater*
Slide of the Year John Sardy *3D Camera Club*
20th Century

MEETINGS: The third Thursday of each month at 7:30 pm at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors and guests always welcome. **MEMBERSHIP:** Annual Dues—Single/\$15; Couple/\$18; Patron/any additional amount. All due July 1. New membership dues are prorated for first partial year. Send new dues to Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly and included with membership. \$10 for 12 issues for non-members; send fee to 3-D NEWS Editor.



Club Competition News

Well, the dust is finally settling on the 88-89 Club competition year. The final results for the regular Club competitions are given in the box. Customarily, the 1st and 2nd place finishers in both B Group categories are automatically promoted to their respective A Group categories; I welcome Pad McLaughlin and Randy Summers to A Group Standard and Dorr Kimball to A Group Nonconventional. Finally, I thank Rick Finney and Jerry Walter for their continual help in keeping the scoring table organized each competition night.

I was happy this year to see a large turnout for the Slide of the Year. This year, I sent the slides north to the Cordova Camera Club, where they were judged by Frances Walling, Ben Shook, and Randy Rander. The final chapter of the Club year was the presentation of all 118 slides in the "Best of the Stereo Club of Southern California 1988-89" show at Michael's. My congratulations to the creators of the Honorable Mention and Award winning slides.

Though the past Club competition year is still fresh in mind, it is not too early to start thinking about next year. I hope to see more participation this year, particularly from our newer members. I also would LOVE to see more experimentation and more entries in the nonconventional categories, again, particularly in the B Group. And yes, we do have a whole new set of Themes of the Month (TOTMs):

- September - Wet
- November - Electric
- January - Red
- March - Sky
- May - Round

It's not too early to start planning your entries for the first competition in September.

--Jim Murray, Competition Director

Stereo Activity Calendar

August							September						
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 AUG 17 Monthly Club Meeting - Photo Center - 7:30
Showing of the S4C International Stereo Exhibition, plus more Show and Tell left over from the June meeting
- THU AUG 31 Copy Deadline for the August 3-D NEWS. Get all those articles to the Editor on time, and share with your fellow Club members
- SAT SEP 2 3-D Movie Special Interest Group meeting - in Arcadia. Contact Bill Shepard for info
- THU SEP 21 Monthly Club Meeting - Photo Center - 7:30
First Club competition for the year!

SCSC Competition Standings

Final Results for 88-89 Competition Year.

B Group Standard		B Group Nonconventional		A Group Nonconventional		A Group Standard	
Padric McLaughlin	303	Dorr Kimball	300	Jim Murray	320	Jerry Walter	320
Randy Summers	298	Bob Bloomberg	135	Jerry Walter	318	Jim Murray	314
Dorr Kimball	291	Willis Simms	74	Rick Finney	313	David Hutchison	310
Chuck Bernhardt	283	Bruce Goren	59	Susan Pinsky	312.5	Susan Pinsky	308.75
Lee Jensen	175	David Hansen	59	Earl Colgan	295	Rick Finney	303
Mildred Hamilton	169	Greg Hooper	59	Valeria Sardy	236.25	Larry Brown	302
Steve Mauk	141.25	Randy Summers	58	John Sardy	225	Earl Colgan	292
Bob Bloomberg	129	Mildred Hamilton	55	Ray Zone	195	Willis Simms	287
John Konrad	110	Robert Swarthe	54	David Starkman	160	Marjorie Webster	282
Glenn Wheeler	110	Alan Williams	21	David Ratliff	146.25	Valeria Sardy	235
Satoshi Uesugi	98			Tom Koester	104	John Sardy	223.75
Greg Hooper	72.5			Sylvia Sikes	43	Sylvia Sikes	166
David Hansen	70					Kathy LaForce	163
Jackie Leventhal	61					David Starkman	148.75
Doug Miller	58					Ray Zone	145
Bruce Elliott	56					David Ratliff	143.75
Steve Rogers	55					Nathan Wong	118
Michael Palm	54					Bill Daggett	58
Richard Reek	53					Tom Koester	55
Alan Williams	40						



Program Notes

In addition to the S4C Stereo Exhibition, we will have more Show and Tell, left over from the June meeting. So if you brought slides in June and didn't have a chance to show them, please bring them to the August meeting, and we'll give it another whirl. Hopefully time won't get away from us this time.

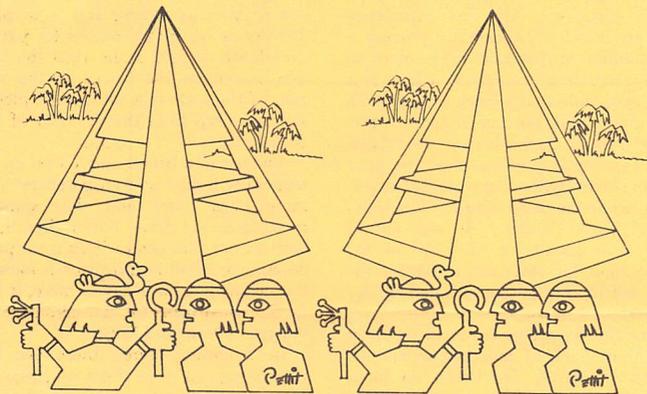
Movie Division News

The 3-D Movie Special Interest Group met on Saturday, June 24, for its quarterly meeting at the Longley Way Center in Arcadia. As the evening's agenda consisted entirely of Video presentations, we may have to consider modifying the name of our SIG.

After some last minute searching for the proper cables, we connected a VCR to the school's new video projector. On the video program were some demonstration tapes in the alternate shutter format, and Tony Alderson's computer generated 3-D images using the same technology. Alan Williams provided a very effective Pulfrich 3-D tour of Disneyland.

All are welcome to join us at our quarterly get-togethers. We believe we may be the largest (only?) organized 3-D movie and video group in existence. The next meeting will be Saturday, September 2, at the Longley Way School Center in Arcadia. Contact Bill Shepard or John Hart for more information.

--Bill Shepard, 3-D Movie SIG Reporter



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

When a photographer complains about a lack of photographic subjects, he unwittingly condemns himself. Picture possibilities are all around. Just train your powers of observation. Don't let anything escape your detection. A good camera artist oftentimes can be differentiated from a poor one simply by the degree of his visual keenness.

--Max Thorek



**AWARD
WINNING
WORK**

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

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

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

DO IT NOW!

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

Stereo Exhibitions Calendar and News

SAT SEP 16 Closing - Detroit International Exhibition

Two exhibition judgments came on back to back weekends in July: S4C and the PSA International. Both displayed some wonderful slides, with a re-emergence of several nice "space" shots, numerous "glassware" shots, and creative "animal" slides. The judging of PSA was a little difficult (and hot) to get to on July 22, at Lake Havasu City, Arizona. But the S4C judging right in Glendale should have been attended by a lot more viewers. The gym at the Methodist Church is completely black, and the viewing is excellent. Three more exhibitions will round out the year, with Detroit in September, Rocky Mountain in October, and Potomac in November, making a total of 14 for the year, up 3 from last year. Come on, folks, get involved!

S4C RESULTS

The Southern California Council of Camera Clubs held the judging for its 25th International Exhibition on July 15. It wish to thank all of you who helped at this event: Claire Hooper, Rick Finney, Sylvia Sikes and Jerry Walter; also to our three selectors: Earl Colgan, Oliver Dean and David Kuntz.

Although SCSC is not a member of S4C, the Stereo Competition of the S4C Exhibition is usually run by SCSC members. SCSC also sponsors the "Most Innovative" Award.

Congratulations to the award winners:

Allan Griffin	Anhinga Roost #1 (Best of Show)
Stan White	Peace Seekers (Best Contemporary)
Valeria Sardy	Special Process (S4C Gold)
Max Weiser	Feathers (S4C Silver)
Bernard Stell	Feeder Approach (S4C Bronze)
Allan Griffin	Glen Morgan, The Champ (S4C Bronze)
Susan Pinsky	Bus Full of 3-D Nuts (Best Human Int)
Joe Maskasky	Extra Life (Most Innovative)

Other members and subscribers who had slides accepted including those of Honorable Mention are Robert Bloomberg, Larry Brown (HM), David Burder, Warren Callahan, Rick Finney (HM), Norm Henkels, Mel Henningsen, Walter Heyderhoff, Greg Hooper, David Hutchison, William Lange, Mel Lawson, Paul Milligan, Nancy Mueller, Lee Pratt, Al Sieg, Sylvia Sikes, David Starkman (HM), and Jerry Walter (HM). Congratulations to all of you who participated.

A showing of these slides and all those of the Exhibition will be presented at the August 17 SCSC meeting at the Photo Center. I hope you can come.

--Greg Hooper, 1989 Stereo Chairman

MONTAGES IN STEREO

With a little imagination and a barrel of patience, you can sandwich 3-D transparencies for titles and unusual effects

by HELEN ERSKINE, APSA

The following article was written by the late Helen Erskine, and is taken from the September 1966 issue of the Journal of the Photographic Society of America. But don't let the age of the article fool you. Stereo montages are as exciting to view today as they were 23 years ago. Helen and her late husband Henry were very active in the Stereo Division of the Photographic Society and the Chicago Stereo Camera Club. They shared all of their knowledge over and over again, and produced many wonderful photographs. May their work long endure through reprints of their classic articles such as this. -Ed.

A MONTAGE in stereo. It cannot be done." How many times have we read or heard this statement! We admit that, because of the depth involved, this sandwiching process is not as widely possible in stereo as it is in planar photography, but experimentation has proved that it can be done. It requires a little imagination and a barrel of patience.

There are several things to consider in combining transparencies to take a montage in 3-D. Because of the realism of stereo, the subjects of the two stereo pairs should have some relationship to one another. If we are using two compositions with definite lighting, we must see that the light direction is the same in both. Although we do not have mergers in 3-D, we must be careful not to have strong horizontal lines which will cut our final composition in an unrealistic way. It is paramount to have either one or both sets of transparencies a little overexposed so that the resulting montage is not too dark. And the final and most important consideration is to avoid viewing discomfort. This discomfort

can be caused by selecting a busy scene or the wrong type of composition for combining—they will not always work—or by using poor technique in making the montage. The utmost precision must be employed and this is where the "barrel of patience" is required.

Here are some of the types of things which I have found effective in making montages in stereo:

Clouds, especially if they can be photographed from a plane and fill the frame, making beautiful patterns in it.
Snow, icy trees or hoar frost in simple compositions.
Sunsets if only the colorful sky can be included in the composition, without strong horizon lines.

Glass compositions, which I have used extensively as these have been my specialty in stereo and they lend themselves to montages both from a technical and a subject-matter standpoint.

Fog or mood shots, as these usually have light backgrounds and combine well with related subjects.

Inadvertently overexposed transpar-

encies, which may be combined with tabletops or any of the above-mentioned things.

As a rule, the components of a stereo montage should be planned because of the depth problem; yet often we come across slides which may be sandwiched quite effectively. My first experience was the result of accidentally placing a composition of glassware over one of an ice-covered tree top against a blue sky. The glass slide had a black background, so only a small portion of the icy tree came through. But I became so excited that I promptly photographed the glass arrangement with a translucent background and came up with my first montage, "Glass Fantasy." It was not as easy as it sounds; I spent all of my spare time for three days getting the two sets of transparencies lined up together!

And this brings me to one of the most important parts of montage technique, proper mounting. No lesson on montages in stereo would be complete without a review of the steps in precision mounting. Actually, proper mounting starts with "shootin" our picture; the limits in distances included in the composition when we photograph it are vital in determining the mount to be used and also in giving us good projection.

MASK	FEET
Distant or normal	7 to Infinity (8 to 10 preferably)
Medium	4 to 20
Close-up	2.5 to 5

To interpret this, if we have infinity—in fact anything beyond 20 feet—in our picture, we must not include anything closer to the camera than 7, or preferably 8 to 10 feet. In like manner, if we have anything from 4 to 7 feet from the camera, we must not include

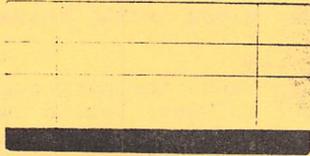
anything beyond 20 feet. With a subject from 2.5 to 4 feet, we must not have anything farther than 5 feet. Of course, we must use our depth of field scale on the camera to determine the lens opening which will assure everything's being sharp. We find that the easiest way to achieve this is to place Infinity on our f-stop on the far part of our depth of field scale; then the footage shown on the f-stop on the near part of the scale tells us that the picture will be sharp from that number of feet to infinity.

The use of a tripod and a level on the camera will give us transparencies with more even bases and thus simplify mounting. We have found that if, as soon as our film comes back from processing, we reroll it and place it loose in the yellow box for a day or more, it will be flat when we cut it and eliminate the danger of Newton's Rings.

In mounting stereo there are two very important steps. First we place our transparencies in the mount so that the nearest point in the composition is right behind the stereo window. This can be controlled by "push-pull"; we push the two transparencies together a bit to bring the nearest point forward or pull them apart to take it back. The top and bottom channels of the Realist mounts make this a simple procedure. If we use Emde mounts, we must either slit the pockets or cut a small square from the corners of the film so that it can be moved laterally. To get the nearest point or object right behind the window, we must adjust the transparencies and then check in the viewer as we must see the slide in stereo.

After this step, we place our mount on a light box and make sure that our two transparencies are exactly even across, with the same amount of base showing in each window. If the transparencies are even across the bottom,

then they will also be even across the top. Having these even is very important in mounting a montage. The plastic mounting gauge with its horizontal lines is a great help in getting the transparencies even; it can be placed on the light box, the mount with the transparencies in it put on top of the gauge, and the even lineup of the transparencies achieved along the horizontal lines. The difference between the near and the



Mounting gauge aids in proper placement of transparencies. Homologous points must align horizontally. When vertical line at right is aligned with a given point in the picture, left image of same point must be between two vertical lines at left. If it falls at closer line, image of object will appear at the window distance; if it falls at far line, object will appear at maximum distance for which gauge is designed.

far in the two transparencies can be measured with the vertical lines on the gauge. If the picture has been taken within the correct distance limits and the nearest point is placed right behind the stereo window in mounting, the distance between the near and far in the two transparencies should be within the 1.2 millimeters allowable for projection.

We find it advisable to anchor our transparencies after they are precision-placed in the mounts, so that they do not slip. To do this, we use a small piece of Scotch Magic tape on each side of the film as this is very thin and does not "bleed".

As for making a montage, there are undoubtedly several ways in which to proceed. I will describe the method which I have worked out; this does not mean that it is the best one, but it does work. The steps follow:

1. First we must select the two sets of transparencies to be combined. We place each set in its own Realist mount and then put the two mounts together in a viewer to see if the combination has a chance of making a good montage. If we find that it has possibilities, we decide which set should be mounted first. The composition determines this, as it is usually easier to adjust the parts of one set of transparencies over the other.

2. This "other" set now becomes our background set and will be mounted in a Realist mount with great precision. This is one time when we do not always place the nearest homologous points right behind the window. Their placement must be decided by what we are going to combine with them. So we get the proper placing of the nearest points first by using "push-pull" and checking in the viewer; then we place the mount on a gauge on a light box and see that the two transparencies are exactly even across in the mount. When these are precisely mounted, we anchor them with the tape as described.

3. We check these transparencies as well as the set we are going to place over them to see that they are absolutely dust free; once we have them together, it is too late to remove distracting spots.

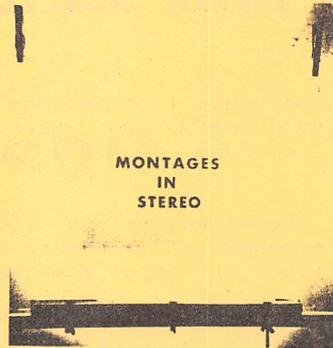
4. Now we slip our second set in the top channel of the mount. We may place these emulsion-to-emulsion or shiny-side-to-emulsion; shiny-side-to-shinyside might give us Newton's Rings. This question has been raised: If the transparencies are not mounted emulsion-to-emulsion, won't the second set be out of focus because of the backing on the film? I have never found this to be true; in fact, even the thin strips of tape with which the first transparencies are fastened to the mount do not bring about enough separation to cause lack of sharpness. With a scissors we cut a bit from the bottom of both transparencies, as the channels in the mount will not accommodate two full size ones. If it would better our composition, we could trim the tops or take a little from both top and bottom.

5. Now we come to the part which requires patience. With the second transparencies in the top channel only, we must place them over the anchored transparencies in the proper space relationship. We work on them over the light box and then check in the viewer, back and forth. In the horizontal adjustment, the right transparency can be a little farther to the right than the left one, but we must be sure that this does not cause viewing disturbance. The "rightness" of this will come to us as we work. When we have established this space relationship, we must check on the light box to see that the second set is even across, and we must do this without disturbing the space relationship.

6. When both of these adjustments are exactly right, we fasten the tops of the second pieces of film temporarily to the mount to keep our alignment and flip them into the bottom channel. We also anchor these transparencies to the mount with tape, but before doing so, check the montage in the viewer to see that we have not misaligned anything. This is entirely possible and we may have to start over and do more adjusting. Remember that patience!

7. If possible, it is good to place our montage between glass temporarily and project it to see that it has turned out all right and may be viewed without difficulty. If we find that all is well, we glass and tape the montage with Scotch Polyester Film Tape Number 850. We prefer tape to an Emde metal frame because there is no chance of dust sifting into a taped slide.

One of the easiest ways of making title slides is with montages. It requires close-up photography with a slide bar, but if we have not done this before, this is a simple beginning. At any art supply store we buy a sheet of 3/4-inch black Instant Letters for spelling out the title on a piece of 16 x 20 inch clear window glass. It is a good idea to take a sheet of squared paper, lay out the spacing of the letters on it, and attach it to the back of the glass with tape. Then the Instant Letters can be placed evenly on the glass according to the spacing on the paper, which is removed with the completion of the title. We place the glass upright in a grooved



Title letters are mounted on clear glass, using a sheet of paper that is ruled in squares as a guide. Ruled paper is taken away and Kodacel sheet is clipped to back of glass to provide diffusion. Exposure is made with title back-lighted, using the slide-bar technique with inter-lens distance of 3/4 inch. Black letters come out black against white, unless an additional over-all exposure is made with a colored cardboard to give letters their own hue.

piece of wood and attach a piece of Kodacel to the back of it for diffusion.

Hanging on a stand in back of this we place two #2 photo floods in reflectors, one on either side to evenly light the translucent background.

The exposure of the lettering can be made with a Realist camera on a slide bar. As the distance from the subject to the camera will be about 17 1/2 inches, we use #2 Portra lenses and the interocular will be 3/4 inch. We cover the left lens, move the camera to the left so that the center of the right lens is 3/8 inch from the center of the fixed base of the slide bar and take our first exposure. Without advancing the film, we reverse the procedure and take the exposure with the left lens. When I did this, the exposure shown by meter was 1/25 second at f/22, but 1/10 second was used, as a little overexposure assures us of a more translucent background. If we prefer our letters to be in color instead of black, we center the camera after these two exposures, place a large poster board of the desired color in front of the setup and, still without advancing the film, make an exposure of it. The letters will then come out the color of the card. Instant Letters also come in white and colors, but we found in using them that the background picture comes through the letters. After the photo finishing of the title transparencies, we use our described method of combining them for a montage. This is really easier than usual because the letters with their straight bases can be lined up over a background slide with little trouble. The background slide can be any stereo composition which is appropriate, perhaps one from our travels and, although the letters are flat, we have a pleasing title in stereo.

Since I cannot present a show of stereo montages to you, perhaps I should describe a few combinations which I have tried with some success. Back in 1960, while flying to the PSA Convention in Houston, I took some cloud compositions. These brought to mind the idea of "Food for the Gods". So I took a close-up of three glass balls for the food and a glass of dark liquid

for the wine and combined this with the cloud picture to make "Nectar and Ambrosia". A water pitcher and glass arrangement was combined with a desert dune scene for "Not a Drop to Drink". A couple of wine bottles and tipsy glasses put together with still another cloud slide gave me "High in the Sky". The glass compositions were all close-ups with a translucent background make up of Kodacel with light coming through it. Last year while in Yugoslavia, I had an opportunity to take a close-up of their flag, filling the whole frame with it. I put this together with a pastoral of Yugoslavian farmers ploughing and called it "Folklore."

I have found that a close-up of headlines in a newspaper, mounted with a picture of the event, makes a fine storytelling montage and the white background of the newspaper is translucent so that the picture comes through very well. Recently I tried what many 2 x 2 color workers have done so successfully. I took a close-up of part of an abstract painting at an art show and combined it with a close-up of glass and angel hair. It made a beautiful "Abstract Fantasy". Wouldn't you know that it would be called a "fantasy"? We all resort to that overworked word!

One winter day, I took some pictures of my Better Half shoveling snow in front of our house. I stood on a drift and shot down so that the whole background was white. It occurred to me that this would present an opportunity for some surrealism, showing that which takes place in the subconscious mind. So I went to the basement and



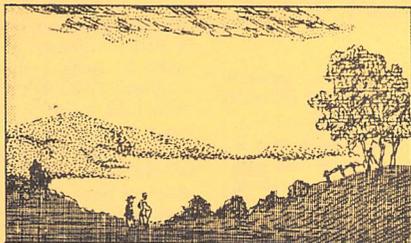
set up a composition of a decanter and a snifter, each with a little brown liquor in it. I used the usual Kodacel background with light coming through it. Then I took a close-up of this and overexposed it. The resulting stereo transparencies, combined with the shoveling composition, gave me "Thoughts While Shoveling" which usually gets a laugh from an audience. What fun it is when our experiments turn into something!

These are a few examples of what can be done along this line. Although many of my montages have been made with glass compositions, there are untold possibilities with many types of components. I hope that those of you who read this will be inspired to try some montages if you have never done so. This is one area which has barely been touched in stereo and it presents a real challenge for creative work. ■

7th ISU CONGRESS IN WEST GERMANY by David Starkman & Susan Pinsky

The seventh World Congress of the International Stereosopic Union (ISU - held every two years) took place from May 31 to June 4, 1989 in Neu-Isenburg, West Germany.

For those who had the time, the organizer and ISU president Karl-Heinz Hatle arranged a pre-Congress tour that began May 27 in Frankfurt. After meeting in Frankfurt the group was transported overnight by a cross country style bus (with toilet facilities, a hostess, and drinks available) to West Berlin. On Sunday, May 28 the bus group met with others who had gone directly to West Berlin at the Hotel Basel, located on the famous Kurfurstendamm street. To begin with something relaxing and social we took a 4½ hour boat cruise



on a canal which led to the Wansee - a very large and popular lake. We had warm sunny weather, and the lake was covered with sailboats and other pleasure craft. With lots of time to just enjoy the sights, this was a great time to meet old friends and make new ones, and to begin to see what an incredible array of home-made 3-D camera equipment is being used in Europe.

May 28 the group took a tour of the central part of West Berlin, with a free afternoon for lunch and sightseeing. At 3:30 we met the tour bus and went to the Museum for Transport and Technology, which had an auditorium arranged for our projection sessions. After a nice coffee and cake hour we were ready for the programs.

First we saw a beautiful scenic program of nature parks in Yugoslavia, by Mr. Kosmowski. This was followed by a surprisingly effective series of underwater 3-D photos from the Maldive Islands by Mr. Junnemann. The surprising part was that the photos were all taken with a Nimslo 3-D camera modified into a full-frame 2 lensed camera (just like a Burdlo) with a 36mm lens base. In spite of the small base, the projected 3-D effect was very striking, and even the above water tropical island scenic shots were very effective.

A short series of Super-8 3-D films (shot with a Tri-Delta adapter) came next, followed by a scenic tour of the USA by Mr. Augustin. The tour was so extensive that we only got about a third of the way across the country when we ran out of time for the evening.

Tuesday May 30 we all went to the Zoo Train Station in West Berlin, and took the train for just a 10 minute ride into East Berlin. After going through customs we then had a free afternoon

to explore "the other side" of the wall. To make a long story short, suffice it to say that it was an interesting experience. Everything seems a bit more spartan, and we saw areas which have still not been rebuilt since the damage of World War II. We even visited the Carl Zeiss factory shop, and found that they still make plastic Belplasca size stereo mounts, and have a simple hold-up-to-the-light stereo viewer, along with Belplasca format children's slides.

In the afternoon we went back through customs again and met the tour bus in West Berlin which took us to the Berlin Museum to see the Kaiser Panorama. The Kaiser Panorama is a large circular wooden device the size of a small room. Around its circumference are 24 viewing stations, where 24 people may sit and peer into stereoscope lenses at rear-illuminated hand-tinted stereo views. Instead of the people having to move from station to station to see the 24 different stereo views, an internal mechanical "drum" rotates every minute or so, such that each person will eventually see all of the views in the sequence. Only a few Kaiser Panoramas are known to exist, and this one is perhaps the best example, having been fully restored to operating condition by the renowned Dutch stereographer Hugo de Wijs.

After visiting the Kaiser Panorama, the bus took us all back to the Museum for Travel and Technology for a few more projection programs.

Wednesday, May 30 we left West Berlin to travel to the town of Neu-Isenburg, near Frankfurt, for the "formal" beginning of the ISU Congress.

Attendees stayed at the Isabella Hotel and enjoyed many European pleasantries, such as well stuffed down comforters and pillows to sleep with, and delicious breakfast buffets of sumptuous varieties of food.

The location was an excellent one, called the Huguenot Hall, consisting of a large auditorium, display area, small meeting rooms, and an adjacent restaurant. All of this was just a 5 minute walk from the convention hotel.

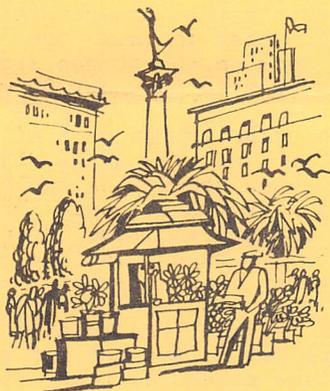
The display area was extremely well done! First, there were glass cases filled with examples of stereo cameras, viewers and other accessories. There was a whole wall of well-lit anaglyphic posters, and another wall of holograms. There were numerous sequential viewers filled with 3-D slides or prints to look at, and a "3-D Tower" consisting of dozens of individual viewers arranged around a thin metal framed structure with a light tube in the center. Several people at once could move from viewer to viewer to see the numerous views.

After time for registration and viewing the displays the congress began with a 3-D travelogue on Bali, by Mr. Otto. The adjacent restaurant proved to be fortuitous, as it became the after-program meeting place - for the first night, and for the rest of the congress.

Thursday morning and Friday morning were left open for "Photo-Trips" in the local area with the bus.

Friday morning was especially nice, with a trip to a large "Open Air Museum", an area where traditional old buildings have been transported and rebuilt stone-by-stone, in order to preserve them in a natural setting. Many were even filled with original style furnishings, making it a picturesque experience.

As in Switzerland at the 1987 ISU Congress, the afternoons were scheduled with so many programs that it was impossible to see every single one. They ranged from simple travelogues to multi-projector tape synched fade-and-dissolve programs. Formats included Stereo Realist and European size, twin 35mm, twin 2 1/4 x 2 1/4" (6x6 cm), and twin superslide (40mm x 40mm).



The international flavor of the slide programs was quite interesting. There were programs from England, Australia, Holland, Hungary, Belgium, United States, France, Norway and Germany. Most were presented in the language of the maker, but the slides were projected in a universal language.

As there are too many programs to review each one, here is a list of all of the titles and makers.

- "Vivid Waters-Nature Parks in Yugoslavia" Peter Kosmowski, Germany
- "Diver's Paradise - Maldive Isles" Stefan Junemann, Germany
- "Across the USA with a 3-D Camera" Mattias Augustin, Germany
- "Ladakh/India" Franz Hegenbart, Germany
- "The Genesis" Hazai Lajos, Hungary
- "Bali" Heinz Otto, Germany
- "Fascination in 3-D" Winfried Patzer, Germany
- "Facets & Aspects of old 3-D Pictures" Marilyn Morton, USA
- "A Fisheye View of the Matterhorn" Bill Duggan, USA
- "Small flyers live in Stereo" Gunter Ziegenhain, Germany
- "Reflections on a Golden Age" David Burder & Carole Reeves, England
- "Mineral Dreams" Guy Chaminant, France
- "Giverny, House & Garden of Claude Monet" Guy Ventouillac, France
- "Around the World 80 Years Ago" Pierre Tavlitzki & the Stereo Club Francaise, France
- "Germany's Romantic Road" Rolf Koch, Germany
- "Underground Report-Minerals & Mining" Wolfgang Schreiber, Germany
- "Things Which Hum & Buzz Around Us" Friedrich Bur am Orde, Germany
- "Paris by Building & Boulevards: from 1850 to the Year 2000" Guy Ventouillac & SCF, France

- "The Maritime Museum in Paris" Guy Ventouillac & SCF, France
- "How it Sings & Sounds" Guy Ventouillac & SCF, France
- "Transport Bridges Worldwide" French Team
- "From Canyons to Chaos" Hans Vogl, Germany
- "On the Move between the Two Americas" W. Fanderl, Germany
- "Three Essays on Europe's Nature in Norway, Corsica & Morocco" Prof. Dr. Werner Weiser, Germany
- "A Story out of the Alhambra" Roland Aubert, France
- "Cities, Countrysides, and Art Treasures of the German Democratic Republic" M. & G. Reymann, Germany
- "In the Footprints of the Moguls: Delhi, Agra, Fatepur Sikri, Taj Mahal" R. Aubert, France
- "The Discovery of Australia 200 years Ago" Allan Griffin, Australia
- "Going West" Bill Duggan, USA
- "The United States Beyond Their Borders"
- "Don't Forget Africa" Mrs. Sabine Neerfield, Germany
- "Wonder World India" Karl-Heinz Hatle & W. Fanderl, Germany
- "China" Harry zur Kleinsmiede, Holland
- "Mexico, Home of the Cactus, Myths, Markets, Temples & Pyramids" Dr. Martinez, Germany
- "American Highlights" Peter Kosmowski, Germany
- "Every Man's (Prickly) America by Borders & Flower Pots" Klaus Grote, Germany
- "Homage to Edison" Jan Gjessing, Norway
- "4000 Years of Architecture in Germany" Rolf Koch, Germany

The final event, other than programs, was the "3-D Market" of trade tables. This was disappointingly small, with less than 10 tables total. Most interesting were the new items on display there.

First there was the latest version of the Oehmichen 3-D projector, now in its "final production" stage and re-named the "RBT 3-D Slide Projector 101". For those of you not familiar with this, it is an extremely sophisticated and ambitious slide projector that features automatic slide changing for standard Stereo Realist size (1 5/8" x 4" or 41mm x 101mm) slide mounts. Using a new, custom moulded, straight 50 stereo slide tray, this projector brings all of the features of a modern slide projector to the stereo format. Besides the motor driven slide advance (either by timer, or with wired or wireless remote), the projector features a gravity feed of the slide with mini solenoids providing the final slide positioning for precise alignment each time, and individual auto focus for right and left, which may be overridden in tandem or individually, or turned off. Slide change time is under one second, with fade-out and fade-in of the lamps during the change.

The projector uses two 250W/24V lamps, with a bright optical system similar to current European projectors. These are easily brighter than a TDC with 750W lamps, and easily filled a 6 x 9 foot screen with a bright picture. Power supply is multi voltage switchable to 110, 220 and 240 Volts, with 600 Watts of power consumption. Lens pairs in focal lengths of 60, 85, 90 and 150mm are available. Vertical and horizontal lens adjustments are on the front of the projector, but they are not remotely controllable, as good mounting in advance is assumed.

RBT will also be marketing an all plastic slide mount with adjustable slide positioning rails (see

previous Stereo World report on these mounts in Vol.14, No.5, Nov/Dec 1987). Currently available sizes are 23mm x 21mm (Realist format) and 23mm x 28mm (European format). Also being considered are a 23mm x 33mm mount (just 3mm smaller than full 35mm for twin camera pair slides) and a Nimslo size mount. We hope that we will be able to demonstrate the RBT projector at a future SCSC meeting!

We were a bit skeptical when we saw the first prototypes of this projector in Switzerland. The trays were hand-made, and a fair percentage of the slides simply would not drop properly unless the RBT mounts were used. With the new one-piece molded slide trays, and the other refinements in the latest version, it appears that the EMDE type, and even cardboard mounts (with precision aligned film) may work without problems. (Look for a hands-on USA test report in a future issue of the "3-D News".)

RBT is talking about an initial production run of 100 projectors in a price range of about \$2,000.00 (not including lenses). Shipping rates or availability from a US source have not been determined at this time. For direct information write to RBT Raumbildtechnik GmbH, Karlstr. 19, 7307 Aichwald 4, West Germany.

Another interesting aspect of this Congress was the large number of custom-made stereo cameras using twin SLRs cut up and re-assembled into a single SLR Stereo Camera! Many of these appeared to be so professionally done that they looked like they were made at the factory! We saw everything from twin compacts to twin Practikas, twin Minoltas, twin Ricohs, twin Pentaxes and even a twinned motor drive Konica FS1. The problem is that every person that we asked about their camera either had made their own, and did not want to make another, or had it custom made by someone who did not want to make any more! Finally, however, we met two brothers who were offering their services to make a twin version of the Yashica FX-3 super 2000, and were showing off two examples that they had already made. Shutter and lens functions are coupled, shutter speed is not. Exposure is manual with a through the lens "match needle" LED arrangement. Film advance is an alternating 1 stroke, 3 stroke arrangement. The bad news is that they have presently taken all of the orders that they can for the first production run. For more information send \$3.00 to Stereoskopie-Werkstatt Allgau, Franz und Hermann Miller, Strohhlerweg 5, D-7970 Leutkirch i. Allgau, West Germany. If there is a second production expect the price to be in the \$2,000.00 range.

These are about the only new equipment "finds" to report on. In the end, although there was lack of good planning in many areas, overall it was a very enjoyable convention. The next one promises to be even bigger and better organized, as it is planned to be in the south of France, or possibly in the Principality of Monaco, in 1991. We will report as soon as there are details. The 1993 Congress is planned to be in England.

SUGGESTIONS FOR THE NEXT CONVENTION PLANNERS

There are many appealing features to an international convention like this. Primarily one goes to meet other people, exchange information and learn what is happening in this field in other

parts of the world. Beyond that there are the programs, workshops, side trips, trade show, dinners/banquets/brunches and great picture taking opportunities.

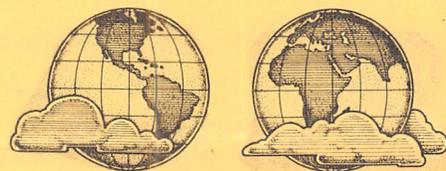
We feel that the program area could be better organized with specific guidelines for presenters and organizers to follow. Primarily we suggest time limits for both the length of a program (maximum limit suggested: 35 minutes) and length of time each slide is left up on the screen. Many professionals recommend 10-12 seconds as a maximum. Today's world is used to well edited films and television. The public demands that entertainment (and that IS what we're dealing with here, isn't it?) is presented at a reasonable pace.

So we suggest to slide presenters: Learn to edit and edit well. Keep in only the finest quality slides, keep them on the screen around 10 seconds and limit the program to under 30 minutes.

As far as the organization part of this we suggest that a number of features be taken into consideration when scheduling the programs. First, the equipment. Try to schedule programs for as little extra set-up and tear down of different formats of equipments as possible. Allot time for proper set-up for each presenter - while trying not to leave your audience in the dark watching slides out of register and wasting everyone's time. After that one has to account for subject matter, presenters, time schedule, time of day (after a meal or after 4 other programs), etc. Be respectful of your audience. Be respectful of your presenters.

WHAT OF THE ISU?

The last item to report is on the status of the ISU itself. Although we have no official capacity, we attended a few committee meetings to see what is going on. At present Bill Duggan is the USA ISU



representative. Treasurer for the USA will continue to be Karl Dudey. Pierre Tavlitzki of France is the new ISU president, with David Burder of Great Britain as the new Vice President. Fred Dudey of West Germany is the Treasurer and Judy Fentress of Switzerland is the Secretary. It was agreed that Alan Griffin of Australia would become the Editor of "Stereoscopy", after one more issue that Karl-Heinz Hatle will produce before the change is made. Dues remain at US\$16.00. If you want to join the ISU send this amount to the USA ISU treasurer, Karl Dudey, 1207 83rd st. N.W., Bradenton, FL 34209. If you want more information, or to be put on the mailing list for information about future ISU Congresses, write to the Secretary at the official ISU address: ISU, P.O. Box 2319, CH-3001 Berne, Switzerland. We suggest a donation of at least \$1 (or more to be supportive) to cover mailing costs.



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WHAT IS WRONG WITH THE CAMERA CLUBS?

Camera clubs have been under fire for years on two fronts. One is the articulate and condemning attitude of progressive photographers, who see no hope for improvement and believe the clubs should be ignored as a factor in American photography. The other, equally destructive but inarticulate, manifests itself in a negative approach to the clubs by the members themselves. Since the first is intolerant and offers no solutions, we may safely forget it. I am more concerned with the causes for apathy among the members. I recognize the many weaknesses of camera clubs, which have contributed to this attitude. At the same time, I am inclined toward optimism, for I see too much evidence of dissatisfaction to believe that club members will not change once they are helped to find the way.

What is wrong with the camera clubs? It is understood, of course, that nothing will be achieved toward their improvement until the clubs realize that deficiencies do exist. For to know "there's something wrong" is part of the battle, since this admission immediately opens the mind to the possibility of help in new ideas. To begin with, it seems to me that camera clubs will not progress a single step until they recognize the premise that conformity with the established cliches is wrong and that individuality must be noticed and encouraged.

Camera clubs throughout the country are ruled almost without exception by pictorial thinking. This makes for a deadly sameness of approach from coast to coast and an intolerance of any viewpoint that does not fit in with the traditional standards. The FIRST step to camera club betterment, therefore, would be to encourage members to make any kind of pictures they like and to assure them of a fair hearing.

The SECOND great weakness of the clubs is the poor leadership. In most cases this is composed of the "elder statesmen" among the members, that is, members who have achieved some renown in the salons and whose opinions and examples therefore are held in the highest esteem by the rank and file of the club. Since individuality in the truly personal sense of the term is generally frowned upon in the clubs, this statesman guidance is passed on and accepted whole, just as the present givers got it from those who preceded them. For that is the nature of the pictorial hierarchy, and that is the way it will continue to be until challenged. The challenge will come most effectively from club members themselves, once they realize the unwholesome restrictions and aimlessness of contemporary salon pictorialism and assume a critical attitude toward their leadership, based on a compelling need to produce pictures more expressive of their own feeling rather than "ready-to-wear" impressions manufactured for them by pictorialist tradition.

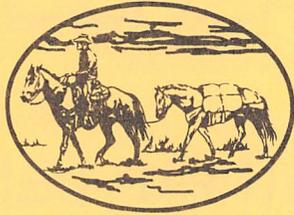
The THIRD major weakness of the camera clubs is the lack of, and the need for, an atmosphere in which creative capacities can flow. Attempts should be made to dispel the fear of making pictures different from the "accepted standards" and to encourage experimentation in new directions. It should be recognized that members often do have ideas of their own but lack the self-confidence to carry them through; that, as a result, they modify or vitiate their ideas for the sake of the "standards" in order to win acceptance among their fellow members and success in the competitions and exhibitions.

Although clubs ostensibly are organized for the purpose of exchanging ideas among members and for the mutual benefits that should accrue in an association of persons with a common interest, these ideals are realized only in limited fashion. The intended spirit of mutual helpfulness is restricted to an exchange of formulas, of chitchat about point scorings in competitions, and other equally trite information. The club's greatest opportunity -- that of making the most of an association of persons of different backgrounds and with varied experiences and ways of thinking -- is largely wasted. Hardly any attempt is made to facilitate free discussion of ideas rather than mere techniques, and to help members compare notes so that each can learn something of the others' attitudes toward picture taking.

Thus, opportunities are cast aside that, if properly directed, could be one of the most constructive factors in giving clubs the "lift" they so sorely need. This is a big job for those associated with club management. Foremost for them to keep in mind is that photography is not merely the product of film, paper, and developer, duly processed, but the communication of ideas and honest feelings.

--Jacob Deschin, from his book "Say It With Your Camera", 1960. The late Mr. Deschin was a well known East Coast photographer/author/critic.

MEETINGS: The third Thursday of each month at 7:30 pm at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors and guests always welcome. **MEMBERSHIP:** Annual Dues--Single/\$15; Couple/\$18; Patron/any additional amount. All due July 1. New membership dues are prorated for first partial year. Send new dues to Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly and included with membership. \$10 for 12 issues for non-members; send fee to 3-D NEWS Editor.



Stereo Activity Calendar

September							October						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
					1	2	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				

- SAT SEP 2 3-D Movie Special Interest Group meeting - in Arcadia. Contact Bill Shepard for info
- THU SEP 21 Monthly Club Meeting - Photo Center - 7:30
First competition for the year
- SAT SEP 30 Copy Deadline - October NEWS - Send some newspaper clippings to the Editor for sharing with the 300 NEWS readers
- THU OCT 19 Monthly Club Meeting - Photo Center - 7:30
3-D equipment auction

Member & Subscriber Update

A hearty welcome to this new NEWS subscriber:
 K. SOTEROPOULOS
 1344 Bounty Way
 Laguna Beach CA 92651

Sunny Days and Western Ways



**1989 PSA International Convention
 Sept. 11-16
 Scottsdale
 Arizona**

Program Notes

SHOW AND TELL REVISITED/S4C EXHIBITION

Back at the June meeting we had an extremely popular "Show and Tell" night -- so popular, in fact, that we didn't have time enough to see everyone's entries that night. Well, we finally got to see them all at the August meeting. And what a lot they were -- everything from nature to movie Memorabilia to behind-the-scenes looks at current movies. Thank you all!

But the feature presentation was a showing of the S4C Stereo Division acceptances as part of the recent International Exhibition. And what a showing it was! Expertly crafted and narrated by Greg Hooper, this show featured an excellent collection of stereography from around the country and even the world.

CLUB EQUIPMENT AUCTION RETURNS

Still trying to find a trusty stereo camera? Searching for a stereo projector and silver screen? Or how about mounting supplies or antique views? Well, seek no further, for once again the Stereo Club makes it easy with the annual Club Equipment Auction at the October 19 meeting. You'll find all the above mentioned goodies plus lots more at this popular Club event. And if you're already fixed up, why not come and do a little Christmas shopping for your favorite stereo nerd?

--Jim Murray, Club Events Reporter

Classified

FOR SALE: Being sold for another Club member -- 3 light stands, 3 reflectors, 20 assorted lamps, colored lenses, plus other miscellaneous lighting equipment. Just what you need to get into tabletop photography. All for \$100. Jerry Walter, 1098 Montecito Drive, Los Angeles CA 90031 (213)225-8042

FOR SALE: Lots of stereo items. I'm back into 3-D again, and have some cameras, viewers, 3-D movies and comics, booklets, meters, etc. Write or call for info. Robert Meretsky, 310 E. 18th St., New York NY 10003 (212)459-4771

Stereo Exhibitions Calendar and News

- SAT SEP 16 Closing - Detroit International Exhibition
- FRI OCT 27 Closing - Rocky Mountain Stereo Exhibition
Forms - David K. Morison, 2563 S. Clayton, Denver CO 80210
- FRI NOV 10 Closing - Potomac Stereo Exhibition
Forms - Harvey Brock, 820 3rd Street S.W. Washington DC 20024

And that wraps up the stereo exhibitions for 1989. Try to enter them if you can, and be ready for a whole new batch of them starting with Oakland in January.

Contributors This Month

In addition to the regular by-lined authors and contributors in this month's NEWS, other contributions were from:

- Bob Wilson.....The Underwoods, Page 5
- Steve McGrogan.....3-D PC, Pages 6, 7, 8

Club Competition News

COMPETITIONS ARE FOR EVERYONE!

It is no accident that 5 of the 12 monthly Club meetings are dedicated to Competition Nights. The existence and development of our Club is predicated on the personal interaction and exchange that the monthly competitions provide. They provide ALL of us with a forum for interaction and exchange of all kinds of ideas, of techniques, or inspiration, of emotion. Avail yourself of this opportunity -- come share your slides with everyone at the September 21 Club meeting.

The competition rules are unchanged from last year and are published in detail in this issue of the NEWS. The key points for this year's competitions are to learn and to have fun. With the latter in mind, I hope to see everyone participating in the Theme of the Month (TOTM) competitions. I have selected (and published last month in the NEWS) a special theme for each month; among the slides you enter in that month's competition, try to have one Standard and one Nonconventional slide relating to that month's theme. After the regular judging, we re-project the re-judge

all the TOTM slides, selecting the winner based on thematic interpretation as well as slide quality.

The theme for September - wet - is designed specifically to encourage everyone to join in the fun. So come on down and be part of it!

--Jim Murray, Competition Director



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 camera with the aid of a slide bar, or slides with modified interocular (hyper or hypo stereo) regardless of camera used. The Competition Director shall decide the appropriate category of a slide in event of dispute.
2. Members will be allowed to enter up to three slides in each of the two competition categories at each competition.
3. There will be two competition groups within each category: an "A" group and a "B" group. A member may be grouped in the "A" group in one category and the "B" group in the other category. Member's group shall be assigned at the discretion of the Competition Director.
4. Cumulative scores will be computed for each member in each category. Members entering both categories will have two cumulative scores. These scores are not combined.
5. End-of-year awards will be made to top scores in each group of each category. It is possible for the same member to 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.
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. The same slide 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. Slides should be spotted in the lower left-hand corner as viewed in a hand viewer.
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 of Honorable Mentions.
14. Members may not submit more than one set of make-up slides per competition.
15. Theme of the Month (TOTM) competitions shall follow regular competitions at the discretion of Competition Director. The theme for each TOTM competition shall be announced in the 3-D NEWS prior to the competition. Members will be allowed to enter one TOTM slide in each of the two competition categories. Judging for the TOTM competition shall be based on slide quality and on interpretation of the selected theme. The Competition Director shall select the method for judging the TOTM competition. TOTM scores are not used toward cumulative scores or end-of-year awards.

3D SOCIETY
 17865 Suite J, Skypark Circle
 Irvine, California 92714 USA

3D Media

As a professional in three dimensional technologies, you share many concerns with other holographers, photographers, printers, film, TV, video, and computer technicians. You may recall at 3DMT in Montreal, my suggestion that the industry of 3D arts and sciences unify. Perhaps you are occasionally frustrated by a confused public, your isolation from other researchers, and elusive potential clients and sponsors. If you are discontent with existing 3D media opportunities, and aspire to a more advantageous position, then consider the solution: the international association of integrated three dimensional technologies, or The 3D Society. The purpose of this society is to elevate, consolidate, and promote the various 3D professions, and to advance its members' technical and scientific knowledge.

HOW THIS ASSOCIATION WILL BENEFIT YOU:

PUBLIC RELATIONS: Journalists, related media professionals, government policy-makers, potential sponsors and customers will recognize The 3D Society as the authoritative source for 3D facts, products and professionals.

STRATEGIC PLANNING: The 3D Society will facilitate the search for critical applications of your 3D specialties.

UNIFIED INDUSTRY: As a unified body of dedicated professionals, the association membership will symbolize a solid investment to your 3D project supporters.

COMMITTEES: Providing a forum to discuss topics of mutual interest: standards, patent protection, future directions, member certification, specialized applications (medical, engineering, entertainment, etc.), and special interests.

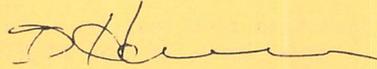
INFORMATION EXCHANGE: The 3D Society will serve to interface with other allied fields such as: physics, biology, psychology, and technical elements of the various mediums- optics, film, acoustics, video, editing, etc.

The 3D Society is holding its first business meeting on Saturday, October 28, 1989 in Los Angeles, CA where we will approve Society By-laws, elect interim officers, establish membership criteria, and set preliminary goals, directions, and initial projects. Whether or not you wish to be invited to this meeting, please fill out the enclosed form, send a 60 word description of you or your institution's expertise, and attach a check for \$20. You will be included in and will receive the first 3D industry directory and the first newsletter which will include

the meeting results. On the enclosed form, please list any topics that you think should be on the meeting's agenda.

If you are a committed 3D professional and aspire to control your future, act now to establish yourself in the forefront of a solid and powerful industry.

Yours Truly,



David W. Hansen

ISCC Report

Here are the final results for the 1988-89 International Stereo Club Competition. The third and final round was judged by the Puget Sound Stereo Club. Our entries were:

- Brown Point Goats.....Earl Colgan
- Hotel Cavelletto.....David Hutchison
- Where Am I?.....Timothy J. Cardinale
- La Sagrada Familia.....David Kuntz
- Juke Box.....Jason Cardwell
- Speedy Alkaseltzer.....Tony Alderson

Two of the slides scored particularly high, and Earl's entry received an Honorable Mention and Tim's entry received Third Place for the round. But still not quite good enough for top place for the year. Final Club points and standings were:

1 Sydney Stereo Camera Club	150
2 Stereo Club of Southern California	147
3 Puget Sound	146.5
4 Deutsche Gesellschaft fuer Stereoskopie	142
5 Rocky Mountain Stereo Club	138
6 Detroit Stereographic Society	131
7 Oakland Camera Club	124
8 Utah Stereo Society	115
9 Cordova Camera Club	111
10 Kodak Camera Club	32

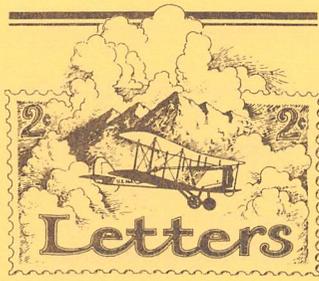
As a footnote, our Club, along with Sydney and Oakland entered 18 slides from 18 different members, as a type of participation encouragement gesture.

The impressive news was that our own Valeria Sardy walked away with the Slide of the Year with her "Garden Spider". All of the "Place" slides from the previous competitions are resubmitted in the final round for this top honor, and Valeria's slide from the second round made it to the top. Congratulations!

Next year we'll try even harder, and maybe even have the opportunity to judge one of the rounds.

--Jerry Walter, ISCC Coordinator





Dear Editor:

Perhaps one of your readers can help. I am a 3-D photographer and I am searching for a new or used ViewMaster slide cutter. I have all the 3-D outfit from ViewMaster, but in my container from Europe to Tahiti, my ViewMaster cutter was lost. Thank you very much if you are able to help me.

Dr. V. Roty, M.D.
Orthopaedic Surgeon
B.P. 11.346
Mahina Tahiti
French Polynesia

Dear Editor:

When I was a young boy we used to get our kicks on Sunday afternoon visits to our grandparents' house by looking at their big stack of stereoscope cards. I recall that many (or all) of them bore the firm name of Underwood and Underwood.

In recent years, someone passed to me a print of a newspaper article from the Topeka Capital-Journal (date unknown), giving the story of the Underwood brothers of Ottawa, Kansas. Bert and Elmer Underwood started a printing business, and ended up with a huge business producing and selling stereoscope cards. Please print the article in the NEWS if you wish.

I knew nothing about stereography, or the Underwood brothers, when we enjoyed their stereoscope cards at our grandparents' house. I grew up in Ottawa, Kansas, which may account for the fact that my grandparents had a stack of those cards.

Bob Wilson
1501 Ptarmigan Drive, 6C
Walnut Creek CA 94595

Ottawa, Kan., brothers developed stereoscope firm

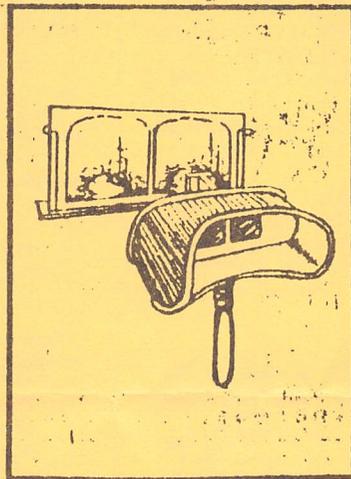
By ZULA BENNINGTON GREENE

You remember those old stereoscopes that were marvels of early day entertainment. You looked through double lenses at a card with two pictures almost alike and got a three-dimensional view. If you have some of the old cards they will probably have this label: "Underwood and Underwood, New York, London, Toronto, Canada and Ottawa, Kansas."

The Underwoods were Bert and Elmer, who in the spring of 1877 left Minnesota in a covered wagon to look for a new home farther west, no destination in mind. When they reached Ottawa, Kan., their father stopped, bought 250 acres of land for \$5.90 an acre, but decided to live in town and send his boys to school. The boys, 15 and 17 years old, got jobs in grocery stores and printing shops.

They started a job printing shop, printed a four-page weekly which they distributed free and secured the printing of Baker University, a musical journal and the Ottawa Herald.

About that time Bert Underwood was ordered by a physician to find outdoor employment. He had saved \$200, which he invested in doctor books to sell from door to door. He went to Cowley County, sold several thousand dollars worth of books, and nearly put the doctors out of business for several months during which everyone



was his own physician.

His next venture was selling stereoscopes and it was so successful that he went to Missouri to sell both stereoscopes and viewing cards. His brother, Elmer, joined him and they adopted the firm name of Underwood and Underwood. That was in 1882.

Soon the publishers they worked for gave them all the territory west of the Mississippi, and for \$200 they built a small office in Ottawa for storing their stock from which to supply agents. Everything they did turned into money. Soon they had all the United States for their publishers and

were working to extend their business.

They engaged a photographer to go to Europe and make negatives for them, to increase the variety of their stereographs. They opened another supply depot in Baltimore and in 1890 opened a place in Liverpool, England.

They established a permanent office in London and sent photographers throughout Europe, taking scenic views. In 1901 they formed a stock company and in two factories in New Jersey turned out 150,000 stereoscopes and six million stereographs a year. They had branches in St. Petersburg, Bombay, Singapore, Manila, Shanghai, Durban, Cape Town, Melbourne and in many cities in this country.

Bert Underwood was commanded by the King of England to photograph King Edward and Queen Alexandra in their coronation robes. Similar commissions came from the kings of Sweden and Greece and from Pope Pius X. They employed 2,000 to 3,000 salesmen and many others in their factories.

The Underwoods covered not only scenic subjects, but news. Their photographers were on the battlefields of the Spanish American War and wherever there was an event of world importance. They took pictures in the Rus-

sian-Japanese War and were credited with the first news pictures from the Greco-Turkish War in 1897. They overcame opposition and had their news pictures published in the Illustrated London News. Many photographs of prominent people carried the Underwood mark.

One may ask, why all that business for a small thing that is now an oddity. The business in talking machine horns must have been pretty good at one time. And the stereoscope was not an oddity in the late years of the 19th and the early years of the 20th centuries, but a fascinating entertainment.

One may also wonder why the Underwoods, who were 38 and 40 in 1900, did not get into motion pictures. But they had this worldwide prosperous business of stereoscopes and were already rich and famous, with the business at its best.

They sold it in 1921 to the Keystone View Co. of Meadville, Pa., with the agreement that the Keystone would continue the sale of Underwood negatives. In 1943 Bert Underwood died in Arizona. Elmer died in St. Petersburg, Fla., in 1947 at age 83.

The success of the Underwoods, sons of a pioneer preacher, came from their ability to sell all those books in Cowley County, and some of them must still be around.

(From The Topeka Capital-Journal)

3-DIMENSIONAL PERSONAL COMPUTER SYSTEM

Kazuya Iwasaki, Isao Karibe, Kazuhiro Nakai, Atsushi Ueno
 TV & VIDEO Systems Laboratory, SHARP Corporation, Tochigi, Japan

INTRODUCTION

The recent progress in electronics and computer technologies naturally prompts the arrival of new stereoscopic imaging techniques.

The three-dimensional imaging systems — such as 3-D computer graphic systems for CAD/CAM, 3-D movies using the anaglyphic or polarization technique, and 3-D video discs using time-sharing (field-sequential) technique — are no longer limited to specialists and specific enthusiasts and rather becoming more familiar to general users.

In the mean time, the range of computer application is expanding from scientific computation and simulation to business, hobby, and numerous other areas of personal activities because of the development of personal computers.

In this background, the authors have completed a 3-D video system using a personal computer, which is intended for use in a wide range of applications including research, business and general home levels.

imaging system based on binocular parallax. The period of time sharing is 1/60 second which is identical to a single vertical period of NTSC TV standard. The system alternately presents images for the left and right eyes on the screen at a 1/60 second period while synchronously driving the 3-D scope in which liquid-crystal shutters alternately shut up the left and right eyes of the viewer. Thus, the viewer's left eye always sees only the image for the left eye and the right eye always sees only that for the right eye.

Figure 2 shows the system specifications.

There is a variety of stereoscopic

computer. This technique is realized by the 3-D scope with high-speed, liquid-crystal shutters and 3-D adapter. The 3-D scope has a quick response: mean shutter opening time of 4.5 ms and mean closing time of 0.5 ms (see the scope specifications shown in Figure 4.)

The system is capable of presenting 3-D computer graphics and, in addition,

shooting 3-D objects with the two video cameras and record it on a video tape. The personal computer with video-signal digitizing capability can modify input 3-D images or superimpose 3-D computer graphics with 3-D video images. It thus provides for 3-D video editing capability.

3-D system	Twisted-nematic liquid crystal shutter system with 1/60 sec period.
Video signal	• Complies with the standard TV signal specs. • Both graphic and character-text data are stored in RAMs for the left and right screens. • Left/Right discrimination for video signal is achieved by a synchronous signal (equivalent pulse), and that for computer signals is done by software.
Video camera	Meets the standard TV specs with gen-lock capability.
VCR	VHS, S-VHS, VHS-C, Beta, 8-mm Video, and other standard equipment usable for TV broadcast program recording.
Personal computer	SHARP "X1" or "X1-turbo" Series, "X68000"

Fig.2 3-D video system specifications

PRACTICAL APPROACH TO STEREOSCOPIC IMAGING

Man obtains stereoscopic vision of a three-dimensional object by seeing the object with his two eyes with slight difference in view angle and synthesizing the images within his brain.

To reproduce a stereoscopic image of a 3-D object on the video screen which is two dimensional, two images of the object with slight difference in view angle must be presented on the screen in such a manner that the viewer sees only either of the images with his or her one eye at a time.

SYSTEM CONFIGURATION

The system is composed of a personal computer, a video display, VCR, two video cameras (with gen-lock), 3-D scope with TN-type, high-speed, liquid-crystal shutter, and 3-D adapter used for driving the 3-D scope.

Figure 1 shows the system configuration.

To achieve stereoscopic imaging, the system employs the time-sharing alternate

imaging techniques available as listed in Figure 3. Of these techniques, the time-sharing alternate imaging system is best suited for application to the video imaging system based on the TV standard and personal

Approach to 3-D Imaging with Computer Graphics

To actualize the principle of stereoscopic imaging with personal computer graphics, the following two approaches are possible:

- (1) To rewrite the graphic screen at high speed so that the screen alternately presents images for left and right eyes at the corresponding rate.
- (2) To alternately present graphic images for the left and right eyes at high speed which are prepared in advance.

3-D imaging system	Classification		Technique
	Binocular parallax type	Two-eye system	Anaglyphic technique Polarization technique Time-sharing alternate technique
Spatial imaging type	Multi-eye system	Lenticular technique Parallax technique Integral photography technique	
		Hologram Projection technique Varifocal mirror technique Rotary drum technique Laminated panel technique	

Fig.3 Stereoscopic imaging techniques

The approach (1) above is, however, difficult to achieve with the existing personal computer. To achieve approach (2), we have to have a personal computer which can provide a double screen configuration as shown in Figure 5.

The personal computer actually used

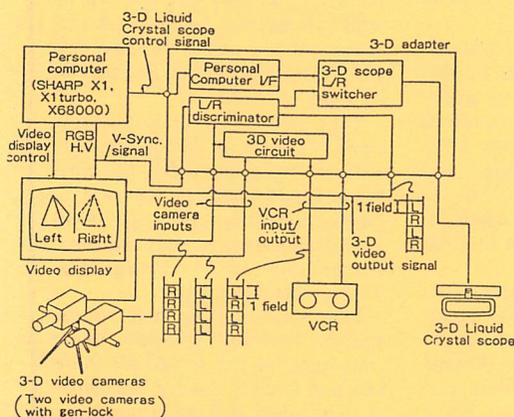


Fig.1 System configuration

Classification	Technique
Binocular parallax type	Two-eye system
3-D imaging system	Multi-eye system
	Spatial imaging type

Liquid crystal shutter	TN-type high-speed LC shutter
Outer dimensions:	(H) 4.3x (W) 7.4cm (for one eye)
Driving voltage	12VDC
Current requirement	0.3mA (one eye)
Driving frequency	30Hz
Contrast ratio	350
Response time	Opening time: 4.5ms Closing time: 0.5ms
Permeability	15% (shutter only)
Operating temperature	5° to 40°
Scope type	Goggle type (head band's inner size: approx. 52cm to 61cm)
Weight of 3-D scope	180g
Outer dimensions of 3-D scope	(W) 21.5x (D) 24.2x (H) 9.5cm

Fig.4 3-D scope (with LC shutter) specification

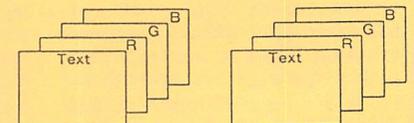


Fig.5 Screen configuration for stereoscopic imaging using personal computer

Graphic mode	640x200		320x200	
	X1	X1turbo	X1	X1turbo
Graphic screen	1	2	2	4
Text screen	1	1	2	2

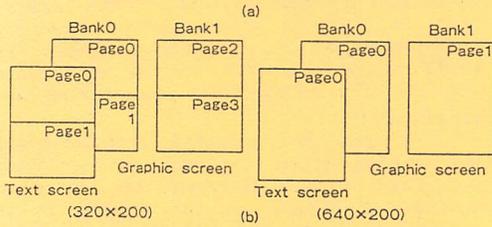


Fig.6 Personal computer X1/X1turbo's screen configuration

for the system can have a screen configuration as shown in Figure 6 (a) and (b). The system achieves stereoscopic presentation of 3-D object image by alternately presenting the images assigned to the left and right eyes on the screen while driving the 3-D scope in which liquid-crystal shutters alternately shut up viewer's left and right eyes in synchronicity with the screen switching timing. The screen switching and shutter driving are performed in the vertical blanking period of the video display, by monitoring the vertical synchronous signal at a software level.

A first graphic screen numbered page 0 is assigned to the left eye, while a second graphic screen numbered page 1 is assigned to the right eye. (see Fig.7) The control signals for the left and right LC shutters are assigned to the respective I/O ports. Each time a vertical synchronous signal pulse is detected, page switching and shutter driving are initiated by the software. To let the software take care of tasks other than vertical synchronous signal monitoring, page switching and shutter driving are controlled by interrupt service.

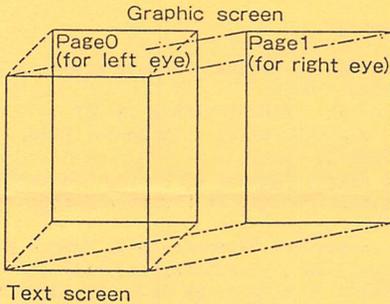


Fig.7 Screen assignments to the left and right eyes

Figure 8 shows control data versus LC shutter status. Figure 9 shows a screen/shutter control timing. While page 0 (for the left eye) is on the screen, the LC shutter for the left eye is opened and that for the right eye is closed, and while page 1 (for the right eye) is on the screen, the LC shutter for the right eye is opened and that for the left eye is closed. The system alternately repeats this sequence for each vertical blanking period.

Figure 10 shows an outlined sequence of software processing.

The 3-D adapter, on receiving a control signal from the personal computer, converts it into a LC shutter driving

output data	3-D scope status
0	Left and right shutters alternately open at every vertical synchronous pulse.
1	Left shutter is opened while right shutter is closed.
2	Left shutter is closed while right shutter is opened.
3	Left shutter is opened while right shutter is opened.

Fig.8 Liquid crystal 3-D scope control data

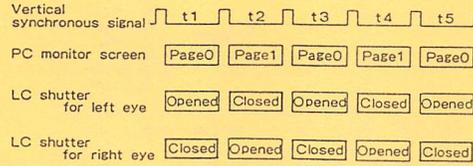


Fig.9 Screen/shutter control timing

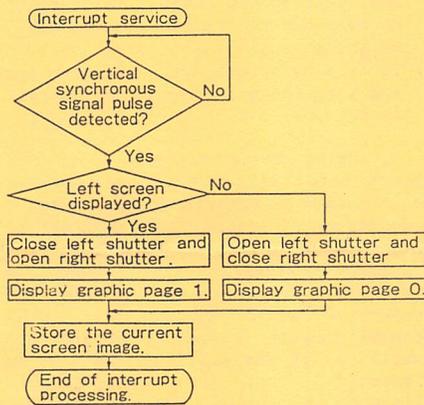
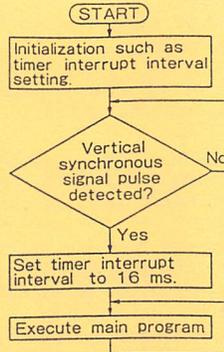


Fig.10 Out sequence of software processing

(opening or closing) signal and transfers it to the 3-D scope. (see Fig.11)

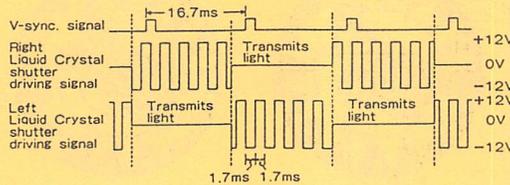


Fig.11 Liquid Crystal shutter driving signals

3-D Graphics Drawing Software

In general, the so-called 3-D graphics utilizes some empirical factors, such as shading, for representing 3-D images on a 2-D screen. It thus requires computation for shading or ray-tracing which calls for enormous programming and computation time.

In order to overcome this drawback, our 3-D system uses a 3-D graphic drawing software which allows real-time graphics drawing without requiring complex programming or computation.

The drawing software lets the user directly create a 3-D images by manipulating the mouse in the X, Y, and Z directions (see Fig.12). It features a cursor backspace, cursor forward and line delete capabilities.

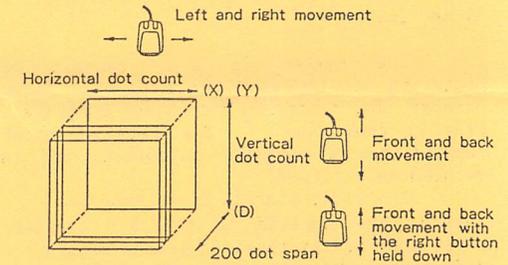


Fig.12 3-D graphic drawing using mouse

In 3-D graphics drawing, novices often feel difficulty in aligning the X, Y, and Z coordinates of one line with those of another at an apex at which the two lines meet. Especially when one wants to make a closed space and paint the entire space, even a single dot of misalignment can cause "paint leakage" which damages the geometry one has drawn up to that time.

As a solution to this problem, the drawing software stores the beginning and end coordinates of each line as the user draws it. The user can thus make a closed space easily and accurately. With this, the user, after drawing lines that connects points a, b, c, and d (see Fig.13), can backspace the cursor from d to c, b, and a by tracing the 3-D coordinate data stored in memory (cursor backspace). Or he can again advance the cursor from a to b, c, and d (cursor forward), or delete the line already drawn across points d and c or c and b (line delete).

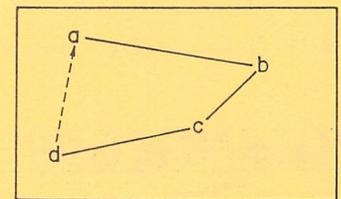


Fig.13 Cursor function

Additionally, the 3-D drawing software enables the user to draw graphics left and right separately or expand and correct individual dots. Moreover it can create 3-D images from various video sources - such as video cameras, VCR, TV broadcast - by utilizing the video digitizing capability (called as the "3-D air-check" function). Many of motion images in general, including TV broadcast programs, present perspective by picturing techniques utilizing motion parallax, such as dolly and follow-pan.

The 3-D air check function extracts two consecutive frames from such motion program and assigns them to the left and right eyes to provide a stereoscopic presentation of that image.

The pair of images shown in Figure 14 has been created with the 3-D drawing software.

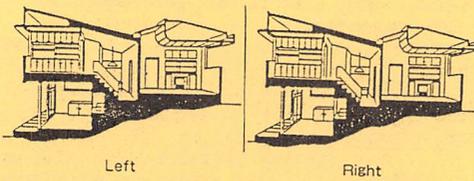


Fig.14 Example of images created by the 3-D drawing software

Picturing, Recording and Playing of 3-D Video Images

The system is also capable of picturing 3-D objects with a pair of video cameras, and recording the object images and playing them back. The pair of video cameras has a gen-lock capability and is secured on a tripod.

The video signals from these two cameras are applied to the 3-D adapter, where they are synthesized into a single 3-D signal by assigning the left camera signal to first fields and the right camera signal to second fields. (see Fig.15) The resulting signal is then recorded on a video tape. Thus, the images taken by the left and right cameras are alternately recorded on the tape at every single vertical period.

When the system plays back the 3-D images recorded on the tape, it makes field judgement and drives the 3-D scope's shutters accordingly.

These operations are controlled by hardware. The 3-D adapter separates the synchronous signal from video signal and makes field judgement by utilizing equivalent pulses.

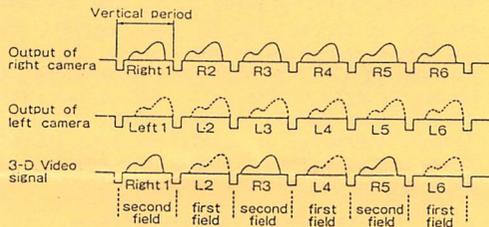


Fig.15 Synthesis of 3-D video signal

APPLICATION OF STEREOSCOPIC IMAGING TECHNIQUE USING PERSONAL COMPUTER

Figure 16 lists the factors that

would cause perception of perspective.

In fact, when we attempt creation of 3-D graphic or 3-D animations on a personal computer, we have to know the factors that will affect the perspective of the images we create.

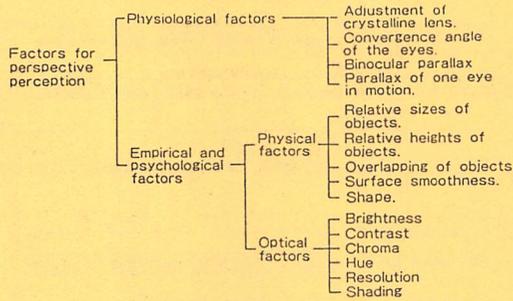


Fig.16 Factors for perspective perce:

included in such factor are:

- (1) Colors that affect the "depth" of images.
- (2) Parallax (difference in dots) that affects perspective.
- (3) Moving speed of major figures that affect perspective.

These are, of course, only part of the factors that are influential.

The personal computer allows us to make the following pattern/sprite displays for the measurement of perspective or "depth" of images:

- (1) To arrange seven circular patterns with different colors in two rows on the screen and change the parallax of the two rows at a constant rate.
- (2) To arrange 16 square patterns (with the same size) in four rows, each row having a constant parallax to the adjacent rows. Or to arrange 16 square patterns with different sizes in four row, each square having a size that corresponds to its parallax to the adjacent squares.
- (3) To display sprites with changing speed and size using the computer's sprite feature.

Using these pattern displays, the authors made various experiments regarding the influence of pattern colors on the depth of images or of figure's moving speed on the perspective of images. The result of the experiments revealed that there was a considerable difference in the perception of perspective among individuals. With a personal computer having an 8-color display capability, it was difficult to give images perspective just by controlling the difference in colors. It required adequate control over the amount of parallax, as well as color selection and arrangement. The authors also obtained through the experiments some other factors that require

consideration in making 3-D graphics or animations.

Computer graphics based on the personal computer is expected to add to importance in coming years. The authors plan to continue discussion of the 3-D representation of computer graphics by examining the minimum number of colors required for perspective presentation and other topics.

Since the personal computer-based 3-D imaging system is capable of presenting 3-D patterns with different parallaxes or moving 3-D figures on the screen, it is expected to find application to the study of the artificial stereoscopic perception organ.

CONCLUSION

The personal computer-based 3-D imaging system discussed in this report is applicable not only to the study of stereoscopic vision but to medical purposes such as visual power inspection (because it can easily create the random patterns as shown in Figure 17), to 3-D measurement based on 3-D graphics, to design tools, education tools, 3-D animation, hobby and many other applications.

Through basic experiments on stereoscopic vision and its representation in images, we plan to build 3-D imaging systems with more practical values.

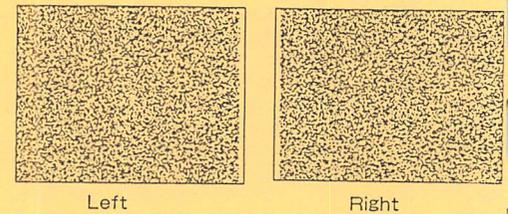


Fig.17 Example of stereoscopic pair (random pattern)

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3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXIV

NUMBER FOUR

OCTOBER 1989

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A NEW DIMENSION

Stereo photography and 3-D mean different things to different people. To some, it is now a fascinating curiosity -- a novel amusement. To others, it is eye-popping kitsch, a most intriguingly guilty pleasure. I share neither of these views.

I find 3-D to be a 130-year-old medium in search of a message. Alas, it is a medium prone to boom and bust. Historically, it has been stereo clubs like our own that maintain continuity during this viscous cycle. Thanks to these clubs, there now exists an impressive body of knowledge pertaining to the medium's art and history, all of it waiting to serve the next wave of 3-D enthusiasts.

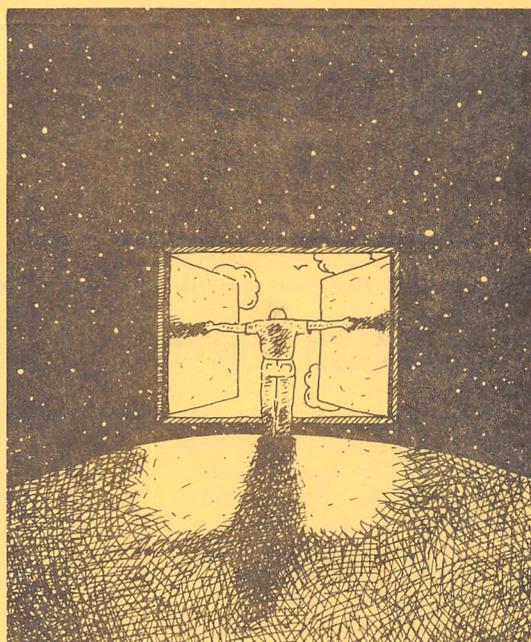
However, preservation is only one panel of our complete picture.

Advancement is that other panel. Advancing the art of stereo photography will take more than perfecting its hardware. It will require new software as well. Just because you're using a camera from the 50s, there is no reason to take 50s-style photos. One should not feel constrained by the "rules" of conventional photography; after all, we are not shooting conventional photos!

I believe our Club has within it the widest collection of technical and creative experience in the stereo world. Any measure of that experience you can offer me will be deeply appreciated during the coming year.

It is my hope that the next 12 months will see true advancement for the Stereo Club of Southern California, and our chosen medium. After all, the future is all we can ever look forward to.

--Bruce Elliott



MEETINGS: The third Thursday of each month at 7:30 pm at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors and guests always welcome. **MEMBERSHIP:** Annual Dues--Single/\$15; Couple/\$18; Patron/any additional amount. All due July 1. New membership dues are prorated for first partial year. Send new dues to Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly and included with membership. \$10 for 12 issues for non-members; send fee to 3-D NEWS 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	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 OCT 19 Monthly Club Meeting - Photo Center - 7:30
The Annual Club Auction of all things stereographic, big and small. Come early!
- SUN OCT 22 Creativity Workshop. 7PM. Contact Jason or Padric.
- SUN OCT 29 Mounting Workshop. 1:30 PM. Contact Oliver Dean.
- TUE OCT 31 Halloween, AND the copy deadline for the November NEWS. Surprise the Editor with something to talk about.
- THU NOV 16 Monthly Club Meeting - Photo Center - 7:30
Second Club Competition for the year and the TOTM is "electric"

Member & Subscriber Update

A hearty welcome to these new members:

MR. & MRS. JOSEPH P. MATTEO
1501 E. Chapman
Fullerton CA 92632
H (714)680-3646
W (714) 768-9800

A hearty welcome to these new Subscribers:

WALLACE J. FORD
RD 2 Box 16
Millbrook NY 12545

BOB MERETSKY
310 E. 18th St.
New York NY 10008

DAVID MOORE
14306-31 Bowspirit Lane
Laurel MD 20707

LARRY S. MOOR
3169 Bolero Way
Atlanta GA 30341

In Passing

The week of September 18 was a rough one for the arts in Los Angeles, for it was the week that saw the demise of radio station KFAC, the only all-classical commercial music station in the Los Angeles area. It was the loss of a great friend and companion to many. Before the final curtain after over 50 years, various announcers spoke for the arts, and urged everyone to support, live and fight for the arts, for that is what gives our society a dimensional meaning.

There should be no question that those active in the Stereo Club are supporting and living for art in their own way. 3-D photography is a unique art form. It is a lot more than a craft. Leo Tolstoy wrote "Art is not a handicraft, it is the transmission of feeling the artist has experienced." Think about it. When we take a photograph, don't we try to transmit feelings we are experiencing at the time, whether it be the picture of a child, a beautiful landscape, or a colorful flower arrangement?

And consider this quote recently run upon:

"Art is a voyage and not a harbor."

Keep those cameras working, and keep experiencing the voyage of art in your life.

Classified

WANTED: 2x2 stereo slide carrier for TDC 116 projector. Please call Padric McLaughlin (213)839-8024.

FOR SALE: Stereo Realist f/3.5 camera, no case. \$115. Ursula Sylvan, 4329 North Fireside Lane, Moorpark CA 93021 (805)529-3277

FOR SALE: Being sold for another Club member -- 3 light stands, 3 reflectors, 20 assorted lamps, colored lenses, plus other miscellaneous lighting equipment. Just what you need to get into tabletop photography. All for \$80. Jerry Walter, 1098 Montecito Drive, Los Angeles CA 90031 (213)225-8042

Contributors This Month

Lots of people helped write the NEWS this month: Bruce Elliott, Jim Murray, Jason Cardwell, Padric McLaughlin, Eriys Jedlicka, Valeria Sardy, Oliver Dean, Bruce and Connie Stratton, Bruce Goren, and Page 8 is from an old issue of the Photographic Society of America Journal and the FedCo Reporter. The Editor had a few words to say here and there, too. And mailing labels furnished by Susan Pinsky and David Starkman, additional mailing names from Marjorie Webster, envelope prep by Rick Finney, and collating, folding, stuffing and mailing by Claire and Greg Hooper. Hey, that's quite a team, huh? --Ed.



SCSC Competition Standings

Cumulative Results as of 09.25.89.

A Group Nonconventional

Name	Sep.	Cum.
Jim Murray	68	68
<i>A: Amphitheatre Sunrise</i>		
<i>HM: Winter Storm on Half Dome 09.05.89</i>		
Valeria Sardy	67	67
<i>HM: Morning Reflection</i>		
John Sardy	66	66
Jerry Walter	66	66
<i>HM: Autumn Arrangement</i>		
Rick Finney	65	65
Ray Zone	62	62
Greg Hooper	61	61
Dorr Kimball	61	61
Earl Colgan	60	60
David Ratliff	56	56

B Group Nonconventional

Name	Sep.	Cum.
Bruce Goren	23	23
<i>A: Fractal Landscape</i>		

A Group Standard

Name	Sep.	Cum.
Rick Finney	67	67
<i>A: Rippling Sands</i>		
<i>HM: Oak Creek - Sedona</i>		
Jim Murray	67	67
<i>HM: An Original Perspective</i>		
Valeria Sardy	64	64
Jerry Walter	63	63
Larry Brown	61	61
John Sardy	61	61
David Ratliff	60	60
Earl Colgan	59	59
Willis Simms	58	58
Marjorie Webster	58	58
Ray Zone	58	58

B Group Standard

Name	Sep.	Cum.
Chuck Bernhardt	60	60
<i>A: Deadman Creek</i>		
Dorr Kimball	60	60
<i>A: Utah Log Cabin</i>		
John Konrad	60	60
<i>A: Bristlecone Colors</i>		
Myrna Martin	60	60
<i>A: River</i>		
Bruce Stratton	58	58
<i>A: The Flag is Up</i>		
Jeff Plotkin	56	56
<i>A: Heat 'Em Up</i>		
Tami Plotkin	56	56
<i>A: Bristlecone Pine</i>		
<i>Against the Sky</i>		
Richard Reek	19	19

Judges: Randy Summers, Jason Cardwell, Charlie Piper

Theme of the Month (*Wet*): Dorr Kimball (*You Will Get Wet*)

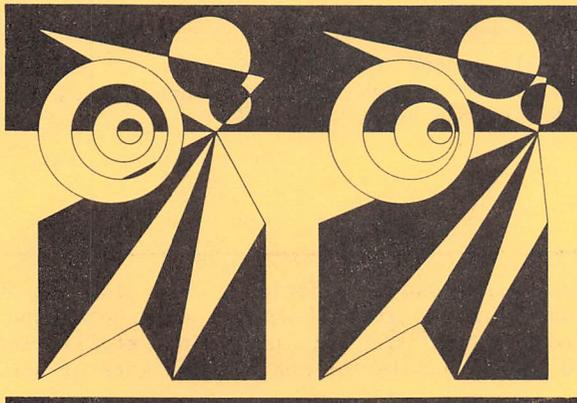
First time entrants: Myrna Martin, Jeff Plotkin, Tami Plotkin, Bruce Stratton

Club Competition News

COMPETITION KICKOFF

The Stereo Club continues to grow in active participation by leaps and bounds. Well, maybe not by leaps and bounds, but happily we are seeing increasing interest in the Club competitions; this month we had 4 new first-time entrants in the competition. This influx of new people, new ideas, and new approaches keeps our Club the dynamic force that it is in Southern California.

--Jim Murray, Competition Director



...from Jim Pettit

Workshop News

CREATIVITY WORKSHOP STARTS OFF SEASON

Sunday October 22nd
7 PM

This workshop lead by Jason Cardwell and Padric McLaughlin is offered with several goals in mind. First, to inspire and challenge those who are stuck for ideas, or feel confined by the aesthetic/technical choices they are making in the pursuit of stereography. Second, we hope to encourage the exploration of different genres of stereography (i.e. photojournalism, collage, hyper/hypostereo, retinal rivalry, psuedoscopy, computer generated images, etc.) Finally, we hope to act as an open forum for exchange of ideas, formations of collaborative partnerships, mutual inspiration and basically push stereography into the 21st Century. Sounds too dynamic for you? Don't worry, it'll be a fun filled evening with snacks and drink. Please bring these two things: several slides of what you feel to be your cutting edge work, and/or slides with which you're having problems and need feedback. Also, bring a source material of inspiration which influences (or you want to influence) your work -- this could be other photos, illustrations, music, weavings or whatever.

Space is limited to 15, so please call to reserve a spot now.

LOCATION

10565 National Blvd. #5
(1 blk from where Overland crosses the 10 Freeway)

MORE INFO AND RESERVATIONS:

Jason (213)255-9631
Padric (213)839-8024

More Workshop News

GODZILLA AND OLIVER DEAN TO HOST MOUNTING WORKSHOP

Godzilla (my peculiar pet grey-cheeked parakeet) and I invite to our slide mounting workshop only members in good standing (dues paid!) who are struggling with the mysteries of "do-it-yourself" stereo slide mounting. The workshop will be held for a maximum of 4 people on Sunday, October 29, at 1:30 PM at...

19009 Laurel Park Road, Space #174
Dominguez Hills CA 90220
(213)635-2400 (24 hrs)

This workshop will cover mounting problems often encountered by novices, with special emphasis on problems seen in competition. Most important will be a solid basic understanding of "stereo window" principles, which greatly simplifies the analysis of a defective mounting job and makes the task of doing the job correctly much easier.

Also covered will be:

- A survey of the various available mounts
- "Speed Mounting", a set of techniques for getting your slides mounted quickly for immediate viewing
- Basic techniques for mounting for competition

Each participant may bring "problem slides" for analysis and some slides on an uncut roll of processed film for "speed mounting" practice.

Please call us (Godzilla and me) at (213)635-2400 for reservations, because the maximum I can conveniently work with at one time is 4 people. (Please ignore the phone number on the recorded message; 635-2400 is the correct number). Approximate length of the workshop is 4 hours, including refreshment breaks. Participants may stay afterwards for additional questions, practice, and socializing as long as they wish.

--Oliver Dean



Next Meeting

BIG STEREO EQUIPMENT AUCTION IN OCTOBER

At the Club, we like to boast that we have a projected stereo slide presentation every month. Well, just about every month. For, as October rolls around, it is time for that very special event, the Club Equipment Auction. This auction is THE place to pick up any and all kinds of stereo paraphernalia. Here you will find just about any stereo item you would ever want. You will also discover a whole new universe of things that you didn't even know existed. The usual stereo cameras, viewers and projectors should be available in force, as well as silver screens,

mounting supplies, mounting glass, old slides and antique views, and a whole plethora of one-of-a-kind and quirky items. It promises to be a veritable museum of stereo hardware, and an educational and exciting evening for everyone.

There are just a few special considerations for this special event. Please try to get to the Photo Center early -- say by 7:00 -- to register your goodies for sale and to view the rest of the goodies. And PLEASE BRING A PERSONAL CHECKBOOK IF YOU INTEND TO BUY ANYTHING -- we have great difficulty in dealing with cash, unless you have exact change. The auction rules are simple, so please read and be familiar with them as outlined below.

1. All sellers must sign in with the Program Director.
2. Buying and selling is open to everyone attending the meeting.
3. All merchandise will be tagged by the seller with the following information: a) name of seller b) description of item; c) condition of item; and d) starting bid for the item (optional). Forms for this shall be provided.
4. 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.
5. The Club, acting as agent, collects 10% of the sales price of each item. The seller, at his discretion, can donate a larger percentage to the Club.
6. The auction is a forum for the exchange of stereo and stereo-related photographic equipment. The proceeds of any non-stereo equipment sold are donated 100% to the Club.
7. 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.
8. At the end of the auction, sellers can collect their receipts from the Treasurer and pay the Club's share to the Treasurer with a single check payable to the Club.
9. 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.

It may all sound complicated, but it has worked beautifully for a number of years now. And, for one last item -- come ready for fun!

--Jim Murray, Auction Enthusiast

Discrimination, selection and limitation should precede the making of any photograph. Condensation, concentration and stylization are indispensable for making it a work of art.

--Andreas Feininger



Dear Editor:

I really enjoyed the article sent in by Steve McGrogan titled "3-Dimensional Personal Computer System" in the September issue.

I am interested in 3-D graphics drawing software, and after reading this article I am still unsure about how to get what I want. I think I may end up moving sections pixel by pixel -- painstakingly by hand. Eventually, I would like to be able to take a complete image (say, a complicated picture containing curves, shaded areas, etc.) and create a like image for the other eye. It would involve selecting sections to be moved to the right or left (to appear further back) and connecting the interim areas. I don't think there is a computer program that will do it automatically (yet)!

--Erllys Jedlicka
1907 - 23rd Avenue
San Francisco CA 94116

...Is there anyone who can give Erllys some assistance. We have this wonderful piece presented by Bruce Goren in this issue, but that too may be too detailed for anyone to get started with. We're in the PC era -- let's make use of it. --Ed.

Dear Editor:

I am just a little bit perturbed with Page One of your September issue ("What Is Wrong With The Camera Clubs?") I just hope that all the criticism that was expressed wasn't meant for our Stereo Club! Just about everything that the author found fault with in clubs is definitely NOT true of SCSC. Consider:

1. We have a Club run by new and energetic young photographers, eager to explore the frontiers of 3-D photography. Definitely not "poor, staid leadership".
2. Our competitions are wide open. New judges (sometimes inexperienced, but you have to start someplace); unlimited subject material; a fresh approach with the Theme of the Month. Individuality abounds.
3. Conformity? Golly, SCSC is the epitome of non-conformity. Just eavesdrop on the conversation. Look at the administration. I can't imagine what we might be conforming with! I should go so far as to say that SCSC has no standards!
4. No creative atmosphere? When have we ever heard a put-down of the present thinking, slides, direction, openness? We have a free exchange of ideas. Has the Editor not been paying attention?

It just seems to me that everything criticized in the article is non-existent in SCSC. So I wonder why it

deserved an entire page, and Page One at that? I think that you had better re-read your own copy and truly consider it in light of the progressiveness of the Stereo Club of Southern California. We have more opportunities, along with a wide-open door, than any 3-D camera club I know of. You made a mistake! In the future you should print articles that reflect the true merits of the Club.

--A friend of SCSC

...Just food for thought, my friend. Let's just not let it happen. --Ed.

Stereo Exhibitions Calendar and News

FRI OCT 27 Closing - Rocky Mountain Stereo Exhibition
FRI NOV 10 Closing - Potomac Stereo Exhibition

These are the last two exhibitions for the year. There were 14 exhibitions this calendar year, up from 11 last year, which represents a very successful year.

Exhibition ALERT for next year. All of us on the Master Mailing List for stereo, and that includes everyone who has entered an exhibition in the last two years, frequently receives entry forms from exhibitions not involved in stereo. But watch out for this one: AUVERGNE. Don't toss out the entry form when you receive it perhaps sometime in the next month. This French Exhibition, which has successfully conducted color exhibitions over the years, has decided to add stereo in 1990. The closing date will be January 29. It is an approved PSA stereo exhibition. Now the catch is this: only 2x2 stereo pairs are eligible to be submitted. So a multiple reason for this alert: don't toss out that entry form, and brush up on (or get some assistance with) your 2x2 stereo pair mounting. This one is for real!

NEW STAR RATING CRITERIA

Here is good news for International Stereo Exhibitors. At the PSA Convention in Scottsdale in September, the Star Rating Requirements were changed. Here is the new system:

1st star	18 acceptances with	6 different titles
2nd star	36 acceptances with	12 different titles
3rd star	72 acceptances with	24 different titles
4th star	144 acceptances with	48 different titles
5th star	288 acceptances with	96 different titles
6th (diamond)	488	with 120 different titles

Judges receive 3 points for judging. The application fee is \$11, with the check payable to PSA. The diamond star application fee, including an .02 ct diamond is \$30.

The Master Awards, beyond the diamond, require 75 acceptances with 25 new titles. The application fee is \$20.

The Stereo International Exhibitions need more support to keep stereo as we know it alive. I am asking all stereo enthusiasts to please enter with your beautiful slides and make our exhibitions more successful.

Thank you.

--Valeria Sardy, Director
PSA/SD Star Ratings
PO Box 9655
Canyon Lake CA 92380

INSIGHTS: MEMBERS TALK ABOUT THEIR SLIDES

After every competition month the Editor asks several competitors to say a few words about their slides for the edification of all the readers. They are assured that their writing can be neither too short nor too long. So here we go for the September competition:

"FLAG IS UP" by Bruce and Connie Stratton. This slide was shot aboard the C'Est La Vie on which we were invited to spend the Fourth of July in Catalina. The C'Est La Vie is an 84-foot Long Wood Hull boat that is honored by leading the Newport Harbor Christmas Parade of Boats. There were three shots taken of the flags, and the slide that was presented had the clearest background. The background in the other two slides had ski boats that detracted from the flags. Keeping the shot clear of abstractions, and keeping it simple, gave the Flag Theme more focus and importance. The slide was shot with a f/3.5 Realist camera set for 1/125 at f/16 with Kodachrome 64, which gave the intense color that we personally like. The time of day was early afternoon, and we were surprised how dark the water turned out in all of the shots. It was quite an honor to receive an Honorable Mention in our first presentation, and we thank the Club.

September 25, 1989

FROM THE COMPUTER DESK OF BRUCE GOREN

Here is a brief description of what was involved in creating my slide "Fractal Landscape".

Fractal Landscape is a computer generated "pseudo-hyper-stereo". I used a hardware setup identical to that described in my October 1988 write up of "Orbiting Spheres" except that I have now expanded my RAM to 6.5 Megabytes and tweaked the speed of my 80286 up a notch to 9 Mhz. Instead of using Topas to construct a complex 3-D model I used a free public domain program to create the left and right eye views. The program is available to subscribers of CompuServe and other BBS systems. On CompuServe it is stored in the Graphics Support forum (GO PICS) in the art studio download section (DL-16). Browse for a program called FRACTINT.EXE or FRAINT.EXE.

To make my image first I generated a random fractal called a plasma cloud based on a color map I calculated to resemble a geological survey scale. Next I used the 3-D recall function of the program to displacement map the image, that is, to assign different colors different "heights". Next I created and photographed the left and right eye views as if flying by in an imaginary airplane and mounted the chips for viewing.

Here is an excerpt from the program documentation:

This program generates Mandelbrot and Julia set fractal images using 16-bit or 32-bit integer arithmetic rather than the "traditional" floating point ("large" images use 16-bit logic; "zoomed-in" images switch over to 32-bit logic when necessary). When run on a 386-based PC, it will use the 32-bit math specific to that processor - otherwise, it will emulate it using the generic 16-bit math available on the entire INTEL family (at about 15% of the speed of the 386-specific math). The program also generates other types of fractal images (described below), although it generates some of those other fractals using "traditional" floating point math.

The program will work with CGA, EGA, MCGA, VGA, "tweaked" VGA, and many popular super-rez adapters, and can switch display modes on-the-fly for those adapters capable of multiple emulation. For instance, I can run this program in any of the IBM CGA/EGA/MCGA/VGA modes on my PS/2 model 80. The program does not perform any floating point arithmetic during its Mandelbrot/Julia set image generation routines, and does not require an FPU.

*** Plasma Clouds (type=plasma) ***

"Plasma Clouds" are generated by a recursive algorithm that randomly picks colors of the corner of a rectangle, and then continues recursively quartering previous rectangles. Random colors are averaged with those of the outer rectangles in such a way that in small neighborhoods do not show much change, resulting in the effect of clouds. MUST be viewed with FRACTINT's palette animation (hit "+" or "-" when done). A side effect of watching the screen being painted by the recursive algorithm is that the watcher becoming hypnotized, if not immediately, then when the plasma clouds begin writhing with palette animation. Haven't yet added subliminal messages to exploit this -- next release! Algorithm is based on the pascal

program distributed by Bret Mulvey as "plasma.arc" (we have ported it to C and integrated it with FRACTINT's graphics and animation facilities).

Plasma Clouds accept a single parameter, which determines how abruptly the colors change. Selecting "params=.5" results in bland clouds, while "params=50" results in very grainy ones. The default parameter value is 2. With Version 8.4, FRACTINT can now generate Plasma Clouds on any adapter capable of generating four or more colors (previously, Plasma Clouds required VGA adapters and 256-color video modes). Still, the more colors the better with Plasma Clouds.

FRACTINT's implementation of Plasma Clouds does not use floating-point math, and so does not require (or use) an FPU. Also, Zoom and Pan is effectively ignored for Plasma Clouds, as each Plasma Cloud screen is generated randomly.

Finally, Plasma Clouds make GREAT fractal landscapes when viewed in 3D!

3D IMAGES

FRACTINT can now restore images in 3D. Note the important point that FRACTINT does not CREATE 3D fractals - it only RESTORES fractal images (or other single-image .GIF images) in 3D. To view your favorite image in 3D, you must first generate it, save it, and then use the new '3' command (or the '3D=' command-line option) to restore it as a 3D image. The advantage to this method (aside from the fact that it's the way we could figure out how to do it) is that you can view your favorite image many times, varying the rotation values, aspect ratio, and any number of items until you get the perfect image - and then save the results as a GIF file for the world to share.

In addition, you can use the 'O' (for 'overlay') command to overlay 3D images on TOP of existing (fractal or GIF) images (the only difference between the '3' command and the 'O' command is that the '3' command creates a 3D image on a blank screen, while the 'O' command overlays the 3D image over whatever screen you already have). The 'O' command can be used to create as many overlays as you like - think of multiple fractal moons overlooking a fractal landscape.

When you type the '3' command, you get bombarded with a number of options. Just remember that all of these options have defaults, the defaults have been chosen so as to give you a pleasant starting point, and that your answers to the prompts become the defaults for the next 3D image. Unless you are a pro at this take the defaults the first time, and then change one item at a time until you get what you want.

(First picture your original image - the 2D one - as being a 3D image, with the color of each pixel determining its "height" and pointing toward you. All the twisting and pulling starts from this "image".)

After prompting you for a filename and video mode, the 3D command asks you if you want a sphere projection. Answering "y" wraps your fractal around the surface of a sphere. Answering "n" gives a "regular" 3D view of your fractal. Some of the prompts are different in the two modes, so let's suppose you answered "n" and want "regular", also called the

RECTANGULAR COORDINATE TRANSFORMATION

FRACTINT then prompts you for three rotation values - X, Y, and Z axes. Think of the result as first tilting your 3D image up by pulling the bottom of your monitor towards you, then tilting it by pulling the left side of the monitor towards you, and then finally spinning it counter-clockwise, all by the number of degrees in the prompts. Note that these are NOT independent rotations - the image is spun first along the X-axis, then along the Y-axis, and finally along the Z-axis, and those are YOUR axes, not those of your (by now hopelessly skewed) monitor.

You are then prompted for three scaling factors in percent - scaling along the X, Y, and surface "roughness". Initially, leave the X and Y axes alone and play with the roughness. High values of roughness make large mountains and deep valleys - low values make flat plains. Negative roughness is legal - if you want Mandelbrot lake to be BELOW the ground, instead of eerily floating ABOVE, use a roughness of about -30%. (Mathematical note - roughness is really just a z scale factor).

Next you are prompted for a "water level" (say, did we mention that Plasma Clouds make quite realistic fractal landscapes when viewed in 3D?). This is really a "minimum color" value that performs the function 'if (color \pm waterlevel) color = waterlevel' and has the effect of filling in fractal "valleys" and converting them to fractal lakes.

Next, you are prompted for a "fill" option. These options exist because transformed points of an image that DID cover all the pixels MAY NOT any longer cover all the pixels. This will become dramatically clear if you pick the first fill option, which maps dots to the corresponding dot after applying the 3D transformations. Generally you see many of the dots have been missed. Therefore you can choose various algorithms that attempt to "fill in" the missing dots.

Fill Options

- 0 - (default) - no fill at all - just draw the dots.
- 1 - wire frame - joins points with lines
- 2 - surface fill - fills in all points on the surface
- 3 - surface fill - (interpolation turned off)
- 4 - solid fill - draws lines from the "ground" up to the point
- 5 - surface fill with light model - calculated before 3D transforms
- 6 - surface fill with light model - calculated after 3D transforms

Warning - it takes considerably longer to generate solid images - try lines first if you don't like dot-mode, and then try surface fills (the general favorite of the authors).

After all THAT you are prompted for a "perspective 3D" value - the "distance" from your eye to the image. A zero value here (the default) means no perspective calculations (which uses a considerably faster algorithm). Otherwise, picture a box with the original x-y plane of your flat fractal on the bottom, and your 3D fractal inside. A perspective value of 100% places your eye RIGHT ON THE EDGE OF THE BOX - results in pretty severe perspective distortion - like taking a close-up with a wide-angle lens. Try about 150% for reasonable results. LARGE values (500%) give small perspective modifications (you are far away), and smaller ones create extreme modifications. Values smaller than 100% put you inside the image itself. Try larger values first, and work your way in.

Finally you are prompted for two values that let you move the image up or down, in case the image is improperly centered.

If you selected fill type 5 or 6, you are not done! These two modes color each pixel according to the ANGLE the surface makes with an imaginary light source. You are asked to enter the three coordinates of the vector pointing toward the light. Finally, you are asked for a "smoothing" factor. Unless you used continuous potential when generating the fractal (see below), the illumination fills 5 and 6 will be "sparkly", just like a sandy beach in bright sun. Applying a smoothing factor of 2 or 3 will allow you to see the large-scale shapes better. But if your fractal has sharply-defined boundaries (e.g. "Mandelbrot Lake"), the smoothing effect may cause the colors to run. If they do, remember, it's a FEATURE not a BUG!

The colors will look strange with fill types 5 and 6 until you start color-cycling and try one of the more continuous palettes (F8 thru F10), or even better, load the GRAY palette with the "A" ("Alternate") command.

Illumination fill type 5 and 6 differ in this respect: type 5 calculates the illumination BEFORE doing any transformations. Type 6 applies the transformations FIRST, then calculates the color. Type 6 is better, but type 5 is faster. In sphere mode, only type 6 gives you a light and dark side of the "planet".

Types 2, 5, and 6 interpolate colors when filling, making a very smooth fill if the palette is continuous. This may NOT be desirable if the palette is NOT continuous. Type 3 is the same as type 2 with interpolation turned off. You might want to use fill type 3 if, for example, you wanted to project a GIF photograph onto a sphere. With type 2, you might see the filled in points, since chances are the palette is not continuous; type 3 fills those same points in with the colors of adjacent pixels. However, for most fractal images, fill type 2 is better than 3.

SPHERICAL PROJECTIONS

Now suppose you answered the first question "y" - you WANT a sphere projection. Picture a globe lying on its side - north pole to the right. We are going to map the x and y of the original map to latitude and longitude on the globe (really a hemisphere). Each ROW of the original fractal becomes a LONGITUDE LINE on the globe. By changing the defaults, you can map the fractal to a PIECE of the globe, or wrap the picture clear AROUND the globe. The defaults exactly cover the globe. You are asked for starting longitude (180 degrees is the top) and ending longitude (zero is the bottom). Similarly the latitude goes from -90 to 90 (equator is in the center - a vertical line since the globe is on its side).

The next prompt is for a RADIUS factor - this affects the size of globe.

All the rest of the prompts have the same meaning as in the regular case. However "roughness" in this case is roughness of the GLOBE SURFACE.

AN "UGLY" WARNING - some of these parameters result in points hidden from view by the obstruction of front globe surfaces. Because the process begins at the "edge" of the sphere, this phenomenon happens most often just as the process generates its first few dozen lines. If the computer seems to have died, WAIT a respectable time to see if points start to appear.

You can also specify these values (and there WERE a lot of them, weren't there?) with the "3d=" command-line argument. The argument lets you list your answers in the same order as they are asked. You can stop listing your own arguments and take the rest as defaults at any time, and you can skip over those defaults you don't care about. IE, "3d=/////50" just overrides the sixth argument (the Z-scaling value). The "Sphere Projection" question uses a 0/1 parameter, with 0 (the default) meaning "no". The command

```
fractint myfile savename=my3d 3d= batch=yes
```

by itself causes FRACTINT to load up MYFILE.FRA as a 3D image (taking all of the defaults), save the results in MY3D.FRA, and return to MS-DOS.

Note that any image loaded up in 3D is treated as if it was a Plasma Cloud. We have NO idea how to zoom and pan around a 3D image that has been twisted, stretched, perspective-ized, and had lakes added to it. And by the time you read this, we've probably added options to wrap it around a Mobius Strip and pour it through a Klein Bottle.

SPECIAL NOTE ON TARGA MODES: TARGA support for FRACTINT is provided courtesy of Joe McLain. The first item we have to bring up about TARGA boards is that there are a LOT of possible TARGA configurations, and a LOT of opportunities for a TARGA board and a VGA/EGA board to interfere with each other, and we may not have all of them smoothed away yet. Also, the TARGA boards have an entirely different color-map scheme than the VGA cards, and at the moment they cannot be run through the color-cycling menu. Joe has managed to set

up a new "map=" command-line option, however, that works with both TARGA and VGA boards and enables you to redefine the default color maps with either board - see the command-line section for details.

*** Distribution and Contribution Policies ***

FRACTINT is distributed as a public domain package, and the bulk of the code in FRACTINT is public domain software (portions of the code are from copyrighted sources, and in such cases are clearly marked as such). There is no warranty or acceptance of liability either expressed or implied with it. Use it, modify it, distribute it as you wish. Your uploading it to other bulletin boards and the like is specifically encouraged.

Contribution policy: Don't want money. Got money. Want admiration.

*** Credits and Contact Points ***

FRACTINT is the result of a combined effort of MANY developers and literally thousands of man-hours of time, all for a tiny bit of fame and glory. Well, maybe there's a few "bragging rights" included as well. At any rate, it has become simply impossible to include the names of all of the contributors on that pathetic little "credits screen" (a multi-screen "Credits screen" will have its own set of problems - who makes it to the first page?), and one of the not-so-welcome tasks of the final co-ordinator is deciding just who makes it to that screen.

In particular, code and concepts for various sections of FRACTINT have been "lifted" (quite legally, but still "lifted") from the following unheralded sources:

- PC Tech Journal - The CPU and FPU detectors. Sorry to see that fine magazine bite the dust.
- PC Magazine - The speaker routines. "borrowed" from an article in the (as I remember) April, 1977 issue.
- Byte Magazine - (and the BIX BBS). The "tweaked" VGA modes, taken from an article (and associated programs) by Richard Wilton in the October, 1988 issue.
- MS-Kermit - Keyboard routines, including the Expanded Keyboard stuff
- Dave Warker - The concept of using Integer math for fractal calculations. No, he didn't invent it, but he DID come up with the idea independently.
- Compuserve (and the PICS forum SYSOPs) - A special thanks here for putting up with all the rabble-raising in PICS Section 16 and elsewhere.

The following list of authors agreed to the distribution of their mailing addresses. Note that Usenet/Internet/Bitnet/Whatevnet users can access Compuserve users directly if they know the Compuserve userid (IE, Bert can be reached as 73477.433@compuserve.com). Just remember that Compuserve charges by the minute so it costs us a little bit (maybe 10 or 20 cents) to read a message - don't kill us with kindness. And don't send all your mail to Bert - spread it around a little!

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(203) 754-1162

Seeing With Feeling

By Kenneth F. Blackie

Don't trip that shutter, look again and again. Is what you are looking at exactly what you want? Is it you that is taking this picture, or is it an image in your mind of something that you have seen before? It is true that you will be influenced by the work of many others before you, that the image in your mind of what you want may unconsciously be the result of the study of the products of many other photographers, but from that seed may grow your creative thought of the kind of picture that you wish to produce. Are you seeing with *your* feelings, is this the view that you want to keep? Put the camera away, gather up your gadgets and walk around and study and look again. Do you see something that others have missed? Is this the best time of the day? Be as a child or a blind person who suddenly can see without inhibitions, prejudice or imitation. See it *your* way, the way *you* like it; see it until it becomes a part of you and others will know and say, "That is *his* picture."

Sure, you have a meter, your pictures will be in the class of technical perfection, but is it you that is there? Are you in it? Are your feelings in it? You have heard many a camera carrier say, "I took three rolls today," and you know that after the slides are returned he will paw through them trying to find one or two that may be good enough to "send" out.

Why not say, "I took three pictures today." Put your camera away, you know what it can do, you know that the lens is the best that you can buy, but until it

is pointed in the right direction at the right time, it is a useless thing. It is you who are going to take that picture, it is going to be yours alone. The moment that you see, regardless of where or when is going to be a part of you. In the teeming city with its expensive towers and crowded tenements, can you bring to us the beauty that is there, the rhythm of hurry, of success or failure? Can you find the pleasure, the joy, the comfort that many do in the crowds, in the hurry of the taxis, of the jam of noise and orderly confusion? Can you find there a sense of well being? Or must you take us to the byways, by the never quiet sea, the busy stream, the peaceful serenity of the countryside with a backdrop of jumbled snow-capped heights? Or can you show the naked beauty of the desert, soft and yielding as the foam of the sea yet hard and killing as the impact of a bullet?

Now look through the viewer, keep wondering, watching and waiting for that moment that you wish to find. Partly because of your camera you have an awareness of the world around you, you feel what you see, you project yourself into the scene and become a part of it, and what you see is your interpretation of that moment of life. You have become a Good Samaritan as you pass down the road in helping others to see the little corners of life. And now as you show your pictures you can say, "This is the way *I* saw it, this is the way it looks to *me*."



Julian: Back-Country Town

by Michele Burgess

The strains of a twanging banjo drift through the crisp country air. A wooden screen door slams—the door of the Julian Drug Store,

where one can sit at the long marble counter and sip a refreshing sarsaparilla.

Time appears to have stopped in the tiny mountain village of Julian, about 60 miles east of San Diego. This historic gold mining town still retains its false-front stores, wooden sidewalks and an old hotel. Wood-frame buildings make up the one-block business district.

Julian, named after founder Drue Bailey's cousin, Mike Julian, "because Mike was the handsomest man in camp," had its earliest beginnings when gold was discovered nearby in 1869. Over \$13 million in valuable ore was taken from the hills and valleys during the following years.

Many who came to seek their fortune through mining became disenchanted, but they saw the potential of the area for farming. In 1870, two townsmen brought back a wagonload of young fruit trees from central California, and thus began Julian's apple and pear orchards.

By 1873, Julian rivaled San Diego in size, and attempted through an election to have the

county seat moved there. However, premature celebrations caused some citizens to forget to go to the polls, and the election was lost by a mere two votes.

Julian has several historic buildings, among them the Pioneer Museum (formerly a brewery) and the old city jail. Though it isn't used anymore, curious children are often seen peering through the windows at the crude cement cells inside.

The Julian Hotel, established in 1887 by freed Georgia slaves, once served as a stage stop between Yuma and San Diego. Guest registers dating back to 1892, bear the names of Ulysses S. Grant, Admiral Nimitz, and other prominent California families.

During the Fall Apple Harvest Festival, held each weekend in October, locals stage a melodrama and olio in the Town Hall. Fresh apple pie, homemade ice cream and cider are served in the basement. Visitors can even pick their own apples and pears in certain orchards. A perfect season to spend some time in this old-fashioned town!



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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From The President

Stereo photography is all about scale. From hypo to hyper, it's as important as mounting.

Photographers who look for both spatial and emotional impact should consider human scale. By this I do not mean reducing the scope of one's pictures. Rather, I recommend that even the grandest scenics include the human element. As fundamental as this observation may seem, it is often lost in a quest for "purity".

The unspoiled canyon, the deserted shore, the lonely country lane -- what is missing from these common stereo subjects? People! Aside from the occasional "guy in a red jacket", stereo shots often look depopulated. Photographers speak of people "cluttering up the scene", when in fact they are an integral part of it.

A shot of a mountain is merely accurate, a scene. A shot with people looking to that same mountain is a moment. We can relate to these people. Their depth adds to the composition. They have brought the mountain to human scale.

Admittedly, people can complicate not only a scene, but the photographing of it as well. They move around. They stare at the camera. They won't smile on cue. In short, they present the photographer with a less-than-ideal situation. In exchange, however, they transform the scene from the ideal to the realistic. Simply put, if there are people in the scene, there should be people in the picture.

Now I'm not saying I want to see your aunt in front of a cactus, or someone pointing at Half Dome. Instead I'd like you to consider the usual beach shot, breaking waves, blurry sea gull, the whole thing. Now add the usual beach crowd, minus the radios. The shot is now alive with levels, and that sea gull sure looks faster next to those frozen people. This touch of realism was achieved by simply making people part of the scene, not its subject. There is no need to know who they are, or what they are doing. They are simply part of the moment -- the moment you have just captured on film. I've found that at most events, the crowd is at least as interesting as the event, and certainly easier to shoot. The same can be true of any place people play, or photograph.

The next time you are out capturing moments, consider your scale, but don't worry if you forget -- you're only human.



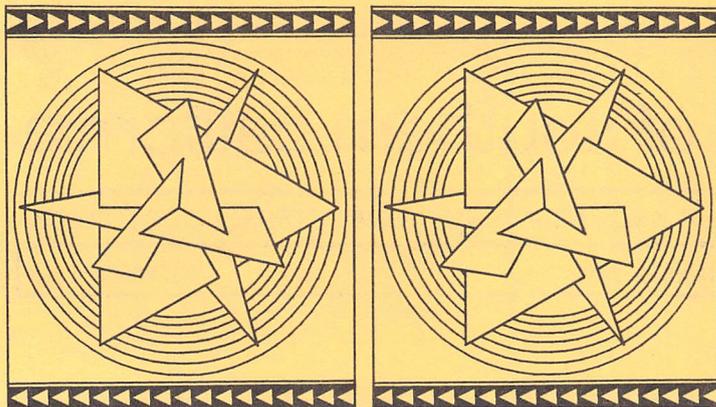
Dig deep,



MEETINGS: The third Thursday of each month at 7:30 pm at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors and guests always welcome. **MEMBERSHIP:** Annual Dues--Single/\$15; Couple/\$18; Patron/any additional amount. All due July 1. New membership dues are prorated for first partial year. Send new dues to Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly and included with membership. \$10 for 12 issues for non-members; send fee to 3-D NEWS Editor.

In Passing

To me it looks as though lots of newer Club members are missing a bet. The bet is finding an easy way to get into home-style amateur 3-D photography. The auction last month confirms that it's a lot easier than you may have thought. There is no need to look for special equipment. No need to wrestle with the unknowns and cost of pairs of 35mm cameras to start. No need to envy others who are happily shooting away in 3-D. The auction showed that nothing has changed in nearly 40 years! Cameras -- Realists and Kodaks -- are available, reconditioned, at about the same price as the 50s! Mounting equipment and supplies are out there; much higher quality film is available on nearly every street corner; Kodak (now Kodalux) still will return your film unmounted; numerous other shops will return your film in stereo cardboard mounts if you wish; and viewers and projectors and screens are available. So hardly anything has changed from the big easy 3-D crush of the 50s. So why not get involved yourself, the easy way? Get your own 3-D camera and start exploring the wonders. Because one other thing hasn't changed either -- that of an enthusiastic and appreciative audience at Club. From my viewpoint, nothing is different from the good old days of the mid-50s, when I first got involved. --Ed.



November							December							
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	

Stereo Activity Calendar

- TUE NOV 14 Club judges the ISCC Round I 89-90
- THU NOV 16 Monthly Club Meeting - Photo Center - 7:30
Second Club Competition and the TOTM is "Electric"
- THU NOV 30 Copy Deadline - December 3-D NEWS - Anyone have a nice 3-D Christmas story? The Editor always needs printable material
- THU DEC 14 Club Board Meeting
- WED DEC 20 Club Christmas Banquet - Michael's
- THU DEC 21 NO meeting at the Photo Center

Member & Subscriber Update

A hearty welcome to this new Club member:

BRUCE EACRETT
5069 Serrania Avenue
Woodland Hills CA 91364
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W (818)769-0868

Good reading extended to this new NEWS subscriber:

RON FREDRICKSON
12140 - 44th Avenue
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H (414)694-2103

Workshop News

Five members attended the slide creativity workshop on October 22. There was a lot of "oohing" and "aahing" over the slides shown, and more plans are in the making.

--Padric McLaughlin, Workshop Director

Classified

FOR SALE: Stereo Realist Camera permanently fitted with two "anamorphic" lenses that "squeeze" pictures 2-times horizontally; also included are two "anamorphic" lenses fitted with special adapters for attachment to the lenses of a TDC projectors. Will show pictures twice as wide as usual 3-D slides, all for \$300. Includes carrying case. Sam Gillad, 1323 North Bronson Ave. #14, Los Angeles CA 90028 (213)466-7464

WANTED: TDC Stereo Vivid Viewer. Sam Gilad, 1323 N. Bronson Ave., Los Angeles 90028 (213)466-7464

FOR SALE: One more time -- being sold for another Club member -- 3 light stands, 3 reflectors, 20 assorted lamps, colored lenses, plus other miscellaneous lighting equipment. Just what you need to get into tabletop photography. A real bargain for \$60. Jerry Walter, 1098 Montecito Drive, Los Angeles 90031 (213)225-8042

Contributors This Month

In addition to the regular by-lined contributors this month, thanks to the following for making this issue of the NEWS a complete package...

- Richard Ogle.....Freeview, Page 2
- Bob Meretsky.....Clips, Page 3
- David Starkman.....Holography, Page 5
- Ron Labbe.....WideWorld, Page 8

David Starkman adds that the Holography Exhibit is definitely worth viewing.

Next Meeting

COMPETITION DELIGHT

The Stereo Club kicked off the new competition year with a good turnout at the first of our 5 monthly competitions held at the September meeting. The second competition is scheduled for our November meeting, and it is not too late to join in on all this action and fun. We ALWAYS welcome first-timers at the competitions and encourage our newcomers to share their slides with us all. It envelopes each of us in the magical event of seeing our creations in full living color up on the Club silver screen. And, it's free!

The Theme of the Month (TOTM) for November is **Electric** and hopefully this theme will bring some hot slides into the competition. If you are unsure about the TOTM or are interested in the themes for the remaining competitions, see the August issue of the NEWS.

--Jim Murray, Competition Director

Christmas Banquet

Hello everybody! It's that time of year again and once more the Christmas Stereo Club Banquet is fast approaching. This year the Banquet will be held on WEDNESDAY, December 20 at 7:30 PM at Michael's Restaurant located at 4500 Los Feliz Blvd. Dinner will consist of chicken, steak, fish or vegetarian and will cost \$20 per person. Please RSVP to me at (213)662-4372 as soon as possible with your reservation or put your name down at the November Club Meeting. We are planning some wonderful surprises and all who attend are requested to bring 5 to 7 slides, your most "spectacular visions" for a 3-D potpourri. I look forward to seeing you all there.

--Gail Zone, Christmas Banquet Director

ISCC Report

It is the Club's turn to host the judging of the International Stereo Club Competition. The judging will be on November 14. We expect to see about 50 slides from an array of other Clubs. If you'd like to attend the judging, please contact Jerry Walter for time and place. The slides we will be seeing will also be shown at the November Club meeting on November 16 at the Photo Center.

Bulletin Contest



An obviously happy Editor (characterized by friend Bob Tiritilli) grins from behind the plaque awarded to the Club's 3-D NEWS at the PSA Scottsdale Convention in September. This whole thing came about because each year the Photographic Society of America sponsors a Bulletin Contest having various categories of awards. 262 PSA-affiliated camera clubs entered this year -- clubs representing all the mediums of photography. Each club enters only one of their bulletins published within the last year. Entries are primarily from the U.S., but there are some foreign entries, too. Bulletins come in all sizes and descriptions -- slick paper, offset, typeset, computer generated, plain, with photos, with ads, thick and thin -- but, well, from all of these, the competition Chairman Margaret Estes liked the 3-D NEWS the best in the "creative" category.

The issue submitted this year was from November 1988. It was a well rounded issue to be sure, with President Greg Hooper's November Thoughts, classified, Club calendar, membership update, exhibition news, workshop news, a free view letter and cartoon from Tim Cardinale, Movie Division News, auction sales, a perspective article by David Kuntz, David Starkman's 3-D Diary, and poetry concerning the stereopticon by Fredrick Frank, contributed by David Hutchison. The honor goes to the Club, for without the great deal of written input from many members and readers, plus a lot of enthusiasm and encouragement on the part of everyone else, the NEWS would not exist in its present form. HATS OFF TO THE CLUB!

CLIPS

NATIONAL ENQUIRER

Sept. 19, 1989

Michael Jackson's set to make TV history — he's launching the first-ever 3-D series, based on his famous Captain EO sci-fi character!

All three major networks and top syndicators are crawling over each other to nab the rights to the show. Michael's

already outlined the plots for the first few episodes and will star in some of them.

What's more, several of his superstar pals — including Liz Taylor and Diana Ross — have told him to count on them for guest appearances.

Michael says free 3-D glasses will be passed out to viewers at stores nationwide.



AWARD WINNING WORK

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

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

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

DO IT NOW!

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

Auction Items

The Photo Center was a flurry of activity on October 19 with the Annual Club Auction. This was an excellent auction for all involved, and had gross sales larger than any other auction since the Club began this annual event in 1980. The assortment of equipment was just right -- cameras, projectors, screens, tripods, slide bars, viewers, mounting equipment, books, as well as a bizarre array of eclectic whatchamacallits for the serious collector. Folks were willing to buy good big-ticket items this year, although there were several reconditioned cameras remaining. Nearly everything else was sold, including at the last minute that forlorn tabletop stand. Most surprising was the \$95 paid for the mint Realist Manual; when you're out of print, you're out of print! Auctioneer David Starkman moved things along efficiently, and we got out of the Photo Center on time. And as if that wasn't enough excitement, 18 members later showed up at IHOP for their favorite pancakes, etc.

Kodak Stereo Camera w/ telephoto lenses	\$125
Kodak Stereo Camera, Overhauled by Piper	165
Stereo Realist, Overhauled by Piper	175
Realist case	8
Realist case	6
Realist case	10
Realist case	21
Kodak Stereo case	20
Realist package w/ case, flash, transformer	20
Kindar Stereo Camera Accessory pkg	10
Realist haze filters	21
Linhof tripod	35
Suction mount monopod	15
Swing tilt tripod	2
Tripod, fixable	1
Triad Projector, case, glasses	225
TDC Project-or-View	145
Polamatic Model 600 projector, as is	80
Realist 2062 viewer (green button)	100
Deepvue viewer	25
Arcadia stereo viewer	25
Stereokit 100, viewer + slide bar	15
2x2 battery viewer	2
Pair 2x2 viewers	3
KenTech slide bar, machined	40
Kodachrome & Ektachrome film, outdated, 8 rolls	6
Fujichrome film, misc outdated, 26 rolls	22
Film Cutter	9
Film Cutter	2
Film Cutter	1
200 Genuine Realist Masks, used	18
Assorted Foldover, cardboard, Emde & mono mts	21
350 mixed used Emde mounts	29
302 slip in cardboard mounts, used	16
93 used Emde mask frames	10
Emde cardboard masks, large format	1
200 pieces stereo glass, used	20
Collectors Brumberger slide binders, box	4
Realist mounting frame	5
Stereo slide case, 3 rows	16
Compco slide sorter	6
Silver screen	28
Dalite silver screen, 40x40	26
Radiant silver screen 48x48	11
Polaroid glasses, 40 pair, blue frames	10
Polaroid glasses, mixed, 75, w/box	10
Bag-o-glasses, all kinds	3
Captain EO glases, 2 pair	4
Stereo cards, misc U.S. views, 27 cards	40

14 Keystone eye-test cards	40
25 ca. 1909 Panama Canal stereo views, Keystone	25
8 anaglyphic postcard sets, 2 pkgs	10
3-D Poster "Parasite 3-D"	6
11 issues Venture magazine w/Xograph covers	8
National Geographic Realist Ad, 1950,	1
Stereo Realist Manual (!)	95
Stereoscopic Photography, Judge, 1926	60
Kodak More Joy of Photography	5
Kodak Joy of Photography	1
ViewMaster assortment, 7 3-reel sets	11
ViewMaster viewer, ca 1939	10
ViewMaster Viewer ca 1940s	4
ViewMaster World Nations Box, no reels	11
TrueView viewer & views, 32 rolls	40
Replica Stereoscope with 80 view copies	42
Ultimate grab box, 25 items	21
Sawyer 2x2 projector, fixable	1
Polaroid Autoprocessor	5
3-D Puzzle, all pieces there	6
Stereo Realist Cap, mint condition	12
Total Sales	\$2026
Total to Club	\$ 282

Processing and Mounting

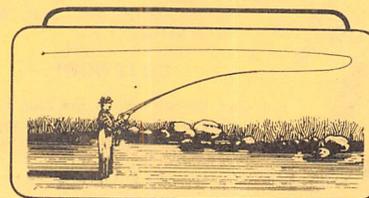
Although Eastman Kodak ceased mounting stereo slides over 3 years ago, other photo labs continue to provide this service, through many local outlets. One of these labs is Magnicolor, which handles stereo processing and mouting for K-Mart, Long's Drug, and Thrifty. Of the three chains, I believe that Thrifty charges the least. Their current prices for developing and mounting Kodachrome and E-6 slide films are: 24 exposure length @ \$4.99, and 35 exp. @ \$7.99. These amounts reflect a recent small price increase.

When you fill out the processing envelope at the store, be sure to write "STEREO SLIDE MOUNTS" in the "Special Instructions" box. It might also be a good idea to afix a sticker on the film magazine with the same words. According to a form letter I received from Magnicolor about 2 years ago, they will also cut and mount your previously processed slide film, for a considerably less amount than the prices quoted above. Should you wish to talk to Magnicolor directly, their phone number is: (916)485-4422.

To be candid, you could probably do a better job of mounting than any commercial lab. Getting the proper "window" may be a matter luck. However, for convenience, commercial processing has its advantages. At Thrifty, prior to last summer, return time averaged about 5 working days. More recently, however, it has taken about 10 working days.

I would be very interested to hear of your experiences with commercial stereo processing and mounting. Most importantly, if you have come across a lab that does a better (and cheaper) job than the one described above, please don't keep it a secret!

--Larry Brown, Roving Reporter
(818)968-2308



Other Dimensions

INTERNATIONAL HOLOGRAPHY EXHIBIT OPENS IN LOS ANGELES

Los Angeles, California--*Images in Time & Space*, the world's largest commercial, scientific, artistic, and technological exhibition of holography, featuring more than 200 holograms from 15 countries, opens Saturday October 21 through March 25, at the California Museum of Science and Industry, Exposition Park, in Los Angeles.

This traveling exhibit of 3-dimensional imagery explores the history and development of holography with an emphasis on applications in various fields including medicine, architecture, engineering, information storage, optical research, aerodynamics, display advertising and fine art.

Designed to amaze, entertain and educate visitors, the exhibition includes educational videos and demonstrations, a "hands-on" children's section, educational workshops where visitors can make their own holograms and a holoboutique with a selection of souvenir holograms.

Popular attractions include a hologram of jazz musician Dizzy Gillespie which captivates viewers as he lifts his trumpet, grins at his audience, then puts his horn to his lips and characteristically puffs out his cheeks. Also, holograms of priceless treasures and artifacts from the Soviet Union are included along with holographic works from Australia, Belgium, Canada, China, Columbia, Denmark, England, France, Italy, Japan, The Netherlands, Sweden, the United States and West Germany.

Images in Time & Space premiered May, 1987, in Montreal, Canada and began its U.S. tour in San Jose, California, in October, 1988, followed by last summer's showing in San Francisco. Acclaimed "as the most significant holographic exhibition" ever assembled, this \$1.5 million attraction is expected to draw more than one million visitors here before returning to Canada as a permanent exhibit. It is a production of the Associates of Science and Technology (AST) Inc., a Canadian non-profit organization dedicated to the promotion of public awareness of science and technology.

AST President Dr. J. William McGowan believes, holography could be a dynamic catalyst for revitalizing North America's world-wide leadership in technology, research and development. "As we move from an industrial to a service based society, the prospects for technological resurgence here appear dim. Now more than ever before, the establishment and promotion of programs that foster new found public concern and support for science and technology are imperative to our ability to maintain technological parity with both Asia and Europe," says Dr. McGowan, a renowned scientist, international lecturer and former director of Canada's National Museum of Science and Technology.

Holography is the medium of the future...and it's at the California Museum of Science and Industry now.

Open daily from 10 a.m. to 5 p.m. Admission is \$5 for adults, \$4 for seniors and \$3 for children. Group and student rates available.

Stereo Exhibitions Calendar and News

FRI NOV 10 Closing - Potomac Stereo Exhibition

And so closes the final International Stereo Exhibition for 1989. It was a very good year, with some new and renewed exhibitions seen once again. The new season will start up in mid-January with Oakland. Once again, the ALERT with respect to the AUVERGNE Exhibition. This is a fully approved stereo exhibition and it is the first time they have included stereo slides as part of their event. The catch is that only 2x2 stereo pairs are eligible to be submitted, which is quite a switch from our regular format. But it brings a little more challenge into this world of 3-D, and should prove to bring some new and innovative work to them. Start planning your entries now. It will close January 29.

Below is printed a general article explaining the Stereo Exhibitions. If you have any questions, please contact the Editor.

INTERNATIONAL STEREO EXHIBITIONS

Every year 10 to 15 International Stereo Slide Exhibitions are conducted throughout the world. Although most of these are held in the United States, stereographers from throughout the world are invited to participate to share their 3-D creativity. These exhibitions are sponsored by various camera clubs and 3-D interest groups located in their respective areas.

The exhibitions about which I speak are also given "recognition" by the Stereo Division of the Photographic Society of America (PSA). Recognition entails the assurance that the exhibition will be conducted in a specified manner in order to protect the interests of the entrants and their slides, and to ensure uniformity. For example, slides can be held only a certain length of time, report cards have required mailing dates, catalogs and slide presentations have minimal requirements, and awards must meet certain criteria. This is done through the office of the PSA Stereo Exhibition Standards Director, who is a member of the PSA Exhibition Standards Committee.

Slides that are accepted into an exhibition are projected at least two times at publically advertised showings. Usually the titles of the slides and the photographers' names are announced during the presentation, although some exhibitions use a creative presentation with theme music, etc. This is at the discretion of the local exhibition committee. Additional recognition is within the exhibition catalog, which lists photographers and the names of all accepted slides, and occasionally contains reproductions of award-winning slides (with the photographer's permission).

Exhibitors who are members of PSA may apply for "star ratings", which are garnered with the accumulation of certain numbers of slide acceptances. This subject will be covered in a subsequent article.

All stereographers are invited to share their 3-D slide creations in this worthwhile activity. By sharing and viewing, a great deal of photographic growth has taken place both individually and within the greater 3-D community over the years.

Summer Convention Happenings

Dear SCSC members,

David Starkman and I just returned from the Photographic Society of America annual convention at the Hyatt Regency Gainey Ranch Resort in Scottsdale, AZ. We spent almost 4 days during Sept. 13-16, 1989 just enjoying the 3-D photography slide shows. As PSA Stereo Division Program Director I arranged to have a first class line-up of 3-D slide programs. In fact, Stereo Division had more programs than any other division this year! With nine shows to attend we barely had time to enjoy the gorgeous surroundings of the convention.

On Wednesday we began with the "PSA Hall of Fame V" program presented by Melvin Henningsen. This compilation show represented dozens of 3-D photographers and offered an interesting variety of styles, techniques and subject matter. This is the fifth program assembled from slides that have either won ten acceptances each in 3-D competitions or become eligible for Hall of Fame for historical reasons.

The second show was the first showing of the "PSA Stereo International Exhibition". It was assembled and presented by Eva Burns. It was fun to see slides sent in from all over the world for this exhibition.

The afternoon programs began with the premier showing of the "Stereo Slide Sequence Exhibition", assembled by Ben Shook. The sequences were varied and interesting ranged all the way up to really terrific. Each of the 12 sequences had from 2 to 18 slides and had been assembled with music and/or narration. This show will now spend the next year traveling around the country being shown at clubs.

The last program of the day was the "PSA Stereo Slide of the Year Judging" coordinated by Phyllis Rander. This on-site judging consisted of only slides that had received awards from international 3-D slide competitions during the past year. The purpose was to choose one Slide of the Year and 10 Honorable Mentions. Judges for this selection were Dewitt Bishop, Melvin Henningsen and Gene Kirksey. The tension was high and the audience was anxious as the judges narrowed down the selection. Elimination was tough as the quality was very high. Finally they choose Australian stereographer Allan Griffin's slide "Anhinga Roose #1" as slide of the year to a rousing applause. It was a fitting end to the first day.

A blazing sun rose Thursday morning over ten magnificent swimming pools and enormous giant cactus. Many photographers were up early capturing the incredible perspectives and compositions that the meandering grounds had to offer. At 9 a.m. the ballroom was filled to capacity for the first program "Spaceshots: An Adventure in 3-D" by Ron Labbe, of Boston, Mass. This turned out to be a spectacular program, both technically and visually. Utilizing four Carousel Ektographic projectors and state of the art tape and dissolve units for a synchronized sound track with fade and dissolve projection.

The show begins with a historical overview of stereoscopy with a delightful selection of flat fading gently into 3-D images. It's educational, informative, imaginative and nostalgic all at once. There are mini sequences of many types covering things from View-Master, Tru-Vue, old television programs (complete with original sound tracks and music - even Rin-Tin-Tin!) and unusual personal slides from anonymous makers. One segment is a type of PSA Best of the Best slides with hyperstereos, close-ups, trick stereos and just plain spectacular shots by some of the best stereographers past and present. A historical section presents a wide variety of vintage stereo view cards, duplicated for flawless projection that the original makers from the turn of the century would hardly have dreamed of. Especially nice was the showing of some French tissue "Diableries", where the dissolve from the black and white front-lit view to the hand colored rear-lit view was particularly effective.

The program worked it's way forward chronologically through the Stereo Realist 1950's to modern views taken with single or double SLR rigs. 3-D views created entirely by computer were an interesting modern day highlight. In all about 500 stereo pairs were shown in just under one hour. Because of the fast pace, sound effects and general interest of the slides themselves, the show was never boring, and even left most of the audience clamoring for more!

The second presentation on Thursday was given by Harold Whitehouse, who had brought with him a newly synchronized version of a program "The Late Pat Whitehouse Show". This

consisted of two of Pat's sequences "Elgar's England" and "Tribute to Handel".

Pat had the technical skill and speed to do sound synchronized fade and dissolve slide programs using a double-Hawk stereo slide projector. Since her passing the idea came up to duplicate her slides and mount them in separate 2" x 2" slide mounts for tape controlled projection with 4 Carousel projectors and the appropriate sound, synch, and dissolve equipment. This idea worked beautifully - it almost seemed as if Pat was behind the projectors controlling the whole program. The Grand Finale was the "Hallelujah Chorus" segment of the "Tribute to Handel" where birds and flowers practically come alive as a chorus to sing this sequence.

After lunch I presided over a "Spontaneous 3-D Members Slide Program". This was a first, but had been successfully done at the NSA convention. All Stereo Division members were invited to share 5 to 10 interesting 3-D slides. Under these conditions every slide is a total surprise, but we were not disappointed by the generally high quality of slides presented. It was a great opportunity to see some more personal slides, and other types of things which one might not normally see in competitions.

Friday had just one 3-D slide program, but a really great one - "Travels on Next to Nothing: A 3-D Travelogue Starring Underwood & Underwood's James Ricalton". Entirely utilizing slide duplicates made from vintage stereo views this 3-D program was in the form of a lecture that might have been given in the year 1911 by James Ricalton - a prolific and professional stereo photographer of that time period. All of the images shown were either taken by Mr. Ricalton, or had him in the picture. The program was well attended and extremely well received.

Friday night we attended the lovely Stereo Division Banquet, where everyone dresses up and certificates of appreciation and awards are given out. Ben Shook, the Stereo Division Chairman, presided over this in his light and humorous fashion, making it a fun and enjoyable event with plenty of jokes and laughter.

Saturday we finished up with a repeat showing of the "PSA Stereo International" in the morning. That left the afternoon to say good-bye to friends and photograph anything in the area we hadn't already gotten around to. Most of the time before and after programs the best place to hang out was in the Stereo Division den. Stan White, from Canada, had assembled all kinds of interesting 3-D goodies to play with and learn about, and it created an area conducive to plenty of 3-D conversation. It was exciting to find Seton & Isabelle Rochwite, Max Bruensteiner, Harold Whitehouse & his daughter Anne from England, and many other wonderful people there to talk to. When it was all over there was still a little time for exploring. It was hot in Scottsdale, but the region is so interesting you can't help but keep that camera clicking.

Next year PSA is scheduled to meet in Nashville, Tennessee. With Stan White as program director I'm sure we'll have a fantastic schedule to look forward to. Hope to see you there!

Susan Pinsky

**Sunny Days and
Western Ways**



**1989 PSA
International
Convention
Sept. 11-16
Scottsdale
Arizona**

Marjorie's Musings

PRESIDENTS I HAVE KNOWN

by Marjorie Webster (Margette)

Here I am again -- "Name Dropping"! Our present President of SCSC Bruce Elliott just phoned re our urgent Board Meeting. This has triggered marvelous memories of my past, ala 3-D!

Aside from knowing, socially, and through being Associate Editor of Who's Who, other U.S.A. Presidents: Ike, Nixon and Ford, in Palm Springs and Hawaii, I have known our past President Ronald Reagan in many phases of his life. I met Ronnie at parties in Hollywood when he was married to Jane Wyman and have black and white photos I took of them, when Ron was in uniform during WWII. After he was divorced, I had an art studio at The Crossroads of the World in Hollywood and talked with him frequently as he met his agent. When he was seriously ill, I visited him in the hospital. (I could have been the first Lady of the U.S.A. "IF" I'd persuaded.) Later in the 50s, I met Ron and Nancy at many parties, especially at Carroll Righter's fabulous and fun Astrological Parties, at his home and especially the Del Mar Club in Santa Monica in 1960. At the previous Cancer (Moonchild) Party, I had just returned from six months in Hawaii, with a glorious tan. My first date on return to the Mainland was Walt Daugherty, past manager at the Photo Center. I was wearing aqua blue satin go-aheads and a fabulous aqua blue satin Chinese sheath in 3-D. Carroll Righter reprimanded me for coming to the party without proper shoes and stockings, so at the Del Mar Club I arrived in silk stocking (with clocks) and high heels and sans my trusty Kodak Stereo Camera. Can you imagine my frustration when I saw a huge male lion out on the beach only yards away, and yours truly, MEWS, totally unprepared to trudge through the sand, sans camera?

Ron and Nancy were there and we talked at length. I had attended their wedding in the Little Brown Church, which is a brief 5-minute walk on Coldwater from my present home. That was before he was Governor of California. Carroll Righter urged him to go into politics, re his Horoscope. George Stanley was also there and paid me for 8x10 color prints I had taken of him at a TV studio. George was doing commercials for Barry Bleek's contact lenses. A live owl was on a perch, as a prop, in front of him. George was afraid of the owl, so I had him stand 6 feet away while I shot the owl at 3 feet. The prints look as if he is next to the bird. My favorite 3-D shot among many thousands!

After I acquired my Kodak Stereo Camera in 1952, I was asked to join the Hollywood Stereoscopic Society. Members were mostly top movie producers, directors, cameramen and stars. Past presidents were Harold Lloyd and Art Linkletter, who also made a delightful M.C., and did a very humorous critique of our 3-D slides. Board of Directors were Frank Capra, Ronald Colman, Paul Hesse, Jimmy Starr, Ann Southern, etc. We met at the famous Prince Romanoff's Restaurant in Beverly Hills, where we had dinner, then moved into the Crown Room for the 3-D competitions. I won many awards. November 5, 1956, was a gala night when Jayne Mansfield was our star model. See my "Hollywood 3-D" by Margette, which was published by Ray Zone in 1987. In 1956 Bob Cummings was our President and later did a

TV series "Leave It To Bob" based on his character as a photographer.

Now I note that the past Presidents of our SCSC began with Dr. Harold Lutes, 1955-57. He was the designer of the Triad 3-D Projector, which I own and love. It has served me well for 30 years, sometimes using it three times per day in my classes and lectures in adult education. Max Bruensteiner, who had a camera shop in Alhambra, owned two Triads and offered them, in any emergency, while I worked in that area. I never had to use his projectors, but it was comforting to know they were available. Thanks Max!

In 1982 I joined our SCSC and David Starkman was President. You all know what a Giant he is in 3-D, with his pixie helpmate Susan Pinsky. I had met them at the camera swap meet in Burbank through Gene Lester, movie photographer and director, and learned about our Club. In 1982-83 Marilyn Felling was President and requested my special show of Movie Stars of the 50s. Due to severe illness in her family, she never saw it, but Ray Zone did, and that led to Hollywood 3-D. Also, I contributed data for Zone's 3-D Presidents. In 1983-84 Tony Alderson was President, and I'll never forget our banquet at Pike's Verdugo Inn when Tony asked me to lead the procession to the buffet. He also selected some of my Los Angeles 3-D slides for his special on L.A. Tony also has driven me to the Club, Board Meetings and banquets when I needed a ride. Thanks Tony!

In 1985-86 David Kuntz was President and was delighted with my Venice, Italy slides and inspired him to go there. I saved the evening of April 19, 1984 by showing five sequences because only four other members performed. David appointed me Hospitality Hostess, which I've enjoyed so much ever since. David also bought my mother's 32nd book "Early Exploring in Lands of the Maya" and he and Lucy took it with them on their honeymoon to Yucatan!

In 1986-88 Ray Zone was President. He's the King of 3-D, and what can I say? He and great wife Gail have been very vital in my recent 3-D life in many ways. In 1988-89, Greg Hooper was President. I call him Hugger Hooper because he really knows "how to". Lovely new wife, Claire should know. And now it is 1989, and our present President Bruce Elliott, fresh from the East (Detroit Stereo Club), and getting used to our "wild West", is refreshing. He has a terrific sense of humor and let's give him our support in sustaining his own slant on stereo slides.

P.S. Backing up a bit, I must salute other past members. In 1964-66 the late Russ Terrill was President. This is when I started my great career in adult education. I first met him at the Jewel City Camera Club in 1982, and then at our own SCSC, and when he was one of the judges I won three ribbons in one night, moving from Class B to A. Bless him. In 1974-75 Bryan Riggs was President of SCSC and a very strong contributor and worker in PSA. He had charge of the 3-D portion of the Jewel City Camera Club in Glendale and assisted me in several of my specials there. Last and not at all least, need I say more. Jerry Walter, 1977-79 SCSC President, has published most of my varied articles in the 3-D NEWS for over eight years, and encourages me to write additional ones. So I salute all our Presidents and hope to meet many, many more in the fantastic future of 3-D!

Wide world

The hyper-realism of stereo photos

by Max Alexander

The camera is a lousy tool for artists, believes Berenice Abbott, the '91-year-old photographer. "The paintbrush is a better instrument," she says, subversively. But Abbott could not have considered the 3-D camera, which, with the aid of a viewing device, turns a flat piece of film into a slice of spatial life — reproducing natural depth with a startling truth to which even Raphael's paintbrush could only pretend.

No surprise, then, that while photography has spent the last 150 years loitering conspicuously around the doorway to Art, the branch of photography least like traditional art has been largely ignored. Tossed with a pair of paper glasses into the weekend photographer's gadget bag of fads and avocations, as if the enduring attempt to reproduce man's binocular vision were no loftier a pursuit than polishing rocks.

In the early 1980s (was it that long ago?), I helped organize and curate several exhibits of three-dimensional photography — shows that if nothing else demonstrated that New England is home to an oversize percentage of the finest 3-D photographers working today. Three of them — Dan Gosch, Ron Labbe, and Paul Wing — are showing their best work through October 21 at the Artist's Foundation Gallery in Boston. My opinion is hardly objective, but can I at least say that if you don't see this show, you can't possibly know what you're missing?

Forget about retina-wrenching 3-D movies, most of which are badly made or carelessly projected. Three-D *still* photography — properly known as stereoscopic photography — as practiced by Gosch, Labbe, and Wing is a sublime art, yielding images at once like real life yet tantalizingly unfamiliar.

From a dozen wall-mounted viewing boxes — more like treasure chests — light twinkles through the lenses of more than a hundred viewers. Inside, Gosch's reclining nude models blaze under fiery rings of red light that arc around themselves, converging first here in front, then far behind; Wing's eroded rock columns in the Utah desert sprout like rusty pins from an earthen cushion; a robin not four inches away delivers a slimy grubworm to its young; James Brown, not in jail, stoops to conquer; Marcel Marceau, cornered by Labbe, beams in close-up, the lines of his aging

face creased in pancake make-up; Gosch's eye, in macro, looks like taxidermy, its lashes like broomstraws, sweeping out to meet your own.

"I've got lots more," says Wing, 76, who specializes in (yes!) bird photography and spectacular aerial landscapes. He could also be speaking for Gosch and Labbe, who collect old stereo photos as well as take their own.

All three photographers shoot transparencies, primarily using a 1950s-era 35-millimeter camera called the Stereo Realist. A high-quality camera (sorry, no auto-focus), the Realist takes two simultaneous pictures eye-distance apart — duplicating human vision, which relies on the slight difference, or parallax; between each eye's viewpoint to detect depth in the brain. (That principal was understood by Leonardo da Vinci but was of little practical use until the invention of photography.) A binocular-like viewer serves to isolate each image for our own eyes, "fooling" the brain into seeing depth re-created.

But stereo photography, in the hands of Gosch, Labbe, and Wing, does anatomy one better. The sense of depth can be manipulated by increasing the distance between the two lenses, a process known as hyper-stereo photography. Normally, the human eye detects no depth beyond a few miles; mountains look plastered against the horizon because the three-inch separation of our eyes doesn't give the brain much parallax to interpret at that distance.

What happens when the camera's lenses are placed 60 feet apart? Life becomes a scale model, which makes sense when you consider that the only reason models look small is because our eyes are very far apart, at three inches, compared to the size of the model. Likewise, our "normal" world would look miniature to a Godzillian creature whose eyes were 60 feet apart. We needn't wonder what that would be like, as we wonder about death or what cats see at night; we can observe it factually through hyper-stereo photography.

Wing, a world traveler and 3-D photographer for half a century, creates aerial hypers by using a conventional 35-millimeter camera in a small plane, shooting consecutive pictures separated by the forward movement of the plane itself. From Canyonlands National Park in Utah to the New Zealand Alps, Wing has created a model planet, transforming

the most dramatic scenic wonders of the earth into miniature masterpieces.

A purist, Wing believes some of his pictures "have a disappointing frozen appearance." Dan Gosch, on the other hand, encourages that effect in his own work. In *The Secret Life of Water*, the photographer shakes an empty ice-cube tray under a running sink; the curling spray, captured with a flash, looks like glass sculpture, or Jell-O art. It's hard to believe that what you're seeing is merely what moving water would look like if you could freeze it before your eyes. Gosch, the well-known Providence painter, also creates dazzling "light paintings" in 3-D — using long exposures in dark rooms while "drawing" around objects — nudes, furniture — with colored flashlights. His efforts have earned him a feature in *Life* magazine.

If Diane Arbus worked in 3-D, the results might look like Ron Labbe's pictures. Labbe, also a Boston actor and mime, turns his camera to the not-so-soft underbelly of humanity — streetwalkers, drag queens, carnival types. But his frankly voyeuristic bent takes a different turn in a shot of his mother dying of cancer.

"Most of the time, I like to look at the humorous side of character," says Labbe. "So it was hard for me to shoot her. But then I saw the picture, and it moved me beyond being my mother. I wanted to include it as a strong 3-D image."

What makes 3-D, in the words of stereo photographer John Lovell, "both surreal and super-real"? There should in theory be nothing so surprising about a photo that reproduces the natural vision we take for granted. What about even the simplest 3-D pictures makes blondes blonder, Technicolor more technical, Switzerland more Swiss? I believe it is the stillness of 3-D that we appreciate; the otherwise impossible opportunity to let our eyes wander through a captured corner of not only time but space.

I suspect "flat" photography held a similar fascination in its early years, before everybody owned a camera. Only 3-D continues, like painting, to beg the question "How do they do it?" Perhaps 3-D, difficult and demanding, is in fact photography's highest expression — destined, but for fleeting appearances like this month's show, to be carried up to photography's version of Valhalla: the dusty attic. □



3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXIV

NUMBER SIX

DECEMBER 1989

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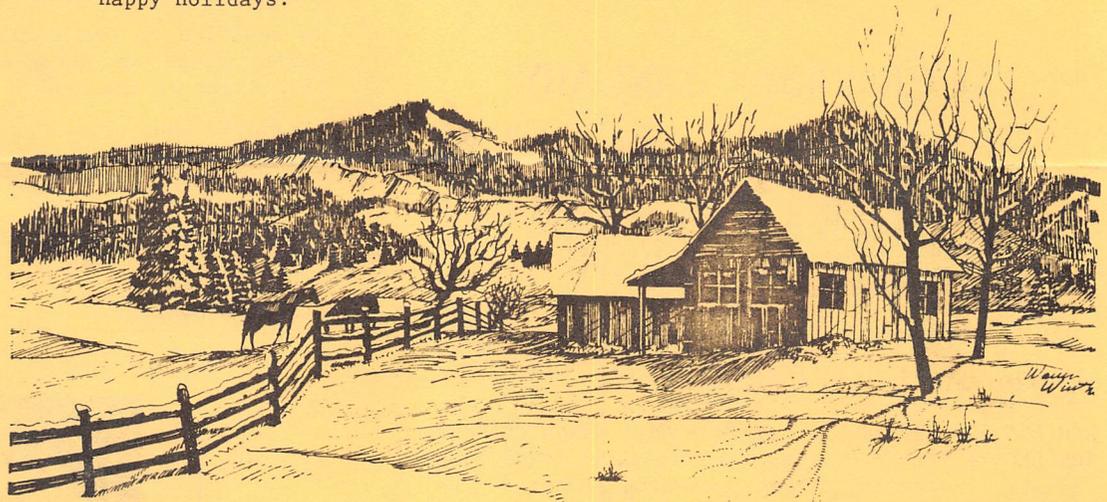
This Decade and Next

Clubs are successful because a large number of members participate, contribute, and pitch in to help with the work. And those who do pitch in proportionately reap the rewards of membership. During this past decade we have had many very good people do many very good things.

There should be no question in anyone's mind that the Club has had a very successful decade. And the one thing that should please us most about our successful decade is that so many members -- including those who have been with us a very short time, as well as those with many years behind them -- did so many things in stereo that they never did before. To appreciate this, one need think only of the many 3-D masterpieces that have been created by the members, some of whom are no longer with us. But their memory and inspiration lingers on in our hearts.

The Club will continue to give you the opportunity to do new things because its purpose is to encourage reaching out and exploring all the avenues of photography through stereo. We might say that if you haven't done it before in stereo, you're our kind of member. We've continually set our sights at attainable heights. The Club, as a family, has been working together to foster this atmosphere, and surely it will prevail all through the 90s and beyond.

Happy Holidays!



MEETINGS: The third Thursday of each month at 7:30 pm at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors and guests always welcome. **MEMBERSHIP:** Annual Dues—Single/\$15; Couple/\$18; Patron/any additional amount. All due July 1. New membership dues are prorated for first partial year. Send new dues to Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly and included with membership. \$10 for 12 issues for non-members; send fee to 3-D NEWS Editor.



RUBY STEINS

Everyone loved Ruby. She always had kind, concerned, considerate things to say. She took her own infirmities as a blessing for being allowed to remain here after her serious illness of several years ago. Ruby was a co-founder of the Pasadena Stereo Club, and the first planning meeting of that Club was held at Ruby's home in October of 1953. She continued to remain ever enthusiastic about viewing 3-D slides. She was totally absorbed with egg-craft, and created many amazing works using tiny decorations, props, sequins, lace and paint inside and outside of large eggs. Ruby passed away suddenly on November 22 while caring for an elderly lady friend to whom she had devoted much of her time for many past months. She is survived by a sister, Eleanor Bizinsky.

Christmas Banquet

Hello everybody! This is your second reminder that it's that time of year again and once more the Christmas Stereo Club Banquet is fast approaching. This year the Banquet will be held on...

WEDNESDAY, DECEMBER 20

at 7:30 PM at Michael's Los Feliz Restaurant located at 4500 Los Feliz Blvd. Dinner will consist of chicken, steak, fish or vegetarian and will cost \$20 per person. Please RSVP to me at (213)662-4372 as soon as possible with your reservation. We are looking forward for all of you to attend. We are planning some really wonderful surprises, and one very special happening has developed -- but I'm not telling anyone. It will certainly bring back some memories for those who were with us in the early 80s. Also, all who attend are requested to bring 5 to 7 slides, your most "spectacular visions" for a 3-D slide potpourri. Please call me NOW while it is fresh in your mind, and get ready for a most memorable Banquet. I promise!

--Gail Zone, Christmas Banquet Director

Member & Subscriber Update

A hearty welcome to these two new Club Members:

JEFF PLOTKIN
 TAMI PLOTKIN
 20326 Cohasset #6
 Winnetka CA 91306
 H (818)992-8559
 W (818)887-0651

Classified

FOR SALE: Realist Projector; TDC 716 Projector; Triad Projector; F40 Verascope stereo camera. George Skelly, 1850 Avenue Estudiante, San Pedro CA 90732 (213)514-0805

Contributors This Month

In addition to the regular by-lined contributors this month, thanks are extended to the following for making this issue of the NEWS a complete package...

- Marjorie Webster.....Clips, Page 5
- Sylvia Sikes.....3-D Adventure, Page 6
From July 7, 1989
Thousand Oaks Chronicle
- Larry Brown, Bill Daggett...Nishika, Page 7
From November 1989
Popular Photography
- Larry Brown.....Realist Christmas, Page 8
From December 1951
U.S. Camera

DECEMBER

JANUARY

S	M	T	W	T	F	S	S	M	T	W	T	F	S
					1	2	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			
31													

Stereo Activity Calendar

- SUN DEC 10 Creativity Outing - Call Jason or Padric
- THU DEC 14 Board Meeting for Officers, Board Members, and any other interested member
- WED DEC 20 Club Christmas Banquet - Michael's Los Feliz Restaurant - Call Gail Zone for reservations
- THU DEC 21 NO meeting at the Photo Center
- SUN DEC 31 Copy Deadline January 3-D NEWS - Start the Decade right by contributing something in 3-D for everyone to read!
- THU JAN 18 Monthly Club Meeting - Photo Center - 7:30 Third Competition for the year and the TOTM is "RED"



SCSC Competition Standings

Cumulative Results as of 11.27.89.

B Group Standard

Name	Nov.	Cum.
John Konrad	64	124
<i>A: Crack the Whip</i>		
<i>HM: Spider Rock</i>		
<i>HM: Erosion - Canyon de Chelley</i>		
Chuck Bernhardt	58	118
<i>HM: Hot Tin Roof</i>		
Dorr Kimball	56	116
Bruce Stratton	57	115
<i>HM: Rolls Light</i>		
Myrna Martin	52	112
Richard Reek	55	74
Lyle Frost	63	63
<i>A: Sky Hook</i>		
<i>A: 500,000 Volts</i>		
Dennis Cole	60	60
<i>HM: Carol</i>		
<i>HM: Yvette</i>		
<i>HM: Tami</i>		
Joel Matus	56	56
Jeff Plotkin		56
Tami Plotkin		56
Glenn Wheeler	39	39
<i>HM: Shore Path Sunset</i>		

Theme of the Month (*Electric*): David Starkman (*A Million Points of Light*)

J indicates that this member judged and his/her score is averaged.

First time entrants: Joel Matus, Dennis Cole, Lyle Frost

Judges: Jerry Walter, Rick Finney, Larry Brown

A Group Standard

Name	Nov.	Cum.
Rick Finney	J 134	
Jim Murray	64	131
<i>HM: Desert Dreamscape</i>		
Jerry Walter	J 126	
David Starkman	65	125
<i>HM: A Million Points of Light</i>		
Larry Brown	J 122	
Susan Pinsky	61	122
<i>A: Happy Jester</i>		
Pad McLaughlin	57	119
Willis Simms	60	118
Earl Colgan	58	117
Ray Zone	58	116
Marjorie Webster	55	113
Valeria Sardy		64
John Sardy		61
David Ratliff		60
Tom Koester	56	56
Greg Hooper	36	36
David Hutchison	23	23
<i>HM: Hutch's First and Last</i>		
<i>Entry of 89-90</i>		

A Group Nonconventional

Name	Nov.	Cum.
Jim Murray	72	140
<i>A: Delicate Arch</i>		
<i>HM: Whitney Watershed</i>		
Jerry Walter	J 132	
Rick Finney	J 130	
Dorr Kimball	64	125
Earl Colgan	63	123
Susan Pinsky	65	123
<i>HM: For King and Country</i>		
Ray Zone	60	122
David Starkman	60	121
Greg Hooper	57	118
Valeria Sardy		67
John Sardy		66
David Ratliff		56
Tom Koester	53	53

B Group Nonconventional

Name	Nov.	Cum.
Bruce Stratton	61	117
<i>A: Lily #4</i>		
<i>A: Poof</i>		
<i>HM: Coach House</i>		
Bruce Goren	18	41

Competition Report

COMPETITION EXCITEMENT

Judging by the turnout at the November competition, the Stereo Club is alive and well in Southern California. I was virtually inundated at the entry table by all manner of slides: standard slides, nonconventional slides, make-up slides, and TOTM slides. Not only were long-time members showing up with fistsful of slides, but a number of newer members were also bringing in slides as their first competition entries. And good first entries, too. Lyle Frost walked away with a couple of awards for his timeless slides of Hoover Dam, and Dennis Cole delighted us with a subject that is too-seldom seen at the Club -- nudes. I hope to see more from these guys, and from the rest of our members who will make their first slide entry at the January competition.

At each competition night, I try to streamline the processing and scoring of the slides as much as possible. Inevitably, I make some mistakes each night in sorting, scoring and presenting the Award and Honorable Mention slides. If you see a mistake involving one of your slides, please do not hesitate to tell me -- if you don't tell me, who will? Hopefully, the mistake is correctable on the spot; if not, I will try to correct it before the results are

published in the 3-D NEWS. Likewise, if you see an error in the published results, please contact me so I can correct the error. Just as an example, I did not credit John Konrad's slides "Spider Rock" and "Erosion - Canyon de Chelley" with HMs at the meeting, but they are correctly noted in the results published in this issue.

--Jim Murray, Competition Director

Workshop News

CREATIVITY WORKSHOP/OUTING

Here is your opportunity to explore alternative ideas and techniques in 3-D photography!

When: 2 - 7 PM Sunday December 10

Where: Meet at Padric McLaughlin's
10565 National Blvd #5
(just east of Overland)Info: Padric McLaughlin (213)839-8024
Jason Cardwell (213)255-9631

Bring camera, flash, props, ideas and film. And be ready to get creative. Details are being worked out at this moment.

--Padric McLaughlin, Workshop Director

INSIGHTS: MEMBERS TALK ABOUT THEIR SLIDES

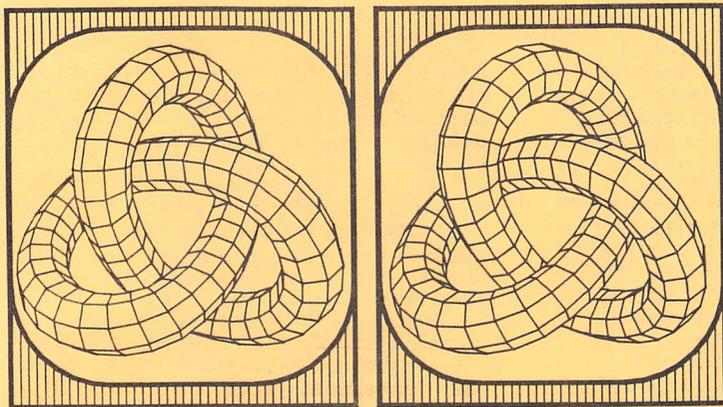
A very big "Thank You" to Lyle Frost, Glenn Wheeler and John Konrad for responding to the Editor's request for the story behind their slides as seen at the November Competition. It takes effort to produce original material like this, just as it took effort to produce the award-winning slides that made everyone at the November meeting look, and look again, and wonder just how they were done. Now we have the answers!

"CRACK THE WHIP" by John Konrad. This slide of my two sons on a ride at Magic Mountain Amusement Park was taken the day after Thanksgiving last year. Although I'm usually reluctant to enter family record shot type slides in Club competition, the exception was made here because of a photo technique that I have been trying to incorporate into my stereo photography. Before my introduction to the wonderful world of 3-D photography I enjoyed taking action shots as a good part of my 35mm SLR flattie work. Motorcycles, race cars, athletes of all types, birds, etc., were often the subject of my interest and to successfully depict their speed and grace the technique of a blurred background was often used effectively. Picking up a Stereo Realist and shooting using this technique brought about somewhat results. It seems that the price to pay for a nicely obscured background was the loss of depth and separation of planes that we so desire in 3-D views. After repeated attempts over time, it became somewhat apparent that the blur to show motion technique for 3-D could be readily used in scenes with creeks or water courses, but had to be used with much restraint in most other instances. This particular slide works pretty well because the main subject, located in the immediate foreground, and the whole far point view are sharp and distinct. In the middle planes of the view there are just two or three small areas where blurring occurs. Couple that with two smiling expressions, caused by centrifical forces, and we have an acceptable result.

"SKY HOOK" by Lyle Frost. This slide was taken in 1970 at the U.S Bureau of Reclamation Substation just below Boulder City, Nevada, where Hoover Dam's output of electric power is distributed to a number of users. It was taken with a Kodak Stereo Camera using Kodachrome film and was one of a number of slides I took of accuracy tests of metering current and voltage transformers. I generally took a camera of some kind on field jobs for the Southern California Edison Company Standards Laboratory and if I thought I could also get a pleasing or artistic picture of something other than just a documentary I'd give it a try. Eliminating the crane holding the platform qualified the title and eliminated ground equipment and background increased the impact of the picture. Dorr Kimball was head of the Edison Company Standards Laboratory at the time and was the one responsible for my getting started in stereo almost 30 years ago. In his Christmas card last year he said he had joined SCSC and thought I might be interested so I am grateful to him and the Club for opening a new vista for me in the introduction to nonconventional stereo. In October on vacation in Washington, D.C., I tried my first nonconventional shot with just one camera from the Capitol looking down the Mall towards the Washington Monument. The people seemed so distant and small that I didn't anticipate how annoying those little specks could be. By the time I had moved sideways about 8 or 9 feet and re-established my horizontal and vertical references too much movement

of people had taken place. My second was from the lawn looking towards the Capitol and this time it was the flag in front of the white dome that was the main problem, and although it was very small in the scene, and the movement in a slight reverse direction was small, it still hurt the picture. It was a very educational introduction. The stereo effect of the long view down the mall, disregarding the unexpected degree of the moved objects problem, was very exciting to me. I've got to do more and also get a slide bar. It's going to be fun!

"SHORE PATH AT SUNSET" by Glenn W. Wheeler. At Morro Bay State Park, south of Morro Bay, CA, a hiking trail begins near the park entrance, runs past the blue heron nesting area and down a slope toward the bay, then parallels the edge of the bay beside the State Park Road. This trail is lined with tall cedar and eucalyptus trees, which by late October usually shed most of their leaves and present a vista of skeleton trees against the sky. In clear weather with little or no wind, unusual and beautiful lighting conditions may occur among the trees along the shoreside stretch of this trail for about 25 to 30 minutes before sunset. The descending sun approaching the ocean horizon (which is hidden from direct view from the trail by the sandspit enclosing Morro Bay) shines directly from a clear sky into the leafless trees, spotlighting them with a russet-golden glow. At the same time, the low sun reflects upward off the mirrorlike surface of the bay into the trees, illuminating trunks and branches from below with the same golden light. Striking double shadows and brightly lit areas appear in the trees and along the trail with the setting sun at this low angle, and the background of blue evening sky adds a touch of contrast. On a recent vacation trip to Morro Bay, I "scouted" this section of the trail before sunset on a clear day, to find desirable picture locations and optimum lighting effects, and to take sample exposure readings. Next evening, about a half hour before sunset, I returned to take this and other stereos of these unusually lit shoreside trees. I used a Stereo Realist f/2.8, with Fujichrome 50 film, carefully handholding the camera and shooting at 1/25 second at f/8 as determined by handheld meter. Exposure readings were tricky due to high subject contrasts, rapidly changing light conditions, and multiple incident light sources as detailed above. No special filters or attachments were used, though a tripod might have been helpful to keep the camera steady and level. A medium EMDE mask, binder frame and glass were used for mounting. Control over this subject was limited to choosing proper weather conditions and time of day, and waiting until the trail and adjacent road were clear of traffic. This slide might therefore be considered a "planned grab shot". This shoreside area scene might lend itself to full-frame 35mm slide bar or twin camera technique. Quick work would be necessary because the light conditions change rapidly near sunset. Exposure bracketing might be tried for best results, since contrast might be excessive for slide film and the russet-golden color of the sunset light difficult for the film to reproduce accurately. About 1/3 to 1/2 stop less exposure, deepening the sunset glow in the trees, might have improved this slide. A jogger approaching on the trail might have added interest. In summary: I took this and the other stereos because I was impressed by the beauty of the scene, with the golden light slanting downward and upward through the trees, and because I wished to capture the unusual lighting and depth of this scene in a 3-D format.



Computer generated by Richard Ogle

ISCC Report

Our Club hosted the International Stereo Club Competition Round I of 1989-90. Six slides were received from each of 10 clubs, and they were judged on November 14. Marjorie Webster graciously hosted the judging at her home in Studio City, and the affair was attended by judges Jason Cardwell, Greg Hooper, and Tony Alderson, along with Rick Finney, Claire Hooper, Richard Reek, and Connie and Bruce Stratton. It was quite an evening of viewing, with ensuing discussion on selected slides. Coming out way on top was Paul Spindler from the Kodak Camera Club with his slide "Library of Congress". Other clubs participating were the Cordova Camera Club, Oakland Camera Club, Puget Sound Stereo Camera Club, Deutsche Gesellschaft fuer Steroskopie, Chicago Stereo Camera Club, Rocky Mountain Stereo Club, Sydney Stereo Camera Club, Victorian 3-D Society (Melbourne), and the Detroit Stereographic Society. Thanks to Marjorie for hosting this important activity and providing such a wonderful tableful of goodies for us to consume.

All of the slides were subsequently projected at the November Club meeting, with names and club affiliation announced.

--Jerry Walter, ISCC Coordinator

CLIPS

SHOW YOUR COLORS

Cars look fairly blah right now, but by 1993 you'll see a new dimension—literally. The holographic look is coming to auto design, says Jon R. Hall, chief designer of BASF Corp.'s coatings and color division, which is working on creating a 3-D effect.

By 1993 Hall expects a color or groups of colors to become the signature of a particular carmaker or one of its divisions. High on the list are pearlescent and iridescent paints for a new

generation of youthful cars. He envisions splashy shades of gold and silver, and brown and gray that change hue as you view the car from different angles.

In Japan, says Hall, the ubiquitous white cars will be replaced by autos with shades of yellow, green, red and orange. And water-based paints—designed to conform with American and European environmental standards—will produce better finishes and provide a smoother, more satiny look than current solvent-based paints.

Stereo Exhibitions Calendar and News

- WED JAN 17 Closing - Oakland Stereo Exhibition
Forms - Grace Howlett, 1224 Rockledge Lane
#3, Walnut Creek CA 94595
- WED JAN 24 Closing - Hollywood Stereo Exhibition
Forms - Jerry Walter, 1098 Montecito Drive
Los Angeles CA 90031
- MON JAN 29 Closing - Auvergne Exhibition, France
Forms - Wade Clutton, PO Box 1103, St.
Louis MO 63188

So this will start the new year of stereo exhibitions. Remember that Auvergne will accept only 2x2 stereo pairs, which is a complete departure from all other stereo exhibitions.



News Release

When it comes to the publication of esoteric and outrageous comics, The 3-D Zone is demonstrating that it has become a serious contender.

3-D Zone publisher Ray Zone has announced November release of "Robot Love 3-D" to be published as issue number 26 of The 3-D Zone. Robot Love 3-D will feature classic science fiction stories of beautiful women in galactic adventure with art by Everett Raymond Kinster, Joe Kubert, Murphy Anderson and Wally Wood. The outrageous cover is derived from a classic Murphy Anderson painting of the early fifties. An additional bonus section will feature classic art from the science fiction pulps with images of gorgeous galactic gals by Virgil Finlay, Ed Emshwiller and Murphy Anderson.

"Robot Love 3-D has something for everyone," stated publisher Ray Zone. "It features the top art of great science fiction artists like Wally Wood, Murphy Anderson, Virgil Finlay and Ed Emshwiller along with some of the best good girl art ever created for comics. Also, the work looks great in 3-D."

Robot Love 3-D will sell for a retail price of \$2.50 (\$3.25 Canada), have 4-color covers on 8-pt board, 32 interior pages on finest book stock and include free 3-D glasses.

Also slated for November release by The 3-D Zone is the "Betty Page 3-D T-Shirt." The "Betty Page 3-D T-shirt" will feature a beautiful 3-D image of the pin-up queen herself, be 100% cotton, with all sizes Extra Large unless otherwise specified, and sell for \$14.95 retail (\$18.75 Canada) and include free 3-D glasses.

"The 3-D Zone will be releasing more novelty items in 1990," stated publisher Ray Zone in a recent announcement. "February we will be presenting the Wayno 3-D Postcard Set which features zany new images by a strong young talent named Wayno in the 3-D format."

The "Wayno 3-D Postcard set" will offer 12 3-D Postcards printed on glossy stock with special fluorescent 3-D inks in a Poly Bag with free 3-D Glasses. The set will sell for \$3.95 US and \$4.95 CDN. "The art of Wayno will appeal to both comics fans and those who appreciate new wave art outside of the comics market," stated Zone. "I expect strong sales in secondary markets."

The second 3-D Zone release for February is the Robert Williams "Decorator General" 3-D T-Shirt. "This T-shirt," enthused Zone, "represents the first time that Robert Williams art will be seen in a 3-D T-shirt format. The art is outrageous and is a digitization by The Pizz of one of Robert's most recent paintings. The 3-D effect is incredible."

The "Decorator General" 3-D T-Shirt is 100% Cotton, includes free 3-D Glasses, all sizes are X-Large unless specified, and will sell for a retail price of \$14.95 US \$18.75 CDN. "A lot of boutique and novelty shops have been carrying the 3-D T-shirts," observed Zone. "These outlets will be thrilled to find a new 3-D T-Shirt available with art by one of the recognized masters of outrageous imagery in our time."

For More info: (213) 662-3831

Adventures in the 3rd Dimension

By JILL PERRY
News Chronicle

It's the magic that seduces them, but it's the constant discovery that keeps them spellbound.

Jerry Fox was seduced by the magic of a woman winking and blowing a kiss at him and David Schmidt was enraptured by the hood ornament on his car.

Slightly surprising enticements, but holography is a surprising art or technology or tool, or whatever the user cares to call it.

Fox and Schmidt are the founders of the Los Angeles School of Holography in Calabasas and have graduated more than 200 students who have shown an interest in learning about the magic.

The students learn the basics of the technique which is unfortunately pared down to a process that has less to do with magic, and more to do with transferring a three dimensional image onto a sheet of plexiglass or foil with lasers.

But when an artistic hologram is finished, it looks as though the viewer is looking through a window at nearly anything: a mime with his hands near his face in mock surprise, Dizzy Gillespie bringing a horn to his lips and then blowing with those trademark cheeks of his and a pair of binoculars that reveal a bird sitting on a branch when viewed at the right angle.

The students can apply their knowledge from the three-day classes in their work or as an art form or just as a way to expand their knowledge in

something that has fascinated them.

The process grabbed the interest of Schmidt in 1962 when he read an article about it in Scientific American. He had never seen one before, but was so intrigued that within a year, he bought a laser and made his first hologram of his car's hood ornament in 1963 or '64. Then he left it behind to pursue other interests.

He returned to it in 1968 and by 1971 that was where his attention was focused full time, as the co-founder of the San Francisco School of Holography and a leader in the new technology.

"Part of the reason I got into it was that it was a whole new industry," he says.

That industry has burgeoned, but has not reached its full potential by a long shot. Each year, more and more uses for holograms are developed.

They are used on credit cards to cut down on commercial counterfeiting, in supermarket checkout scanners to read prices and in stress analysis and non-destructive testing in automobile and aircraft construction.

Not to mention art.

The lobby of the School of Holography has several examples of the various types of holograms, including the multiplex hologram which means the subject moves as though the viewer is watching a movie that lasts a few seconds.

It was this type that caught the interest of Fox when he saw the well-known hologram called "The Kiss" of a woman winking and then blowing a kiss.

"My background was in journalism and broadcast, but I worked in the entertainment industry as a concert promoter and record producer. In December 1973 I saw "The Kiss" at an arts and crafts fair at the Hollywood

Palladium and it totally put me in a whole new world. I had a vision. My first thought was that I was going to get into it and make a lot of money, but it took 12 years to do that. When I saw it, everything fell to the wayside," Fox says.

Under the same roof as the school, Fox owns a separate business called White Light Works Inc. which produces holograms commercially, primarily to grab the interest of browsers at trade shows when a client would like people to stop at their booth. He calls these multiplex holograms, People Stoppers.

A People Stopper designed for his client Magic Mountain, showed a troll waving adventurers into the amusement park's entrance.

Anyone can learn how to make a hologram at the school — from 11-year-olds to senior citizens. Anyone, that is, who can afford the \$450 fee, or \$375 fee for students.

One former student, David Cook, decided to stick around after his class.

"I was initially a photographer. I read about holograms in a magazine two years ago and I realized there was a future in them. It was really difficult to find someone who makes them. I called on a Saturday and luckily Jerry was here. I was going to go to Pasadena City College, so I moved up here, got into the laser program there and started working here part time as a lab assistant. Actually I'd do anything I could just so I could be around it all. By working with these guys it's like taking a short cut," he says.

Schmidt says the uses of holograms have expanded in the last few years, but they have much farther to go.

"You'll see more and more commercial applications, like point of purchase displays in stores, right down to labels on cans in grocery stores. I think in the next five years they're going to be everywhere."



**California,
Home of The Nation's
Christmas Tree**

High among the Sequoia Redwoods of the Kings Canyon National Park in Central California stands the General Grant Tree. Often cited as the oldest, tallest and most magnificent redwood in the General Grant Grove, it became the nation's Christmas Tree April 28, 1926. This distinction has produced a unique Christmas service held annually in December.

Estimated to be 4,000 years old, the General Grant Tree has grown to 267 feet, and has survived floods, storms and other disasters. A deep, black scar, growing fainter each year, testifies to a fire that barely missed its vulnerable heart-wood hundreds of years ago.

The giant weighs over 5,000 tons, with a base circumference of 107 feet. There's enough timber—550,000 board feet of it—to build 35 houses.

The idea for the Christmas service began in 1925 when Charles Lee, then secretary of the Sanger Chamber of Commerce, stared in awe at the General Grant Tree. A small girl stopped to stare too. After a moment of silence, she said quietly, "What a wonderful Christmas tree that would be."

Turning, she ran away without Lee knowing her name. But the following year he returned with friends, and they held the first service.

Four months later, after Lee wrote to President Calvin Coolidge, the General Grant Tree was officially named the nation's Christmas tree. Since then, the Christmas services have been held each December—with few exceptions. At first, only a few people attended. Others were discouraged by snow as deep as 20 feet, and no road leading to the area.

Only during the war years, when gas rationing restricted travel, was the service abandoned. Even then, a member of the National Park Service placed a wreath at the tree's base.

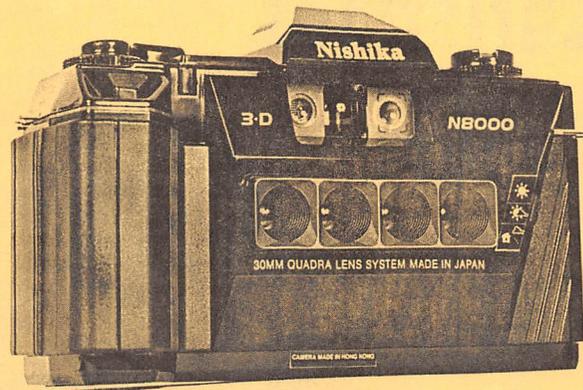
Today, hundreds of people congregate, both from the local area and farther away. A highway, open year around, and charter busses have boosted the service's popularity.

The service, produced by the neighboring communities, includes music, a speaker, and according to participants, an experience like none other. Using the theme "Peace On Earth Good Will to All Men," a non-denominational service climaxes the month-long festival.

Those attending the service for the first time are often so impressed they resolve to make the trek again.

For information call (209) 875-4575, or write: Sanger District Chamber of Commerce, 1348 Church Ave., Sanger, Calif. 93657.

A BORN AGAIN NIMSLO



A consumer camera you can't buy in a camera store? If you think that sounds like something from another dimension, you're more than partly right.

The camera in question is none other than a resurrected version of the short-lived, four-lensed Nimslo 35mm 3D camera of the mid-1980s. The right to use Nimslo's patented "lenticular" system that yields flat prints with a 3D look was scooped up in 1988 for more than \$1 million by Nissei Corp. of Hong Kong, and now, after a year of redesigning, Nissei proffers its own stripped-down 3D 35 that's twice as big and has half the features of the dearly departed Nimslo. Meet the Nishika N8000.

Except for its four 30mm f/5.6 Japanese-made fixed-focus lenses, the camera looks like a mixed breed AF 35mm. As its melange of a moniker suggests, the Nishika is a stylistic farrago, borrowing a bit from Minolta's first-generation Maxxums and a bit from Nikon's N8008. Much of its bodily decor is fanciful. The pentaprism housing on top? Decorative. The "LCD" panel? Fake. The grip that looks like it houses a motor drive? Motorless. The red light that suggests an infrared focusing system? A simple battery check. The three-contact dedicated hot shoe? Dedicated to whimsy: Two of its contacts are dummies.

The Nishika's primitive exposure system is based on the only film it accepts, ISO 100 color-print film (12, 24, or 36 exposures). Three manually set apertures (f/19, 11, 8) correspond to sunny, partly sunny, and cloudy lighting conditions; and its four two-bladed leaf shutters provide a constant 1/60-sec shutter speed. When light is too low, a simple photoelectric

cell triggers a red flash-needed LED in the viewfinder (the camera's only concession to modern electronics).

Of course, all this doesn't mean you don't get a lot for your \$199.95: The Nishika is *big*. Including case, this 20.5 ounce stretches a full seven inches across, and it's nearly four inches deep. Worn around the neck, it feels like a piece of body armor.

Can this thing actually take pictures? Sample prints, in fact, are pretty impressive. While the Nishika may look like something more than it is, there is nothing deceptive about the magic of lenticular 3D photography (see box on top of next page). In the end, it will probably be the amazing look of these hyperdimensional photographs and not the camera's sophistication that's responsible for whatever commercial success the Nishika enjoys.

The aforementioned flash is one of a complete line of optional accessories that includes a Nishika tripod, professional camera strap, deluxe bag, a lens-cleaning kit, and even a line of ISO 100 color-print film, among others. Why so many accessories for an as-yet-unestablished camera line? Perhaps because Nissei felt, despite its virtual monopoly on lenticular processing, that *accessories* (and not processing) represent the most significant 3D aftermarket. How so? If Nissei walks the same path trod by Nimslo, the camera will probably spend a lot more time hanging in customers' closets than around their necks—especially if these photographers are new to 3D photography.

Why? First of all, it's *hard* to find situations that make effectively "dimensional" 3D pictures. Desultory snapshotting won't do. You've got to have

clearly defined, correctly positioned foreground, middle-, and backgrounds, and the lighting has to be just so. Even in the days of the two-lensed 3D slides, lots of first-time stereo photographers were surprised and disappointed by how *flat* many of their initial attempts at 3D looked.

Knowledgeable stereographers might be happier with their Nishika prints . . . if they ever get them back. Processing turn-around time for Nimslo prints was astonishingly slow. In this era of one-hour minilabs, waiting six to eight weeks for pictures can seem like an eternity. While Nishika claims a 72-hour turn-around time, we've experienced varying degrees of success in receiving prints. The average wait seems to be between two and three weeks.

Was the wait worth it? You bet. The 3D effects possible with the Nishika are terrific. A comparison of shots taken with the Nishika and the Nimslo cameras shows little difference in three dimensionality or sharpness between the two.

If you're still undaunted by two- to three-week turn-around times, there's the matter of buying a Nishika to contend with. Perhaps because of dealer reluctance to re-enter the field of lenticular 3D, the folks at Nissei decided to seek out a different marketing strategy for this remarkable technology, and camera shops are the *last* place to look for a Nishika.

How are they selling it? Would you believe door-to-door? That's right—move over, Fuller Brush and Encyclopedia Britannica, because here comes your friendly Nishika salesman. Nissei calls it direct selling, and it's setting up an Amwaylike system of distributors and subdistributors through which Nishikas will, it is hoped,

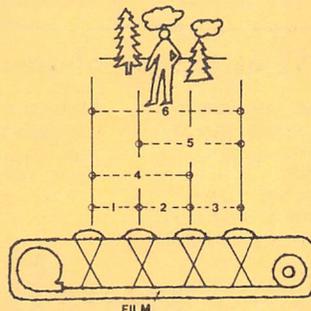
trickle down to you.

When your local Nishika salesman knocks, invite him in, look over his intriguing and inspiring 3D sample prints, and find out where to send the film for processing. Now hie yourself down to a local camera swap and sale, and get your hands on a nice used Nimslo (or, better yet, a Stereo Realist or Kodak Stereo camera). At a more reasonable cost, you'll get a more capable instrument (even used) for discovering and conquering the undeniably fascinating world of three-dimensional photography.

And if you like, order a professional camera strap from the Nishika salesman. *More information about Nishikas and Nishika dealerships can be had by writing to American 3-D Corp., 15 Cactus Garden Dr., Henderson, NV 89014.*

LENTICULAR 3D: HOW THEY DO IT

Protected by more than 100 patents, Nimslo's lenticular 3D system comes from stereo pairs of negatives made through its quadra-lens system. Those four lenses produce a total of not two but *six* stereo pairs per picture (see diagram). The six pairs are enlarged onto a color emulsion that's been applied to the back of a corrugated lenticular screen. An opaque backing completes the photo sandwich. The stereo pairs are precisely positioned to correspond to the cor-



Quadra lensed: Each of Nishika's four lenses produces a 35mm half-frame view that are combined to produce a total of six stereo pairs. The six pairs, indicated above, are printed together to produce one 3D picture.

FAUX-TOGRAPHY



JCI approval seal: bogus



Pentaprism housing: empty



LCD panel: fake

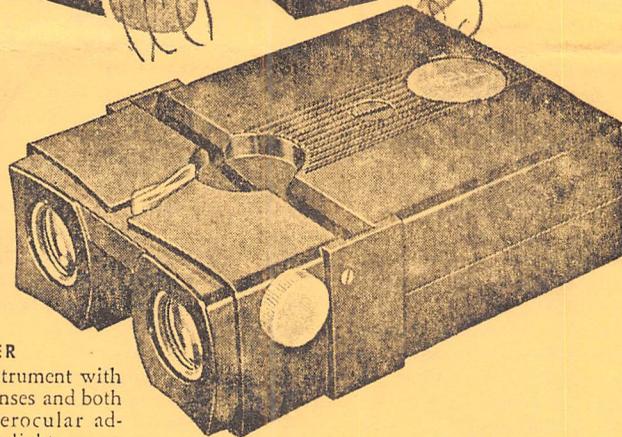
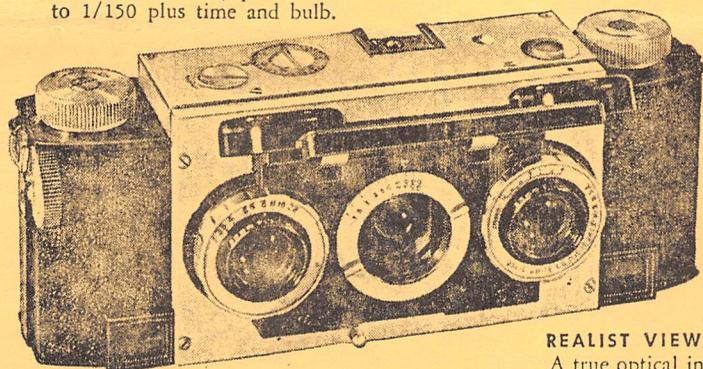
Deceptive decorations? Perhaps the "unfeatures" that festoon the Nishika N8000 are there to assure potential buyers that this four-lensed object is, in fact, a 35mm camera (and not, perhaps, an arcane optical instrument). This marketing ploy is little consolation, however, to those budding stereographers who get much less of a camera than they bargained for. Caveat emptor!

Make this Christmas last all year with **STEREO Realist**



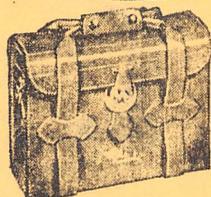
STEREO REALIST CAMERA

America's foremost 3-dimensional camera with 2 matched objectives, coupled focusing, synchronized for flash. 35mm f:3.5 coated lenses, speeds of 1 to 1/150 plus time and bulb.



REALIST VIEWER

A true optical instrument with fine achromatic lenses and both focusing and interocular adjustments. Build-in light source.



CAMERA AND ACCESSORY BAG
Heavy-duty top-grain saddle leather. Three colors. Several sizes.



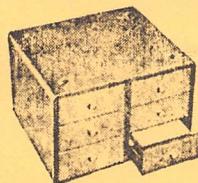
SLIDE AND VIEWER CASE
Carries viewer and 60 slides. Leatherette covered, plush finished.



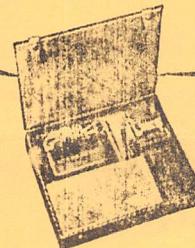
EVER-READY CASE
Best-quality, top-grain leather. Front and top are removable.



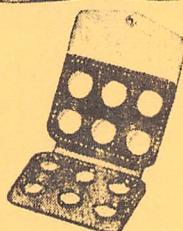
FILM IDENTIFIER
Eliminates possibility of losing valuable film. Puts your name and address on the roll. Convenient pocket-size.



SLIDE AND VIEWER CABINET
Complete filing system for slides and viewers. Holds 288 slides.



SLIDE MOUNTING KIT
Contains heater, iron, tweezers, film cutter, sorting tray, precision aligning jig.



FILTER KIT
Leather Billfold-size case with matched pairs of Type A conversion, haze, and flash filters.

Put **REALIST** at the top of your Christmas list

Here's the finest gift you can give ... or receive. With Stereo-**REALIST** you can take thrilling true-to-life pictures in third dimension ... in glorious, natural color. Put **REALIST** at the top of your Christmas list —

both to give and receive. Remember, when you give **REALIST** you give the best!

*Stereo-**REALIST** Cameras, Projectors, Viewers and Accessories are products of the David White Co., Milwaukee.*

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

VOLUME XXXIV

NUMBER SEVEN

JANUARY 1990

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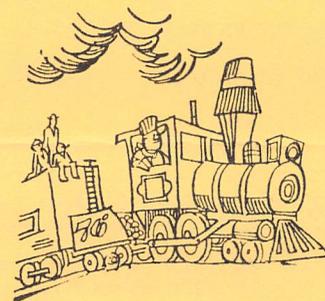
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The Station

...by Robert J. Hastings

Tucked away in our subconscious is an idyllic vision. We see ourselves on a long trip that spans the continent. We are traveling by train. Out the windows we drink in the passing scene of cars on nearby highways, or children waving at the crossing, of cattle grazing on a distant hillside, of steam pouring from a power plant, of row upon row of corn and wheat, of flatlands and valleys, of mountains and rolling hillsides, of city skylines and village halls.

But uppermost in our minds is the final destination. On a certain day at a certain hour we will pull into the station. Bands will be playing and flags waving. Once we get there so many wonderful dreams will come true and the pieces of our lives will fit together like a completed jigsaw puzzle. How restlessly we pace the aisles, damning the minutes for loitering -- waiting, waiting, waiting for the station.

"When we reach the station, that will be it!" we cry. "When I'm 18." "When I buy a new 450SL Mercedes Benz!" "When I put the last kid through college." "When I have paid off the mortgage!" "When I get a promotion." "When I reach the age of retirement, I shall live happily ever after!"

Sooner or later we must realize there is no station, no one place to arrive at once and for all. The true joy of life is the trip. The station is only a dream. It constantly outdistances us.

"Relish the moment" is a good motto, especially when coupled with Psalm 118:24, "This is the day which the Lord hath made: we will rejoice and be glad in it." It isn't the burdens of today that drive people mad. It is the regrets over yesterday and the fear of tomorrow. Regret and fear are twin thieves who rob us of today.

So, stop pacing the aisles and counting the miles. Instead, climb more mountains, eat more ice cream, go barefoot more often, swim more rivers, watch more sunsets, laugh more, cry less. Life must be lived as we go along. The station will come soon enough.

MEETINGS: The third Thursday of each month at 7:30 pm at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors and guests always welcome. **MEMBERSHIP:** Annual Dues—Single/\$15; Couple/\$18; Patron/any additional amount. All due July 1. New membership dues are prorated for first partial year. Send new dues to Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly and included with membership. \$10 for 12 issues for non-members; send fee to 3-D NEWS Editor.

Looking Backward

...from the January 1980 issue

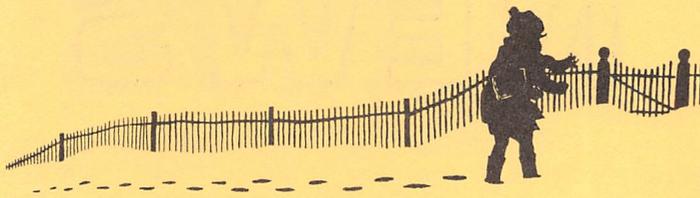
STEREO MINDS IN THE 80s

Back when our cameras were being made, reference toward the 1980s had futuristic connotations, full of far-out ideas, Buck Rogers, and advanced technologies. For most of us with this somewhat unusual hobby, as far as what is readily, or economically available, it may seem like that technology has passed us by. But even though we don't all have holographic laser equipment in our closets, the equipment that we do have is kept in use by 1980 hands, developing images which are not only viewed through 1980 eyes but are created by 1980 minds. It is those 1980 minds we can concern ourselves with. It's those thoughts, ideas and attitudes that can set us apart from stagnant pools of wasted potential. We can have no argument with those who point out that what may be fresh in our eyes is old hat to others, and that "It's been done before". Even if it's true, let's not let that stop us.

Let's give stereography a Selective eye. A selective eye can see that light being defracted into the spectrum coming from the edge of that old tin can laying in the gutter. The selective eye can see 62 shades of grey and the beauty of a random pattern that may come from broken egg shells. The selective eye can find the perfectly balanced composition hidden in the shadows at the end of a broken stick.

And let's give stereography a Journalistic eye. Let's give it eyes to see what is happening, rather than just how it looks. The reality of a troubled task that can add lines to the skin. The way a human brow has learned to control the sunlight on a shadeless day. The tense electricity that cracks the air around a relay baton as it's passed from one racing hand to another. Journalism should fit into our stereo format every bit as well as pictorialism. Let us begin to record this new decade Selectively and Journalistically, as well as Pictorially.

--Tim Cardinale, SCSC President 79-80



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

Stereo Activity Calendar

- THU JAN 18 Monthly Club Meeting - Photo Center - 7:30
Third Competition for the year and the TOTM is "RED". Y'all bring slides, okay?
- SAT JAN 27 Judging of the 32nd Annual Hollywood Stereo International Exhibition in Glendale at 9:00 AM. All are invited. Contact Jerry Walter for particulars.
- WED JAN 31 Copy Deadline - February 3-D NEWS. A contribution to the NEWS is as close as the Post Office and a 25c stamp.
- THU FEB 15 Monthly Club Meeting - Photo Center - 7:30
Program to be announced

Member & Subscriber Update

A hearty welcome to these two new Club Members:

LARRY CHAPNICK
15849 Dogwood Court
Poway CA 92064
(619)748-5215

BRIAN WRIGHT
5425 Grosvenor Blvd.
Los Angeles CA 90066

Good reading extended to this new NEWS subscriber:

LARRY R. BERMAN
23511 Ladrillo St.
Woodland Hills CA 91367
H (818)884-4142
W (818)788-0225

Contributors This Month

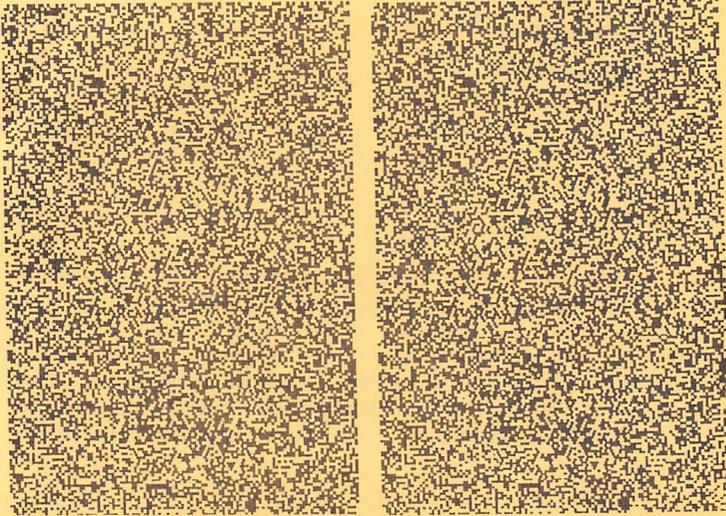
In addition to the regular by-lined contributors this month, thanks are extended to the following for making this issue of the NEWS a complete package...

- Steve Traudt.....The Station, Page 1
- Gary Mrs.....America Through The Stereoscope
From the April 1983 American
History Illustrated, Pages 5-8

CREATIVITY

Reach inside
And bring it out;
A hidden talent
Lurks about
And rages like
A storm inside
Til inspiration
Flings it wide
And sets creative
Spirits free,
Channeling
Wild energy.
It slowly fills
The artist's shell
Until he cannot
Stand the hell
Of inactivity;
And so then
He plies the forces
That were penned
Inside his soul
Til he creates
His gift; and then
The storm abates.

—Donna Vossler Sleeman



The Stereoscopic Society of England sends its greetings to the SCSC on this auspicious occasion, and wishes a very Merry Christmas to all stereoscopists everywhere. Designed by D. G. Burder, 1989. Sent via FAX from England December 21, 1989.

INTERNATIONAL HOLOGRAPHY EXHIBIT

You have to see it to believe it! *Images in Time & Space* is a not-to-be-missed holography exhibit scheduled from October 21 through March 25 at California's Museum of Science and Industry, Armory Building, Exposition Park, Los Angeles.

Holography is a technique that creates three-dimensional images much more realistic than photographs giving the impression that the person or object is really there in front of you. The "most significant international holography exhibit" ever presented includes more than 200 holograms from 15 countries including priceless treasures from the Soviet Union, examples of scientific, medical, and technological applications of holography, educational videos and demonstrations, a "hands-on" children's section, educational workshops (make your own hologram), exciting examples of art incorporating holography and a holoboutique.

Admission is \$5 for adults, \$4 for seniors and \$3 for children. Open daily 10 a.m. to 5 p.m. Tickets available at the California Museum of Science and Industry or at all TicketMaster outlets including May Co. and Music Plus stores., or charge by phone at 213/480-3232. For information and group admissions, call 213/744-1864.

ISU News

AN UPDATE ON THE INTERNATIONAL STEREOSCOPIC UNION

Pierre Tavlitzki (France), the incoming ISU President, has a lot of new ideas for the dissemination of information to stereographers, world-wide. He is particularly interested in helping beginners quickly gain proficiency by means of the international circulation of stereo related information.

The records of the ISU have now been re-organized and up-dated on the computer by the Secretary, Judy Fentress (Switzerland).

Allan Griffin (Australia) is the new Editor of Stereoscopia. He is going to great lengths to see that news and techniques of value world-wide are included in the quarterly bulletin. His first issue was delivered in USA in early December to all members listed in 1989. It contained a wealth of stereo

information. To get on the mailing list for the March issue, 1990 dues, \$16, must be received not later than January 31, 1990. Make check payable to ISU and send to the USA representative. The practice of stereo photography is world-wide. We need to know what the others are doing.

Guy Ventouillac (France) is already forging ahead with plans for a great Congress of Stereo Photography, to be held at Monte Carlo or Cannes, on the French Riviera, in October or November 1991. This will be the chance of a lifetime for a great stereo meeting, and, at the same time, a superb vacation, all advantageously arranged by our French stereo friends. English is the official language of the ISU. Start planning now to attend.

For further information contact the USA representative Paul Milligan, 508 La Cima Circle, Gallup, New Mexico 87301. (505)722-5831

Classified

SPECIAL ESTATE SALE
Photo equipment belonging to
the late Ruby Steins

LOT 1

Item 1	Stereo Realist f/2.8 w/level #012648	
	All functions checked by C. Piper 3/87	\$150.
Item 2	Realist Camera Case, like new	20.
Item 3	Focal Thyristor Electronic Flash	15.
Item 4	Sekonic L-398 Light Meter	30.
Item 5	Comet Heavy Duty Tripod	30.
	Total	245.
	Less 15% discount for entire Lot	37.
	Lot Price	\$208.

LOT 2

Item 1	Realist Film Cutter	\$ 50.
Item 2	150 used Emde Binder frames	
	210 new/used Emde Mask frames	
	75 Sigma Folders	
	110 Used Emde masks	43.
Item 3	250 new Emde Ultra Closeup masks	
	80 new Emde Closeup masks	
	650 new Emde Normal masks	100.
	Total	193.
	Less 15% discount for entire Lot	29.
	Lot Price	\$164.

LOT 3

Single Item
Wollensak Stereo Camera, f/2.7 lens
Speeds to 1/300, Serial 22667, with
like-new case and original instructions \$275.

LOT 4

Single Item, non-stereo
Miranda Model EE SLR camera w/f/1.4 lens
w/case in nice gadget bag \$100.

Terms and conditions: Lot 1 and Lot 2 will be held together until February 1. If no offers are made for the entire lots by that date, items will be sold separately to those individuals who have first reserved them at the item price. All sales final. Make all checks payable to Eleanor Bizinsky. For further information and to reserve any item, please contact Jerry Walter, 1098 Montecito Drive, Los Angeles CA 90031 (213)225-8042

More Classified

FOR SALE: Stereo Realist camera f/3.5 with case #A3193, \$125. Contact Nello Guadagnoli, Mullarky Camera Shop, 200 W. Hwy 66, Gallup NM 87301 (505)863-5162

Movie Division News

The 3-D Movie Special Interest Group held its quarterly meeting on Saturday, December 2, at the Longley Way Center in Arcadia.

A highlight of the meeting was a demonstration of the new Toshiba SK-3D7 stereoscopic video camcorder by David Starkman. We wired six alternate shutter LCD viewers to the system so that groups could watch the program. David's demonstration tape featured a tour of the View-Master reel production factory in Portland, Oregon. The 3-D video was outstanding, particularly the close-up views of the assembly process.

Wes Western from San Diego delighted us with his latest Super-8 3-D production, a weekend convention of antique steam engine vehicles. With a music background and narration, the 20-minute documentary was a superb example of amateur 3-D movie making.

Also included on the program was an experimental anaglyph 3-D film shot by Scott Steffen. Scott has designed and built his own camera attachment, and has experimented with many different filter combinations.

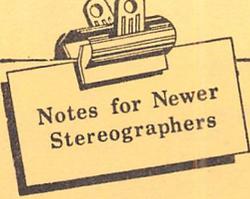
Several new items of interest to 3-D movie fans were discussed during the "show and tell" portion of our meeting. A new 414-page book "3-D Movies" by R. M. Hayes, has been published by McFarland & Company. It is a voluminous history of 3-D filmmaking, and includes a 248-page filmography of 3-D movies, including complete cast and technical credits. It even describes some amateur films including our SIG's film, "III-D Olympics". This important publication is available from Reel 3-D Enterprises.

Another exciting new development is the availability of many 3-D movies in the alternate field format from a company, Advanced Images. This is the same technique used by the Toshiba Camcorder. Some of the movies available include "Domo Arigoto", "Hannah Lee", "Hawaiian Fantasy", "The Stewardesses", "Cat Women of the Moon", "The World of 3-D", and "The Starlets". The company also sells the necessary Stereo Glasses Driver to connect to your VCR, as well as LCD viewing glasses. For information about the system and other titles, write Advanced Images, Box 1650, Ross CA 94957.

A rare 3-D collectible from the 1950s is the 3-D movie preview reels. These were non-commercial View-Master format reels with scenes from 3-D movies, for use in theatre lobby displays. Although the reels themselves are nearly impossible to find, a Michigan entrepreneur has had several of the reels converted to standard 2" x 2" stereo pair sets. Movie sets (7 pair of slides per title) sell for \$14.00. Titles available are "House of Wax", "It Came From Outer Space", "The Maze", "Money From Home", "The French Line", "Miss Sadie Thompson", "Those Redheads From Seattle", "Inferno", "Fort Ti", and "The Stranger Wore a Gun". The entire collection of ten titles (70 stereo pairs) can be purchased for \$125.00. Slides are labeled and numbered and packaged in cases with color poster art. To order, write 3-D Enterprises, PO Box 3425, Centerline MI 48015.

The next meeting of the 3-D Movie SIG will be Saturday evening, March 3. Watch the 3-D NEWS for details.

--Bill Shepard, Movie Division Reporter



Notes for Newer
Stereographers

Why make pictures in early morning and late afternoon? When the atmosphere is right, this time of day will produce dramatic color effects. The light is warmer from sunrise until two hours after, and from two hours before sunset until sunset.

Warm colors such as yellows, oranges and reds work best for producing photographic interest. For example, take a look at the Grand Canyon in late afternoon. At this time of day light produces long, distinct shadows. Long shadows enhance the dimensional effect, adding definition and depth to the scene. Shadows develop form and volume and emphasize texture.

During this magical time, sidelight your pictures. Work quickly -- this time of fleeting light is short. The illusion of three dimensionality is far more convincingly achieved when your picture is lighted from one side. You might try underexposing slightly for increased color saturation. Experiment with bracketing -- the process of taking extra pictures that give you one-half or one stop more or less exposure than indicated. You may want to use a slower film for a finer grain in the photograph. However, K64 is a good all around film speed.

Light is the photographer's medium. We paint with light. Light determines how your "painting" will look in terms of form, texture and color. So, catch those rosy, oblique rays of the magical time of day in your pictures.

--Rick Finney

Stereo Exhibitions Calendar and News

WED JAN 17 Closing - Oakland Stereo Exhibition
WED JAN 24 Closing - Hollywood Stereo Exhibition
SAT JAN 27 Judging - Hollywood Stereo Exhibition
MON JAN 29 Closing -- Auvergne Exhibition, France

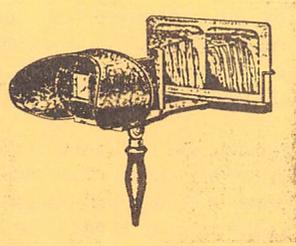
Everyone is very welcome to attend the judging of the 32nd Hollywood International Stereo Exhibition:

Saturday, January 27, 1990

9:00 AM to about 2:00 PM

First United Methodist Church
134 North Kenwood, Glendale

Judging will be held in Carlson Fellowship Hall, in the room on the north end. Come on by to see all of the 400 to 500 stereo slides being submitted for consideration in the exhibition from all over the world. Come by also to socialize a bit, have donuts and coffee, lunch at a local restaurant, talk with the judges, and maybe give some assistance to the judging crew. Those of us who regularly participate in this kind of activity hope to see some newer interested folks there. Your creative energies will certainly be charged up after you view all the fine slides!



AMERICA THROUGH THE STEREOSCOPE

By Richard C. Ryder

At the turn of the century America was a land as yet unacquainted with the recreational possibilities of the radio, the motion picture, and the automobile. Nevertheless, one entertainment device was an almost inescapable parlor accessory. Virtually every American family of at least modest income could afford a stereoscope.

The stereoscope was a simple device for viewing a pair of similar but not quite identical photographs in a way that they produced the illusion of a single, three-dimensional image. These paired photographs were mounted on cards called stereographs or stereo views. Stereo photographs were produced either by shifting a single lens camera slightly between exposures or, more commonly, by a special stereo camera with twin lenses about 2½ inches apart (approximately the same distance separating the average human eyes). The stereoscope allowed each eye to see only the half of the view meant for it.

William C. Darrah, perhaps the greatest authority on stereographs, recalled his first encounter with them:

One of the vivid recollections of my childhood is that of my grandmother's parlor. Among the articles in that seldom-used but well-ordered room was a wicker basket containing perhaps a hundred stereo views and with them a hand viewer. On rainy afternoons the children were permitted to amuse themselves looking at the pictures, the life of Christ, the Holy Land and some supposedly humorous barnyard scenes that were not comical to us.

While most families were satisfied to own a small number of views, there were others who amassed thousands of cards in specially designed storage cabinets. In an age when books and newspapers were illustrated chiefly by woodcut engravings and the postcard was not yet in vogue, stereographs represented the single, most important source of photographic information for the American people. Individuals who traveled the United

States and abroad were apt to bring back a number of stereographs of the places they had visited. Stereo views were used as educational tools in schools, Sunday schools, libraries, and even in medicine. Businessmen found them convenient for advertising their products, and some companies, such as Quaker Oats, even put inexpensive views called lithoprints in cereal boxes as free premiums.

From the 1850s through the 1930s, stereographs preserved the face of America—our land, our way of life, our wars and great events, the changes in our industry and transportation, even our beliefs, customs, prejudices, and sense of humor. During the three quarters of a century that the stereograph was a familiar feature of the American scene, more than 10,000 photographers produced an estimated five to seven million different stereo views in the United States alone.

What accounted for this immense popularity of stereographs? Why, over such a long period of time, did they hold such a favorable and at times commanding position among the various forms of photography? The answer seems to lie in their three-dimensionality. One observer found this particularly impressive in views of the canyon country of the West.

Is it not like magic, the way everything stands out in space? . . . It will not be strange if you find yourself involuntarily shrinking back with an instinct of caution when first you

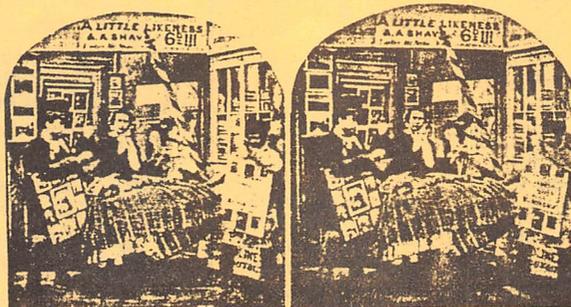
fully realize the terrific depth of the space so suddenly opened at your feet.

Such views can indeed impart an almost uncomfortable sense of vertigo. But with even the most mundane subjects it is the same. Again and again one runs across the reaction, expressed or implied, "Why, it's just like being there!"

As early as 1851, stereo daguerreotypes (named after J.L.M. Daguerre's early photographic process) were exhibited with great success at London's Crystal Palace Exposition. From there they emigrated to America.

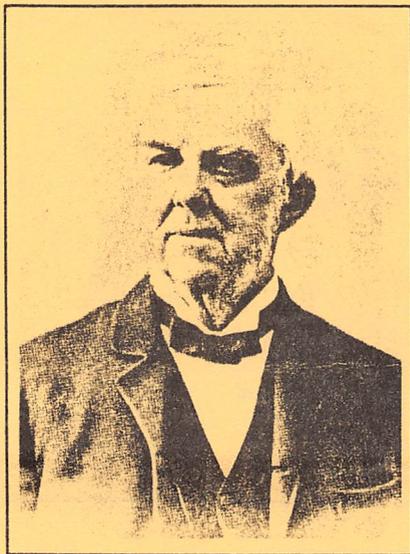
The commercial production of stereographs in this country was begun by William and Frederick Langenheim of Philadelphia, who apparently issued the first American stereographs on glass in 1854 and pioneered the manufacture of paper or card views the same year. The cards were both more durable and less expensive than the glass plate views which they soon replaced. By 1861 the Langenheims offered a total of 170 different titles, available at prices ranging from \$21.00 per dozen for beautifully hand-tinted glass views to only \$3.00 per dozen for untinted card views. But the Langenheims had never considered stereographs their primary product and by 1864 had bowed out of the field altogether.

Although a number of crude, box-like viewers of European design were already in use, an



An early hand-tinted stereo card, circa 1860. The Spira Collection. Photographed by Douglas McClellan. Bottom:

The gifted Massachusetts physician, poet, and essayist Oliver Wendell Holmes, Sr., invented the basic hand-held stereoscope. Dictionary of American Portraits.



American developed the definitive style for the basic hand stereoscope. The possibilities of stereo photography intrigued Oliver Wendell Holmes, the distinguished Massachusetts doctor, essayist, poet, and famed "Autocrat of the Breakfast Table." In 1860 Holmes invented a stereoscope with a convenient handgrip and a hooded pair of lenses mounted on a bar. A series of grooves down the length of the bar allowed the views to be held at the most comfortable distance for the eyes. Holmes refused to patent his invention, but instead he presented it as a gift to the American people. Within a year, photographer Joseph L. Bates of Boston had replaced the grooves with a sliding card holder. Although modifications continued to be made, the Holmes-Bates stereoscope remained the basic viewing device throughout the rest of stereo history.

A great variety of other viewers existed as well. In fact, between 1853 and 1873 a total of sixty patents were issued for stereoscopes in the United States. In addition to hand stereoscopes, there were numerous table models. One easy adaptation was made by providing the Holmes viewer with a pedestal. Alexander Beckers of New York manufactured a variety of upright table viewers with a continuous rotating belt capable of holding from fifty to one hundred views. Modified viewers of this sort eventually became common in the penny arcades. There were also table models that could be folded flat for easy storage, a type generally known as stereographoscopes.

In the 1860s E. & H.T. Anthony of New York superseded the Langenheims as the primary purveyor of American stereographs. Already the proprietors of one of the largest photographic supply houses in the world, between 1859 and 1874 the Anthonys issued more than 11,000 different stereo titles, and continued to wholesale views into the early 1890s. While many of the Anthonys' stereographs were taken by their own photographers, they also served as distributing agents for series

published by other photographers and issued cards acquired from licensed negatives, as they did with Charles Waldack's famous early series of "Magnesium Light Views" of Mammoth Cave.

Unquestionably, the 1860s were dominated by the Civil War, and Anthony issued more than 2,000 views of the conflict. Combat photography was still in its infancy, and most Civil War stereographs depict camp scenes, hospitals, supply dumps, and the like. While other photographers haunted the camps, Mathew Brady, the most prominent figure in Civil War photography, broke from the norm. Already established as a highly successful New York and Washington portraitist, Brady employed over a dozen assistants in two- or three-man teams with orders to follow the armies in the field. Although most senior officers were reluctant to allow civilians to accompany the troops, Brady's men stuck close, recording numerous views of the grisly aftermath of battle. Brady himself probably did not take any of these views, but employed men of considerable talent like Alexander Gardner, Timothy O'Sullivan, and James Gibson.

The venture was a financial disaster for Brady (a later Congressional grant for \$25,000 did not begin to cover his losses), and he was forced to turn over a complete set of negatives to E. & H.T. Anthony in lieu of long overdue payments for supplies and equipment. The Anthonys incorporated these views in their own series, but with a Brady credit line on the label.

As an interesting sidelight to the Civil War views, all stereographs sold in the United States between September 1864 and August 1866 bore a revenue stamp as part of a comprehensive tax package designed to help pay for the war.

By the late 1860s, the "Stereoscopic Emporium" had become a familiar part of the urban scene. These establishments catered exclusively to the stereo trade, with a broad selection of the latest American and imported views prominently displayed along with a variety of hand, table, and even floor model stereoscopes and accessories. At Appleton's in New York or Cremer's in Philadelphia, patrons could choose from among "Wilson's Scottish Scenery" or "Frith's Egyptian Views" as well as more domestic subjects. Here a fashion-

able lady could find just the thing to entertain her guests in that most Victorian institution, the drawing room. The public eagerly awaited the latest views by particularly popular stereographers, and the Emporiums promoted them with all the ballyhoo that would attend the appearance today of the latest best seller by a favorite novelist.

By now the number of working stereographers had mushroomed to almost unbelievable proportions. Virtually every American city had at least one major stereo photographer: Soule in Boston, Cremer in Philadelphia, and Carbutt in Chicago, to name only a few. Moreover, every small town and hamlet seemed to sprout its own crop of stereographers, many of whom remained in operation for only a few months and produced a mere handful of views. Others were more permanent. The most successful of these were the Kilburns.

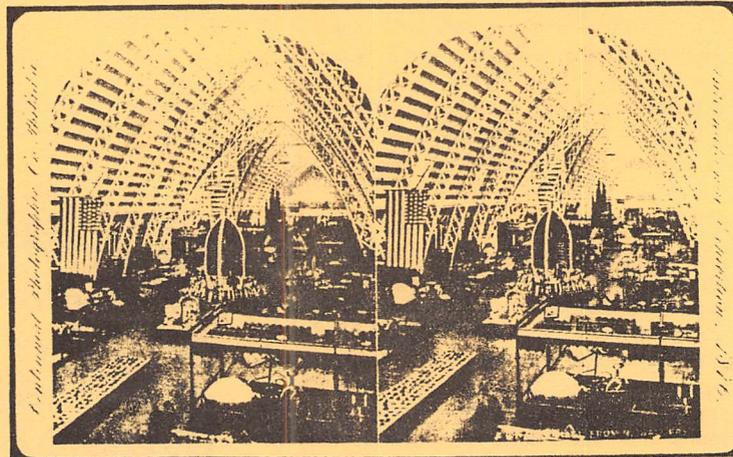
Kilburn Brothers began manufacturing stereographs in Littleton, New Hampshire, in 1865. Although the bulk of their work was at first concentrated in their native White Mountains, the Kilburns quickly expanded to include major groups of views taken throughout the United States and in foreign lands as well. From the start, Edward Kilburn managed the business and production aspects of the company while Ben handled the camera work.

The Kilburns established a spacious three-story factory in Littleton, with separate rooms for printing, toning, and mounting. Employing a staff of fifty-two persons, this facility was capable of turning out three thousand stereographs per day. And for twenty years this small New Hampshire community was the stereo capital of the world. In an attempt to accentuate the illusion of three dimensions, in 1877 the Kilburns introduced stereographs on curved or warped cards, an innovation that gradually gained almost universal acceptance.

The Kilburns were not the only stereographers in Littleton. Their most serious competitor, F.G. Weller, produced "Stereoscopic Treasures" that specialized in sentimental and comic themes.

Over the years the immensely popular comic stereographs were produced by a multitude of photographers, largely as individual scenes at first but increasingly as multicard series. The straying husband was immortalized in a variety of sets with the title "Mrs. Newlywed's French Cook," while

Philadelphia International Exhibition of 1876. Published by the Centennial Photographic Co., Philadelphia. Library of Congress.

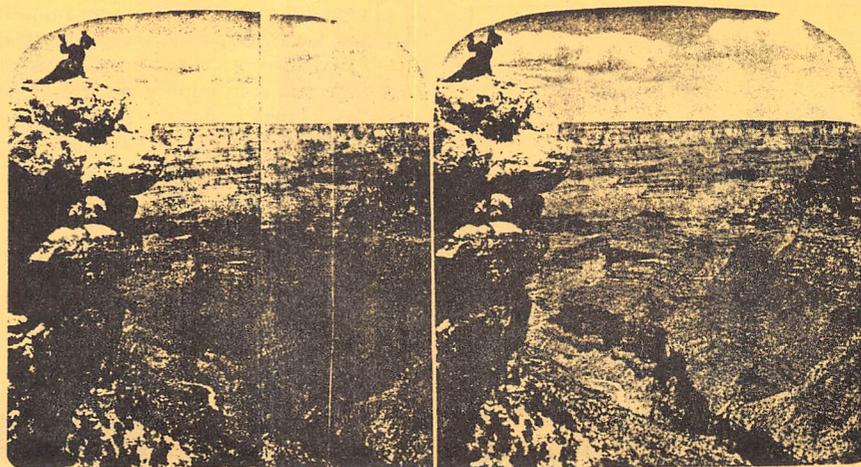


rural innocence was the subject of the big city misadventures of "Silas Green of Wayback, Ohio." Much of the humor was rather crude or ethnic in nature. Irishmen, Orientals, and especially blacks were often depicted in cruel and unflattering stereotypes.

The settlement of the American West proved to be another fertile field for stereographers in the 1860s and 1870s. While several photographers such as Carleton E. Watkins of San Francisco and Charles R. Savage of Salt Lake City were providing magnificent coverage of their regions, others concentrated on Indians or the mining districts or recorded the building of the great transcontinental railroads.

Several government surveys crisscrossed the West during these years, mapping the public domain. Each expedition had its resident stereographer, men like William Henry Jackson and Timothy O'Sullivan, Brady's old assistant. Perhaps the most famous of these surveys was that led by Major John Wesley Powell, an ex-Union army officer who had lost an arm at Shiloh. A pioneer geologist and ethnologist, Powell had led the first successful descent of the Colorado River by boat through the Grand Canyon in 1869. Although no stereographer had been present on this trip, a second, more thorough exploration begun two years later was well covered, chiefly by John Hillers, who succeeded to the task after two previous photographers had proven unable to withstand the rigors of wilderness life. Powell himself received no salary as leader of the expedition, but one of his chief sources of income came from the sale of the stereoscopic views, from which he received 30 percent of the proceeds. It was later jokingly asserted that "stereo' views had paid off the mortgage on the Powell home," a claim that was not far from the truth.

The technical prowess of all these photographers, especially the western ones, was truly remarkable considering the state of the photographic art at the time. The vast majority of stereographs was produced by the collodion or "wet-plate" method of photography. In this process collodion, a solution of cellulose nitrate in an ether alcohol-potassium iodide mixture, was poured carefully over a glass plate. When partial evaporation had caused the formation of a gummy coating, the plate was sensitized by immersion in a bath of silver nitrate solution and had to be used quickly,



A view of the Grand Canyon of Arizona from Hance's Cove. Published by Underwood & Underwood. © 1903. Library of Congress.

preferably within half an hour. The whole process was time consuming and required a variety of smelly, hazardous chemicals; the equipment—including some sort of portable darkroom—was cumbersome. It took a special type of individual with persistence and stamina to manhandle the heavy but fragile equipment several hundred feet up a rugged mountainside or steep canyon wall.

The vacation spots of the East also attracted their share of attention, largely catering to the seasonal trade. The White Mountains, Martha's Vineyard, Saratoga, Lake George, the Catskills, and the New Jersey shore resorts were all widely covered. Niagara Falls attracted a horde of stereographers over the years and appeared in more views than any other single subject.

During the 1870s, considerable coverage was devoted to the Chicago Fire and the Centennial Exposition in Philadelphia. This was indicative of a trend; disasters and world's fairs were popular topics to which photographers returned again and again.

But America's stereo interests were not confined to American subjects. Perhaps because many Americans read widely but traveled little outside their own country, they had an abundant

curiosity about other lands. This was true for Albert Osborne, who as a ten-year-old boy saw his first stereoscope at the home of an uncle. Years later the memory was still fresh. "I seemed let out to the ends of the earth. I had never traveled, but I had dreamed of visiting the great world of which I had heard, and now something that had happened only in fairy stories [sic] or by Arabian magic seemed a real possibility." The British Isles, continental Europe, Egypt, and the Holy Land—the latter due no doubt to the common religious heritage—were easily the most popular foreign views sold in this country.

The great popularity of the stereograph began to fade somewhat by 1880, and the industry suffered a slow but progressive decline during the next decade, perhaps because the novelty had finally begun to wear off. The dramatic revival of the stereograph in the 1890s largely resulted from the efforts of two enterprising brothers, Elmer and Bert Underwood.

The Underwoods, neither of whom was more than twenty years old at the time, had opened a business in Ottawa, Kansas, in 1882 for the franchised distribution of stereographs west of the Mississippi River. They gradually expanded their marketing horizons and by 1891 had opened branch offices in Baltimore, Liverpool, and New York. By then the company had begun to issue their own stereographs, a line that ultimately exceeded 30,000 views.

Although the Kilburns had introduced door-to-door canvassing as a marketing method for stereographs, the Underwoods converted this into a science, employing full-time personnel as well as providing summer employment for college students. The canvassers, chosen for their pleasant appearance and manners, were fully trained in sales techniques and provided with carefully mapped territories. They were also given an improved product.

During the 1890s, the Underwoods developed a number of innovations that revolutionized the stereo trade. Foremost among these was the "boxed set" of views (often 100 cards) in an attractive slip-case designed to simulate a book. Each set was



The "French Cook Series." Published by Underwood & Underwood. © 1900. Library of Congress.

This Standard Stereoscope, 28 Cents.



No. 20K2500 This Standard Stereoscope is a first class instrument, guaranteed to give perfect satisfaction, and is exactly the same quality that is sold all over the country by dealers and agents at from 75 cents to \$1.00.

The lenses are large, measuring 1.3-16 by 3 1/2 inches; specially ground from a fine quality of pure, clear, optical glass accurately adjusted and firmly mounted.

The frame is made from selected hardwood; the lens board composed of five pieces carefully mortised together to prevent warping, and the hood is of three-ply hardwood veneer, nicely finished and varnished.

Price, each.....\$0.28
Per dozen.....3.25
If by mail, postage extra, each, 19 cents.

Our Large Lens Walnut Stereoscope for 60 Cents.



No. 20K2506 This Stereoscope is made from solid black walnut throughout, varnished, with a patent folding handle. The lenses of this walnut stereoscope are extra large; the very highest grade stereoscopic lenses made, specially ground from the best clear optical glass and accurately adjusted. Best workmanship and careful selected materials throughout, an extra good stereoscope.

Price, each.....\$0.60
Per dozen.....6.95
If by mail, postage extra, each, 19 cents.

Our Special Aluminum Stereoscope for 49 Cents.



No. 20K2503 This Special Stereoscope is made with fine aluminum hood, beautifully engraved and bound with dark red velvet. The frame is of cherry wood, carefully finished and varnished, with patent folding handle. The lenses are extra quality, of good size, carefully ground from the highest grade of fine, clear glass, accurately adjusted and firmly held in place by latest patented aluminum lens lock. Our Special Aluminum Stereoscope is a universal favorite with connoisseurs, who find that the elegant appearance and sterling good qualities which it possesses, make it a very ready seller. The very low price which we quote on this stereoscope is made possible only by the fact that we have contracted for the largest quantity of high grade stereoscopes ever handled by any one dealer, and have thus been enabled to reduce the manufacturing cost to the lowest possible figure. Price, per dozen.....\$5.64; each.....49¢
If by mail, postage extra, each, 19 cents.

Greatly Reduced Prices on Stereo-Graphoscopes



The Stereo-Graphoscope is an instrument made upon a new principle by means of which it can be adjusted for either regular stereoscopic views or single photographs and other pictures by simply reversing the lenses. The manner in which the lenses are mounted and the shape of the hood shuts out all light, making a dark chamber around the eyes and giving a very clear, beautiful effect to the picture.

No. 20K2510 Stereo-Graphoscope, cherry frame, varnished cherry hood, brass trimmings and wood screw handle. Medium size lenses of best quality. Price, per dozen, \$3.80; each, 33¢
If by mail, postage extra, each, 25 cents.

No. 20K2511 Stereo-Graphoscope, cherry frame, varnished mahogany hood, best trimmings and patent folding handle. First grade lenses of large size, a first class instrument throughout. Price, per dozen, \$5.20; each, 45¢
If by mail, postage extra, each, 25 cents.

No. 20K2512 Our Best Stereo-Graphoscope, made with solid cherry frame, fine varnished mahogany hood, all trimmings nickel plated and highly polished, patent folding handle, first quality materials and best workmanship throughout. Extra large lenses of very highest quality. Price, per dozen, \$7.80; each, 66¢
If by mail, postage extra, each, 25 cents.

Advertisement from a 1908 Sears, Roebuck & Co. catalogue.

accompanied by a descriptive guidebook compiled by a noted authority. These books contained a copyrighted system of maps pinpointing the exact location and directional facing of each stereograph in the set.

The Underwoods were the first to fully grasp the potential of the educational and religious markets. The two exploited their newfound clientele with vigorous advertising and testimonials by prominent educators. For their religious sets they even secured the endorsement of Pope Pius X. Special sets were designed to appeal to school systems and were graded for specific use in primary or secondary schools. This was the earliest concerted effort to introduce "visual aids" into the classroom on a large scale.

Around the turn of the century, the excitement produced by the Spanish-American and Boer wars created a brief surge in the popularity of the stereograph, and massive numbers of views were produced of these subjects, as well as the Klondike gold rush, the Louisiana Purchase Exposition, the Russo-Japanese War, and the San Francisco earthquake. Personality stereographs, long a favorite topic, reached their peak with more views of William McKinley and Theodore Roosevelt than any other individuals before or since. New processes greatly increased the speed of manufacture, so that in 1901 Underwood was turning out some 25,000 cards per day, nearly seven million per year. They were also manufacturing some 300,000 stereoscopes annually.

Until then virtually all card stereographs had consisted of actual photographic prints cut out and pasted on the mount. These retailed for about twenty-five cents in 1900. To attract the less affluent members of society, the lithoprint or halftone stereograph was introduced in 1898. These were much like newspaper photos, printed directly on thin white cardboard and usually multicolored. The two largest publishers of lithoprints were the major catalogue houses of Montgomery Ward and Sears Roebuck. The latter issued a memorable series of fifty black and white views of a tour through their plant. Lithoprints were usually sold over the counter in drug and novelty stores for a few cents apiece, or were distributed as free premiums.

During the first decade of the 20th century Underwood's only serious rivals were H.C. White and the Keystone View Company. By 1910 the positions were reversed.

The phenomenal success of the Keystone View Company began several years after B.L. Singley established the firm at Meadville, Pennsylvania, in 1892. The stereograph industry was already being concentrated in the hands of a few major concerns, and Singley continued the trend, eventually purchasing the entire collection of Kilburn and H.C. White negatives. Finally even the giant Underwood & Underwood, which had branched out increasingly into the realm of news photography, sold its entire stereo interests to Keystone. By 1923 Keystone alone remained in the field.

The emphasis on quantity sales continued, with educational and world tour sets produced in both 600- and 1,000-card formats. The last major boom in stereos had been occasioned by World War I, and Keystone produced a variety of sets, with the 300-card set being the largest one commonly marketed. New negatives were still being added, though in diminishing numbers.

Keystone View Company ceased regular stereograph production in 1939, but continued to accept individual orders from its 43,000-card inventory well into the 1960s. The entire collection of Keystone negatives and stock (an awesome treasure-trove weighing more than thirty tons!) was recently acquired by the University of California at Riverside, where it should be a fabulous boon to future researchers.

Although enthusiastic amateurs continue to make their own views, commercial card stereographs are a thing of the past, relegated to flea markets and antique shops.

Why did Americans finally abandon the stereoscope and the stereograph? There is no single, easy answer. For one thing, inexpensive postcards had begun to usurp much of their souvenir function, while the appearance of the first Kodak cameras allowed the general public access to the mysteries of photography, until then largely the province of professionals. The advent of the automobile made travel more accessible to many, and the motion picture offered to exchange the three-dimensional element for another quality, that of movement. Perhaps most significant of all, however, the stereoscope had come to be regarded as old-fashioned in a land and an age that was fascinated by newness.

History teacher and free-lance writer Richard C. Ryder received his B.A. in history at Gettysburg College. For further reading he recommends William C. Darrah's THE WORLD OF STEREOGRAPHS (1977) and STEREO VIEWS: A HISTORY OF STEREOGRAPHS IN AMERICA AND THEIR COLLECTION (1964).



A view of the Chicago ruins after the Great Fire of October 1871. Published by Melander & Henderson. Library of Congress.



3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXIV

NUMBER EIGHT

FEBRUARY 1990

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From The President

DEPTHS OF DESPAIR PART I

So here it is just after the beginning of a new year -- heck, the beginning of a new decade. This sounds like a cue for one of those "looking back" President's messages, and it is. And this is just Part I of a three-part that I plan to do on the subject, folks!

As President, I should examine what the last 10 years have meant to this Club. Too bad I spent most of that time driving around Detroit. It was while observing the decline and fall of U.S. industry that I became interested in the lost art of 3-D. During the 80s the latter proved more interesting and a bit less depressing.

Certainly this was the case with the 3-D movie boom, or was it bust, of 1983. Modern technology now made it possible for any fool to properly show a 3-D movie. The problem was that every fool went and made one, and not always properly. I'm sure it all made sense at one point, what with the cable thing and all those folks dressing up for Rocky Horror, how could they possibly resist Jaws 3-D? A whole new generation discovered that special thrill of watching senseless films through ill-fitting "devo" glasses. As the year progressed, one could see old cliches (flying bats, flaming arrows) giving way to new ones (flaming bats, flying innards), all in new and "improved" 3-D. This swarm of new "depthies" proved the seemingly impossible: one could make a 3-D movie worse than The Bubble. However, even this feat paled before the thing called Captain EO. Words and grunts can barely convey the full impact of this nightmare. Imagine Michael Jackson courageously sailing through a specially constructed Disneyland theater in search of sunshine and choreography. Watching millions of dollars rot before your very eyes (both of them) made for a distinctly 80s spectacle -- the potlatch of our time. It wasn't 3-D's lowest moment, just the weirdest.

Many people were still out there making their own spectacles with stereo cameras, but not enough for Kodak to keep mounting the slides (it's not nice to fool Mr. Polaroid). This one act placed stereo photography squarely in the realm of the dedicated hobbyist. For the masses, however, a new sun arose, in fact a whole line of them. Yes, who could forget that four-eyed wonder, the Nimslo. Certainly no one who paid \$200 for it. A technology previously available only to Hong Kong street peddlers and devout Mexicans could now turn your own snapshots into an expensive series of tacky 3-D postcards. Too bad the cameras vanished before everybody got their prints back. Fortunately for some, the camera returned at decade's end with a new name, a new look, and a four ounce weight inside. This time around, the camera was backed by an army of friendly sales staff who were always willing to talk to you, especially during dinner. Who knows, maybe the 90s will see Nishika salesmen replace eyestrain as 3-D's biggest hassle.

Please do stay tuned for more of this next month, including profound thoughts on ViewMaster, comics, and fast food.



MEETINGS: The third Thursday of each month at 7:30 pm at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors and guests always welcome. **MEMBERSHIP:** Annual Dues--Single/\$15; Couple/\$18; Patron/any additional amount. All due July 1. New membership dues are prorated for first partial year. Send new dues to Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly and included with membership. \$10 for 12 issues for non-members; send fee to 3-D NEWS Editor.



Let's Join Together...

Coming up at the Club meeting on February 15 are several items. First, we'll have a showing of "The Stereo Hall of Fame, Program IV", which premiered at the Grand Rapids Michigan International Convention of the Photographic Society of America in September 1986. Any stereo slide that has received ten or more acceptances in PSA-recognized International Exhibitions is qualified for admission to the Stereo Hall of Fame, which honors the slide and gives recognition to its maker. This is a great compilation of slides--some old, some new-- from stereo masters of the past and the present. You'll be amazed at the variety presented in this home-grown collection.

We'll also have two surprise short programs by Club members. See you at the Photo Center.

--Ray Zone, Program Director

Workshop News

CREATIVITY WORKSHOP

...another in the series. First we'll view slides made at the last creativity outing. Then we're asking everyone who has attempted creative slides to bring their slides that "didn't quite work" or that "worked only half way", and we'll view and discuss those.

When: Thursday, February 22 7:30 PM

Where: Padric McLaughlin's
10565 National Blvd #5
(just east of Overland)

Info: Padric McLaughlin (213)839-8024
Jason Cardwell (213)255-9631

This is our first of the series to be held on a week night, so hopefully more of you will be able to attend.

--Padric McLaughlin, Workshop Director

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

Stereo Activity Calendar

- THU FEB 15 Monthly Club Meeting - Photo Center - 7:30
Showing of the Stereo Hall of Fame IV plus several other mini programs
- THU FEB 22 Creativity Workshop where we'll view slides from last time and look at failures, at Pad McLaughlin's at 7:30
- WED FEB 28 Copy Deadline - March 3-D NEWS - Send your valuable information to the Editor
- SAT MAR 3 Movie Division Meeting - Call Bill Shepard for details
- THU MAR 15 Monthly Club Meeting - Photo Center - 7:30
Fourth Club Competition for the year and the TOTM is SKY

Classified

FOR SALE: Elmo 8mm stereo movie unit, excellent condition with all the original pieces plus a heavy duty camera bracket, \$175 (U.S. funds), postpaid. Bartley Busse, Box 36, Neidpath, Sask., Canada S0N 1S0 (306)773-3240 day, (306)553-2330 eves, (306)773-6033 FAX attn Bart at 773-3240.

THANKS to everyone who called and wrote about the stereo equipment belonging to the late Ruby Steins. All the equipment has been sold and in good hands of new users.

Contributors This Month

In addition to the regular by-lined contributors this month, thanks are extended to the following for making this issue of the NEWS a complete package...

- Ron Labbe.....Alison, Page 3
- Susan Pinsky.....Single 35mm, Page 5
- Norm Henkels.....New Orient Media, Page 6
- David Starkman.....Popular Letter, Page 7
- Arizona Highways.....Nature's Form, Page 8

SCSC Competition Standings

Cumulative Results as of 01.22.90.

A Group Standard

Name	Jan.	Cum.
Rick Finney	65	198
<i>HM: Do You See What I See?</i>		
Jerry Walter	68	196.5
<i>A: Canyon Country</i>		
Jim Murray	65	196
Valeria Sardy	62	189
Larry Brown	64	187.5
David Starkman	J	187.5
Susan Pinsky	J	183
John Sardy	60	182
Earl Colgan	63	180
Willis Simms	58	176
Pad McLaughlin		119
Ray Zone		116
Marjorie Webster		113
David Ratliff		60
Tom Koester		56
Greg Hooper		36
David Hutchison		23

A Group Nonconventional

Name	Jan.	Cum.
Jim Murray	67	207
<i>A: A Sea of People, A Sky of Balloons</i>		
Rick Finney	70	202.5
<i>HM: Zxyz</i>		
Valeria Sardy	63	198
Jerry Walter	65	196.5
John Sardy	60	190
Dorr Kimball	J	187.5
Earl Colgan	64	187
Susan Pinsky	J	184.5
David Starkman	J	181.5
Ray Zone		122
Greg Hooper		118
Larry Brown	65	97.5
David Ratliff		56
Tom Koester		53

B Group Standard

Name	Jan.	Cum.
John Konrad	64	188
<i>A: Flora - Coral Pink Sand Dunes</i>		
<i>A: Weeping Rock - Zion N. P.</i>		
Chuck Bernhardt	64	182
<i>A: Cardiff Sunset</i>		
<i>HM: Other Side of the Fence</i>		
<i>HM: Stern Paddles</i>		
Dennis Cole	60	181
<i>HM: Kim</i>		
Dorr Kimball	J	174
Bruce Stratton	58	173
Myrna Martin	56	168
Lyle Frost	61	124
<i>HM: Sedona View</i>		
Jeff Plotkin	57	113
<i>HM: Red Snapper</i>		
Joel Matus	56	112
Tami Plotkin	52	108
Glenn Wheeler	59	98
<i>HM: Four in a Row</i>		
Richard Reek		74
Scott Tygett	55	55
Bruce Eacrett	39	39
Bruce Elliott	35	35

B Group Nonconventional

Name	Jan.	Cum.
Bruce Stratton	57	117
<i>A: Do it Yourself</i>		
Bruce Goren		41

Theme of the Month (*Red*): Larry Brown (*Truck 118*)

First time entrants: Scott Tygett, Bruce Eacrett

J indicates that this member judged and his/her score is averaged.

Judges: Susan Pinsky, David Starkman, Dorr Kimball

Club Competition News

I've got some good news and some bad news. First, the good news. We continue to get new first-time entrants at the Club competitions. The January competition brought new entrants Scott Tygett and Bruce Eacrett into our ranks. But this is only half of the good news. The other half is that these new entrants are becoming consistent performers, entering slides every month, and entering GOOD slides, too. This active participation is just what our Club needs to remain healthy.

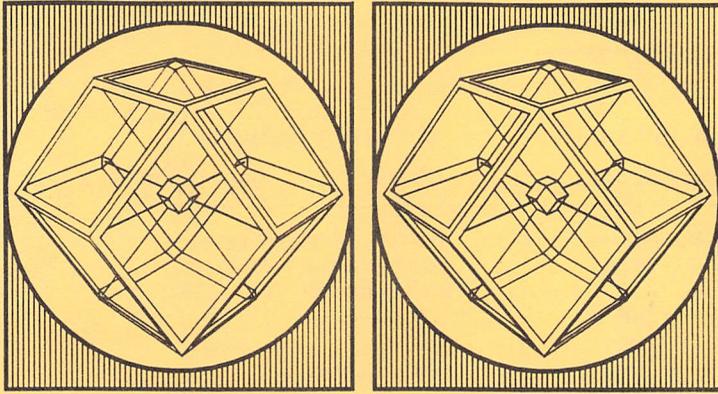
The flip side of this is the bad news. A number of our formerly consistent competitors are entering fewer and fewer (if any) slides anymore, and slowly disappearing from the active ranks. You know who you are. What's the real problem here? And what can I or the Club do to solve it?

The next competition is March 15, and the Theme of the Month is "Sky".

--Jim Murray, Competition Director



Alison's struggles with depth perception continue.



Computer generated by
Richard Ogle

INSIGHTS:

MEMBERS TALK ABOUT THEIR SLIDES

Due to some mail mixups, these Insights couldn't be presented until this issue. So here we have three long-awaited thoughts by Dennis Cole on his three female nude slides from the November competition.

"CAROL" by Dennis Cole. This particular slide has a special meaning for me. The shooting was hastily put together during the evening of our 1988 Club equipment auction and held the following day. We got up early, after very little sleep, drove down to pick up Carol, and then out to the location. We worked steadily all day and by late afternoon were quite tired. I decided to finish with a series on this old pier, of which this pose was the first. I was using my Realist 3.5 and Diane was holding the fill off axis. It was getting late. The light was going. And we were all bone tired. Just after finishing the series and calling it a wrap, I opened the back of the camera. Then I snapped it shut, realizing that I had not yet rewound the film. I was so tired that I felt like crying. I told Diane and Carol what I had done and that we needed to reshoot the whole series. To my surprise, they did not pick me up and throw me into the murky lagoon. I reloaded, looked up, and there was Carol back into position. She didn't complain, and wasn't cross, and she had remembered the first pose exactly. This slide is the image I saw when I looked up. I was enormously impressed with her attitude. I hope to work with Carol again. She's a very good model. Looks super in nylons and heels! Extremely professional. And those legs!!!

"YVETTE" by Dennis Cole. I have long admired many of the British glamour photographers and the exotic tropical locations that they frequently use for their calendar work. About a year ago, we traveled to a nearby tropical location and photographed Yvette, who seems to have gone native. I like several things about this slide. I like the simple way it breaks up space. I like to let my eye roam around inside of Yvette's thatched, bamboo hut. But most of all I like the color. The tawny color of her skin, her hair, the leaves, and the old bamboo. The soft pink of her lips, her nails, and the shell necklace and anklet. Long live Kodachrome. I would like to photograph Yvette again. But, alas, she seems to have disappeared off of the face of the earth. She may be

hiding somewhere in the labyrinth of Los Angeles. She may have gone to another tropical island!

"TAMI" by Dennis Cole. This slide was done at a group photo shoot last September. I find these group shootings to be very frustrating. It is difficult enough for a photographer to even grab an acceptable shot, let alone to implement a planned one. The stereo photographer is at an even greater disadvantage at these events, as many of the members are only too painfully aware. The relatively wide focal lengths of our lenses make it even more difficult to keep unwanted objects, like other photographers or the edge of a studio backdrop, out of the picture. The lack of modern features on our old cameras tend to result in relatively slower shooting. This makes it even more difficult to keep up with the rapidly changing shooting conditions that are characteristic of group glamour shoots. But, occasionally things come together. On this night, which was particularly difficult, I was able to control things for only a few moments and this slide is the result. I like to think that all of these extra challenges add extra value to the few good images that do result from a group glamour shoot.

News Release

FOR IMMEDIATE RELEASE:

The 3-D Zone publisher Ray Zone has announced a March 1990 release for "Betty Page Captured Jungle Girl 3-D," its second publication to feature the 50's pin-up queen in 3-D. "Our first Betty Page 3-D book was so well received," stated Zone, "that it became apparent people were ready for more of Betty Page in dimension. This second collection features classic action photos from the Irving Klaw archives." Zone is converting archival photos to 3-D himself for a collection which includes selections from the famous "Captured Jungle Girl" sequence as well as the "Rumbleseat" series. In addition a special section will showcase the exceedingly rare Betty Page "Sorority Girls" comics which many fans of Betty Page have never had the opportunity to view.

"Betty Page Captured Jungle Girl 3-D" will be a large format deluxe book printed on finest stock, with heavy 4-color covers, 24 pages in length, include free 3-D Glasses and sell for a retail price of \$3.95 (\$5.00 Canada). The first Betty Page 3-D release was a quick sell-out so retailers are urged to order sufficient quantities to meet the demand. "Betty Page Captured Jungle Girl 3-D" is recommended for mature readers.

The second 3-D Zone release for March is a relisting of "No Business Like Show Business" by Kim Deitch. "This work," stated publisher Zone, "has assumed classic status so we're making it available once again for all those fans who enjoyed Hollywoodland and Shadowland." Deitch's inventive tale combines circus poster art, psychedelia and comics to tell the story of "Toby, the Flying Pig." Don Thompson of the Comics Buyer's Guide recommended it upon its first appearance as "a bizarre tale...Grade: A." Amazing Heroes editor Chris McCubbin called it "as fine an example of comics story-telling as you're likely to find...This one's a mint."

"No Business Like Show Business" is a black and white book, 32 pages in length, printed on deluxe 60 lb book stock with heavy 4-color covers. It retails for \$2.50 US (\$4.00 Canada).

For additional info: (213) 662-3831.

I have no time for pictures that don't say anything; if something doesn't say anything, don't photograph it.

--Elliot Ellison

Looking Backward

RETURN TO THE "HOUSE OF WAX"

From the moment the titles appear, suspended in space, before your eyes, you know that you're in for a special treat. You clutch your popcorn tightly as the eerie music begins and you look down a deserted cobblestoned street at the turn of the century...

Twenty-six years have passed since Warner Bros. first introduced the first studio production, photographed in Natural Vision 3-Dimension! To understand how "House of Wax" came about, one must go back to the original film made in 1932 -- The mystery of the Wax Museum. This film, an early horror vehicle, was produced in the then-new technicolor process as an early successful color horror. Warners took the gamble on remaking this early classic as a major 3-D movie.

The gamble proved successful, with a gross box office sales of 5 million dollars, which in 1953 was not hay!

Several plot changes were made from the original film. The wisecracking girl reporter, played by Glenda Farrell, was replaced by a star struck dumb blonde boarding house girl played by Carolyn Jones. The Wax Museum, which is located in London in the original in 1921, is now a feature in turn-of-the-century New York - 14th Street to be exact. Other plot changes are minor, as in both original and remake the plot goes like this: A mad sculptor (Lionel Atwill in the original and Vincent Price in the 3-D version) has his works of art destroyed in a fire, set by his crooked scheming partner, who plans to collect the insurance money and do away with the sculptor in the process. The sculptor does however survive to reappear some 12 years later as a wheelchair-bound invalid, with a new museum, larger and more equipped than the old affair.

In the 3-D version we are treated to melting wax effigies that dissolve before our eyes, rolling wax heads coming out at the audience, fiery beams falling out of the picture, and a sequence that has never been equalled -- the famous paddleball scene at the grand opening of the "House of Wax".

The film premiered April 10, 1953, and the rest is

history. "House of Wax" has never been equalled, and is a fine example of what 3-Dimensional motion pictures could be like if men like Jack L. Warner were around to take the time and effort to produce them.

--Robert Meretsky, 3-D Film Buff and
3-D NEWS Subscriber, New York City

Stereo Exhibitions Calendar and News

- WED MAR 7 Closing - Wichita Exhibition
Forms - Ron R. Moss, PO Box 8021 Munger Sta
Wichita KS 67208
- FRI MAR 16 Closing - Southern Cross Exhibition
Forms - Valeria Sardy, PO Box 7588,
Canyon Lake CA 92380
- WED MAR 28 Closing - Chicago Lighthouse Exhibition
Forms - John Donaldson, 835 Foxwood Circle
Geneva IL 60134

A select group of faithful followers of International Stereo Exhibitions met at the First Methodist Church in Glendale on Saturday, January 27 to conduct the judging of the 32nd Annual Hollywood Stereo Exhibition. It was a good, although long, day. The good news is that we had the opportunity to view over 400 slides from all over the world, and the three judges -- Gladys Riggs, Jim Murray and Greg Hooper -- had the opportunity to select about 40% of them for the exhibition. Many new exhibitors displayed their talents; the judges selected distant Club member Robert Bloomberg's unforgettable "Cornsnake" slide as Best of Show. There were lots of other exciting slides in the running, and the judges took their task very seriously. The day did last quite a while, with many honors and medals to choose. Perhaps next year the process can be simplified with fewer and simpler awards. Thanks to everyone for attending and assisting and eating up all the goodies. A showing of the Exhibition will be at the Pasadena Stereo Club meeting at Victor's Restaurant, 900 West Santa Anita, San Gabriel on February 14, 1990 at 7:00 PM. Please attend for a nice dinner (optional) and a good show. Call Audrey Herron for reservations at (818)573-2868. Another showing will be at the Jewel City Camera Club meeting at the First Methodist Church at 134 North Kenwood, Glendale, on February 6 at 8:00 PM.

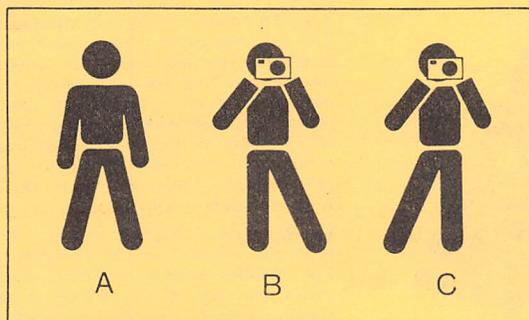


FIG.1

3-D WITH A SINGLE 35mm CAMERA:

THREE-DIMENSIONAL SHOTS

For obtaining stereoscopic slides of static subjects face the subject to be photographed with legs slightly spread (fig. 1/A), move the whole weight of the body onto one leg (fig. 1/B) and take the first shot then, after operating the rapid wind lever to advance the film, move the weight of the body to the other leg and take the second shot, caring to focus as before.

HYPERSTEREOSCOPIC EFFECTS

This is obtained by taking shots of a distant static subject moving a considerable distance sideways between shots. The maximum distance between the two shots should not be more than 3% of the distance of the first object which appears in the viewfinder. By taking photographs in this way the three-dimensional effects will result particularly marked and spectacular.

Produced by New Orient Media, Inc. - The Next Dimension
National Association of Music Merchants Awards Program 1989

When you're leading an industry into a new era, new and unique methods are needed to dramatize the benefits of that movement.

The 1989 National Association of Music Merchants (NAMM) awards program faced just such a challenge.

On the night of June 17, 1989, over a thousand of the most important people in the music industry would gather in the Grand Ballroom of Chicago's famous Palmer House to honor outstanding promotion and advertising programs.

The music industry, like many others in America, is feeling the pinch of the changing values and interests of the buying public. The market has shifted into a new dimension. The makers and sellers of musical instruments must also shift in order to effectively serve the changing needs of students, hobbyists, and musicians.

THE CHALLENGE

As the producer of the 1989 NAMM awards program, New Orient Media's job was communicating that message effectively, honoring those who were already doing outstanding promotion and advertising programs, and keeping a sophisticated audience entertained throughout.

3-D SOLUTION

In 1985, New Orient Media developed a unique process for the production of 3-dimensional projectable slide images. These images were unlike any projected 3-D seen to date as they were not photographic in nature. They were created entirely in digital space.

3-D INNOVATION

Todd Underwood, the Manager of Computer Graphics for New Orient Media, and President Bob Sandidge, had worked for two years perfecting the process before producing, in early 1987, the world's first computer-generated 3-D meeting opener for DuPont Critical Care. That first show was seen by two hundred sales people in Orlando, Florida. They were as excited by this new 3-D as we were. This new 3-D process was, indeed, a dynamic, exciting, way to communicate with groups. Since then, we have produced numerous 3-D modules for companies across the country.

THE FUTURE IN 3-D

This unique 3-D technique was perfect for the NAMM group. With it, we could talk about the future in the context of a futuristic communication format. The theme we developed, "The Next Dimension", supported both the format and the message.

WHERE IT BEGAN

Let me tell you how we came to be involved in the show. In November of '88 we got a call from a NAMM official who said a couple of awards meeting sites were under consideration. First, would the rooms work and second, would we put together a proposal for how we would handle the event? We made our room recommendation and submitted a proposal.

MUSICAL BACKGROUND

A key reason we were asked to submit a proposal is our president's background in the music industry.

Bob Sandidge, founder of New Orient Media, worked for the Wurlitzer company in Marketing Services, Sales Training, Audio Visual, and Promotions before beginning New Orient Media in 1971. He knows the music industry and is an innovative thinker-conceptualizer who is also a strong implementer of creative communication concepts. He knows how to bring all the elements together and make them work.

Back to NAMM. It was the end of April. Eight weeks to show time. We had a lot to do and many problems to solve. There was a theme and a format. But we had many other elements to deal with.

MANY ELEMENTS

Our proposal called for the production of a 6-minute 3-D opening module, support modules to introduce each of the award nomination categories, magnified video, a closing "glimpses" video module, and laser show entertainment, which also introduced Paul Shaffer and The World's Most Dangerous Band. In addition, we were to direct and coordinate all the stage elements: the presenters, teleprompter, lighting, sound, screens, equipment, and personnel.

THEME DEVELOPED

Now, let's talk about the opening 3-D segment. The Next Dimension show was written and produced by Bob Sandidge. Todd Underwood Art Directed and was head artist on the project. Tim Haley did camera composites. The show is high concept, using the metaphor of discovery. As we move the audience from the impact of discovering a new dimension, those discoveries must be released, not institutionalized so that we may effectively use what was learned when we take a step forward into yet another dimension. That is the challenge of change as we perceived it.

3-D COMPUTER ART

The art created for this project was as unique as the theme and the concept. There was no photography. This show was all art. A six-minute show of all computer graphics which had to be completed in less than eight weeks by a single artist would be impossible for most. Todd did it. The results are extraordinary. The effect is breathtaking and colorful. The visuals lead the audience into their own associations as the images give form to the lyrical content of the script. The net effect is a meeting opener unlike any other. The audience was moved into the next dimension.

Art for the show was also used in Show Daily ads for the awards banquet, on table programs, graphic cards in the centerpieces, reproduced by laser in the show, and imprinted on the 3-D glasses, which were at each of the 1,000 plus place settings.

HONORS TO THE INDUSTRY

Introduction of the nominees is more than slightly important to this program. It is the few seconds of recognition the nominees will get. Of the five nominated, only one wins. 2-D slide modules showing photographs of the winning entry merged into our theme awards graphic introduced each category. The soundtrack featured contemporary up-beat music with Susan Perdue introducing each of the nominees, the award

criteria, and ending with the announcement of the winner. We produced ten such segments.

MACK & JAMIE

Hosting the awards presentation were two very funny and talented comedians, Mack Dryden & Jamie Alcroft from Los Angeles. Some of their physical humor would not play if people could not see them up close. To get them seen by the 1,000 person audience, we used video-mag, which is short for video magnification. A three man (two camera, one director) video crew shot the whole event and we selected live images which were projected on the big screen. People 75 feet away saw it all.

INSTANT REPLAY

Near the end of the program we rolled a video which was produced on site. A frequent video shooter for New Orient, John Murphy of Light Industries, and his crew, were contracted to produce this segment. It begins with exteriors of the Palmer House, people at registration, people at cocktails, at dinner and just generally having fun.... cut to....

LASER FINALE

New Orient Media brought in Mike Werner of Laser Tech who filled the room with fog and synchronized light beams bouncing from strategically placed mirrors which illuminated the room with excitement. The performance took us from a laser painting of the earth into Illinois into Chicago into the NAMM logo into The Next Dimension and played out with various show graphics and synchronized beam effects. They loved it... yelled a lot.

INNOVATIVE SOLUTIONS

Ken Boshardy New Orient's Director of P&L (Procurement and Logistics) was charged with rounding up equipment, getting it to the room, situated, tested, and operational by rehearsal time. No small problem, as we were not using small equipment. The slide projectors required to project a 12 foot by 16 foot 3-D image across the ballroom are not ones you pick up at K-Mart. These are Xenon lamp projectors which cost about \$8,000 each and are, indeed, bigger than a bread box. We needed four and a backup.

CUSTOM SOLUTIONS

3-D requires almost no special equipment. Polarizers are needed for each projector lens.....

Every viewer needs glasses. A silver screen is required. A silver screen can be purchased at your local discount or camera store. But they don't have real big ones. We phoned. A 12 X 16 foot screen was not available anywhere in the country. Anywhere. So we built one. Technicote in New York built it and shipped it to Chicago three days before the show. The first time up was at the show.

WHAT? NO REHEARSAL?

At 7:34 the last laser mirror was set, the audio from the tape decks checked out, the video aligned, and the doors were opened.

TIGHT PLANNING THE KEY

We had not counted on being lucky, however. The previous two weeks had been spent in intensive preparation. Each element had been gone over time and again to make sure that all details were anticipated. Our key people were either running the equipment or supervising union people during the show. Tim Haley and Ken Boshardy were in the booth cueing slide and video projection, Todd Underwood cued the screen modules, Matthew Hane mixed audio from the podium, video and modules, Tecla Metzel supervised teleprompter. John Podlasek made sure everyone had 3-D glasses. After coordinating the set up, Cal Coons kept an eye on lighting during the show.

The hour and 15 minute awards segment took ten weeks to produce, involved more man hours than we care to count, and took an intensive 12 hours to ready the room the day of the show. We had off loaded the equipment at 8 a.m. on Saturday morning and we were out of the room at 3 a.m. on Sunday morning. The audience was happy, the clients were happy, and we were pleased to have been part of another very successful event.

HOW/WHY WE DO IT

New Orient Media, Inc. is a small company of ten multi-talented people who are both specialists and generalists at once. We don't segment work as do traditional production companies. All of our people who worked on producing the show, for instance, also were part of the staging group. We produce it, we get it on the screen or stage or whatever. The process is very interactive with emphasis on high levels of project awareness. This approach brings the maximum creative talent into close proximity to the work each step of the way. This, in part, is why we can conceive, assemble, produce and present an hour-long live show without benefit of rehearsal.

While New Orient Media, Inc. produces a few shows of the scope of the NAMM awards program each year, our day to day focus is on creative development and realization of high quality, high impact communication utilizing a variety of media including 3-D and conventional presentation slide modules, video tape, print, audio or whatever media is indicated to evoke the desired response. We're unusual. We listen. We respond. We think. We create. We produce. Something happens. You celebrate. We bill. We celebrate & recuperate. You call: 800-223-9473. We should happen for you!

**THE
NEXT
DIMENSION**

The program calls for the playback of several award winning TV commercials, live video of presenters and award recipients, video of dealer programs, and a special recognition video of Mr. Rogers' Neighborhood. We needed BIG TV for our 1,000 person audience. To do this job, we needed a \$100,000 GF Talaria video projector complete with operator.

POPULAR photography

FEBRUARY 1990 • VOLUME 97, NO. 2

Letters

NISHIKA: NASTY OR NICE?

I read with interest your well-written, clever article on the Nishika 3-D camera ["A Born-Again Nimslo?" November '89, page 71]. If I were an English teacher, I would give you an "A" on style and composition, but I think a "D" on logic would be a generous gift. Most of the article attacks the appearance of the camera rather than the appearance of the prints. Incidentally, you begrudgingly admit in one sentence that the "3-D effects possible with the Nishika are terrific."

What difference does it make whether the camera is a black box or a one-eyed, space-age robot that speaks 10 languages to tell you when you're overexposing?

For a camera that produces beautiful, unique, and deep pictures and costs \$50 million and 15 years of research to develop, a price tag of \$200 is a bargain indeed. My Nimslo also produces beautiful pictures, but then I don't have a warranty or three f-stops to adapt to various lighting situations. What does a used camera cost in comparison to a new one of the same or similar model?

Lesson in logic: The function of a camera is to produce beautiful photographs. Anything else you say about a camera is irrelevant. Nishika delivers on its promise to produce unique photographs.

Douglas E. Reinhardt
American 3-D Independent Distributor
Winston-Salem, NC

We believe we gave the Nishika its just due as the only current camera design to produce 3-D prints using the Nimslo system. While our staff is divided on the aesthetics of the prints themselves, all concede that some people do like them and that the camera does a reasonably good job of shooting them. However, the following caveats are entirely appropriate in our view.

1. The Nishika is larger and heavier than need be and is festooned with many mock features. The Japanese version of the Nimslo was an autoexposure camera providing somewhat better performance in a much tidier package. It is not necessary to have "three f-stops" if you have a workable autoexposure system. The Ni-

shika is thus a glorified box camera.

2. Given its limited range and lack of automation, there is no way to conclude that the Nishika represents a good value for the money. The fact that it is "the only way of shooting 3-D prints" does not mean that it is above criticism as a photographic instrument.

3. It took us about a month to get our initial prints back, a wait that is not atypical according to other Nishika users we've spoken to. We understand that this situation has improved lately; we'll check it out and report our findings. We judged the quality of the prints to be acceptable.

4. Who spent "\$50 million and 15 years of research" to develop this system? Certainly not Nishika or its pyramid-style distributors.

Yes, it certainly produces "unique photographs," and if that justified its existence, price, and processing delays to you, we're glad you're satisfied. However, we think the clear light of your logic is somewhat compromised by your being an American 3-D independent distributor.

As an ex-Nimslo employee who maintained his communications network with his former colleagues and had an awareness of Nissei Corporation's efforts to resurrect the Nimslo 3-D system, I eagerly awaited announcement of the Nissei camera, knowing in advance that it was years late and underwhelming in its capabilities. But I must say that I wasn't fully prepared for the piece of *dreck* finally announced in POPULAR PHOTOGRAPHY.

Having been one of the early Nimslo contributors to the product and system design and development, I can speak with some authority when I say that the Nishika embodiment is a cheap rip-off of a flawed, but at least basically honest, endeavor to provide for three-dimensional photography without the need for auxiliary viewing gadgets. The original Nimslo 3-D camera and later-generation camera products in development at the time the company ceased its business were innovative design results from the combined efforts of an international cast of American, German, and Japanese camera designers, not a few of whom were world renowned for their skills and contributions to the design of more conventional cameras for other companies prior to joining Nimslo.

What we have in the Nishika is the outcome of an elephant giving birth to a gnat. Years in gestation, the Nishika burst on

the scene loaded with features so phony that Diogenes would toss his cookies had he been around today.

The shame of it is that it didn't have to be so. Nissei had access to all the previously developed technology and the opportunity to cherry pick from ex-Nimslo employees who had fanatical loyalty to the concept. It is clear to this observer that they chose not to return any of the camera talent to the fold.

The product marketing scheme is interesting; if done properly, it has the potential to overcome one of the major drawbacks to marketing a niche product such as this; that is, the opportunity to thoroughly explain what the product is, what it can do, and how to get optimum results in 3-D photography, in a small, controlled selling environment. But why do I have the sense that there is a hidden agenda to the marketing scheme? As for the camera, aargh!

By the way, the title of the article ["A Born-Again Nimslo?"] has hidden meaning to those of us who were involved with Nimslo over the years. Is there a chance that this title was consciously selected with full awareness of this meaning?

Robert R. Zeidler
Southbridge, MA

I was so glad to see your article about the new Nishika 3-D camera and would like to add a bit more information to your list of features and comparison with its predecessor, the Nimslo 3-D camera. (This is based on a complete strip-down report by a professional 3-D photographer, David Burder, of London, England.)

In addition to the more visible "fake features," which you have already mentioned, there are some hidden features worth noting. Part of the hefty 21.5-ounce weight of the Nishika is due to a four-ounce metal weight in the bottom of the camera. Removing the baseplate will reveal the weight, which is a bar that surrounds the tripod socket. By removing the two screws that hold the bar in place, you can take out the weight, screw the baseplate back on, and the camera is now four ounces lighter with no effect on camera functions.

By comparison, the Nimslo, with the same lens spacing and image format, was much smaller and weighed 12 ounces.

The "flash-needed" LED is even less of a concession to modern electronics than it appears, as it *only* indicates if the flash is needed for light levels below 1/60 sec

(the camera's only shutter speed) at f/8. Changing the aperture switch to the other two settings (corresponding to f/11 and f/19) has *no effect* on the metering for the LED. So you could easily be at f/19 with no LED indication to tell you that you might be OK if you switched to f/8.

The Nishika has four 30mm (presumably f/8) two-element plastic-coated lenses, set into fixed mounted capsules (no adjustment possible by a technician). The Nimslo has four 30mm f/5.6 three-element glass lenses in adjustable mounts. Admittedly, the difference in lens quality cannot be seen in the lenticular prints, but if you want to try the camera for other uses, such as multiple enlargement or for 3-D slides, the sharpness difference becomes noticeable.

David Starkman
Culver City, CA

I have never read a more vitriolic attack on a new photographic product. If this is your way of winning friends, influencing people, and gaining new subscribers or keeping old ones, guess again. There are more than 50,000 distributors of the 35mm Nishika N8000 3-D camera, and I am sure that there is not a happy subscriber in the bunch.

Author Kolonia hides the many good features behind his mean analysis. No mention is made of the fact that the American 3-D Corporation and the Nishika Corporation are both owned by an American, James Bainbridge, or that the developing electronic machinery is all produced here in America, as well as the special photographic paper.

The fact that this is not an ordinary point-and-shoot camera, that every photo must be thought out, that you must adhere to the 6- to 25-foot range for optimum 3-D effect, that the cost of development precludes indiscriminate shooting—all this is stressed by the Nishika distributor.

I am surprised that you allowed such a biased article in your magazine. I would suggest that Kolonia's bid for a distributorship was denied, and he was upset!

June E. Rubbelke
Ridgway, CO

Kolonia confesses that he occasionally moonlights as a photographer (his exposures must be awfully long) but has not been tempted to become a closet Nishika distributor. As for the "inside job" about "born again" (Nimslo cofounder Jerry Nims is a devout Christian fundamentalist), we wish we could take credit for it, but it was unintentional.



The Glory of Nature's Form

Text and Photographs by
Willis Peterson

Part I For many, nature photography is the seeking of an alternate way of life. It may be only a few hours interlude in the park, or a lengthy photographic expedition into the wilderness. But the urge is there—the ancient urge to communicate with the pantheon of nature. For in nature one finds a world of infinite color, mood, form, and design. To capture on film such subjective qualities as the indescribable hue of a flower can be an exhilarating spiritual experience.

There is more involved than just the mechanical recording of an image through a lens. It is an alchemy of technical skill, innate desire, and a sense of “knowing” the proper way to portray the mood and capture the essence of a three-dimensional subject on a two-dimensional surface. The goal is to portray physical traits, in conjunction with an associated mood or setting, that will describe an eternal truth.

It is impossible to say precisely how one goes about discovering the “spirit” associated with photographing a nature subject. But it comes with experience, it comes with a love of the outdoors, it comes with seeing and feeling the beauty of life. When the shutter clicks and a picture is taken there is an instant bond between the photographer and the subject. A bit of life is forever documented along with the photographer’s own confrontation of self—a realization that he, too, is part of nature.

Dedicated photographers constantly probe the subject of nature, for nothing else challenges them with quite as many facets and moods. In the grand overview, one can scarcely outline its limitations, for each and every aspect has to be seen through specialized equipment (to some degree at least) to better enhance its impression. This, compounded by the fact that no two photographers ever see the same image in the same manner, makes nature photography an art form in itself.

In nature photography as in other aspects of life, sometimes the simplest way is the best way, and if handled in a creative manner simplicity may also be the most elegant and eloquent. A forest, for example, may have too many elements; too many trees, too many shadows, too many rocks to be really effective as a “communicative image.” But focus in on a detailed portion of forest life and the picture, as well as the forest, *lives!* It may be a glistening droplet of dew, a mat of golden aspen leaves, or a beam of light breaking through bright green

filigree. Whatever it may be, each reveals an essence, each tells a story.

There are times, of course, when one simply cannot reduce an image to such a vignette. It is on these occasions, when the pictorial is one of vibrant strength and outstanding composition, that one must recognize that the “essence” is the whole scene.

Effective communication in nature photography demands that one must work with the design components at hand. Indeed, it would be self-defeating for one to happen upon a beautiful arrangement of flowers and then try to alter the composition by physically changing the positions of the items to fulfill a preconceived compositional rule.

Part II The regulator of all our lives, and every life function in our solar system, is the sun. The eye of the nature photographer realizes its radiant light never ceases to change, yet it is such an integral part of our lives that many tend to overlook its complexity. It is the light of creation and upon its radiance nature photography is, for all practical purposes, totally dependent.

The sun’s rays create the highlights and shadows that form the images we see. Depending on our view, we can backlight, sidelight or frontlight. Shadows are strong and bold in early morning and late afternoon; on cloudy, overcast days, light becomes diffused and there may be no shadows at all. The sun creates an infinite number of intriguing relationships between the design elements and the lighting angle of a subject.

For example, the highlight of one tree trunk may overlap the shadow area of a second tree trunk. This vantage point gives depth to the two dimensional photograph. The differences in light values produce an awareness of structural forms and receding planes, thus achieving, for the viewer, a sense of distance.

Each composition, with its peculiar set of circumstances, can be made into a poetic pictorial of subtle charm and harmonious beauty, and the key to success is the continual search for images in which one finds the essence of life.

Good nature photography is never easily done, but it is certainly self-satisfying. And when you have envisioned a composition in your own style and capture its aurora, it becomes your signature. □□□





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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From The President

DEPTHS OF DESPAIR PART II

Let's continue with this 3-D review of the 80s started last month... Following in the 3-D tradition of bad ideas that refuse to die, the talking ViewMaster resurfaced. It now featured a new (incompatible) format, an earphone, and a single reel set featuring Michael (EO) Jackson. Speech wasn't the only impediment ViewMaster faced. A declining number of children meant a declining number of people fascinated by the ol' plastic box. The company (whoever that was) responded with a sanded down, neon-colored viewer; this was followed by a post-modern model that was great to look at, but not into. Not only were the viewers streamlined, but so was the catalog. Views of exotic places and tourist traps gave way to Teenage Mutant Ninja Turtles and the odd Batman rerun. If I were these guys, I'd buy a few shares of Nintendo while I had the money.

If the 80s were anything, they were the video age. A vast new industry congealed around third-run movies and "classic" reruns. In its wake, television matured from a national obsession to a hard core addiction. As millions placed themselves under house arrest, a new question was posed: "How could anyone resist 3-D TV?" Somehow we found the resolve, despite a series of bizarre assaults. First was a series of "classic" Sci-Fi waves on VHS and Beta (ah, those were the days). The same flicks (and a few others) soon cluttered the airwaves, this time as part of a tie-in with fast food joints. The line between nourishment and entertainment got as blurred as the TV picture with this one. Eventually the thrill of buying bad food to get bad glasses so you could "enjoy" a bad movie in living red and blue wore off, and a cry was heard throughout the land, "Wow, do my eyes hurt!" As if in response, a new 3-D system appeared with a special feature -- it wasn't really 3-D. Not only did this scam give us the dumbest looking glasses in years, but it also spawned a uniquely hellish TV spectacular. It took Coca-Cola, NBC, and the NFL to bring us a Superbowl halftime show in 3-D, and someday we may find it in our hearts to forgive them. This twenty minute piece of surrealistic nostalgia transported 3-D to new depths, and cheap card tricks to new heights. What can you say about wearing myopic two-toned shades to witness Elvis Presto conjuring with scores of poodle-skirted dancers except, Why?

Vidiots looking for harder stuff often graduated to video games and personal computing. A frequent selling point for these boxes was their "exciting 3-D graphics" (only in the 80s could the words Exciting and Graphics combine to form a cliché). A closer look often revealed that the third "D" was usually silent. The computer thought it was 3-D, even the salesman seemed to think so. Alas, it lost something in the translation. Some intrepid hobbyists and inventors endeavored to bridge this gap. But more on this next month. Please do stay tuned when I'll conclude with more profound thoughts on the LCD shutter, comics, and things no one saw.



MEETINGS: The third Thursday of each month at 7:30 pm at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors and guests always welcome. **MEMBERSHIP:** Annual Dues—Single/\$15; Couple/\$18; Patron/any additional amount. All due July 1. New membership dues are prorated for first partial year. Send new dues to Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly and included with membership. \$10 for 12 issues for non-members; send fee to 3-D NEWS Editor.

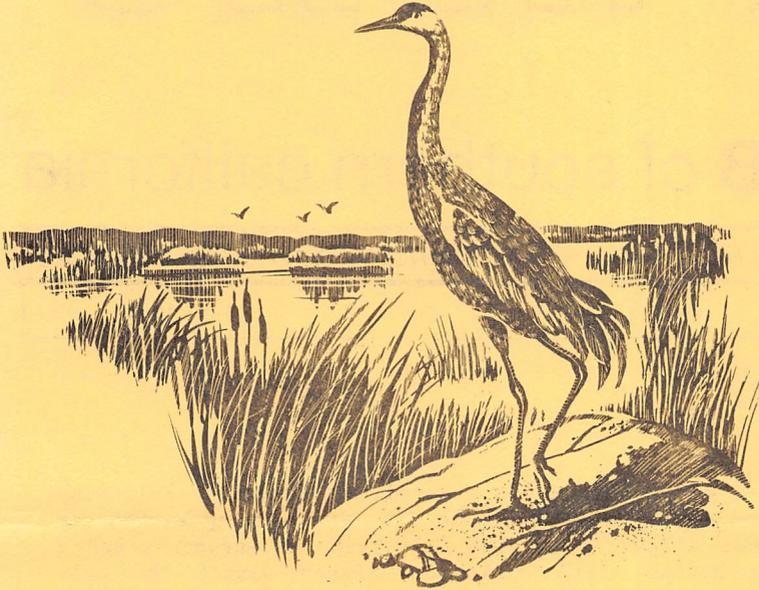
Looking Backward

Now didn't we all have a great February meeting? It started just about on time with a showing of the 28 honor slides of the 32nd Hollywood International Stereo Exhibition. Special treats included Bernard Stell's triple hummingbird shot, with explanation on how it was done, to those great close-ups by the folks in West Germany, and the special series by Robert Bloomberg, including his best-of-show Corn Snake.

This was followed by Alan William's nostalgic tribute to the Ambassador Hotel. Lots of nice views of the grounds, hallways, registration areas, elevators, and the famous Coconut Grove. All was interwoven with thoughts of the ultimate demise of this famous structure, which could include demolition and then construction of Trump's Super Tower. Alan has here a great collection, memorable and never to be repeated.

Then we had the feature of the evening, the Stereo Hall of Fame, Program IV. Here we had 150 slides of historic preservation significance, for the policy of the Hall of Fame, sponsored by the Stereo Division of the Photographic Society of America, is to preserve slides that have had at least 10 acceptances in international exhibitions. There is also special provisions to include special slides, such as the Hollywood star pictures of this program, and slides by special stereo photographers, such as Eisenhower. These slides naturally run the whole gamut of age, from favorites of the 50s to slides from the 80s. Some of the photographers are no longer living, so the preservation is all that more poignant. Ray Zone did a great job of reading the script, and the entire evening was shown with Susan and David's new projector.

--Jerry Walter, Reporting



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

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

Stereo Activity Calendar

- THU MAR 15 Monthly Club Meeting - Photo Center - 7:30
Fourth Club Competition for the year and the TOIM is Sky
- SAT MAR 31 Copy Deadline - April 3-D NEWS - Anyone going to have a April Fool article this year?
- THU APR 19 Monthly Club Meeting - Photo Center - 7:30
Program to be announced

Contributors This Month

In addition to the regular by-lined contributors this month, thanks are extended to the following for making this issue of the NEWS a complete package:

- Bruce Elliott...Zachary The Tapered Page 5
- Sylvia Sikes....3-D MRI Page 5
Thousand Oaks Chronicle
2/12/90
- Larry Brown....Stereoscopes Page 7
From Antiques & Collecting
7/88
- Larry Brown....Invention Page 8
From Discover, 6/89

Classified

FOR SALE: My Stereo Mask Making Business. Complete with all the equipment. I am forced to relocate this equipment, so would like to sell everything to someone who can keep this important part of the 3-D world alive. Included are a total of 12 small-scale punch presses for making Sigma (Realist) masks, Emde masks, and the entire line of Emde slide mounting components. Minimum required space is 800 square feet, and more would be better. Please call me if you are at all interested so we can talk. George Skelly, 1850 Avenue Estudiante, San Pedro CA 90732 (213)514-0805.

However you do it, DO IT. Picture or snap shot, DO IT. The slides you make will in future years be priceless memories.

-- Walter Heyderhoff, APSA



Next Meeting

Anyway you look at it, Club competitions are FUN! Let's think about it for a moment. Sure, we might lament that more Club members aren't participating. But that's always been the story. Let's think about us who do participate. Here we, jointly, are producing a unique 3-D show. Totally spontaneous and random, we never know what slide will appear on the screen next. Maybe a super scenic, maybe a novel attempt ... they all flow together in this marvelous juxtaposition of 3-D visual imagery. So fleeting, so ephemeral -- it exists for only a moment, but the collection is GOOD! After every competition meeting, we who bring slides should applaud ourselves for participating in a unique moment of creation.

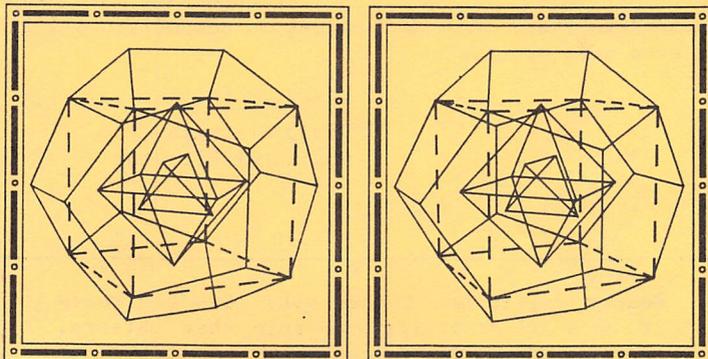
Remember that the Theme of the Month for the March 15 meeting is "sky". See you at the Photo Center at 7:30.

Workshop News

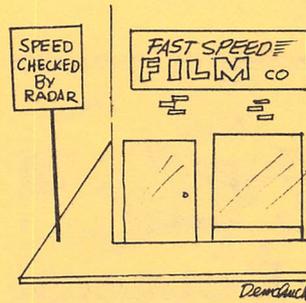
Half a dozen got together at the creativity workshop on February 22 at Pad McLaughlin's to view and discuss 3-D photo creativity. We started with a diversion into looking "into" Pad's Amiga computer with Toshiba 3-D Camcorder-compatible 3-D glasses and viewing marvelous things in genuine 3-D on the screen. Lots of things comin' at ya! Then we adjourned to the conventional TDC projector to look at lots of views by Jason Cardwell, Pad McLaughlin, Rick Finney, Jerry Walter, and slides loaned from the king of retinal rivalry Richard Lindblom.

We also saw slides made at the previous creativity workshop -- a shooting session -- with penlight traces in and on kids playground equipment, and other night time experiments. There was flowing milk frozen in space with the aid of electronic flash, and then we got into views made by selective focus, colored lenses, prism lenses, and views enhanced by black and white, Kodalith, diazochrome, and other peculiar film techniques. There were stereo drawings too. Yes, we all had a good evening of viewing, and discussing further possibilities of the 3-D medium. More will be coming soon.

--Jerry Walter, Reporting



Computer generated by
Richard Ogle



Stereo Exhibitions Calendar and News

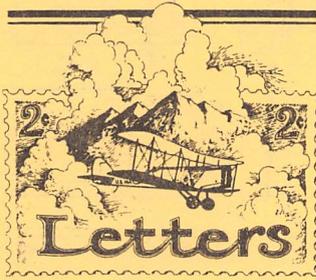
WED MAR 28 Closing - Chicago Lighthouse Exhibition

There are no exhibition closings in April, so during this lull in the activity we might take time to read and reread some of the material found in the exhibition catalogs, written either by the chairman or the judges. The catalog for the 1989 Third Dimension Society is a good one to start with, and provides the following food for thought: "We (the judges) were pleased to see a good range of subject matter in the pictures submitted including some interesting attempts at contemporary work. We would respectfully suggest, however, that the continued appearance of scenes in Monument Valley and similar locations is becoming somewhat monotonous, excellent though the technical quality of many of these pictures is...We consider that a number of the pictures of natural history subjects were somewhat spoiled by the addition of an inappropriate, often "corny" title..."

So, we had all better watch our subject material going to the Third Dimension Society Exhibition, and avoid "monotonous" subject material. And also be aware that Third Dimension is the only exhibition to our knowledge that reads the title of the slide during the judging process, and obviously these titles do make a difference to the judges.

Photography is Seeing Things "For Keeps". It becomes a third eye, an eye that remembers what it sees in certain, specific instants at certain, specific places. A camera, having no memory, is always a stranger. It has never seen any scene before, so it takes laborious and thorough note of everything. It is your job to help your camera, to control it so that what it sees is no mere catalog of visible objects. Such a catalog is, technically, a photograph, but it's not often a picture. For a picture, to be any good at all, has to make some sort of sense, tell some sort of story. In short, remember that your camera is, no matter how deluxe, a moron. If what it produces is to make sense to anybody, you have to provide that sense. And right there is the reason why photography is tops in hobbies. It is inescapably personal. Your photographs, if they turn out to be pictures, reflect your attitude toward the world and everything in it. They reveal your way of looking at things. They show what you enjoy, what you find interesting. There is no other hobby half as intimate.

--From the files of Ruby Steins



January 31, 1990

To the Members of the Pasadena Stereo Club,
and of the Stereo Club of Southern California

Dear Friends:

In retrospect -- because of the sudden, shocking traumatic Passing of my loved sister, RUBY STEINS -- A little more time has elapsed and I now realize having been amiss in not telling you personally out there at her grave-site in the afternoon sun how much I appreciate all of you being with me on that Saturday, December 16th at Ruby's Memorial Service. You gave me much needed moral support. I just could not speak out at that time.

The Stereo Clubs meant much to Ruby over the many years. She received a great deal from them and we all know she gave a lot of herself to them. She just was that kind of a Sister and person.

I hope to meet with you again at a happier time.

In Loving Memory -- God Bless!

Eleanor Bizinsky

Eleanor Bizinsky
(Ruby's Sister)

Dear Editor:

I can't say that I agree with the despairing views of our Club President, Bruce Elliott, on the cover of the February 1990 3-D NEWS. Bruce came from the environment of the declining Detroit of the '80s and I'm afraid this atmosphere spilled over to his view of 3-D. I wish he could have been here in L.A. during that time to witness firsthand the excitement in our Club.

When Susan and I joined the Club in 1978 membership totaled around 65, we were just about the only two members under 30, and the average age of members was probably over 70. No disrespect is meant to the older members of the Club -- they have done some of the best and most inspiring work that I have seen. The point is that the Club was not growing in size nor gaining new members.

Over the last 12 years the Club has grown to over 200 members, and the average age has dropped considerably due to the increase of younger members. The 3-D NEWS circulates to more than 300 people, all over the USA and the world.

The variety of stereo images that we see at the Club has changed quite a lot, also. Beautiful scenic pictorial views taken with Stereo Realist format cameras were the norm for "standard" views. Nonconventional views were usually table top models,

glassware, flowers, lichen, or portraits taken with the Kin-Dar Hypo Stereo Attachment. These were all beautifully done, but it has been fun and interesting to see the wider variety of 3-D images that have become part of the Club over the years. Now we see more twin camera work, hyperstereos, computer generated 3-D or 3-D artwork, and other photos taken with a much wider variety of equipment. It's not always technically or aesthetically excellent, but breaking new ground is the first step -- making it better will be the next one.

1983 was not a total bust for 3-D movies. Yes, most of them were not very good, but they did create a new generation of 3-D movie awareness, which has led to a current "mini-boom" of 3-D movies being used in theme parks, museums, trade shows, expos, and other places where the quality of the 3-D projection can be much better controlled than in the average movie theater.

By the time Kodak stopped offering 3-D slide mounting in 1986 (just about 30 years after they stopped producing the stereo cameras!) probably 75% of the dedicated enthusiasts were probably mounting their own slides anyway. And there are still independent labs, and even Thrifty Drug Stores, who offer stereo mounting.

While the Nimslo 3-D camera was not a high point for stereo, it was a basically sound attempt to bring lenticular 3-D prints to the average snapshotter. While poor marketing, high print costs and slow print turnaround time all worked towards the camera's downfall, the camera itself was of a sound modern design, and many people have discovered that it has great possibilities as a point-and-shoot 3-D slide camera.

Although the Nishika camera itself is admittedly a disappointment compared to the Nimslo, I have to give credit to the fact that their "Amway" style of marketing lends itself to a camera that requires more personal contact to learn about and see the resulting 3-D prints. Nishika seems to be selling a lot of cameras to people who never before dreamed of taking 3-D pictures. If Nishika continues to be a success it will mean the continuation (and possible improvement) of 3-D print processing, and possibly the introduction of more professional model cameras in the future.

Rather than despair, I see the 1980s as a time of growth for interest in 3-D photography, with a promise of even more developments in the 1990s, not only for "traditional" 3-D photography, but in the computer and video fields as well.

So, as you give us two more installments on the subject of 3-D Despair, I promise you two more replies of 3-D Optimism. If we could just encourage more Club members to share their 3-D slides in competitions I'll be even more optimistic.

Yours In Depth,
David Starkman
Equipment Director

Beauty exists or it does not. One can reach it only by accepting one rule that matters, the rule that says there are no rules.

--Marie-Pierre Colle

News Release

FOR IMMEDIATE RELEASE:

L.A. 3-D publisher Ray Zone has announced April 1990 as the publication date for **BASEBALL THRILLS 3-D**, a 32-page book dealing with the history of baseball within the format of a 3-D medium. "I expect **Baseball Thrills 3-D** to find a large following within the baseball and nostalgia collector's market as well as the comic book arena," stated publisher Ray Zone. "As a big fan of baseball, I can say that this book has something for everyone."

BASEBALL THRILLS 3-D will include illustrated life stories of Ty Cobb and Ted Williams, a history of the World Series, classic baseball cards in 3-D for the first time and many historic baseball cartoons converted to 3-D by Ray Zone. As a special bonus the only existing 3-D photograph of Babe Ruth will be included on the back cover. **BASEBALL THRILLS 3-D** will be printed on finest book stock, with deluxe 4 color covers on 8 pt board, include free 3-D glasses, and sell for a retail price of \$2.95.

Publication of **BASEBALL THRILLS 3-D** will coincide with the opening of the 1990 major league baseball season. "I can tell you that this book will ship as soon as the orders are in," promised Zone. "I have restructured my releases schedule so that everything solicited from now on will ship promptly."

Zone is also making the **BETTY PAGE 3-D PICTURE BOOK** available once again in April. The book received a grade of A plus from Don Thompson of *The Comics Buyer's Guide* and is an "Adults Only" publication. **THE BETTY PAGE 3-D PICTURE BOOK** is 32 pages with 4 color covers on deluxe heavy stock, includes free 3-D glasses and sells for a retail price of \$3.95.

For more info: (213) 662-3831

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FACT SHEET

WHAT *Images in Time & Space* is the world's largest commercial, scientific, artistic, and technological exhibition of holography, featuring more than 200 holographic works from 15 countries, a "hands-on" children's section, a guest lecture series, educational videos, live demonstrations and a holoboutique.

WHERE California Museum of Science and Industry, Armory Building, Exposition Park, Los Angeles.

WHEN Opens Saturday, October 21, 1989 through March 25, 1990

TIME 10 a.m. to 5 p.m. daily.

WHY This traveling exhibit of 3-dimensional imagery will amaze, entertain and educate visitors. The history and development of holography will be explored with an emphasis on applications in fields such as medicine, education, architecture, engineering, information storage, optical research, aerodynamics, display advertising and fine art.

WHO *Images in Time & Space* is a \$1.5 million production of the Association of Science and Technology (AST) Inc., a non-profit Canadian organization dedicated to the promotion of public awareness of science and technology. Designed as a traveling exhibit, *Images in Time & Space* premiered in Montreal, Canada in May, 1987 as part of that country's 100th Anniversary of Engineering. Subsequent venues were Ottawa, Canada and San Jose and San Francisco, California. In its first two years the exhibit has attracted more than 500,000 visitors.

ADMISSION Admission is \$5 for adults, \$4 for seniors and \$3 for children. School and group rates are available.



CLIPS

3D plus MRI equals hope for new medical testing

By JANET HOWARD
Scripps Howard News Service

Like many Americans, Steve Wixson remembers sitting in a darkened theater wearing red and green 3-D glasses. But Wixson thinks 3-D has more to offer than bringing Hollywood's monsters to life.

Tucked away in a laboratory at the University of Alabama at Birmingham, Wixson is trying to develop computerized three-dimensional nuclear magnetic resonance images.

Magnetic resonance images are similar to X-rays, except they can take pictures of soft tissues, such as arteries, and don't expose the patient to harmful radiation.

Easier detection

Wixson, an assistant professor of medicine in the Medical and Dental Schools' Department of Research Support Services, said he believes three-dimensional resonance images will make it easier for physicians to detect an abnormality, such as a tumor, as well as give them a better idea of where it

may be located.

"I haven't proven this yet, but I believe it will increase perception of the information in the image," he said. "That is, you will be able to see things better because it will look more natural."

3-D glasses needed

To generate the three-dimensional magnetic resonance image, Wixson must enter into the computer separate images for the right and left eyes.

The computer, which is modified with a polarizing screen, then projects the two images, rapidly alternating between them. But like at the movies, you have to wear glasses to see the picture in 3-D.

While Wixson worries that physicians won't like wearing 3-D glasses, he hopes three-dimensional resonance images will be on the market within five years.

Wixson said the potential applications of 3-D images are endless. They could be used to improve airport security screening systems, air traffic control radar screens, computer graphics and photographs.

Our unique moments of creation is the twenty-fifth of a second when we press the button. One must seize the moment before it passes. When it has passed, there is no amount of contrivance that can make it come back.

--Henri Cartier-Bresson

WHY A Camera Club?

By: **BOB BENNETT**

Reprinted from Aug '89, *The Light Leak*
Sunnyvale Photographic Club

The Camera Club - why does it exist? What can one obtain from it? What does the member have in the way of responsibilities? The strength of any organization is only as good as the strength of its membership and individual participation. Typically, a hard-core group carries most of the burden of operating a club, as this percentage gets below a critical mass, the club goes downhill.

Why a camera club? Basically there seems to be three fundamental reasons for the formation of such a club:

1. Opportunity to associate with people having a common interest.
2. Opportunity to increase one's knowledge by formal means or by exchange of ideas.
3. Opportunity to display one's efforts and to evaluate one's skills.

The first is primary social in nature and is a quite adequate reason in itself for forming an organization. The second reason can be

answered in a number of ways, but an organization such as a club can be more readily oriented to specific requirements of the individual (as contrasted with formal training). The third reason is for the competitive minded and also to let one know how to relate to one's peers.

Let us tabulate some of the activities that are available to us to accomplish some of the above objectives:

1. **Competition** — This can be accomplished both internally and with the combination of activities among clubs such as MPPA (Mid Peninsula Photographic Alliance). This is basically a very limited learning process, and its value return becomes greater as one develops the skills needed. Competition, as most good judges operate, tends to tell one *what* needs work, not necessarily *how* to do it. Competition is really a limited tool for the amateur.
2. **Lectures** — These fall into two major groups, the first being tutorial in nature,

where a technique or process is taught. The second is the description of procedures or techniques that have been successful for an individual, and he or she describes this.

3. **Assignments** — Photo assignments are a useful tool used by most schools for teaching various aspects of the photographic process. It provides a common base for presentation of an idea or technique and where the degree of success can be readily evaluated.

4. **Field Trips** — This type of get-together serves both social and learning purposes. Field trips tend to be of two types, one, a trip to an area of potential interest where the members wander and cruise to their heart's content and photograph that which interests them. The second is more on the order of a guided tour where a leader points out specific items and areas and develops some of the techniques for the proper handling of subjects. In addition, the leader can also aid in the development of the individual to see potential photos. ■

Photo Ideas

by Carole Honigsfeld
from Western Photographer

Are your cameras gathering dust? Has your shutter finger developed an uncontrollable itch, and do your artistic appetites remain unappeased? To top off your photographic frustrations, no trips are planned in the near future and your familiar neighborhood seems quite arid picture-wise. Perhaps the weather or a physical condition is restricting you to the indoors. Don't despair! Start a collection of *photographables* and you'll always find material readily on hand for creative photography without leaving home.

You may already have objects such as fruit, vegetables, eggs, etc., which can lend themselves to interesting pictures. (Remember what Edward Weston did with a green pepper!) Cross sections of an apple, a red cabbage, or an orange, can make fascinating abstract patterns in close-ups with a macro lens. Eggs or white shells are beautiful as "white on white" images for experimenting with high key lighting effects, especially in conjunction with white dishes or white backgrounds.

Cut glass vases or wine bottles are dramatic when backlit, and can be used in various combinations for still life arrangements. You can place them on a window sill, backlit by the sun, or make a card-table arrangement using floods or spots as your light

sources. Keep the background plain to concentrate on the various effects of light on and through the glass.

My own favorite *photographables* are shells, seafans, and miniature dried sea creatures such as starfish and seahorses. I have photographed them as silhouettes on a light box, in still life compositions on a bed of sand, or in macro with the camera held horizontally on a copy-stand. I'm always searching for new and exotic varieties to photograph, while devising different methods in which this can be done.

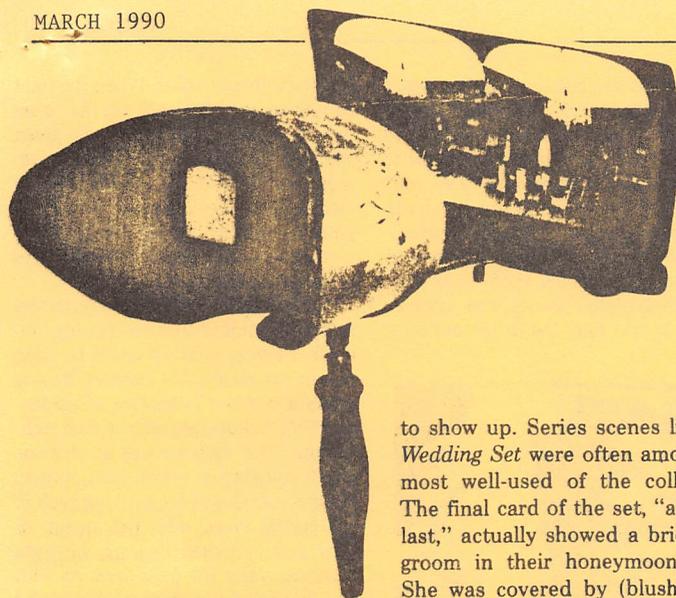
Dried leaves and flowers can be used in an endless variety of combinations for a still life; as silhouettes or translucent images on a light box; as photograms in the darkroom, or as background textures to sandwich with a slide or negative. Use your imagination!

You may have colorful yarns, antique buttons, spools of threads, foreign coins — all of which can be photographed in a close-up arrangement for unusual abstracts. Import and crafts shops sell baskets of every description which will provide beautifully textured surfaces for a still life background. Purchase a bouquet of fresh flowers, if your back yard doesn't provide, and experiment

with lighting effects. Flowers with translucent petals can be spectacular with backlighting, whether you prefer strobe, flood lights or sunlight. They are also dramatic as close-ups, especially when sprinkled with a few water droplets for highlights.

If fresh flowers aren't available, plastic ones can be substituted for special effect photographs. Anchor a bunch in the bottom of a small fishtank or bowl filled with carbonated water and leave them unmoved until tiny bubbles form on the leaves and petals. Or photograph artificial flowers behind a sheet of textured glass for an abstract impressionistic effect — absolutely sensational in color. Many a camera club or salon award has been won by such floral fantasies.

I'm certain that more ideas will occur to you as you begin with these, and when you are out browsing through gift shops or crafts shops in the malls. Put aside such odds and ends as feathers, beads, shells, etc., against that inevitable feeling of *nothing to photograph*. There are no more excuses when all these possibilities are waiting for you without even leaving home. ■



STEREOSCOPES

— 3-D WINDOWS TO THE WORLD

What was there for a turn-of-the-century farm family to see in the wheatfields of Kansas or the corn country of Nebraska? What would they look at—corn? . . . chickens? . . . cows? . . . Well, yes . . . and also the pyramids of Egypt, the castles of Europe, and, of course, all the new scientific wonders of the world.

What magic window did they open to transport themselves around the world? The curtain first opened when their excited fingers tore open the box of the newfangled stereoscope which that nice, young traveling salesman had just delivered. As Father skeptically recalled the price and Mother carefully inspected the quality of their new possession, the children, trembling with anticipation, awaited the "show." And what a show they would see! As their eyes peered anxiously through the lenses of their shiny new stereoscope, an unending parade of wonders flashed by. The mysteries of the world unfolded. Strange new cultures became conversation topics in Nebraska farm houses, and kings and queens smiled out to Kansas wheat farmers.

Through thousands of social evenings spent sharing family collections of stereographs, the stereoscope made a lasting mark on American life. Much like our modern television shows, stereographs, as the picture cards were called, began to depict more than the educational views originally planned. Slapstick comedy scenes were photographed, which told a story through a series of cards. Warm and funny childhood scenes depicted a more familiar lifestyle than the castles and cultures of foreign lands.

Not only do comedy and children seem popular through the ages, but a bit of the "risque" always seems

to show up. Series scenes like the *Wedding Set* were often among the most well-used of the collection. The final card of the set, "alone at last," actually showed a bride and groom in their honeymoon suite. She was covered by (blush!) only about three or four petticoats and of course, a full-length corset! This was the "Dallas" or "Knot's Landing" of the early twentieth century.

The traveling stereoscope and stereograph salesmen toured the country on bicycles or on horseback, staying overnight at the last stop of the day, and paying for their stay with stereographs. Many college students earned their education by spending their summers selling for companies like the huge Underwood and Underwood or Keystone View Company. In fact, Underwood and Underwood claimed to have sent out as many as three thousand college students during a single summer.

Where did this huge enterprise get its start? Who first came up with the idea of this three-dimensional wonder? Although it didn't look much like the later version, a mirror stereoscope was developed in 1838. It was invented by an Englishman named Wheatstone, and fused together two drawings made from slightly different points of view to give a three-dimensional look. It was a large box-like affair and was quite expensive to build. In 1845, he invented a similar gadget that did the same thing with photographs. Photographs had not yet been printed on paper when he invented his 1838 version.

The more familiar form of stereoscope didn't come about until 1859. It was developed by the multi-talented Oliver Wendell Holmes. His original modification of the earlier models was almost identical to those sold by the thousands during the next century. The only real difference was in the cardholder. His original version had only three positions for the card. He later added a sliding cardholder. He wanted no profit from his invention, and was merely interested in developing this new art.

Holmes, in fact, had difficulty even interesting manufacturers in producing it. In a quotation from the January 1869 *Philadelphia Photographer*, he tells about his problems finding anyone in New York City who would build it: "Nothing could be more polite than the way in which they treated me, but I might as well have offered my stereoscope to an undertaker for a smile of welcome as to these great dealers, generous and excellent people as they are."

Although Holmes realized he had developed a more functional and much less expensive model, he would likely have not believed the popularity of his invention during the next century. In Ottawa, Kansas, two brothers decided to start selling stereographs. In 1882 they began by selling those made by photographer Benjamin Kilburn. Kilburn had taken thousands of stereographic pictures of scenic areas all across the United States and much of the rest of the world. The brothers became quite successful and began to sell pictures from other producers. They soon incorporated into the firm of Underwood and Underwood. Through the next few years, they opened offices in other states and set up headquarters in New York City.

In 1892, B. L. Singley, a former Underwood and Underwood salesman, branched out on his own and started the Keystone View Company of Meadville, Pennsylvania. Underwood and Underwood and the Keystone View Company became the two "giants" of the industry, as competitors like Hawley C. White and James M. Davis sold out their collections of negatives to them. The competition between these two remaining companies continued. By the end of the "battle of the giants," Underwood and Underwood finally sold out its fantastic collection of almost a million negatives to the Keystone View Company.

Before the end, the competition became severe. Both Underwood and Underwood and Keystone View salesmen would often arrive in the

same town, and hit the sidewalks running in order to get potential customers.

By the late 1920s, however, the salesmen were calling primarily on families who were interested in large "home library sets" or schools and colleges that bought educational sets. The days of the aggressive young student salesman spending his summer riding his bicycle through the country had turned into a different scene. Full-time salesmen were calling on customers along preplanned routes. The sets they sold sometimes contained hundreds of stereographs. The *Keystone World Tour* set had twelve-hundred cards! School sets often had duplicate "lantern slides" to prompt group discussions about the scenes they saw in their stereoscopes.

Even though stereoscopes have faded away and other types of entertainment have come on the scene, the stereoscope has left a lasting mark on history. This is true not just because of their entertainment value, but for some accomplishments that most of us are not even aware of. For example, many scientific discoveries and historical sites will live on in stereographs. Stereographic pictures are the best remaining evidence of the early Wright brothers' experimental flights.

The medical profession as well as the military realized the value of stereographic photography. Vision tests were designed to test depth perception and the coordination of the eyes working in unison. In both World War I and II, exaggerated stereographs taken from the air gave vital information about the lay of the land. In fact, they were extremely helpful in discovering V-1 bomb launching sites, and hundreds of stereograph photos were taken of the Normandy beachhead.

Anyone who has ever spent his evenings peering through the lenses knows the value of a stereoscope. It could build castles and pyramids in old wooden farm houses, and it could march kings and queens from Europe right past cornstocks and outhouses. □

INVENTION

SEEING A MOVIE ONCE meant ticket lines and crowded lobbies. The VCR simplified matters, reducing the audience to just you and the immediate clan. Before long, things could get simpler still: somewhere over the technological horizon is the personal, portable motion picture viewer, a pair of high-tech goggles that will screen a movie for you and you alone. And the images you'll see won't be merely flat shapes on a screen but three-dimensional apparitions that seem to float in space before your eyes.

A group of engineers in Waltham, Massachusetts, has taken the first step toward making such cinema specs as common as the Walkman. In August of last year a company called Reflection Technology announced the completion of an odd little item it dubbed the Private Eye. The new product is nothing more than a small, black box, a little larger than a pack of chewing gum, with a window less than an inch long built into one side. You position the unit in front of one eye, hold it in place with a headset, and peer through the glass. A series of bright-red and deep-black images appear to float before you: a diagram of a human heart, a string of illustrations from children's books, a portion of the text of "Casey at the Bat." All the projections appear to be about the size of a 12-inch television screen and to hover in the air some two feet away.

"What you get when you look into the unit," says Allen Becker, Private Eye inventor and president of Reflection Technology, "is something like what you would see if a semitransparent computer screen were suspended in space in front of you. While one eye is looking at the surrounding world, the other eye is looking at the picture in the box." This dual view allows you either to focus on the floating Private Eye screen or to look right through it at the surrounding scene.

The pictures that appear in the window are actually simple mathematical codes, stored in the memory of an attached computer. The mystery of the Private Eye is not how the snapshots start off in the software but how they get reassembled once they're transmitted to the viewer.

"So far, no one is sure how the device does what it does," says David Lachenbruch, editorial director of *Television Digest* and one of the few reporters to examine the Private Eye closely. "The company concedes it's using inexpensive, off-the-shelf technology; but beyond that it's not saying much."

For the time being, the company will continue to keep silent. With stacks of patent applications to file and two years

of basic research ahead, it is not about to show its technological hand. However, Lachenbruch, who has covered TV technology since the days of the boat-size black-and-whites, believes he can make some educated guesses. So far, it appears that the Private Eye may be nothing more than a deft blending of common mirrors and light-emitting diodes—similar to the system used in a conventional television set.



The two critical components of a common black-and-white picture tube are an electron gun and a pane of glass coated with phosphors. As signals enter the set, the gun scans back and forth across the rear of the glass, firing electrons at the phosphorous coating and causing it to glow. The gun moves so quickly and is aimed so precisely that in a split second it is able to light the entire back of the screen with a tight pattern of hundreds of horizontal lines.

To produce a recognizable image, the gun must treat each of those lines individually: some of the lines will be entirely white, some entirely black, and some mixed, with a bit of white followed by a bit of black, followed by a bit of gray, and so on. In an instant, the gun assembles a coherent pattern of light and dark across the entire screen. Then, to achieve the illusion of motion, the gun repeats its scan 30 times a second, changing the picture slightly each time like the frames in a movie.

While Reflection Technology engineers won't say if the Private Eye relies on similar technology, they certainly hint that this is the case. Steven Lipsey, a company vice president, reports that the unit's mini-screen is indeed composed of lines—280 of them. Each of these lines, in turn, is made of 720 points, or pixels. Moreover, the picture these points create is "refreshed," or rescanned, 50 times a second.

Lachenbruch explains that these aren't the only clues that point to a TV-like technology. "We know the company calls itself Reflection Technology; that suggests they're using mirrors," he says. "We know the image the Private Eye produces is black and red; that suggests they're using light-emitting diodes. And I know from having seen the unit in operation that when you pick it up you can feel it vibrating; that suggests something inside is oscillating."

What all of these hints suggest is that the Private Eye has simply replaced a

television's electron gun with a light-emitting diode and its phosphor-coated glass with a mirror. When a signal enters the unit, the mirror vibrates back and forth thousands of times a second, causing the diode to inscribe hundreds of horizontal lines across the mirror's surface. Unlike the lines an electron gun draws, however, these lines contain no gradated shades; the diode is either lit and fully red or off and fully

black. As the mirror vibrates the diode blinks on and off tens of thousands of times per second. This causes each of the 280 lines to be made up of 720 individual pixels, each either black or red. When all the pixels on all the lines are scanned, they come together to create a picture much as thousands of ink dots join to form a newspaper photo.

Finally, the completed picture passes through an arrangement of tiny lenses inside the device that changes the focal point at which the eye perceives the image. It is this last step that creates the illusion that the picture is not a tiny image inside the box but a larger image in front of it.

Although Lachenbruch believes that the inferences he has drawn about the Private Eye's innards are good ones, he does concede that there are other ways the unit could work. The likeliest alternative would involve liquid crystals, the material used for the numerical display in digital watches.

A technology of this kind would probably require the Private Eye to have an internal display screen made of a film of liquid crystals laid over a glowing red light source. Left to themselves, the molecules of the crystals line up in tidy, parallel ranks; in fact, they're packed so closely that they completely block any light shining behind them. But at a signal from the computer's software, some of the molecules would shift 90 degrees, allowing light to leak through. If the right pattern of crystals turned at the right moment, they would form a pointillistic picture just like one produced by light-emitting diodes.

No matter how the Private Eye does what it does, it's clear that the stationary, two-color sketches the system generates are a long way from the flowing, full-color images needed for movies or television. But that doesn't mean that the technology isn't at hand. Adding color to the system could simply mean adding green and blue diodes to the red

one that already exists. When the right combination of diodes lit up, the colors would combine to create any given shade at any given spot. Adding movement would be just as simple: like an electron gun, the light beams would not paint the mirror with just a single, static picture but with an endless series of progressive images.

If the Private Eye in fact uses diodes rather than liquid crystals, creating full-color, moving pictures could be even easier: the electronics industry already offers a number of models of pocket-size TVs that operate on just such technology. The systems use an opaque sheet covering a white light source; color is introduced by masking each of the crystal pixels with red, green, or blue gels and then lighting the right pixels to create the right hues. As with the moving diode system, the crystal screen creates motion by constantly rearranging its pixels and its picture.

Once the company works out the color and motion bugs, other refinements could be added to the product. An earpiece could be included to provide sound; a two-part headset could upgrade that sound to stereo. A double eyepiece could be developed that would allow both eyes to see the same image from a slightly different perspective; this subtly skewed view would create the illusion of three dimensions.

Until all these improvements occur, the company is content to market the Private Eye largely as a business tool. Reflection Technology believes its product can be used as a portable monitor for hand-held or belt-worn computers; a mobile road map display for salespeople and drivers; or a paperless fax machine that can be carried in a pocket and plugged into a telephone. The system can also be used by people who need to keep their hands free when they work, like electronics workers who want to scan circuit board patterns, or surgeons who need to consult X-rays or CT scans as they operate.

Reflection Technology is not planning to mass-market the Private Eye itself. Instead it will work with existing electronics and software companies to develop the fax systems, portable computers, and other hardware that will be used with the new viewer. Becker believes these cooperative products could be complete as early as 1990.

Of course, for some who have seen the little gadget in operation, all these potential applications are secondary. The Private Eye's most dramatic appeal will probably continue to be not its here-and-now uses as a business tool but its down-the-road ability to provide movie buffs with the ultimate private screening.

"The Private Eye could take television and motion pictures a place they've never been before," says Becker. "It wouldn't just give you the sense that you were watching a movie but the sense that you were stepping into one." □



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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From The President

DEPTHS OF DESPAIR PART III

We're now well into the new decade, so it's time to conclude this backward look at the '80s begun a couple months ago. Every strange old 3-D technique, plus a few strange new ones, too, were employed in the quest to bridge the gap left by the exciting on-rush into non-3-D 3-D graphics. Mirror boxes, prisms, and fresnel lenses all came up to bat, and struck out. Rookie of the year went to the all electronic LCD shutter lens system. Ungainly yet fragile, transparent yet dark, these glasses would make a handsome addition to any house's collection of plugs and wires. For the most part, though, 3-D video was a no-hitter game, but wait till next year.

80's 3-D held many thrills, few of them affordable. The return of the 3-D comic book proved a notable, and unexpected, exception. Unlike the new 3-D movies, 3-D comics took full advantage of new technology, and expanded the medium significantly (although that's not saying much). For the price of some Nimslo prints, one could pick up a dozen volumes of 3-D thrills. Plucking some glasses from your ever-expanding pile could transport you to a 3-D world of lions, buxom Amazons, dinosaurs, buxom cave girls, starships, and buxom aliens. In time, the 3-D comic medium grew to encompass a dizzying array of subjects, from the Devil to Betty Page, from Jayne Mansfield to Gumby. Partly due to low cost, and partly due to buxom subjects, the comics eventually regressed to an adolescent medium. This paved the way for that staple of adolescent marketing -- reruns. Not only did 3-D titles of the 50s return, but new 3-Ds of old TV shows surfaced as well. Instead of watching some episode of the Flintstones for the hundredth time, you could now enjoy it in monochrome 3-D. A decade that saw computer technology colorize old movies for "the marketplace", also produced a number of old comics converted into 3-D. The idea of Little Nemo in 3-D may seem controversial to some, but for the 3-D buff such conversions represent the closest we have come to a continuing 3-D media. Of course it's still only comic books, but maybe there is a lesson for us in there, somewhere.

There were so many other parts of the 3-D story. There was that Moonlighting episode that no one saw, the IMAX movie everyone wanted to see, and those little foil holograms of Michael (EO) Jackson that everyone saw, without trying. Alas, I'm sure you are as tired of reading this as I am of writing it. So clearly the 80s were a busy time for 3-D. Certainly not a golden age, but perhaps a pyrite one. What is certain is that this decade cemented the medium's claim as the technology of the future, and looking back, I'd have to say it always will be.



MEETINGS: The third Thursday of each month at 7:30 pm at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors and guests always welcome. **MEMBERSHIP:** Annual Dues--Single/\$15; Couple/\$18; Patron/any additional amount. All due July 1. New membership dues are prorated for first partial year. Send new dues to Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly and included with membership. \$10 for 12 issues for non-members; send fee to 3-D NEWS Editor.

Member & Subscriber Update

A very hearty welcome to all these new Club members:

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FLOYD GARTON, APSA

Floyd passed away on March 21 after several years of declining health. He was the President of the Stereo Club of Southern California for two terms, 1972-74, and helped bring the Club through a very critical time when all the old timers of the heyday of the late 50s had lost interest in 3-D and the Club was in serious need of "new blood". He was extremely diligent, sought out fresh faces, and encouraged them to participate with President's Messages that spoke to "...I don't know what you don't know about 3-D, so please let me know, either at a meeting or by writing me a letter, and we'll all work together to get you to know what you don't know..." Floyd made lots of fine stereo slides during his time with us, and those of us who knew him will cherish his special ways and style of communicating, and the strong images that the name "Floyd Garton" will always bring to mind.

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

April Fool?

Ray Zone has announced in conjunction with the Joe Boxer Apparel Company of San Francisco the production of the world's first 3-D underwear! The underwear is of course in the boxer style and in 3 different designs. The underwear will hit the market in June 1990 and will feature 3-D imagery such as a boxer punching at you, and other imaginative art. The underwear will also include custom brightly-colored Joe Boxer 3-D glasses. April Fool? "Not on your life", claims Ray Zone.

Contributors This Month

In addition to the many by-lined contributors this month, acknowledgement is also given to:

David Starkman.....3-D Theater, Page 7

Remember, contributions to the NEWS are always welcomed and the Editor will do his best to get everything printed!

- FRI APR 6 Opening night at the StereoVision Vagabond Theater at 2509 Wilshire Blvd., with House Of Wax, for two weeks
- THU APR 19 Monthly Club Meeting - Photo Center - 7:30 Stereo Sharing Night. EVERYONE bring 5 slides to show, and tell if you want. Come participate.
- THU APR 26 Pictorialism Workshop at Pad McLaughlin's, presented by Rick Finney and Jerry Walter. Lecture + bring 2 of your slides.
- FRI APR 27 Opening night of "Kiss Me Kate" at the Vagabond Theater, without a question the very best 3-D movie ever made, showing for one week only!
- MON APR 30 Copy deadline, May 3-D NEWS. Send your contributions to the Editor for all to read.
- THU MAY 17 Monthly Club Meeting - Photo Center - 7:30 Fifth slide competition for the year, and the TOTM is "round"



SCSC Competition Standings

Cumulative Results as of 03.18.90.

A Group Standard

Name	Mar.	Cum.
Jim Murray	65	261
<i>A: Nylon</i>		
Jerry Walter	64	260
<i>HM: Gabriel and His Sister</i>		
Rick Finney	62	258.7
Valeria Sardy	63	252
<i>HM: Bryce Pinnacles</i>		
David Starkman	63	250.7
Larry Brown	62	249.3
Susan Pinsky	60	242.7
John Sardy	59	241
Earl Colgan	<i>J</i>	240
Willis Simms		176
Pad McLaughlin	<i>J</i>	158.7
Ray Zone		116
Tom Koester	59	115
Marjorie Webster		113
David Ratliff		60
Bruce Elliott		36
Greg Hooper		36
David Hutchison		23

B Group Standard

Name	Mar.	Cum.
John Konrad	59	247
<i>A: Rosa Mota . . . 1984</i>		
<i>HM: Summer Daydream</i>		
Chuck Bernhardt	61	243
<i>A: Sand Patterns</i>		
<i>A: Mast to the Sky</i>		
Dorr Kimball	62	237.3
<i>A: Fall Color #2</i>		
<i>A: The Boat Dock</i>		
<i>HM: Laguna Beach</i>		
Myrna Martin	56	224
<i>HM: JMT-89: Aspens</i>		
Dennis Cole		181
Bruce Stratton		173
Joel Matus	51	163
Tamara Plotkin	55	163
Lyle Frost		124
Jeff Plotkin	36	149
Richard Reek	54	146
Mitchell Walker	56	111
Glenn Wheeler		98
Scott Tygett		55
Bruce Eacrett		39
Bruce Elliott		35

A Group Nonconventional

Name	Mar.	Cum.
Jim Murray	71	278
<i>A: THE Valley</i>		
Rick Finney	65	266.7
Valeria Sardy	66	264
Jerry Walter	67	264
<i>HM: Everlasting Time</i>		
John Sardy	63	253
Dorr Kimball	64	252
Earl Colgan	<i>J</i>	249.3
Susan Pinsky	64	249.3
David Starkman	65	248
Larry Brown	64	172
Ray Zone		122
Greg Hooper		118
Tom Koester	61	114
David Ratliff		56

B Group Nonconventional

Name	Mar.	Cum.
Bruce Stratton		174
Bruce Goren		41
Tamara Plotkin	21	21
<i>A: Burned Manzanita</i>		
Jeff Plotkin	20	20
<i>HM: Return to Life</i>		

First time entrant: Mitchell Walker

Judges: Pad McLaughlin, Earl Colgan, David Kuntz

J indicates that this member judged and his/her score is averaged.Theme of the Month (*Sky*): Tamara Plotkin (*Santa Susana Sunset*)Competition Report

At the March 15 meeting, Earl Colgan, Pad McLaughlin, and David Kuntz judged the fourth of five monthly Club slide competitions. While there still remains a huge hole to be filled in the B Group Nonconventional area, the quality of the entries in the B Group Standard has improved dramatically throughout the competition year. I was especially impressed with the lighting and composition in Chuck Bernhardt's "Sand Patterns" slide. I also welcome Mitchell Walker, who showed up with a whole notebook full of glassed slides, to the ranks of an active competitor.

The final opportunity to enter slides in a Club competition this year is at the May 17 Club meeting. The Theme of the Month for this competition is "Round" (that should be easy enough).

--Jim Murray, Competition Director

Next Meeting

Our April meeting is Stereo Sharing Night. Please bring 5 slides of your own choosing featuring any subject matter whatsoever! Now is your chance to show those family candids, upside down views of Half Dome, nudes or family cats, without the pressure of competition. Come see your slides projected on our gigantic silver screen.

We will also be featuring 2 programettes that are wildly diverse! The first is highlights of the recent creativity workshops held by Jason Cardwell and Pad McLaughlin. This show will feature results of these workshops which are highly unusual and provocative.

The second is a mystery programette to be revealed at the Club meeting.

If you have any questions, please feel free to call me.

--Ray Zone, Program Director



INSIGHTS: MEMBERS TALK ABOUT THEIR SLIDES

"SAND PATTERNS" by Chuck Bernhardt. In late December last year, we drove up the coast to Año Nuevo State Park which is located about 40 miles above Santa Cruz. We went primarily to see the elephant seal nookery via a guided tour. As we were headed back over the sand dunes, we came upon the partially hidden fence in the sand. Since we were on the tour, I only had time to take a couple of shots of the fence and the sand patterns. The slides were taken around eleven in the morning. It was a clear, bright, fogless day. I used my Kodak Stereo Camera, Fujichrome 50 film with 1/100 at f/16 setting.

"SANTA SUSANA SUNSET" by Tami and Jeff Plotkin. Tami and I decided, last month, to enter a slide in the TOTM competition. The SKY theme intrigued us and we waited for a good day to shoot our entry. On February 18, the weather was stormy and unpredictable. The time was about 4 PM and we were rainbow hunting with about one hour of daylight left. Unfortunately, a big beautiful double rainbow appeared, but was blocked by power lines, buildings and billboards. We raced for the north end of Desoto Avenue to get a spectacular sunset.

We drove north above the San Fernando Valley, up into the mountains. As we ascended into the clouds, we were pelted with rain, snow and hail. Looking back towards the Valley we could see rain showers moving across the Valley. We drove to the crest of the mountains to get a spectacular view of the entire Valley below.

The road was posted with a "No Trespassing" sign, but stereo photography is above the law! Everything was perfect for the ultimate sunset, which was due to appear in twenty minutes. A quick check of all our camera gear and we were ready -- except, for gas. Since it was a Sunday, we were worried that all the gas stations would be closing soon leaving us stranded with an empty tank. Big Decision Time! The first stages of the ultimate sunset were starting, the clouds had started to turn gray with pink edges, and the gas gauge was approaching a depth I had never seen before.

The mad dash back down the road to the gas station was filled with arguments over preparedness, driving skills, and what time sunset would be this time of year. Now that we knew where we wanted to be, all we had to do was condense a previous half hour drive into a fifteen minute round trip.

When we returned to our chosen spot a small crowd had already gathered for nature's show. Tami and I must have looked like some comical version of "Ricky and Lucy Go Picture Taking". The weather was freezing and windy. There was mud everywhere and we were rushing and sliding in it. I set up the tripod while Tami checked the light meter. The light was dimming fast, so I had to use a cable release and the bulb setting. The light meter bottomed out so we could only guess how long to leave the shutter open. With only four pictures left on this roll there was not enough room to bracket more than one sunset, however, with the light decreasing every few seconds we couldn't even bracket one.

Then, there it was -- the ultimate sunset, a combination of mountains, snow, sky, and fiery red and pink clouds. The film counter said zero. But, sometimes there is one more picture left and fortunately, this was one of those times.

Workshop News

PICTORIALISM WORKSHOP

Date: Thursday April 26
 Time: 7:30 PM
 Place: Pad McLaughlin's
 10565 National Blvd #5
 (just east of Overland)
 Info: Pad McLaughlin (213)839-8024

It's time to talk about pictorialism, again. I understand it's been years since the Club has talked seriously about this element in 3-D slides. Pictorialism? Well, you might consider it calendar art (no not Playboy or Chippendale's). Calendar art of the older vintage -- a good scenic, a good general purpose picture that appeals to everyone. A picture having good lighting, good composition, tells a story, and yes, follows a few rules. Let's hear and see (with a group of their slides) what Rick and Jerry have to say about it. And everyone can bring 2 slides of their own (and a thick skin, for the comments will be "honest") for a serious critique. Let me know if you're coming so I can have enough chairs.

--Pad McLaughlin, Workshop Director

Movie Division News

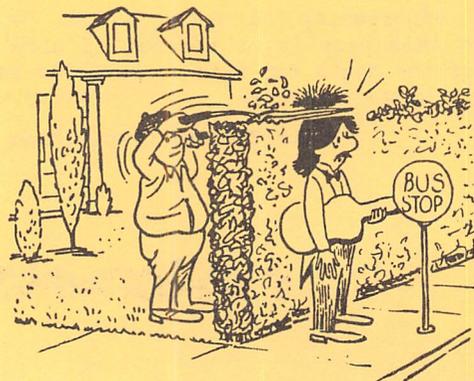
Twelve members attended the quarterly meeting of the 3-D Movie/Video Special Interest Group on March 3.

The bulk of the evening was devoted to forms of 3-D video. Ray Zone presented a very impressive tour of Griffith Park in the Pulfrich technique. It was especially effective on the 10-foot projection screen provided by John Hart. Tony Alderson showed some interesting work he has done in combining Toshiba 3-D video footage with computer-generated graphics. Finally, Oliver Dean presented a great tape of the Disneyland Parade he recently shot with his new Toshiba unit.

We then moved to our film viewing area, where John Hart screened a unique 16mm Bolex work, with double exposure and inverted image effects. We waived our "motion 3-D only" rule, to see Bob Swarthe's projected slide blow-ups of scenes from "House of Wax" which he has skillfully duplicated from the ViewMaster movie preview reel. The slide sets for this and other classic 3-D movie titles are available from 3-D Enterprises, PO Box 3425, Centerline, Michigan 48015 (313)758-6418.

Our next quarterly get-together will be Saturday, June 2. Watch the 3-D NEWS for details, or call John Hart or Bill Shepard.

--Bill Shepard, Reporter



LETTERS

Dear Editor:

Well, as promised, here's my reply to "DEPTHS OF DESPAIR PART II" as printed in the March 3-D NEWS. I'm "ever the optimist".

I don't think that the Talking View-Master was a bad idea to begin with. The new design of the viewer and the new (but incompatible) format made for a much higher sound quality and longer soundtrack than the original. Quite a few titles (not just Michael Jackson) were made available before the system was discontinued -- probably due mainly to the high price of the unit. View-Master celebrated its 50th year in 1989, giving credence to the stability and interest that 3-D continues to offer to generations. We think whoever owns the View-Master product line deserves credit for their creativity in attempting to keep a 3-D product on the market decade after decade.

The quality of the basic model View-Master viewer (still available) is about the same as it has been for over 20 years. The reduction of current scenic titles is an accurate reflection of View-Master's response to the market. While it is sad to us "old timers" the product that began as an adult item is now basically a children's toy, and it continues to be solidly successful in that market. At least it introduces children to the idea of 3-D images, and what a stereoscope is!

I have to agree that anaglyph broadcast video is dismal, while the Pulfrich system can be used to excellent effect when properly shot. Still, on the bright side is the introduction of LCD technology such as that used in the Toshiba 3-D camcorder. This technology is capable of excellent 3-D rendition in full color, and wireless glasses are already being worked on. Pre-recorded tapes are now available, and this is the first step towards quality home 3-D video. Perhaps I've jumped the gun on your next month's musings on this topic, but I think the current video trends are just the tip of the iceberg in terms of what is capable thanks to modern advances in high tech, but low cost, electronics.

I still say there's a doughnut around this hole, but I'll have to wait until next month to see how deep the depths of 3-D despair can sink.

Yours In Depth,
David Starkman
Equipment Director

ISCC Report

The second round of the International Stereo Club Competition was judged by the Puget Sound Stereo Club. Our entries were:

- Sandscape.....Jerry Walter
- Jerry Skiing Blue Jay Bay.....Rick Finney
- High Voltage!.....Susan Pinsky
- Going Up.....Larry Brown
- Inside the Belly of the Monster..D. Starkman
- Sea of People, Sea of Balloons....Jim Murray

Rick and Jerry each received an Honorable Mention, but the results were excellent because each of the other slides scored consistently high. We'll be entering the final round in May which will be judged by the Victorian 3D Society, Melbourne, Australia.

--Jerry Walter, ISCC Coordinator

Classified

The Ultimate Exakta SLR Stereo Outfit!

Originally belonged to the late SCSC member, past President, Membership Director, Editor, etc. Stergis M. Stergis.

This outfit consists of an Exakta VX IIA body with 2 normal pentaprisms, one waistlevel finder and one Examat through-the-lens metering prism (meter not working).

Lenses include: 1 Carl Zeiss Tessar f/2.8 50mm, 1 Carl Zeiss Pancolar f/2.0 50mm, 1 Exaktar f/2.0 50mm, 1 Steinheil Macro Quinon f/1.9 55mm (with incredible macro capability up to 6 times lifesize!), 2 Novoflex-Noflexar, a f/3.5 105mm and a f/4.5 135mm, both for use with bellows or extension tubes. One set of tubes is included. 1 Angenieux f/3.5 28mm Redufocus lens. A 2X teleconverter is also included.

For Stereo Use the following items are included:

One Kindar Hypo Stereo Attachment (Ser. No. VX 1064C) for stereo macro shots at 9". Numerous adapter rings and supplemental companion lenses are included for getting both closer and farther from the subject. (5", 10", 21" marked lenses, and Plus lenses and a hard-to-get Minus 4 lens.)

One Exakta "Stereo Device A", consisting of a beam splitter prism that fits onto the f/2.8 50mm Carl Zeiss Tessar lens. This is for distances of 6 feet to Infinity.

One Exakta "Stereo Device B" consisting of a smaller prism unit that also fits on the 50mm Tessar lens. This is for 3-D close-ups from 6 inches to 6 feet.

One very rare "Stereflex" Stereo Binocular Viewfinder made to exactly replace the normal pentaprism to allow binocular stereo viewing of the images being taken with the Stereo Devices A or B described above. It can also be used with the Kindar unit, but the image will appear pseudoscopic.

One custom made machined aluminum slide bar with mm scale. Perfect for macros taken with the above mentioned lenses.

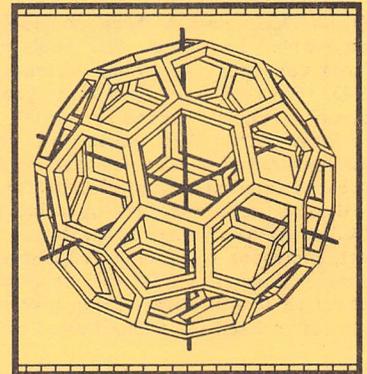
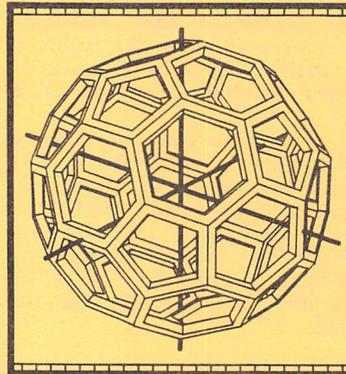
This represents an incredibly rare and complete outfit of this type - especially for someone wanting to do 3-D macro work.

All items, especially the camera, lenses, and stereo attachments appear in good to very good condition, and seem to be working properly. To be sold as a complete outfit only.

Price \$1,500.00, payable to Maudie Stergis. Being sold by David Starkman, SCSC Equipment Director at (213) 837-2368.

More Classified

FOR SALE: TDC 116 stereo projector, very good condition, 5" lenses, with case, extra bulb. \$325. Richard Ogle, 138 Redwood Avenue, Ventura CA 93003 (805)642-1942



Computer generated by Richard Ogle

Stereo Exhibitions Calendar and News

- WED MAY 9 Closing - Cordova Stereo Exhibition
Forms - Byron Hindman, APSA, 2437 Pickering
Court, Cool CA 95614
- SAT JUN 2 Closing - Oliver Wendell Holmes Exhibition
Forms - Fredric P. Weitz, 2351 Huntingdon
Pike, Huntingdon Valley PA 19006

The Oliver Wendell Holmes Stereo Exhibition is new this year, the first time ever! So if you haven't received your entry form, please order one right away. Let's all show lots of support for this new exhibition, which is a rare thing these days.

It's time for a little introspection on International Exhibitions. What are some of the things entering exhibitions mean to those who enter? Well, we who participate know that it means having a very good reason to look long and hard at our slides. (Can those who don't enter say that? Do they have a reason to search methodically through all their 3-D slides for their very best? Is there a certain emptiness in their lives because of their non-participation?) Think of how we dig through the boxes, searching again and again, making new judgements about our own work. Think how we pull out that whole group taken at the same time at the same location, with only a slight exposure difference or a few steps one way or the other to vary the viewpoint, and we eliminate first this one, then that one, until we have one remaining best-of-the-best left. Exhibitions give us the reason to edit, edit, edit. And also the reason to revisit our slides and mentally revisit the occasion (often enjoyable) under which the slides were taken. Well, the point is made. If any of you have any other introspective thoughts on entering exhibitions and the benefit you have personally experienced, please send the thoughts to the Editor.

And, July 11 will be a big day in the stereo exhibition world. Why? We'll cover that next month.

News Release

3-D Zone publisher Ray Zone has announced a June 1990 release for "3-D Substance," a new work created specifically for 3-D by Jack Harris and Steve Ditko. "At last I get to convert Ditko art to dimension," exclaimed Zone. "I've been a huge fan of his work for years and it is a thrill and honor for me to announce '3-D Substance.'" Co-created by Jack Harris and Steve Ditko, "3-D Substance" features the first appearance of a new superhero who makes use of invisibility in fighting for justice in a world of legal technicalities.

Author Harris is enthused about the project. "Working with Steve Ditko has always been a 'radical' experience and thoroughly enjoyable," he stated. "He holds a unique position in the realm of 'bold concepts.' Ray Zone occupies a similar position in the world of 3-D. Working with both these gentlemen simultaneously generates a creative synergy beyond compare."

Steve Ditko first broke into the comic book field working on backgrounds for "Captain 3-D" in 1953. Now, 37 years later, he has created original art specifically for the 3-D medium. "Substance 3-D" will also include a back-up crime story of Ditko's from 1954 titled "Killer on the Loose" and a bonus "Ditko 3-D" gallery featuring rare art, including the famous 'exploding bomb' cover in 3-D for the first time. "Substance 3-D" will be published as a 'stand alone' book, 24 pages in length with 4-color covers on heavy stock, include free 3-D glasses and sell for a retail price of \$2.95.

For additional info: (213) 662-3831

Anonymous

The Editor LOVES getting unsolicited, unusual, original and even anonymous contributions to the NEWS. Such was the case this month, when this mystery letter appeared. Here's all the info I have. Let's all look forward to future installments!



*The Editor 3-D NEWS
JERRY WALTER
1098 Montecito Drive
LOS ANGELES, CA 90031*

HAS SOMETHING LIKE THIS EVER HAPPED TO YOU?

Fiction by Austin Tacious

One sleepy Sunday afternoon you are noodling along in your Hudson Teraplane station wagon through the agricultural piedmont of southwest Georgia. The corn is tall, the clouds are billowy, and you do not suspect that the course of your life will be irrevocably altered by the chain of events that are about to occur. You see a sign post up ahead... "Garage Sale Zone - Bargains Today!" Your eyes glaze over, and your tongue flops out; you are being lured like a Greek sailor responding to a Siren's song. You know that somewhere amidst the discarded debris of someone else's past, lies a treasure meant for you. You notice the address... 1313 Mockingbird Lane, Enigma, Georgia. Proceeding in ignorant bliss, you sally forth to claim your prize. For some unexplained reason, you are drawn like a magnet to the back of the garage, and notice an object covered by a large tarpaulin. You remove the cover, and there stands a sculpture that even Michelangelo could drool over -- a "Peerless Magnatron" commercial movie projector, that has been professionally modified for the projection of 3-D movies. EUREKA. You consult the swarthy owner (who bears a striking resemblance to Peter Lorre) -- one Abram Kadabra, a quick deal is made, and "Presto" you are tolling down Route 66 with your prize hanging out the tailgate of your car.

As you pass the city limits, the hypnotic effects begin to fade. That's when reality sets in and you realize that you are now the proud owner of your very own millstone. This contraption stands eight feet high, is five feet long and weighs 800 pounds. You live in a one-bedroom apartment, and you know your wife is just going to go ape when she sees this thing. Did you see "Gorilla at Large"? A plan begins to germinate. They say music soothes the savage beast, but this problem calls for stronger measures -- deception and bribery.

You enter your apartment, sail your hat across the room to the hat rack, and announce in a voice for all to hear -- "Loocoy, I'm Home! How would you like to move to a new house in the country?"

TO BE CONTINUED...

3-D Equipment

"Hands On" Test Report on the New Fed Stereo Camera
by David Burder & David Starkman

The "FED Stereo" is a brand new 35mm stereo camera made in the U.S.S.R., of which a very few have made their way to the West. Initial reports on this camera were in the September/October "Stereo World", the December 1989 "Bulletin Mensuel du Stereo-Club Francais" and "Stereoscopy" Series 2 - No. 2. Your Anglo-American team of David Burder (U.K.) and David Starkman (your ever-looking-for-new-stuff Equipment Director) have obtained a Fed Stereo (thanks to D.B.) to test. We have both had a chance to shoot some test rolls, and provide this joint report.

First a rundown of the technical specifications:

Name: Fed Stereo (Cyrillic lettering on camera)
Place of Manufacture: Somewhere in the U.S.S.R.
Serial No. of test Camera: 900098 (or 860006?)
Film type: Standard 35mm
Image Size: 24.1mm x 30mm (same as Verascope & Belplasca)
Camera Size: 7"L x 3"H x 1 7/8"D (175 x 80 x 50 mm)
Weight: 1 pound 8 ounces (650 grams)
Body Color: Black with black leather grain trim
Lenses: 38mm F:2.8 "Industar 8", non-interchangeable
Focus: 1 meter to infinity (scale and zone symbols)
Film Advance: Standard lever type alternating 1 & 3 strokes
Construction: Die cast metal with some plastic trim
Exposure: A = Fully Automatic (no viewfinder information)
 B = Bulb at F:2.8 only
 F:2.8 to F:16 manually adjustable at 1/25th only
ASA/ISO Range: 16/25 to 800
Auto Exposure Range: 1/25 - F:2.8 to 1/500 - F:16 (ASA 100)
No double exposure capability
Lens separation approximately 63.5mm
Standard hot-shoe for X-synch flash. Flash will not fire in Auto mode, so outdoor fill flash is not possible
Self-cocking shutter (when film is advanced)
No hinge on camera back (falls off Belplasca style)
Left hand film gate notched for identification
Battery is common PX 625 or equivalent

Without battery Auto is not functional but manual aperture settings will work at 1/25th
There is no battery check, but shutter will not fire on Auto if there is not enough power
There is no light level check, but shutter will not fire on Auto if there is insufficient light for the film speed selected.
Small but standard type rewind knob with flip-out crank. Conventional type rewind-release button on base.
Take up spool a bit difficult to engage film.
Frame counter auto resets to Zero when back is opened.
Filter size is approximately 25mm - none are provided.
No rangefinder. Focus is by scale in meters, or zones with symbols.
Viewfinder is a bit small and dark, with a bright frame and close up parallax frame lines. Still better than most 1950's models.
Sensible neck strap rings mounted on camera body.

Accessories include slip-on plastic lens shades, a double plastic lens cover and a cheap quality camera bag (instead of a fitted everready case).
Built-in stereo window at approximately 2 meters.

Our general impression is that the camera is more than we expected, but less than the ideal that we would want.

On the positive side is a general good solid feel and design. The feeling is that of an updated Belplasca, due mainly to the modern touches of having a standard flash hot shoe, a wind lever (instead of a knob) rewind crank, and Auto exposure. Small things to ask for, but not found on stereo cameras of the 1950's. The seven sprocket format is a very pleasing and sensible one for stereo, and is compatible with already existing mounts and viewers. The lenses seem to be sharp and of good quality, free of flare, and the Auto exposure seems adequate for slide film. The ergonomic hand grip is a nice feature, and gives the camera a good feel while tripping the shutter button. All functions feel smooth and solid in operation.

On the negative side our test camera had a few minor defects. There was a 0.2mm vertical difference in the right and left images, which is easily compensated for in the Albion mounts, but might require some trim adjustment in the EMD European masks. The Auto exposure was consistent, but about a stop underexposed. This could be compensated for in the ASA dial setting. Very minor is that the film counter dial was set in just a little off, so that only half of the frame number was consistently visible.

Both David Burder and I feel that it is a shame that this was not designed to take two full-frame 24 x 36mm images, (with a "normal" 65mm base retained through the use of a TDC Stereo Vivid style film roller) and that more manual control is not possible, such as a match-needle exposure system. Fill flash and double exposure capability would also be desirable.

Our final conclusion is that the camera is generally a delight to handle and use, and gives excellent stereo results. It easily provides a more modern and better alternative to anyone using a 1950's vintage camera and who would like the advantage of auto exposure, and a wider-than-Stereo-Realist format.

This conclusion assumes that the camera works reliably. Both David Burder and I ran 3 rolls of film each through the camera with no mechanical problems or failures. The smooth mechanical feel of everything would lead one to hope that it is a reliable instrument, but only time and testing will tell.

We have not been able to get our hands on a sample of the new size Russian stereo mounts, or the "ETUD" stereo projector. Also there has been no hint of any type of hand viewer as a companion to the outfit.

At the time of this writing price and availability remain the final question. Numerous letters and phone calls have not been able to track down a factory source or representative. It appears likely that at least some limited quantity is, or will be, in production, but it is impossible to speculate when the camera might become available, or what the selling price will be. We will certainly report to the "3-D News" on any further developments.

CLIPS

THE *Hollywood* REPORTER®

WEDNESDAY, MARCH 28, 1990

A permanent 3-D theater in Los Angeles? If Imax can have one, so perhaps can the three-dimensional movie process, and the possibility is going to be tested. Chris Condon, president of Stereovision 3D, will take over the Vagabond on Wilshire for 10 weeks to "test the waters" with a continuous schedule of 3-Ders, including Hitchcock's 1954 "Dial M for Murder," George Sidney's 1953 "Kiss Me Kate," the 1974 "Andy Warhol's Frankenstein," even some L.A. premieres of 3-D features, like the 1984 "Hyperspace," a spoof of "Star Wars" ... These prints are rare, very rare, one-of-a-kind in many instances. (Many films no longer exist in their original 3-D form, including "The French Line" with Jane Russell, "The Moonlighter" with Barbara Stanwyck, etc.) ... The Vagabond festival should be terrific news for all those 3-D buffs who feel Hollywood has never given the process a fair shake; if you need a good example of how effective it can be, check out George Lucas' "Captain Eo" at Disneyland, where it has been playing to huge crowds since September 1986 ... According to Tom Cooper, who's booking the Vagabond festival for Stereovision, "the company wants to find out if there is interest today in 3-D. If there is, we'll continue to book what's available. Stereovision would also produce new 3-D films and try to get other studios and producers involved" ... The Vagabond experiment kicks off April 6 with the king of the depthies, "House of Wax," with its star Vincent Price and director Andre de Toth making in person appearances opening night.

PSA JOURNAL

Prescription for Wellbeing

By A. H. HILTON

EARLY IN SPRING there was a depressed feeling, a feeling that everything was wrong, the world was out of step, there was a constant lack of harmony in everything. "Feelin' mighty low" describes it.

It was suggested that a doctor should be consulted, that there was something wrong inside, that medical attention was necessary or our case could develop into something very serious.

Believing this might be right, our old PSAer friend and shootin' pardner, Dr. Newton Miller, M.D., was visited for a complete physical check-up. Results were negative as far as the body was concerned, but the wise and understanding old PSAer knew that there was another, far more important function of our being that needed immediate attention—the inward soul.

Dr. Newton's remarks were—"Al, I am going to write the same prescription for myself as I am for you, and let's take off in the morning for a week's visit with nature, where we can shoot pictures of the wildflowers, the Joshua blooms, the ocotillo, the blossoms of the Palo Verdes, the horned toads, desert lizards, the dunes and the hills where we can hear "The Song of the Desert."

Just one day later we were in a different world. Slowly the warmth of the sun rose over the earth and the night disappeared. A new day was before us and we listened to the voice of a living desert. It is difficult to describe this love of nature which leads the growth as it asserts itself about you everywhere.

In such a world everything works toward a fulfillment, each seed a new growth. Each little plant has its place, each tiny dew drop its mission, and man has a high place in such a world for he is the ultimate growth of all living expressions.

All our philosophies, all our scientific discoveries, all the words of the poets, all the harmony of our musicians, cannot compete with nature's harmony in all its splendor. They cannot compare to the living quality of the song of the bird, the grandeur and strength of the mighty trees, for these are the essences of life's principles. Of such is man's heritage, and the paradise which replenishes the photographer's soul.

We rebuild our minds and bodies by knowing we have listened to the voice of a living world. The dawning of the new day is the joy of those who under-

stand nature's principle in its many expressions, an understanding that cannot be shaken nor uprooted by the many problems man creates for himself. In our living desert man is unable to say from whence comes the fragrance of the blossom, or where the beat of the heart originates. Here a living truth brings forth a living result. Here our heritage is purely inscribed for all who listen to hear, and all who look to see.

It is strange that so many people drive swiftly past these wonders of nature and fail to see this beauty. It is with the understanding of this beauty that life becomes richer. Knowing and understanding the great out-of-doors is a tremendous tonic in itself. Art grows out of nature's soil and enriches life as we attempt to express these wonders on film.

It comes from within, stimulated by environment and the influence of our companions. Those who observe the

tells of the Indians of years past and the old pioneer in search of a new home, or perhaps the cradle song of the Indian squaw. The old juniper speaks of the past, and speaks of tomorrow because his offspring will carry his memory into the distant future.

In his old age he still sings the song of the desert, jubilant and beautiful, silhouetted against the blue sky of the prairie, casting a radiant light on the beauty about him. To understand and appreciate the message of the old juniper means more for a good life than all the wisdom of man.

Thus speaks the soul of our desert land. Nothing can take its place. It was given to us to enjoy. It is the symbol of freedom and friendliness. It speaks of a hope that gives joy and peace of mind, visible only to those who seek and are attuned with nature's creations. Here the mind is free to follow its own inspiration. It is a force that stimulates

NEWTON MILLER, PH. D., M. D. U. S. REGISTRY NO. 6889	RALPH N. MILLER, M. B., M. D. U. S. REGISTRY NO. 1988
231 N. MAIN STREET, SECURITY-FIRST NATIONAL BANK BLDG., PORTERVILLE, CALIFORNIA OFFICE TELEPHONE SUNSET 4-6878	RESIDENCE TELEPHONE SUNSET 4-7078
NAME <u>Al Hilton</u>	DATE <u>April 1, 1960</u>
ADDRESS <u>Route 3, Box 787, Porterville, Cal.</u>	
Rx <u>10 rolls daylight Kodachrome films, each 36 exposures</u>	
<u>Direction - Take 2 exposures every hour from sunrise to sunset</u>	
<u>Newton Miller</u> M. D.	

wonders of nature and the habits of life are happier human beings than those who have drifted into a self-centered life leading others on a false trail. The desert has a message all its own. A little slope covered with flowers, over which butterflies play and where bees gather pollen, is itself a scene that becomes dearer and dearer as man grows older. Its power becomes so great that it draws him back again and again to drink of the beauty of the scene and to fond memories of days gone by.

The hills and the mountains in the background have romance. They belong to the daring. A storm-beaten juniper at the edge of the cliff calls for adventure. The old tree touched by storms and fires of years before also has a story for the adventurous photographer. It

our thoughts and feeds our imagination to receive all that earthly life can give.

To feel the soul of the desert express its quiet and peaceful beauty in a more inspiring way, one must stand on a rising hill or dune and look over the vast terrain at sunset with the purple horizon as a background. Peace is over it all. The picture is illuminated by the last rays of the setting sun and it seems that man and nature are rejoined together at the end of a perfect day.

On the morrow, as we directed our car toward home, all of our imagined aches and pains had vanished. We had become attuned to the wonders of nature. The prescription of a trip with our camera and a true friend, combined with our love for the out-of-doors, had done its work.



3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXIV

NUMBER ELEVEN

MAY 1990

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LEVEL WITH THE EARTH ... OR YOUR STOMACH?

By the late Earl E. Krause, FPSA

The kids are telling you they love it at Playland Amusement Park. It's supposed to be a fun-with-3-D afternoon, but you're wondering whether that last corn-dog was suffering from distemper. Also, your mind is on what someone said at the stereo club, "...always keep the camera level." Rather an arbitrary statement, you suspect, and you figure this should be the place to tilt it.

You get tickets for the "Orbit Ride" and motion the kids into the rocket just ahead of yours. As you settle in your seat they wave and make faces back at you so up comes the two-eyed camera for a snap. Informally (without a countdown) all the vehicles swing off into space at the ends of long tethers, banking out at steeper and steeper angles. Snap again. The horizon must have been at about a 30 degree angle on that shot. Snap! It should look like we're heading for a rendezvous in outer space. Snap! The world below spins 'round and 'round.

You feel like you've taken enough pictures. Good. The mission control man has initiated reentry -- 'cause you want to get off! And you don't much care that the horizon will be askew in the slides. You figure only a square will dare object. If he does, you'll say, "Just bank your viewer and head at 30 degrees and then tell me it's not realism -- except for the feeling in the stomach which even stereo plus a couple of corn-dogs can't convey -- unless maybe you're shooting out-of-date film."

Moral: Scenes you see on the level probably ought to be snapped that way, but where does it say **must** and include a good reason why?



MEETINGS: The third Thursday of each month at 7:30 pm at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors and guests always welcome. **MEMBERSHIP:** Annual Dues—Single/\$15; Couple/\$18; Patron/any additional amount. All due July 1. New membership dues are prorated for first partial year. Send new dues to Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly and included with membership. \$10 for 12 issues for non-members; send fee to 3-D NEWS Editor.

Member & Subscriber Update

A hearty welcome to these new Club members:

SAMUEL KRAUS
6108 Monero Drive
Rancho Palos Verdes CA 90274
H (213)377-6530

MARION POSTEL
JEAN POSTEL
2035 Meadow Valley Terrace
Los Angeles CA 90039
H (213)661-5398

LEROY PRICE
1570 Carmelita Street
Laguna Beach CA 92651

We also have a new Subscriber to the NEWS:

SUZANNE WILLIAMS
8039 Teesdale Avenue
North Hollywood CA 91605



May							June						
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	⑬	18	19	10	11	12	13	14	15	16
20	21	⑳	23	24	25	26	17	18	19	20	㉑	22	23
27	28	29	30	⑳			24	25	26	27	28	29	30

Stereo Activity Calendar

- THU MAY 17 Monthly Club Meeting - Photo Center - 7:30
Fifth and last competition for the year and the TOTM is "Round"
- TUE MAY 22 Club Board Meeting at Susan and David's -- all welcome, with a dessert potluck - 7:00
- THU MAY 31 Copy deadline - June NEWS -- all contributions are welcomed by the Editor
- SAT JUN 2 3-D Movie/Video Special Interest Group ---- Meeting in Arcadia, contact Bill Shepard for info
- THU JUN 21 Monthly Club Meeting - Photo Center - 7:30
Program to be announced

Classified

FOR SALE: Lutes stereo cutter, \$65. George Skelly, 1850 Avenue Estudiante, San Pedro CA 90732 (213)514-0805

STILL FOR SALE: My stereo mask making business. Complete with all the equipment. I am forced to relocate this equipment, so would like to sell everything to someone who can keep this important part of the 3-D world alive. Included are a total of 12 small-scale punch presses for making Sigma (Realist) masks, Emde masks, and the entire line of Emde slide mounting components. Minimum required space is 800 square feet, and more would be better. Please call me if you are at all interested. George Skelly, 1850 Avenue Estudiante, San Pedro CA 90732 (213)514-0805

Workshop News

We had an interesting workshop April 26 dealing with a discussion of the elements of pictorialism in stereo slides. But it was a disappointment in that there were only 4 of us attending. Rick and Jerry showed a nice group of their "point-and-shoot" standard stereo slides, and the group might well be called a "better vacation slides" discussion set, for they covered many scenic areas away from the Los Angeles area, with thorough commentary about filling the frame, lighting, mood, the human figure, leading lines and general composition. Rick and Jerry have agreed to keep the slide set together for a couple more months, so if you're interested in seeing the slides and hearing the commentary, please give me a call. We'll need a minimum of three attendees to conduct this session again.

--Pad McLaughlin, Workshop Director
(213)839-8024

Contributors This Month

In addition to the many by-lined contributors this month, acknowledgement is also given to:

- Larry Brown.....House of Wax, Page 5
- Larry Brown.....Fad, Page 5
- Stan White & Larry Brown.....Goggles, Page 6
- Larry Brown.....VideoMagic, Page 8

The Editor was crushed on not receiving another episode of "Has Something Like This Ever Happened to You?" as premiered in the April NEWS. Where is Austin Tacious, just when he/she showed such promise for great story-telling? Austin, PLEASE RESPOND!



Looking Backward

The April meeting of the Stereo Club featured three varied programs that illuminated different aspects of the art form of 3-D. First, a 3-D news item was presented with stereo photos of the premiere night of the current 3-D Movie Festival running at the Vagabond Theatre in Los Angeles. The film shown that night was "House of Wax" presented in its original twin strip format. On hand that evening were the film's Director Andre de Toth and the star Vincent Price. The Festival is organized by Stereovision President Chris Condon, assisted by Tom Cooper, and photo images depicted all of these gentlemen along with images from the film itself.

Next, a very unique and stimulating program derived from their workshops on Creativity was presented by Jason Cardwell and Padric McLaughlin. Extremely challenging images demonstrated the infinite possibilities of the 3-D medium and its inherent magic. These workshops will continue and hopefully provide us with many more images such as those we saw at the April meeting.

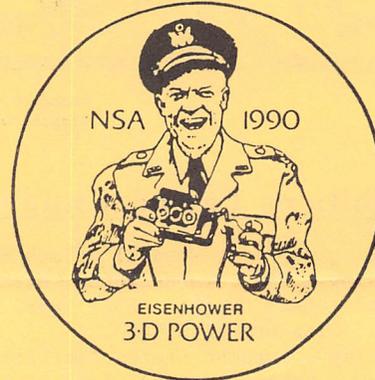
The Grand Finale consisted of sixteen different Club members sharing their work (up to five slides each) and there was a tremendous variety of images and techniques on display demonstrating that the Stereo Club of Southern California has a very talented and committed collection of stereographers. Thanks to all for their fine contributions to the April program night!

--Ray Zone, Program Director

around the corner. And remember: **only those slides entered in the regular monthly competitions are eligible for entry into the SOTY.** So I expect to see everyone showing up with armloads of slides at the entry table this month.

Finally, remember that the final TOTM for the competition year is **Round.**

--Jim Murray, Competition Director



Sixteenth Annual Convention National Stereoscopic Association

"The #1 Stereo Photography Event in the USA"

Friday—Monday, June 29—July 2, 1990

Stereo Program, Exhibit, Trade Fair, Tours,
Workshops, Discussions Groups, Banquet

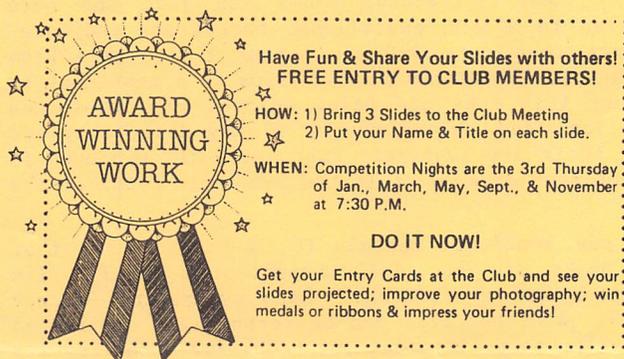
Trade Fair - Over 100 Tables
Stereo Views, Stereo Equipment
Accessories, CDVs, Daguerreotypes, etc.
June 30, 9 AM - 5 PM; July 1, 11 AM - 5 PM
Dealer Setup 5 PM June 29, 7 AM June 30

Convention Admission-\$35, Trade Fair Only-\$4

The Center of New Hampshire - Holiday Inn
Manchester, NH

I-293 Exit 5: Granite St. to Convention Center

Info: Don Bracco, 348 Hayward Mill Road,
Concord, MA 01742 / (508) 369 8347



Next Meeting

THIS IS THE END, MY FRIEND

Well, the end of the 1989-90 competition year is finally in sight; at the May 17 meeting of the Stereo Club we will see the last of the five monthly competitions for the year. This is your last chance to enter all those Makeup slides, and the last chance for you B group competitors to enter your slides in the Nonconventional category. Also, I hope to see all of those Albion slide mounts I gave away at the March meeting return to the competition with some really knockout 7-perf stereoscopic extravaganzas.

Just remember that although this is the last of the **monthly** Club competitions, the granddaddy of Club competitions, the Slide of the Year (SOTY) is just

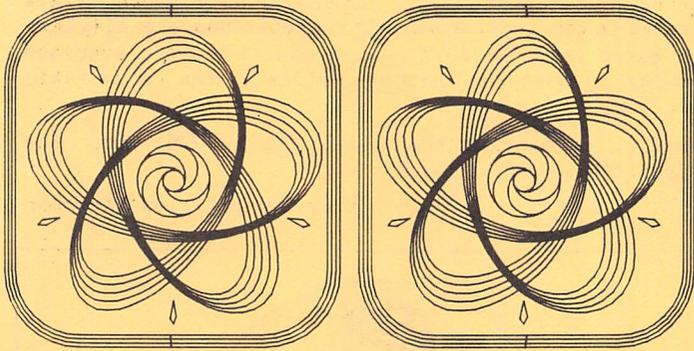
News Release

FOR IMMEDIATE RELEASE:

Los Angeles 3-D publisher Ray Zone has announced August as release date for Amazon Attack 3-D. "New 3-D Zone releases will demonstrate that 3-D is not just kid stuff," stated Zone recently. "Amazon Attack 3-D is a case in point. It features new cover art by Howard Chaykin and the interior work is by Irving Klaw alumnus Gene Bilbrew, known as 'Encg' to his fans. Bilbrew's art features wonderful renditions of the female form and this particular volume showcases gorgeous gals in conflict."

Amazon Attack 3-D will use 24 pages on finest book stock plus 4-color covers on heavy stock, include free 3-D glasses and sell for a retail price of \$3.95. Retailers should stock up to meet the demand for this title which is expected to sell very quickly.

More info: (213) 662-3831



Computer generated by
Richard Ogle

Stereo Exhibitions Calendar and News

- SAT JUN 2 Closing - Oliver Wendell Holmes Exhibition
 WED JUL 11 Closing - PSA International, Nashville
 Forms - Bert Kraght, APSA, 18661 Leadora
 Ave., Glendora CA 91740
 WED JUL 11 Closing - Potomac Stereo Exhibition
 Forms - Robert Leonard, 4103 54th Street,
 Bladensburg MD 20710
 WED JUL 11 Closing - S4C Stereo Exhibition
 Forms - Sofia S. Anderson, 1811 South
 Primrose Avenue, Alhambra CA 91803

No, you are not seeing triple. We have THREE exhibitions closing on July 11! This is a rare occurrence -- a type of 3-D conjunction -- that hopefully bodes well for the exhibitions in this decade. So while you are entering one of them, you may as well enter all three. Get your entry forms today.

Continuing with our thoughts as to why folks enter exhibitions, would you believe getting the exhibition catalog might be one of the reasons? Many catalogs are modest, and simply serve the purpose of listing the accepted slides with their makers. Frequently this is all that the exhibition budget will tolerate, and/or all that the exhibition staff has the drive to do. But the recent French d'Auvergne catalog is a delightful exception. The stereo exhibition was held along with a color slide exhibition; consequently, we have a wonderful group of color photographs of accepted slides. First there are 10 brilliant reproductions of color slides, and then 3 pair of prints from stereo slides, including Valeria Sardy's meticulously executed Best of Show "Rusty Brown". Certainly a collector's item, and not easy to obtain, because the stereo exhibition was open to 2x2 stereo pairs only. Hopefully the foreign exchange entry fee problems that were encountered this year can be resolved, and the exhibition will be held again in 1991. Stay tuned.

William S. Hart
County Park
 24151 Newhall Ave.,
 Newhall 91321
 (805) 259-0855

A 260-acre ranch and museum with a rare herd of buffalo contains Hart's original ranch house with original furnishings, art and Indian artifacts.

LETTERS

Dear Editor:

I thought that for sure our President would find a few positive 3-D notes for the 1980s, but I guess I was wrong. So here is my reply to Bruce's "Depths of Despair Part III" from the April NEWS.

The put-down of the new LCD shutter technology in 3-D Video systems is especially disheartening. Video is definitely the image and information medium of the present and foreseeable future, and the LCD 3-D glasses have brought a truly viable and useful form of 3-D to both the computer graphics field and to home video entertainment.

The progress and improvement of this field-sequential technique in the past 10 years had been rapid and remarkable. The first systems were actually hoods with high voltage, high priced PLZT shutters. The low voltage LCD technology, and more widespread use, thanks to computer programs and 3-D video games, has also brought a significant price reduction. Currently the LCD glasses can be had for as little as \$50 per pair.

At the high end of the market are full screen panels that alternate polarization, so that cheap standard non-electric 3-D glasses may be used. The price is so high, however, that the newest alternative has just hit the market: wireless Infra Red lightweight LCD glasses that are synchronized by an invisible IR light beam. This offers the best compromise for the present, and the cost should get into the home market range within a couple of years.

And how can you lament the return of the 3-D comic book? These delightful books add just one more dimension to a well-established market and audience. The fact that more 3-D comic book titles have been made in the 1980s than in the 1950s is a testament to the fact that they are being enjoyed by a whole new generation, and thanks mostly to Ray Zone, they are having their 3-D awareness subconsciously expanded in ways not even dreamed of in the 3-D comic books of the 1950s.

Since you mentioned Captain EO, I have to say that theme parks are one really bright area for 3-D film production and exhibition. Here everything (except scripts, unfortunately) can be technically controlled from taking to projecting, and technically the results are high quality and truly spectacular. At the height of these techniques is the twin projector 3-D Imax used at the Expo in Vancouver. Two more Imax 3-D productions have just been completed for use in Japan.

In the end I feel very optimistic -- that the 1980s have paved a path of continuing growth and interest in 3-D imaging techniques and hardware, and that 3-D has an even brighter future in the 1990s.

Yours in Depth,

David Starkman
 Equipment Director

For me, a day making pictures is as near Utopia as any pleasure I can think of.

--Jack Hammet, PSA Journal

HOUSE OF WAX***

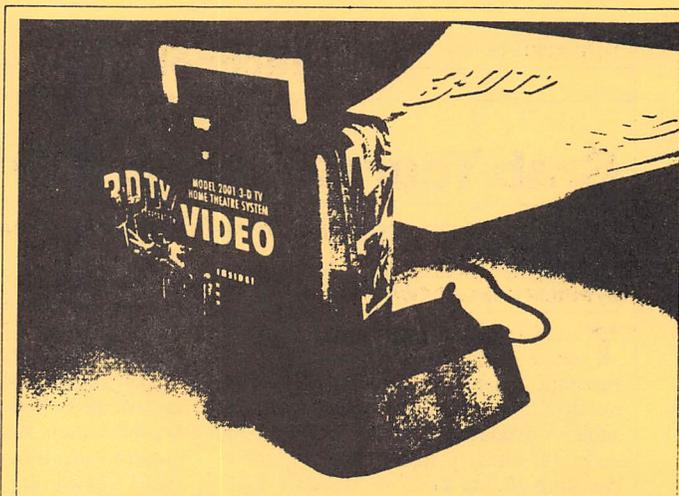
(1953) 90m WB c-3D

Vincent Price (*Prof. Henry Jarrod*), Frank Lovejoy (*Lt. Tom Brennan*), Phyllis Kirk (*Sue Allen*), Carolyn Jones (*Cathy Gray*), Paul Picerni (*Scott Andrews*), Roy Roberts (*Matthew Burke*), Angela Clarke (*Mrs. Andrews*), Paul Cavanagh (*Sidney Wallace*), Dabbs Greer (*Sgt. Jim Shane*), Charles Buchinsky (*Bronson*) (*Igor*), Reggie Rymal (*Barker*), Philip Tonge (*Bruce Allison*), Darwin Greenfield, Jack Kenney (*Lodgers*), Ruth Warren (*Scrubwoman*), Riza Royce (*Ma Flanagan*), Richard Benjamin, Jack Mower (*Detectives*), Grandon Rhodes (*Surgeon*), Frank Ferguson (*Medical Examiner*), Eddie Parks (*Morgue Attendant*), Oliver Blake (*Pompous Man*), Leo Curley (*Portly Man*), Mary Lou Holloway (*Millie*), Joanne Brown (*Girl Friend*), Lyle Latell (*Waiter*), Terry Mitchell, Ruth Whitney, Trude Wyler (*Women*), Merry Townsend (*Ticket Taker*).

HOUSE OF WAX was not the first 3-D picture released, but it made better use of the process than any of the others. BWANA DEVIL began the craze that forced audiences to buy little plastic glasses for ten cents and spend the rest of the evening gulping aspirin to get rid of their headaches. Next came the black-and-white MAN IN THE DARK, then IT CAME FROM OUTER SPACE and SIGN OF THE PAGAN, the latter featuring wild horses that appeared to charge the people in the theater. A remake of 1933's THE MYSTERY OF THE WAX MUSEUM (which starred Lionel Atwill and was directed by Michael Curtiz), HOUSE OF WAX also employed what they described as "WarnerPhonic Sound," which utilized many speakers to direct the sound at the audience from various directions, a forerunner of stereophonic sound. Price is a wax sculptor in New York at the turn of the century. He is a partner with Roberts in a museum that could use more business, since Price's figures are beautiful but don't bring the customers in. Roberts wants Price to create sculptures that are more sensational, but Price resists. Art critic Cavanagh agrees with Price and will buy out Roberts as soon as he can raise the money. Roberts won't wait and sets fire to the museum in order to get the insurance money, which is a huge sum in those days (\$25,000). It is presumed that Price died with his creations but when Roberts is about to get the insurance check and run off with girl friend Jones, Price reappears, now terribly scarred, and strangles Roberts to death. Jones recovers quickly and plans to go out with another man. She tells this to best friend Kirk. Later, Kirk goes to Jones' room in the small boardinghouse where both live and finds Jones dead at the hands of Price, who is still in the room. Price tries to strangle Kirk but she escapes to her boy friend's house (Picerni). Later that evening, Jones' body is stolen from the police morgue as are the bodies of Roberts and one more corpse, that of a dead attorney. Cavanagh backs Price in a new enterprise, a wax museum with a well-equipped laboratory in the cellar. Price is in a wheelchair and his hands have been so burned that he can no longer sculpt so he has two assistants do the work under his supervision. One of them is Young and the other is Buchinsky (who later changed his name to the more commercial Bronson), a mute. (In the original, Young's character was a drug addict. Here, the producers took the safer route and made him a drunk.) When Kirk and Picerni come to the opening of the new museum (which now features more bizarre tableaux), she is shocked to see that the Joan of Arc statue looks just like her dead friend, Jones. Price says that he took the face from a newspaper photo, then offers Picerni a job. Picerni is a starving sculptor, so he takes the employment and Kirk also agrees to pose for Price's next work, Marie Antoinette. Kirk is still not convinced of the story Price told her so she asks detectives Lovejoy and Greer to look deeper into matters. They recognize Price's Edwin Booth character as looking like the late lawyer whose body was stolen the same night Roberts and Jones were taken. When they meet Young, they realize he is a criminal who has broken his parole. After finding the late lawyer's watch on Young, they give him the third degree and he admits that Price has been killing people and using them as the basis for the figures in the museum. Late that night, Price has sent Picerni off to fetch something and Kirk appears at the museum. She examines the Joan of Arc statue more closely and discovers that it is the body of Jones. Now Price appears, out of his wheelchair. He tries to kill her but she struggles mightily and, in doing so, pounds on his face, thereby breaking the wax mask he wears and exposing his scarred face. She recognizes the face as the man who strangled Jones and she faints. Price takes Kirk to the basement where he plans to dip her in wax, but Picerni and the cops arrive. Price falls into the boiling cauldron of hot wax and Kirk is rescued. Even in two dimensions, this film is fun, filled with action, and Price reaches new heights in hamminess, but that's what we like from him so it's just fine. It was actually better than the original, which was also in an early color process. One of the strangest notes about HOUSE OF WAX is that it was directed by a one-eyed man, de Toth, and one might have thought that the absence of an eye might have hurt his ability to create three-dimensional effects. It didn't hurt one bit, and the items kept coming and coming at the viewers, causing many of them to duck. Every few years, somebody makes a film in 3-D (JAWS III, for example) and even Hitchcock did one, DIAL M FOR MURDER, but it has never been realized completely and probably never will be unless it can be watched without those annoying plastic green and red spectacles. Special mention should be given to sound man Charles Lang for having supervised the auditory effects, something that enhanced the experience of HOUSE OF WAX in the theaters but will be lost on anyone watching this on TV. Produced by Bryan Foy, of the Foy's vaudeville act seen in the bio THE SEVEN LITTLE FOYS.

p, Bryan Foy; d, Andre de Toth; w, Crane Wilbur (based on a play by Charles Welden); ph, Bert Glennon, Peverell Marley (Natural Vision 3-D, Warner Color); m, David Buttolph; ed, Rudi Fehr; art d, Stanley Fleischer.

From "The Motion Picture Guide", J. R. Nash and S. R. Ross; Cinebooks, Inc., Chicago, 1986



Square Meal: The 3-D Video Lunchbox includes everything you need to watch 3-D movies at home.

The fad that wouldn't die

Videophiles yearning to view classics like *Hideous Mutant* and *Cat Women of the Moon* exactly as the filmmakers intended can now have their way. A California company called 3-D TV Corporation now offers videocassette versions of these and 16 other 3-D features, as well as a kit with all the accessories needed to produce "amazing, leap-in-your-lap 3-D" on your own TV set.

Packaged as the "3-D TV Video Lunchbox," the kit includes a StereoVisor (a set of electronic goggles required to get the 3-D effect), a StereoDriver (a small box that syncs the goggles to the video) and a 3-D video of your choice plus a DC adapter and the necessary cables. But don't expect to see *Top Gun's* F-14s jumping out of your screen—3-D videos can only be made from 3-D films.

How's the quality? The company says its 3-D system is better than high definition TV. Judging from the program included in our lunchbox, a 20-minute segment from the 1953 western *Devil's Canyon*, we have to admit that the picture quality is everything you'd expect of a '50s 3-D film transferred to VHS.

The lunchbox retails for \$189.95, but those not ready to commit to 3-D can take heart—the company also plans to offer rental kits through video stores.

VIDEO APRIL 1990

—Brent Butterworth



"You'll have to move down, dear, so I can get you in the picture."

TIME, APRIL 16, 1990

Technology

Grab Your Goggles, 3-D Is Back!

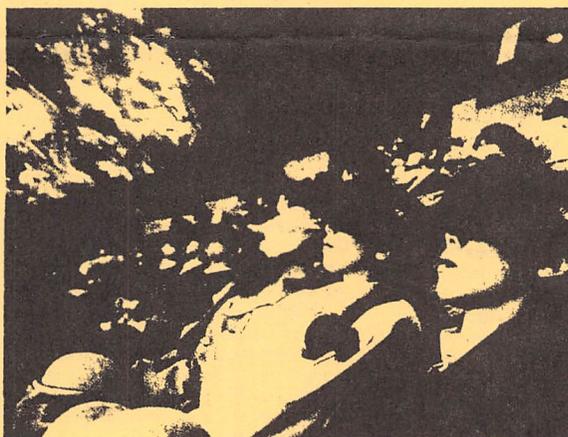
Eye-popping realism gives new life to an old craze

By PHILIP ELMER-DEWITT

The first three-dimensional-movie craze earned the technology a bad reputation that has lasted for decades. The hundred or so 3-D feature films and short subjects produced between late 1952 and early 1954 rarely rose above the spear-chucking *Bwana Devil* or the gore-splattered *Creature from the Black Lagoon*. But what really killed 3-D in the '50s—and in subsequent revivals in the '60s, '70s and '80s—was not so much bad movies as bad 3-D. Even classics like *Kiss Me Kate* and Hitchcock's *Dial M for Murder* have effects that when seen in 3-D, tend to pull the eyeballs in directions that nature never intended. Successful 3-D movies require that two stereoscopic images be kept scrupulously aligned and in focus, and this technological challenge has virtually overwhelmed a generation of filmmakers.

Until now. Exploiting advances in computer graphics, liquid-crystal technology and extra-wide-format films, a Canadian company has developed a new technique that makes objects pop out of the screen with unprecedented clarity and brilliance and causes no eyestrain. The new technology, called Imax Solido, was created by Imax Systems, the Toronto-based company that makes movies to be shown on screens the size of six-story buildings. The first Solido film, a largely computer-gener-

ated extravaganza called *Echoes of the Sun* that was co-produced by the Japanese firm Fujitsu, opened last week at the Fujitsu Pavilion at Expo '90, an international fair in Osaka. Showgoers queued up for a chance to park themselves in front of a huge wrap-around screen, strap on a pair of battery-powered goggles and enter a startlingly realistic 3-D world.



Osaka viewers see spectacular effects on a wraparound screen

But it probably won't be coming soon to a theater near you.

The goggles are the key to the Solido system. Taking the place of the funny cardboard-frame glasses used to watch old-style 3-D movies, the eyewear creates a stereoscopic effect by using lenses filled with liquid-crystal diodes, the same material that forms the numerals on the face of a digital wristwatch. When jolted by an electrical current, an LCD lens can instantly switch from being essentially transparent to being totally opaque—like an efficient electronic shutter. Controlled by an infrared signal broadcast from the projection

booth, the goggles' left and right lenses open and close 24 times a second, in synchronization with a pair of Imax projectors showing first the left-eye view and then the right-eye view of any scene. The 3-D effect is unusually crisp because the projectors are extremely stable, the separation of right- and left-eye views is precise, and the movie frames are ten times as large as those of a typical 35-mm film.

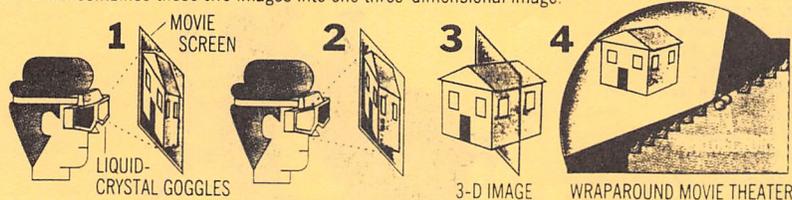
But it is the wide, umbrella-shape screen that provides the real breakthrough in Solido. When the brain combines the left- and right-eye images in a conventional 3-D movie, it creates by a process known as stereopsis an artificial three-dimensional space that seems to jut out from the screen. As an object in that space approaches the viewer, it becomes larger and larger. If it gets big enough to reach the outer edges of the picture, however, it will appear to snap-back to the plane of the screen, sending conflicting depth cues to the brain and destroying the 3-D illusion. The advantage of the wrap-around Solido theater is that the edges of the screen are beyond the audience's field of view. "The screen seems to disappear in the peripheral vision," says Imax producer Roman Kroitor. "The picture stays right there; you can reach out and touch it."

The Solido system is just the latest in a series of advances in 3-D technologies, from laser-generated holographic images to experimental helmets equipped with tiny TV screens for each eye. There are 3-D video games, 3-D still cameras and double-lens camcorders for people who want to make their own 3-D home videos. One enterprising California firm, 3-D TV of San Raphael, markets a \$189.95 "video lunch box" that includes stereoscopic goggles, a 3-D videocassette and a plug-in adapter that permits 3-D movies from the past to be shown on today's VCRs. "Interest in 3-D has never been greater," says 3-D TV founder Michael Starks, whose offerings include *Cat Women of the Moon* (1953), *Outlaw Territory* (1953) and *The Stewardesses* (1969), a lame R-rated adult film that is reputed to be the biggest-grossing 3-D movie of all time.

Are these the makings of another '50s-style 3-D movie boom? Probably not. The backlog of conventional 3-D films is still pretty limited, and titles like *It Came from Outer Space* and *Friday the 13th Part 3* have not improved with age. Imax Systems has installed a 3-D theater in Vancouver and has plans to build two more, in Galveston, Texas, and Taiwan, but there are no plans yet to put them in typical suburban malls. Moreover, as glorious as the new technology may seem today, it is likely to be perceived by an increasingly jaded public as just another gimmick. "People get used to things so fast," says Imax's Kroitor. "After a while they ask, 'Where's 4-D?'" —With reporting by Seichi Kanise/Osaka

HOW IT WORKS

When a person looks at an object, each eye sees a flat image at a slightly different angle from the other. The brain combines these two images into one three-dimensional image.



Imax Solido uses a double-projector system and a pair of goggles equipped with LCD lenses to create a 3-D effect. **1** First, the right-eye lens is blacked out while one projector displays the left-eye image. **2** Next, with the left-eye blacked out, the other projector shows the right-eye image. **3** As this process is rapidly repeated over and over again, the brain puts the two images together to create the illusion of three dimensions. **4** The wraparound theater enhances the illusion by putting the edges of the screen beyond the viewer's field of view.

TIME Diagram by Joe Lertola

PSA JOURNAL

DECEMBER 1962

Realism in Stereo

You can enhance the effectiveness of 3-D pictures
by including monocular depth clues within them

By JOHN A. YERKES

REMBRANDT would have given his right arm to be able to paint a picture having "one-tenth" the depth obtainable with a snap of a stereo shutter. It has always been considered the ultimate in painting to achieve the illusion of depth—to avoid the flatness of the single plane. This was especially impressed upon me some years ago in a visit to the Capitol at Washington. I saw a long, continuous sequence of paintings in the Rotunda depicting historic American events. The artist had been highly skilled in giving the figures the illusion of having been sculptured, and his work was beautiful to behold. The series was incomplete, due to the untimely demise of the artist, and I was told that up to that time they had been unable to find another artist comparably skilled to finish the job. How rare is this skill in painting; how easy and incomparably superior in stereo.

I cannot emphasize too strongly that this perception of depth, this sheer realism confers more potency to stereo than all other photographic factors combined. No other form of art can give the observer the feeling that he is actually there, that the objects are real, that he can step through the window and participate in the scene, or reach out and grasp some object. Let us never forget that the best 2-D photograph that ever was made would fall woefully flat in stereo competition. As I have previously indicated, though the stereo camera does most of the work, its injudicious use can actually destroy the illusion of depth, while its skillful use can greatly enhance the depth effect.

A number of monocular clues to depth perception have previously been mentioned. Let us now consider these in detail. They are the clues that help to indicate depth in a 2-D picture or painting. Skillful use of these monocular clues will help greatly to enhance the stereo effect; failure to include these clues can greatly diminish the depth effect, and sometimes even completely defeat the work of the stereo camera. Let us consider these clues in detail, starting with the simple, obvious ones:

Blocking: The simple expedient of letting an object partially cut off the view of another object helps the depth illusion in an obvious way.

Shadows: By permitting the shadow of one object to fall upon another, the observer readily concludes that the first object is nearer the source of light.

Foreshortening of Round Objects: When round objects foreshorten into narrower and narrower ellipses, experience tells us that the objects are

farther and farther away. Looking directly down on a water glass, one sees a circle; at a distance, it becomes elliptical.

Light and Shade: Separated planes which are barely distinguishable in monotonous lighting are easily perceived when the planes are well-lighted with shadows in between.

Modelling Lights: Lighting which highlights the nearer portions of an object and deepens the shading of the receding portions, imparts a sense of fore-and-aft thickness. A beautiful vase, flatly lighted, looks like a paper cutout; properly lighted, its roundness and depth of form become apparent, even in 2-D (But beware of deep shadows in stereo.)

Color Contrasts: A field of green grass gives little clue to its extent if the color is monotonous green throughout. When broken up at various points with contrastingly-colored flowers, or even with deeper tones of green where the ground rolls, depth perception is strikingly enhanced. The subject of color is a rich field in which study will pay huge dividends in photography. A simple knowledge of the use of complementary colors for greatest contrast will be a useful tool for helping depth perception.

Haze: Even the flattest 2-D picture of a mountain scene has one infallible clue to distance—the purple haze which is often a useful phenomenon for the stereographer, since stereo provides no depth perception for objects 700 feet away, sometimes less.



Yardstick: An object of known size, especially an animal or a person included in the picture, often helps establish size and depth of other objects. There are times when stereo itself cannot do that.

Viewpoint: Choice of camera position often has a profound effect on depth

perception. An elevated or angular viewpoint often helps to separate objects which are difficult to distinguish in a dead-on view. As we shall see later, a well-chosen viewpoint helps to harness perspective for better depth perception.

Proximity: Getting close to the object of interest not only brings out wanted details better, but also shows the angular relationships between nearby objects so that depth is more easily perceptible. This will be more apparent in the discussion of perspective.

Scattering: Lining up a number of subjects as in a graduation picture makes no contribution to depth. There simply is none. Scattering the subjects into many planes, preferably not too distant, enhances the depth effect.

Telescopic Lenses: Depth perception is distorted and diminished by the use of telescopic lenses. There is actually a crowding together of scattered objects, the exact antithesis of good depth perception. Marchers on parade appear to be marching down hill. This will be clear in the discussion of perspective which follows:

Perspective: This is the most important monocular clue to depth, and deserves careful study. As we all know, objects appear to diminish in size as they recede into the distance. Size diminution is perhaps the most important familiar clue to depth and distance. Not only does an object which is ten times as far away appear to be one-tenth as large, but so do space between objects. Thus, a pair of parallel rails appear to converge toward the horizon. Similarly, rows of trees, houses, telegraph poles, fences, and other geometrically arranged objects present coordinated systems of converging lines and size diminution, both of which help us to perceive thickness, depth, distance, and other aspects of the third dimension. These considerations help make it clear why there is depth distortion when telescopic lenses are used. When the camera is close-up to the scene, objects are large in size and the angular relationship between these objects are also large. At a great distance, the objects and the angles are small. If a telescopic lens is used, it enlarges the objects so that they appear to be close by, but you cannot enlarge an angle by mere magnification. In brief, the viewpoint is all wrong, for objects which are so large and apparently close. The result: distortion, crowding of objects, loss of depth. (From the strictly stereo standpoint, parallax is all wrong.)

I should now like to cite an actual case related to monocular clues, and how profound may be the effect on

depth perception in stereo or even 2-D photography, for that matter:

The scene: A pretty bungalow alongside a country road, nestled between a pair of beautiful poplar trees, many of which bordered the road for miles. The house was admittedly the main object of interest. It was surrounded by a flower-covered rustic fence. There were several other houses in the distance, and the road disappeared over a wooded hill on the horizon. Several herds of cows were grazing in the fields at various distances.

I saw an amateur photographer stop his car, walk across the road from the house, take a dead-on front elevation view of the house and drive off. I could only sadly shake my head and say there ought to be a law against that sort of photography. I couldn't have blamed him if he had taken the picture as a record shot and had then taken other pictures, but this was one single shot. Now, I got one of the best shots of my life there, and, taking full advantage of the opportunities mentioned, here is the way it was done: The viewpoint was slightly angular, from down the road a bit, and the house was slightly to one side, with the road and the trees running off into the horizon. The pastures, the grazing cows, the houses, and the wooded hills were all visible and in sharp focus, except for the haze in the distance. The angular viewpoint revealed the converging lines of the roof of the house, the windows, the rustic fence. Several of the poplars now partially blocked the house, and added to the beauty without loss of detail. The trees partially blocked each other, and there were many planes with sunlight and shade separating them. The road, the trees, the fences, etc. showed the clearly converging lines of perspective. There was a large multiplicity of planes, near and far, as shown by houses, cows, trees and rolling ground. There was size diminution with distance—in fact, endless monocular clues to depth.

Now, the 3-D camera, unassisted by any monocular clues whatsoever, will, under many circumstances yield more depth perception than all the monocular clues combined. Let there be no misunderstanding here. But recognition and skillful use of monocular clues will elevate many a stereo picture from the ordinary to the outstanding, and inclusion of such clues has never hurt a single stereo picture. On the other hand, dead-on views of depthless subjects render even the stereo camera helpless to produce more than a pair of poor 2-D pictures. These, then, are the details of how monocular clues may be harnessed for better stereo. ■

Do-It-Yourself Three-Dimensional Video Magic!

One of the vexing problems with three-dimensional videos or movies has been that they're terrific viewed stereoscopically, but not so great for customary two-dimensional viewing.

By the older methods of 3-D broadcast television, audiences use polarizing goggles to interpret only the right-side picture to the right eye, left to left. Anyone viewing without the colored goggles sees double images.

The question of compatibility arises when the 3-D film is converted to two dimensions on television. Either the aspect ratio is wrong (as it was for *Jaws 3-D*), requiring some distortion to fill the TV screen properly, or the "coming at ya" shots of things moving close to the camera look contrived.

With both film and video, attempts at good stereoscopy have captured two viewpoints of a scene simultaneously, keeping them separated on different pieces of film or on two electronic imagers.

In film exhibition, the two views are overlapped on the screen simultaneously and separated for the eyes by filters worn by movie or television audiences.

For home computer and video viewing, 3-D technique involves "liquid crystal filter display" (LCD) goggles which present the two viewpoints alternately, allowing each eye to see only its own view.

However, this LCD presentation method has the disadvantage of causing



Cheap video thrills await eager 3-D audiences.

flicker, since first the left view is presented to the left eye, then the left eye is blocked while the right eye receives its picture. The relatively slow frame alternation can be bothersome, although true-blue stereo devotees forgive this flicker for the sake of that realistic third dimension.

Cure for Compatibility

Enter the Pulfrich Effect—a phenomenon that takes advantage of a neural time shift, making moving objects or planes in a picture appear to occupy different distances from the viewer. Robert Pulfrich described the illusion in 1922, and it bears his name to this day.

The simplest demonstration of the Pulfrich Effect requires only that you view a clock's pendulum with both eyes, but with one looking through a fil-

ter that reduces some of the light reaching the eye.

Without the filter, the pendulum is clearly swinging in a single plane from left to right.

With the filter on one eye, however, the pendulum will appear closer while swinging in the direction corresponding to that eye, and further away when it moves in the other direction, resulting in an apparently oval path. This is the key to the generation of anaglyphic (third-dimensional) perception.

The color of the filter is not critical, as long as it's dark enough to reduce the light intensity to one eye. However, the dimensional effect will be stronger with a darker filter. In this regard, a compromise must be made between the intensity of the 3-D effect and the degree to which the viewer tolerates a darker view through one eye.

Obviously a colorless filter would allow better color viewing. A gray or neutral-density filter would be best; the smoky or silver-reflective material often applied to windows to reduce glare works fine.

What's That You're Seeing?

The filtered view of one eye is delayed in its neural passage to the brain, thus presenting moving objects in a slightly different position from their places in the unfiltered view. So there are then two viewpoints, generated by the interaction of time and motion originating as a single image on the screen.

For the Pulfrich Effect's stereopsis to be accomplished, emphasis must be on moving objects—either camera or subject. The requirement is not difficult to achieve, particularly if you shoot from a moving dolly or other vehicle.

The best news is that resulting video recordings are perfectly compatible, meaning they can be viewed comfortably in two dimensions without a filtered eye. There will be no flicker, no double image, no partial frames to contend with.

In fact the only thing distinguishing a Pulfrich stereoscopic scene is the lateral movement of the subject or the camera. And that's an enhancement, since a laterally moving camera is often used in Hollywood productions to create a sense of depth in a two-dimensional scene.

Putting the Method In Motion

To successfully use this uncomplicated stereoscopic method you must understand and control motion of the subject or camera, or both.

If you use the right-side window when shooting from a moving car, the foreground will move rapidly past and off the right side of the screen.

To get the foreground to appear closer than farther objects, you must place the filter over the right eye during playback. If foreground objects are

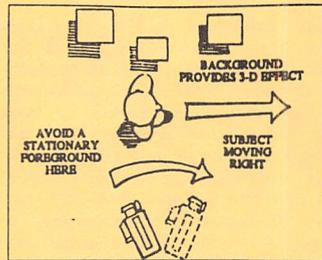
moving quickly leftward (as they would if taped from a left-side window), then you will need to filter the left eye.

Picture a signpost in the foreground moving to the left. The filtered left eye perceives the post a bit late, placing it to the right of where the right eye sees it, just as it would if it were looking at an actual post in the foreground of an actual view. So the apparent parallax displacement closely mimics reality, yielding a sensation of stereopsis.

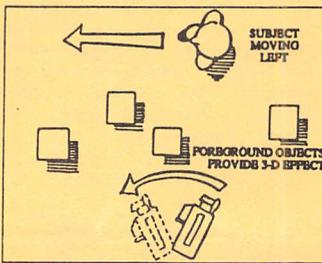
When planning shots, remember the foreground is the key. If you intend to have the right eye filtered throughout the entire video, you must place the foreground closer stereoscopically.

A pan (horizontal camera pivot) of someone moving to the right, for example, needs to have a background—but no foreground—since a left-moving foreground would appear to be behind the subject and create a weird "hole in the scene" effect.

Any shot in which you desire stereopsis must have the camera "trucking" (moving laterally and changing location) or panning to the left—for a filtered right eye.



Panning Follow Shot to the RIGHT



Panning Follow Shot to the LEFT

A left pan to follow a moving subject should have a foreground, but no close-by background. This will set the relatively stationary subject behind that right-moving foreground.

Again, I emphasize: Movement determining the stereo distance must be planned and controlled.

Every Which Way

Videotaping can even be done handheld; with a little practice, you can master the "leaning truck shot."

Just start your shot with the camera held level and your body leaning with the weight on the right foot. As you continue shooting, move the camera leftward by shifting weight to the left foot,

covering a foot or two of travel. This will work for a 3-D shot of short duration; longer takes require a car, dolly, wheelchair, etc. for smooth motion.

If your subject moves in a direction that would be wrong for a follow-action pan shot, let the person or thing exit the frame without panning.

For a right-eye filter, an object moving across the screen to the right will appear to be in the foreground, so it will be necessary to prevent anything from showing in the foreground. Tight framing can remove it from view.

The process is really not as difficult as it appears at first glance.

Three Dimensions, Three Benefits

The Pulfrich Effect is not the perfect substitute for stereoscopic photography, although it has the advantages of being simple, compatible for 2-D viewing, and economical.

What it lacks mostly is the automatic ability to present a full three-dimensional appearance in a static shot.

It can place a moving foreground closer to the viewer, put a moving subject either in the foreground or background (depending on the direction of movement), but it won't easily allow a clean illusion of depth from foreground to background if there's a moving subject in the mid-ground.

On the other hand, the effect is especially handy when shooting laterally from a moving train, boat, or car. When executed correctly, you'll find this technique ideal for the compatibility of both 2-D and 3-D video viewing. ✓

VideoMaker

January 1990

Summary of 3-D Taping Techniques

(assuming right eye filtered)

General Shots

With Camera Moving

- ✓ Foreground must be moving past in the rightward direction.
- ✓ Camera to move leftward (automatically the case when shooting from right side of moving vehicle).

Follow-the-Action Pan Shots

- ✓ If moving object is going to the right, it must be closer than a visible background. (Subject will be a foreground moving right.)
- ✓ Object moving to the left must have a foreground with no visible background. Foreground will still be moving rightward and appear closer.

Static Shots

With Subject Moving

- ✓ If subject moves right, it should be allowed to pass nearer than a visible background.
- ✓ Subject moving leftward should pass behind some foreground so the foreground appears closer.



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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LETTERS

Dear Editor:

At the beginning of the year I thought that I would subscribe to the 3-D NEWS and see what's happening in and around the Stereo Club these days.

Well, my first NEWS arrived (February 1990) and I find the President is ringing in the new decade with the first installment of a trilogy titled "Depths of Despair". I couldn't help but wonder why anyone so negative about 3-D would want to head up a Club devoted to the subject.

The next NEWS arrives and Bruce Elliott is even more negative in his assessment of the 80s and 3-D. But, alas, in the Letters Column, David Starkman's response -- ever the optimist -- Thank You David for taking the time to show the positive side of 3-D, and not just blind faith and hope, either, but a reasonable assessment of how things really are.

I too remain optimistic -- if for no other reason than seeing the response of someone just finding out that it is possible to take a photograph of oneself that is 3-D!

--Suzanne Williams, North Hollywood

Dear Suzanne:

Thank you for your letter. Joining the Club, or becoming a NEWS subscriber starting in around February, was not easy. The President's NEWS messages were filled with negativism for three months in a row, and it was difficult to be encouraged if you were led to believe that all that Bruce talks about happening in the 80s was true. As Editor, I have been disappointed that only you and David Starkman bothered to raise a voice in protest. I ran the articles (I do have a choice) thinking there would be an outpouring of angry voices, but I was mistaken.

But now let me throw in my personal recollection of the era. I had a tremendous time with 3-D in the 80s. I took some of the best 3-D slides of my life...I met some of the finest 3-D folks you can imagine, who are now lifelong friends...I traveled to some very special places specifically to take 3-D pictures, and then fell in love with the areas for their sheer beauty and intrigue...I found lots of satisfaction cranking out the NEWS every month...and seeing our own SCSC thrive with fresh ideas and overwhelming photography. It was a very bright decade for me personally, and I hope the same for many more associated with 3-D during those years, even though they are reluctant to express it.

--Editor

MEETINGS: The third Thursday of each month at 7:30 pm at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors and guests always welcome. **MEMBERSHIP:** Annual Dues--Single/\$15; Couple/\$18; Patron/any additional amount. All due July 1. New membership dues are prorated for first partial year. Send new dues to Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly and included with membership. \$10 for 12 issues for non-members; send fee to 3-D NEWS Editor.

Member & Subscriber Update

A hearty re-welcome to these two new Club members:

JOE ABRAMSON
DOROTHY ABRAMSON
4540 Natick Ave #105
Sherman Oaks CA 91403
(818)789-2638

And a hearty welcome to these three newcomers:

JOHN SEMPER
CYNTHIA FRIEDLOB
10153 1/2 Riverside Dr #392
Toluca Lake CA 91602
H (818)842-9310
W (818)763-2670

BILL KUENNING
c/o Walt Disney Imagineering
1401 Flower Street
Glendale CA 91221
W (818)956-7770

Nomination Committee Report

The results of the hard-working Nominations Committee are in, and here are the results. Formal elections of these officers will be held at the June meeting. The new officers take their new positions at the July meeting. All of the Directors are appointed by the President. If you would like to serve on the Club Board for the next year, now is the time to let Pad know while he is thinking of all the positions to be filled, and all the players to fill them.

For President: PADRIC MCLAUGHLIN. Pad has shown refreshing approaches to 3-D photography in the form of lighting, shapes and concepts, and has been pushing hard for participation in Club workshops.

For Vice President: SUSAN PINSKY. For 13 years Susan has been working behind the scenes, as Membership Directors and in other capacities, to make SCSC the most vital stereo club in the world.

For Secretary: GREG HOOPER. Greg was our Club President for 1988-89, and remains enthusiastic about participating in Club management; in fact, he can't think of it any other way.

For Treasurer: BILL SHEPARD. Bill started as Treasurer in 1984, and has enjoyed keeping the Club on track with sound fiscal principles all that time. He's also a ringleader in the Club's Movie/Video Division.

--Respectfully submitted by the
1990 Nominations Committee

David Kuntz, Club President 1985-86
Ray Zone, Club President 1986-88
Greg Hooper, Club President 1988-89

Contributors This Month

In addition to the by-lined authors, the following folks contributed to this months NEWS:

Stan White.....Sheridan College, Page 4
Marjorie Webster.....Chicken/Egg, Page 4
Anonymous.....Maw and Paw, Page 5
Larry Brown.....John Wayne, Page 5



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

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

Stereo Activity Calendar

- THU JUN 21 Monthly Club Meeting - Photo Center - 7:30
Traveling Exhibition show and judging
- SAT JUN 30 Copy Deadline - #1 of Volume XXXV of the NEWS -- Send things to make it better!
- THU JUL 19 Awards Affair and Big Slide of the Year Show and Officer Installation -- Don't Miss It!

Classified

FOR SALE: Two stereo projectors...A Compco Triad, quite rare to come by these days \$300; A TDC 116 500w with case \$325. Merle Ewell, (818)768-6340.

WANTED: Personal ViewMaster camera with case, in good condition. Also, an f/2.8 Realist with case, in good condition. Bruce Stratton, 423 Oaklawn Ave., South Pasadena CA 91030 (818)799-5324

FOR SALE: Package Deal: Stereo Realist camera with case, Kodak stereo viewer, Stereo Realist Manual, plus several packs of mounts, all for \$200. Glenn Ammer, 6821 Vanport Avenue, Whittier CA 90606 (213)692-5560

Next Meeting

Program Notes

Our program for the June meeting of the Stereo Club is the annual PSA Traveling Stereo Exhibition. In addition to viewing the images themselves in glorious dimension we will be judging the works as well. So you might think of this June program meeting as a combination of program along with a judging workshop. We're fortunate in having the opportunity to view these stunning 3-D photos which represent some of the best work by stereographers around the world. Over a hundred pictures will be seen with work that is as varied as it is accomplished. Three judges will be selected the evening of the program to serve as adjudicators and for many newcomers this experience will present an object lesson in how a world-class stereo exhibition judging takes place.

Looking forward to seeing you for an evening of bicameral visions that promises to be splendid.

--Ray Zone, Program Director

Competition Report

Another One Bites the Dust

At the May 17 Club meeting we saw the last of our five regular monthly Club competitions. It was busy night, with a lot of people bringing a lot of slides. I guess everyone was trying to get those Makeup entries in at the last moment. Even the Theme of the Month competition (the theme was *Round*) had an unusually large number of entries, with Jerry Walter winning with his entry *Daffodil Center*. Judges for this competition were Greg Hooper, Bryan Riggs, and Gail Zone.

In traditional fashion, I will withhold the final Club standings for this competition year from publication until the award winners have first been announced at the Awards Banquet in July. So . . . if you MUST know the final results before receiving your August issue of the *3D News*, you will just have to come to the Awards Banquet to find out.

The Award and Honorable Mention slides for the May competition are below.

A Group Standard

Award: Silver Shore — Jerry Walter

HM: Mellow Light — Jerry Walter

B Group Standard

Award: Golden Sand — Dorr Kimball

HM: Fool's Picnic — Bruce Stratton

HM: Under Devil's Bridge — Bruce Stratton

HM: North Rim Grand Canyon — Lyle Frost

A Group Nonconventional

Award: Gorgeous (K)Night — Rick Finney

Award: Checkerspot — Valeria Sardy

B Group Nonconventional

Award: Morning Sun Flower — Bruce Stratton

HM: Twin Tanks — Bruce Stratton

SOME QUESTIONS CONCERNING COMPETITIONS

I have recently been pondering competitions and have come up with the following questions. If you have any thoughts on these matters, please drop me a line or give me a call.

• Is Group A getting too big? Why do we get no participation in Group B Nonconventional? Is the "competition" encouraging or discouraging participation?

• Do we need a redefinition of the two categories (Standard and Nonconventional)? What is the origin of

the criteria for determining to which category a stereo pair belongs? Lens interaxial? Camera availability? Some bastard combination of the two? Do we need to take a fresh look at these criteria? Or do away with the distinction all together?

• Why do we not recognize the increasing role of twin-35 in the modern stereo community? Do we continue with Realist-format because it is the status quo? Should the Club take a more active role in promoting and encouraging twin-35 through programs? Through competitions? Is it possible to mix Realist-format and twin-35 (within the context of one meeting) in any practical sense? Are we leaders or are we followers?

• Is it time to restructure the Club competition rules?

--Jim Murray, Competition Director

Slide of the Year

Last Call — Slide of the Year

Now that the pain and anguish of the five monthly Club competitions are behind you, I am gonna let you in on a little secret. Those five monthly competitions were just the prelims, the semi-finals, the qualifying rounds, for the real competition that has yet to begin. For only if you entered slides in the previous competitions are you allowed to reenter those slides in the Main Event, the World Series, the Super Bowl of slide competitions — the SCSC Slide of the Year competition (SOTY).

The rules for the SOTY are simple. You may enter up to 5 slides in this competition, but each must be a slide previously entered in one of this year's monthly Club competitions. Your entries may be any combination of *Standard* and *Nonconventional* slides. So bring your 5 slides to me at the June meeting (or mail them to me), and there you can fill out the special entry form if you didn't get one at the May meeting.

Remember, this is not just any old competition, this is the Slide of the Year! From all entries I will compile a special, once-in-a-lifetime show which will be presented at the Awards Banquet in July. All slides entered go into this show, and all slides entered are eligible for a myriad of awards. And there are prizes, too, for the following categories:

Slide of the Year (best slide overall)

Best People Slide

Best Animal Slide

Best Natural Scenic Slide

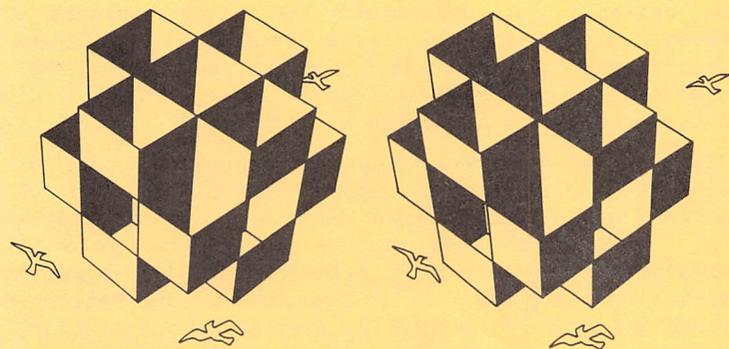
Best Contemporary Slide

Most Promising New Member Award (based on all 5 slides)

Honorable Mention Slides

The Slide of the Year show is the culmination of the Club year, and is the opportunity for you to show us all your best. So carefully look through all the slides you entered in the past year's competitions and select your own award winners for inclusion into the Grand Finale.





Parit

But where do we sit Wilbur?

Stereo Exhibitions Calendar and News

- WED JUL 11 Closing - PSA International, Nashville
- WED JUL 11 Closing - Potomac Stereo Exhibition
- WED JUL 11 Closing - S4C Stereo Exhibition
- WED JUL 25 Closing - PSA Traveling Exhibition
Forms - Ben Shook, FPSA, 8815 Fallbrook Way, Sacramento CA 955826
- SUN AUG 5 Closing - Third Dimension, England
Forms - Neville Jackson, 32 Orkney Close, Hinckley Leicestershire, LE10 OTA, UK

Exhibitions remain out in full force this time of year, and with all these closings within one month, most exhibitors will be digging deep for entries. But that's what the challenge of exhibitions is all about.

Some time ago we noted in this column that Third Dimension reads the titles of the slides during the judging process. From an old PSA Journal, circa 1971, we reprint the following:

Stereo Philosophy

by R. Wallace Thompson, APSA

What's in a title? Recently a well known American stereographer visited my home and during the conversation mentioned that the titles of slides are often not announced at the judging sessions for American exhibitions.

Now this possibility had never occurred to me. In England we *always* announce titles. A picture without a title is unthinkable. My goodness, the old masters would turn in their graves.

So, like the man said when he drove into a big hole in the dark, "I wish someone had told me it was there." Some pictures need a title . . . but can one say that because they need a title they are not of exhibition quality?

I suppose every now and then we all take the odd picture which can do without a title; it speaks for itself. But what about the subtly humorous or the gentle interpretive pictures which, on their own, would scarcely make an impact of any

kind on a dull and sluggish mind such as mine. A title often makes the obscure clear and yet will still not harm the obvious. Sometimes it will make the mildly interesting into a compelling work.

Conversely it must be equally true that some pictures really do not need a title. One has only to think back to the work of our loved member Harold Lloyd. Words weren't necessary. But I do wish the organizers of exhibitions would say when titles are not going to be announced at the judging.

I suspect that many slides are lost to audiences because the titles had not been announced at the judging and their "raison d'etre" was lost to the judges; this will inevitably lead to frustrated "would be" exhibitors losing interest.

Over here the Third Dimension Society places great store on astute titling, believing that it adds to, or supplements, a picture. We think that we've moved on a bit since the days of the great "silents." But now that I come to think of it, they still show the silents on TV—but they do warn us ahead. □

News Release

Sheridan College will be adding a new "dimension" to education in September, as the College and the Photographic Historical Society of Canada enter into an agreement to establish and maintain Canada's first reference library exclusively for 3-D image technology -- the Canadian Stereoscopic Collection.

Through this collaborative effort, students and enthusiasts of 3-D imagery will be able to access an extensive collection of educational materials concerned with the full range of 3-D technology and related topics, including stereoscopy, 3-D video, film, and computer imaging. The collection will also cover how 3-D technologies are used in conjunction with other contemporary technologies.

On Tuesday, May 22, at 9:30 AM, College President Mary E. Hofstetter and Photographic Historical Society of Canada President Mark Singer signed an agreement that will see the College responsible for housing and maintaining the library, with the Photographic Historical Society of Canada responsible for funding and acquisitions. The Canadian Stereoscopic Collection will open September 1990.

"This signing is an historic agreement for the Society, and will work well to preserve Canada's photographic heritage," said Photographic Historical Society of Canada President Mark Singer. "It will be a valuable, centralized collection, which will allow instant access to people who want information on any of the 3-D technologies."

CLIPS

INSIGHT / JANUARY 22, 1990

Photopolymer Models Made Quickly by Laser

For many manufacturers, one of the most expensive and time-consuming aspects of their work is building prototypes before going ahead with full-scale production of a new product. But 3D Systems of Valencia, Calif., is developing a computer process called stereolithography that allows engineers and designers to build a three-dimensional model of virtually anything, from airplane parts to perfume bottles, in a matter of hours instead of the weeks or months they often need to design and

build models from scratch.

The stereolithography device consists of a special computer, a laser and a container of liquid plastic known as a photopolymer, which solidifies when exposed to a laser beam. The computer reads digitized data from the designer and moves the laser beam through the photopolymer, in essence tracing the model's design into plastic. The beam causes the liquid to harden in narrow cross-sectional slices that adhere to one another, so the model is formed layer by layer from bottom to top. It is allowed to cure and can be further customized by sanding or painting.



My own quest has kept me adventurous, forever seeking and ever mindful that the heart and the mind are the true lens of the camera.

--Yousuf Karsh



Anonymous

MAW AND PAW HEEHAW VISIT METROPOLIS

fiction by Austin Tacious

I know you have seen them. Paw weighs in at 5'6", 250 pounds, striped shirt (too small, gaping open at belly button), plaid Bermuda shorts (some place, somewhere, a 1953 Chevrolet pick-up truck is missing its seat covers), white buck shoes, black knee socks, and the obligatory Realist camera hanging around his neck. Maw follows in tow, flowered house dress, daisy hat, Reebok jogging shoes. Paw and Maw are the President

and Secretary of their local chapter of the Flat Earth Society. The occasion is the annual stereo convention, and Paw decides to take the opportunity to come to the big city to strut his stuff.

The convention hall is located on Della Street, in the basement of the Cartesian Flat Iron Building. As Paw and Maw are entering the building, they make a wrong turn and stumble into the Tango Emporium, operated by the exquisite and beguiling Ramona and her evil twin sister -- the sinister and brooding Carlotta. Carlotta sees Paw and dollar signs flash in her eyes. Not since the Grey Line tour bus broke down outside the Emporium has such an opportunity presented itself. "Carumbah!" cries Carlotta, "A Sucker, er -- I mean customer!" Carlotta oozes up next to Paw, nuzzles his chest, begins to fondle his Realist, and coos in his ear in her sexiest voice ... "Tango with me big boy." Just as Paw's juices start to rise, Maw grabs Paw's ear, jerks him six ways to Sunday, and kicks his butt out the revolving door. Maw (six time champion of the Duck Town geriatric Grappler's Society) swings around to face the buxom Carlotta. "Now you listen here honey -- Ain't but one woman going to Tango with THAT man, and that woman is ME! Take your stereo convention and shove it! I'm taking MY man home."

Now Carlotta is beguiled, Paw is perplexed, Maw is very pleased with herself, and the attendees at the stereo convention remain blissfully oblivious of the action they missed. That is...until Ramona and Carlotta decide to attend...



Wayne in 3-D: Another Dimension to a Distinguished Film Career

■ **Revival:** Michael Wayne, son of the Duke, wants to bring 'Hondo,' his dad's 1953 Western, back for a TV screening, using a 3-D process called Natural Vision.

By **CHARLES CHAMPLIN**
TIMES ARTS EDITOR

John Wayne died in 1979 after a battle with cancer that had begun 16 years earlier. But the movies offer their own version of immortality and the Duke continues to find viewers and admirers. In a recent poll on admired Americans conducted by the satiric Spy magazine, Wayne was one of the high finishers.

The chief keeper of the Duke Wayne flame is his 55-year-old son Michael, who is the eldest of Wayne's seven children and who runs Batjac, the production

company that made many of Wayne's later films.

If present plans mature, Michael Wayne said a few days ago, "Hondo," his father's 1953 Western, would be seen on television this fall in the 3-D form in which it was originally shot.

"Hollywood was very excited about 3-D in those days," Wayne says. Nearly 100 films were made in 3-D, in fact, including Alfred Hitchcock's "Dial M for Murder," and the hope was that the novelty would combat the onrushing competition from television. "But the glasses were a problem," Wayne adds, "and 'Hondo' was shown in 3-D only in Chicago and Los Angeles.

"Even so, it earned back its negative cost in three weeks. It was Geraldine Page's first film, and it won her her first Academy Award nomination."

The idea, presently in negotiation, would be to present the film on a special syndication network, using a 3-D

process called Natural Vision, which Wayne thinks is the most effective yet. The process still involves glasses, which might be distributed as a tie-in by one or more retailers. The film has had only two theatrical releases and one cable run in 30 years.

"Hondo" is one of four Wayne films Batjac owns outright. The others are "Island in the Sky" (1953) and "The High and the Mighty" (1954), both directed by William Wellman, and "McClintock" (1963), directed by Andrew V. McLaglen.

Under the so-called right of publicity law enacted by California and several other states, the name and image of a celebrity are owned by the celebrity and can't be used or exploited without permission. Technically, the Wayne image was purchased from him by a limited partnership of his children.

THE STEREOSCOPIC
SOCIETY
ANNUAL CONVENTION
by Susan Pinsky



We arrived at the New Durley Dean Hotel in Bournemouth, England on Friday, June 20, 1990 to attend the annual convention of the Stereoscopic Society (founded 1893). The hotel was just beautiful, with a warmth and charm that made the week-end even more pleasant than we expected. We were pleased to begin running into old friends - British, American, French and German, from the moment we arrived.

These events always begin with registration, lots of hugs and greetings and an enormous supper of many choices. We sat, we drank, we talked, we ate and then....we settled down for an exciting evening of 3-D projection.

The first program was my own, "Susan's 3-D Potpourri", a collection of interesting slides by more than 50 different stereographers collected over the past decade, and arranged into mini sequences with a variety of music. It was projected on the new German RBT stereo projector, and utilized automatic slide advance from the cued tape.

Stan Hoey presented "Memories of the Past" which shared slides copied from old black and white stereo cards made by members of the original United Stereoscopic Group, from around the turn of the century. This is a group that I was previously not aware of, which pre-dated the present Stereoscopic Society. He also showed a fascinating set of images of the Crystal Palace, both sets which he embellished with interesting and relevant comments to round out the whole experience.

The last show of the first evening was by

David Burder, who shared with us many behind the scenes bits of information about being a View-Master photographer. Images that have appeared on reels were shown, and many that had only been under consideration, but never utilized, were also included. Another highlight were his shots of last years visit to the View-Master factory (while attending the Portland, OR 1989 NSA convention).

Saturday offered the attendees a variety of selections. For Stereoscopic Society members (and anyone interested) you could attend their Annual General Meeting. After attending many NSA, SCSC, PSA and other board meetings over the years I have to admit I find theirs quite fascinating. It's very formal, with an agenda that they stick to, and it seems extremely efficient. One thing I strive to come back to the Stereo Club of So. California board meetings with (as membership director for the past 10 years) is how publicly appreciative they are for those who contribute time, effort, and money (all those things that make a club work). Our organizations seem to require years of dedication to warrant a small bit of notice (if at all). As a board member of all the above mentioned, perhaps I need to work harder to help implement this difference.

After the meeting there was an offering of 8 different workshops which one could attend. I attended Paul Wing's "Hypers - all you need to know to be successful", but the other choices were: "Slide mounting Realist format" by Arthur Girling, "Supaview Kit Assembly" by Colin Clay, "Modifying Realist to 50x50 format" by Bob Aldridge, "Close-up Stereo" by Martin Willsher, "Twin Rig Cameras" by David Burder and "VHS Stereo Demonstration" by John Christianson. The eighth workshop was off in the gym of the hotel, where stereographers swarmed around the hired model as she "worked out" on the equipment. They were a marvelous subject themselves!

Fred and Val Lowe provided a sales table full of fun and practical 3-D goodies for sale.

Some couldn't stand to miss out of the scenery of Bournemouth and took the opportunity to leave the hotel and explore the beautiful city with colorful flowers in bloom everywhere. Bournemouth is a seaside resort on the southern coast of England, less than a 2 hour drive from the center of London.

The Third Dimension Society held their Annual General Meeting in the afternoon. The TDS is a similar society which covers the northern half of England.

Saturday evening's program was orchestrated by one of France's leading stereo

photographers, Guy Ventoulliac. The variety was impressive with a segment on close-ups (including equipment used), a charming show on Paris, historical and current, his famous Musical Box sequence, a marvelous cave exploring (spelunking) set, and even some not-for-everyone medical slides. There certainly was something for everyone in the evening's images, and it helped keep the conversations going well into the night. Guy's entire program was presented using four Simda (Ektagraphic style) Carousel projectors, with dissolve and synchronized soundtracks.

On Sunday almost all the attendees piled into two buses (coaches) for a full day of sightseeing and fun photo opportunities. We started out at Compton Acres, a lovely garden setting full of bronze and marble statuary, glorious flowers and trees and perfect background for stereo photography of both the natural surroundings and the stereo photographers trying to capture every bit of it. The "official" Group Photograph was taken here.

We continued on to Corfe Castle, where the history of England speaks through the remarkable stone ruins on the top of the hill. The village at the base of the castle was also quite picturesque, and seemed quite typical of what one might expect of a small English town. Then on to the nearby seaside resort of Poole, also famous for its pottery works. We stopped for a perfect lunch, all set and ready for us as we walked in the door, and then back out for more exploring. What made the whole day work was that the coaches stopped frequently and stayed long enough in each spot to really experience a totally enjoyable day.

Sunday evening we continued the slide programmes with the Stereoscopic Society Annual Slide Competition Show. Work by members of the Society proved to have just a slightly different perspective than the styles and techniques we see mostly in the States. The program was well presented with appropriate music.

The next show was "Hypers" from Paul Wing, the man who is famous for his hyperstereo work. His lively off-the-cuff narrative made his slide show both personal and educational. No one left without knowing how to start doing some of those "cha chas" (hyperstereos) with any old camera after that show.

Derek Hawkins presented a unique program of light patterns with sound. Each image was abstract and worked with the others to create an unusual sequence.

One surprise treat of the evening was a birthday cake for David Burder, who was presented with what looked like a giant double SLR stereo camera, but was actually a cleverly designed birthday cake with gray

and black icing. We all had to stop watching 3-D to eat some 3-D. Very well done!

The second surprise treat was an unscheduled program from Franz and Hermann Miller of West Germany, who had brought slides they had taken with their camera creations, the twin Yashica Stereo. Shots of Las Vegas, many U.S. national parks and other assorted subjects combined with Elvis songs and other selections of music created a memorable and impressive show. For a finale they showed a sequence of costumed revelers at the Mardi Gras in Venice, Italy, comparable to the famous New Orleans Mardi Gras that we know in the States.

The convention was totally planned and orchestrated by Sue and Bernie Makinson, and it is to them that we take our hats off. The pre-planning was extensive and well thought out. Many tiny details they attended to were noticed and appreciated. There wasn't a problem at the convention from beginning to end. The location was ideal, the programs were excellent and even all the promotion/publicity and designs were superb. The team of people they worked with did the jobs so well that it becomes easy to take it all for granted. But, we know only too well, that nothing goes smoothly without a lot of effort. We thank them for a very smooth, perfectly enjoyable convention.

The Makinsons are also in charge of the 1991 convention which is already planned for May 3, 4, and 5th in the Seaside resort of Southport. Southport is on the west coast, south of Blackpool (England's "Atlantic City") and west of Manchester. It's also not too far from Bradford, the location of the National Museum of Photography, Film and Television (a "must-see" visit for photo enthusiasts).

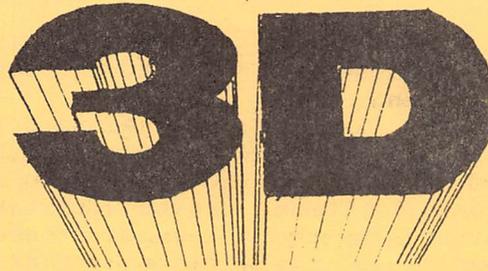
The Makinsons say they have found a "super hotel" for the convention, and we know that you can trust their recommendation if you are considering going. For more information for next year's convention send a note to: Sue and Bernard Makinson, 36 Silverthorn Drive, Hemel Hempstead, Herts HP3 8BX, ENGLAND. They haven't asked, but we think that including \$1 to cover postage would be a nice gesture. Hope to see you there!



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