

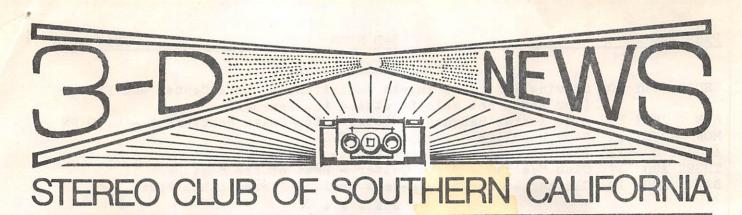
S4C SO. CALIF. COUNCIL OF CAMERA CLUBS

AFFILIATED WITH

PSA PHOTOGRAPHIC SOCIETY OF AMERICA

VOLUME XXIII

July 1978 to June 1979



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S4C SO. CALIF. COUNCIL OF CAMERA CLUBS

PSA PHOTOGRAPHIC SOCIETY OF AMERICA

VOLUME XXIII

JULY 1978

NO. 1

President, Editor: Jerry Walter
Vice President: Marshall Stewart
Vice Pres. - Elect: Tim Cardinale

Secretary: Julie DeLongfield Secretary-Elect: Marilyn Felling Treasurer: Rick Finney

The Club meets the 3rd Thursday of each month (except July and December) at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors always welcome. The 3-D NEWS is published monthly from 1098 Montecito Drive, LA 90031. Editor contact at 225-8042. Subscription rate \$4.00 per year for non-members. Membership information: Stergis M. Stergis, 601 S. Saltair, West LA. 472-5465.

Jerry's Journal -- For The Love Of Stereo

The most important thing about our Club is that everything we do is for the love of stereo photography. It's strange the fascination that stereo has, and how it has lasted year after year, and how addicted to it so many have become. Maybe that is why we find no stronger-willed people in all of photography than those we find in stereo.

Our love of stereo is reflected in what we do and the degree to which we express ourselves. And there is a <u>lot</u> we do. We take lots of stereo pictures -- more every year. We share these slides with our fellow members through various activities of the Club. We try to learn more about stereo and pass this knowledge on to others.

The opportunity to express oneself is the basis of any club, regardless of its specialty. Our Club gives every member a host of opportunities, and express ourselves we do! Because, through the Club, we have workshops, field trips, competitions, banquets, calorie-consumption bouts, members' programs, technical reports and sessions, slide analysis evenings, By-laws, a managing Board, the 3-D NEWS, a stereo fair, sequences, and more. And by expressing ourselves in the above activities, we encounter agreements and arguments, conviviality, self respect, self satisfaction, and pride. And all for the love of stereo, because it is impossible to get excited and worked up over any voluntary thing for which you have neither concern nor love.

I was thinking the other day of just how much more we, as members of a club, get out of photography than those who are not members of any club. Here we have a place to share our work and exchange our ideas ... with a group that offers a true wide-open-armed outlet for our enthusiasm.

And through all these various forms of our expression of love of stereo, I'm happy about the fact that during the past year we've all had a lot of fun. And I hope we'll all continue to have fun expressing ourselves during the following year ... all in the spirit of our love of stereo.

STEREO ACTIVITY CALENDAR

THURS JULY 20 Showing - City of Angels Exhibition - Photo Center - 8 PM - (For those not able to attend the Banquet)

SUN JULY 23 Club Awards Banquet - Michaels Los Feliz Restaurant - 6:30 PM

MON JULY 31 Copy Deadline - August 3-D NEWS

AUGUST 8 - 12 PSA International Convention - Denver

THURS AUG 17 Club Meeting - Photo Center - Best of the Best Part II

SAT AUG 19 Closing - Stockton-on-Tees England Stereo Exhibition

STEREO QUICKIES

Club membership anniversaries for July: Ward Clark - 14 years; Ken Fordyce - 4 years; Margaret Hutton - 1 year; Richard Ogle - 2 years; Charles Osborn APSA - 14 years; D. J. Sandler - 2 years; Maudie Stergis - 7 years; Russ Terrill APSA - 20 years.

Please welcome back as a member of the Club: Harold Hawkinson, 432 So. New Hampshire #206, Los Angeles 90020 R 387-5475

Good News! Clarence Inman, APSA, Photo Center Director, informs us that the Photo Center, which is partially tax supported and partially supported by the revenues it generates, will not close due to Proposition 13, and we will not loose our regular meeting place (data as of June 16, 1978).

Conrad Hodnik, FPSA presented a fine group of stereo slides depicting theme and variations on New England and Chicago at the Pasadena Stereo Club on June 20. The next Pasadena Club meeting is in September. Always programs and dinner at the meetings.



Summer Housecleaning? Last October at our "Stereo Fair" we had a "freebie" table. Several hundred photo magazines, PSA Journals, and exhibition catalogues were put out and nearly all of them were picked up by newer members and guests. So, while you're doing your Summer Housecleaning, save those publications for distribution at a similar Club activity later this year.

Now, automatic focus. This has absolutely nothing to do with stereo (at the present time) but did you know that later this year the Polaroid SX-70 will contain a device that uses ultrasonic waves to focus its lens instantly and automatically. On the front of the camera will be a thin, gold-coated plastic foil diaphragm that acts as both transmitter and receiver of sound. The diaphragm emits a millisecond "chirp" that bounces back from the object aimed at and, in a series of steps that take a fraction of a second, fixes the lens at the precise focus, from 10 inches to infinity. Now, when will someone incorporate all the fancy new devices available in other cameras into a stereo camera?

For those who cannot make the Banquet July 23, the City of Angels Stereo Exhibition will also be presented at the Photo Center on July 20 at 8 PM. Exhibition Chairman Rick Finney hopes that all Club members will see this group of winning slides.

At Jerry's Restaurant after the June 15 meeting, <u>Earl Colgan</u> was on one end of the table doing his paper balancing act, while <u>Danny Rouzer</u> was at the other end making spoons disappear. Everyone in between was -----

Stereo Quiz answers for last month: The first president of our Club was Dr. Harold Lutes, APSA, who is now retired and living in Hayden Lake, Idaho. The three other people listed - Duane Smith, Elyga Wenger, and George Pond - were, respectively, the second, third, and fourth Club presidents. There were 652 stereo slides entered in the 5 Club competitions for 1977-78. The openings of the front half of an Emde mask are slightly smaller than the back half. And, you guessed it! Club dues are due on July 1.

AWARDS BANQUET NOTICE

A final reminder to all of us strange people who take pictures with a camera with two lenses ... the Banquet will be on Sunday July 23 at Michaels Los Feliz Restaurant. Call Marshall Stewart at 375-1788 now for reservations. Everyone is welcome -- members, friends, family, neighbors, and even the old woman who lives in a shoe. This would be a good chance to introduce your friends to us.

As an added bonus, Rick Finney, Club Treasurer, will make it easy for you to pay your dues at the same time. He will accept one giant check for the Banquet at \$7.50 each, plus dues of \$12 single, \$18. couple.

Sorry. Missing this section

AUGUST PROGRAM

Our Club is NOT dark in August. Far from it. As a continuation of our program for last August (1977), we will present Best of the Best, Part II, on August 17. Six top Club stereographers will each show a selection of their best slides and tell the story behind each of the slides. But, more in the August issue ...

GLAGSNORTLESS GLORIES GLEANED FROM GLADSOME GROUP

At the June meeting, fifteen lucky members, who brought their personally meaningful slides, entertained the other attendees with a charming variety of slides of families, favorite places, experiments, and even some International Exhibition-worthy gems of composition, color, and stereo. (They were lucky because they are exempt from having one (1) ton of Thurminated Glagsnort delivered to their front lawns. The rest of you can expect delivery some time in the future. Unfortunately, our delivery contract is with the Pismo Beach Electric Wagon Cartage Co., which has been immobilized from a strike by the Battery Chargeman's Union since April, 1919. This probably means a slight delay in delivery.)

Those of you who didn't attend missed out on some exciting new derivations by Tim Cardinale; some examples of successful and unsuccessful scenics by Russ Terrill; some of Conrad Hodnik's outstanding scenics; some excellent shots made by Susan Pinsky of the Watts Towers; a fun sequence on "Talk To The Animals" complete with tape recorded accompaniment, by Jan Rouzer; some old exposures, only recently developed (!) showing Chavez Ravine during the early site preparation before Dodger Stadium (George Walker brought this); and numerous other shots, some poignant, some hilarious, some quietly beautiful, some revealing of their makers ... including one shot of Rick without the funny glasses!

I would like to extend personal thanks to all of the following, who brought and made the program possible (listed in order of exhibition):



Earl Colgan
Jerry Walter
Rick Finney
Herb Guttman
Oliver Dean

Sylvia Sikes FPSA Ursula Sylvan Hugh Stilley Tim Cardinale Russ Terrill APSA Susan Pinsky Jan Rouzer Eugene Wackowiak Conrad Hodnik FPSA George Walker

-- Oliver Dean, Program Director

Sorry. Missing this section.

th of Lilah Spaulding on May 21.
for the past year. Lilah was
ber of years in the early 70's.
ter from Lilah which read, in
of the Bulletin ... the new members
by to see what they are doing to
to the Club ... and again, thank

IINGS

which projects on a built-in out 4 feet, call Charles Piper.

80 call for details: Wm. H. Gardner,

211-27th Avenue North, St. Petersburg, and any member a copy of his multilarge self-addressed stamped envelope

er Pictures Through Good Composition"

at \$1.25. Call Jerry Walter.

Reprints of all of the <u>Technical Pages</u> (35+) are available for \$3.00 from author Charles Piper (proceeds go to the Club).

Available to borrow for study: copies of the 28 Honor Slides for 1976-77 and 77-78 Club years. Contact Jerry Walter.

Sorry, all gone: 6 slide bars from Jim Chase, Sacramento; 4 complete sets of Volume XXII of the 3-D NEWS, Nicely bound.

Give your name and wants to David Starkman, Club Equipment Director.

REVIEW - VACATION STEREO WORKSHOP PART II

June 27th f Hugh, Eugen Mau Har sli the in of

Seventeen Club members travelled to the Rouzers' home on June 27th for Part II of the Better Vacation Stereo Workshop: Hugh, Eugene, Harold and Marjorie, Rick, Tim, Don, Ayala and Maurice, Ursula, Jerry, Zane, Oliver, Herb, Russ, Harold, and Earl. Everyone brought a few vacation

Harold, and Earl. Everyone brought a lew vacation slides (including several record shots) and half of the slides were critiqued on a rotating basis by all in attendance. After time got short the second half of the slides were projected with maker's comments only. Delightful refreshments were served and Danny came through with a few more magic tricks.

-- Don Cast, Workshop Director

And while we are still talking vacations, here's a few thoughts from The Viewfinder, the monthly publication of the Cordova Camera Club. Plan ahead on the area you will be visiting, and learn the shooting conditions you may encounter. Easier said than done? Not at all! Name a place, and someone will have been there -- someone who can tell you the type of scenery to expect, possible unusual weather conditions; where to go for that spectacular sunrise. Review travel brochures; look through the outstanding collections of photo books on various areas. Thumb through old National Geographics. But do your homework before you leave, not out on the road.

IN THE ROC

WERNATIONAL CONVENTO

AUGUST 8-12 THE REGENCY

HOW OUR MEMBERS FARED

In the Rochester International Stereo Exhibition: Joe Abramson (1) acceptance; Marjorie Adams (1); Ward Clark (1); Rick Finney (1); Ken Fordyce (3); Floyd Garton (1) HM; Stergis Stergis (4) with 1 HM; Russ Terrill APSA (3); Jerry Walter (1); Elmer Weidknecht APSA (2).

In the PSA Denver Exhibition: Joe Abramson (1); Marjorie Adams (2); John Chord APSA (1) HM; Rick Finney (2); Ken Fordyce (3) with the PSA Contemporary Medal; Conrad Hodnik FPSA (2); Catherine Laursen (1); Bert Laursen APSA (1); Charles Osborn APSA (2); Sylvia Sikes FPSA (3) with 1 HM; Stergis Stergis (1); Russ Terrill APSA (3); Jerry Walter (2); Elmer Weidknecht APSA (3) with 1 HM. Much thanks to Dave Morison, Stereo Chairman, for this information. Do you have your reservation? It's not too late. Stereo programs will include "India" by Art Ojeda; "High Sierra Symphony" by Rick and Jerry; "Low Down Shooting" by Pauline and Howard Sweezey, and "3-D Is Something Special" by Mel Peterson and Mel Lawson, plus roughly 40 other shows in all the photo mediums. There's also the Stereo Sequence Exhibition, Stereo Slide of the Year Judging. and the Stereo Division Banquet.

In the City of Angels Exhibition: 32 Club members entered and 21 had acceptances: Joe Abramson (2); Marjorie Adams (2); Tim Cardinale (2); Don Cast (2); John Chord APSA (2); Ward Clark (1); Oliver Dean (3); Chuck DeLongfield (2) with 1 HM; Rick Finney (4) with a City of Angels Silver Medal and 1 HM; Ken Fordyce (1); Roz Freund (1) HM; Floyd Garton (1); Zane Haag (1); Margaret Hutton (1); Bert Laursen APSA (2); Catherine Laursen (1); Abe Leibowitz (1); Dennis Lockwood (1); Richard Ogle (4) with 1 HM; Stergis Stergis (4) with 3 HM's; Sylvia Sikes FPSA (4); Hugh Stilley (2); Ursula Sylvan (1); Russ Terrill APSA (1); and Jerry Walter (3). Special congratulations to those getting their very first acceptance in an International. May this be the start of something big.

A good time was had by all on Saturday July 8 at the City of Angels judging activities. 35 attended the judging at the First Methodist Church in Glendale. 512 stereo slides from all over the U.S. and several foreign countries were shown. 40 per cent were accepted for the show and honor slides were picked by the three judges: Conrad Hodnik FPSA, Howard Sweezey APSA, and Elmer Weidknecht APSA. Morning break refreshments were served up by Catherine Laursen, Marilyn Weidknecht, and Maudie Stergis; at noon there was lunch at the Hollander; then at 4 PM after all the work was done, 30 adjourned to Russ Terrill's beautiful back yard for a happy hour (or 2) and a picnic. Umpteen salads were served up by Rick, Colonel Sanders did the chicken and ribs, the ice cream cones made a big hit with everyone, there was dancing on the dichondra, and much much conversation was sparked by our delightful out-of-town visitors the Sweezeys and the Randers. As the evening darkened, and the leave-taking began, everyone found they had another half hour of talk still left in them. Such a happy day!

What is this life, if, full of care,
We have no time to stand and stare,
No time to stand beneath the boughs
And stare as long as sheep or cows.
No time to see, when woods we pass,
Where squirrels hide their nuts in grass.
No time to see, in broad daylight,
Streams full of stars, like skies at night.

No time to turn at Beauty's glance, And watch her feet, how they can dance. No time to wait till her mouth can Enrich that smile her eyes began. A poor life this if, full of care, We have no time to stand and stare.

-- W. H. Davies

ASILOMAR REGIONAL CONVENTION REVIEW

Oh! Would you have enjoyed it. Regretfully there were only six members of our Club there, and what a place it would have been for us all to get acquainted and saturated with photographic ideas. The worst thing about Asilomar was that there was nothing wrong, and you know how everyone likes to have something to complain about. For those in "rustic" accommodations the price couldn't be beat ... \$70 for 4 nights lodging plus 11 meals plus all the shows. The setting was the Asilomar Conference Grounds nestled among towering pines and within the sound of the surf of Monterey. 680 photographers attended, all intensely interested in all aspects of photography and often creating a hubbub of conversation. The food was superb, and even included a prime rib dinner; the shows were highly varied, and in addition to two stereo shows there were movies, many slides studying autumn and nature, the sea otter, Hawaii, prints and photojournalism, exotic travel, and some fine audio visual delights in the form

of an Exhibition and an in-depth look at the works of seven French photographers. The whole self-contained atmosphere created a photographic high, and we're sorry more of our members couldn't take advantage of this event. And the reason we're taking so much room in the 3-D NEWS concerning an event that's past is to make sure if-and-when it happens again, you will be sure not to miss it. 'Twas perfect.

-- Rick and Jerry

WHO'S WHO IN STEREO PHOTOGRAPHY

Each year there is a compilation of the acceptance records for the calendar year of PSA-approved International Exhibitions, and a "Who's Who in Photography" for each PSA Division is published in the PSA Journal. There were 18 stereo exhibitions in 1977, and the acceptance records of 5 of our members placed them among the top 22 exhibitors for 1977: Stergis Stergis (62 acceptances in 18 exhibitions entered); Sylvia Sikes FPSA (48/15); Marjorie Adams (40/16); Jerry Walter(38/14); Russ Terrill APSA (36/14). 16 other Club members were listed in the PSA Stereo Who's Who: Joe Abramson, Don Cast, John Chord APSA, Ward Clark, Oliver Dean, Chuck DeLongfield, Rick Finney, Ken Fordyce, Floyd Garton, Conrad Hodnik FPSA, Bert Laursen APSA, Catherine Laursen, Charles Osborn APSA, Charles Piper, Hugh Stilley, and Elmer Weidknecht APSA.

THE STEREO EYE

A number of comments were received concerning the June Jerry's Journal which expounded on "Damned if you do..." Here's a sampling ... "The comments were of great concern to me ... I went to the dictionary for the meaning of the word 'cater' - 'to provide food, to provide what is needed or desired especially as a means of pleasure'. There are many kinds of food, and personally I prefer the kind we have been getting through our beloved Stereo Club ... Our Club has given much help to newer members and given us all a chance to participate and develop new ideas. This has promoted stereo which is the purpose of the Club ... Watching the new members get involved and willing to carry the load has been very rewarding ... We are all given the same opportunity to share in our Club's activities and it is up to each one of us to participate if, as, where, and when we wish ... We older members should be offering to help the younger members ... All we newer members would like to get from the Club is quantity ... We want to see everything, hear about everything and absorb all that we possibly can from the Club now (or even sooner) ... Any new member griping is simply expressing his yearning for more ... It's enthusiasm that makes this hobby exciting ... Sharing it with this terrific group of stereographers has only deepened my own love for stereo ... I really appreciate the wealth of information and companionship that is available from the members of the Club ... "

SPACE CONTROL/SIZE CONTROL

We have seen in our study of orthostereo, hyperstereo, and hypostereo, that an object can be depicted at its real world size, or at reduced size and distance, or at increased size and distance. In a hyperstereo taken from an airplane, Grand Canyon can be reduced to a scale of 1:5000 or even 1:50,000. By using a small baseline on a slide bar, an insect can be magnified 10:1 or 100:1.

Space control consists of combining in one picture two or more objects at different scales. Trick work you may call it, but perhaps you would <u>like</u> to know how something would look if it were magnified or reduced in size, other items remaining the same. If it is interesting enough, someone may award you a ribbon or a medal.

USING A SANDWICH

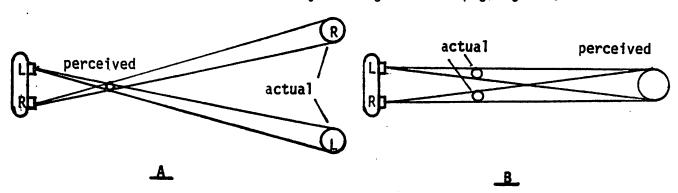
The simplest way to achieve some degree of space control is to sandwich two stereograms. The relative sizes and distances of objects in the two stereograms can be changed by adjusting the spacing between the chips of one of the pairs. For example to depict a 3-foot tall man diving into a tiny childrens backyard wading pool, sandwich a hyperstereo silhouette of the man with a normal shot of the wading pool. Since you want the man to be perceived as half normal size, you must shoot him with about twice normal baseline.

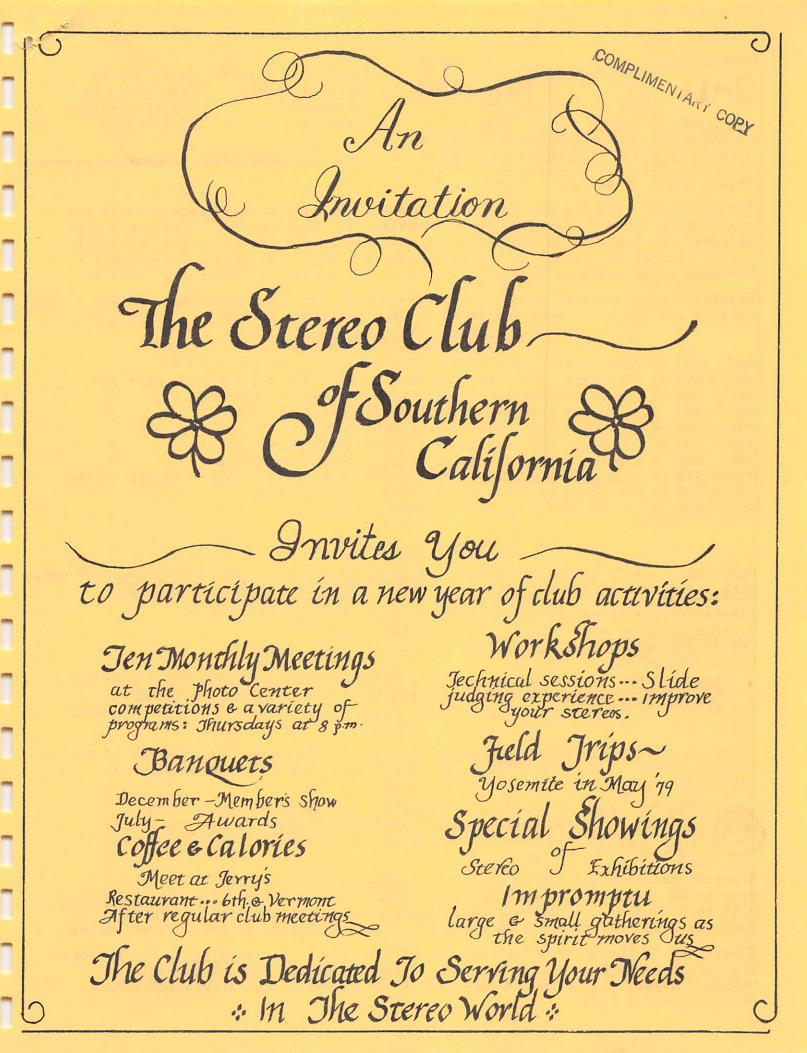
Or you might wish to sandwich a hypostereo of an insect, shot with a hyponar, with a scene from a normal stereo camera. The hyponar has a baseline of 5/8 inch, compared with a normal of 2 3/4 inches, so it magnifies about 4 1/2 times. How about a 1 1/2 inch mosquito! A precaution to be observed is always to combine pairs shot with the same focal length lenses so as to avoid tele or wide angle distortions. That is, up to a point a stereogram shot with a short lens may be acceptable, but if this is combined with a pair made with a long lens there would be trouble.

CONTROLLING PARALLAX AND IMAGE SIZE SEPARATELY

In the general case you wish to insert an object into a scene, but wish it to have an unrealistic scale. The eye accepts without question that the object is at the distance indicated by its parallax. When we shoot a hyperstereo we are increasing the parallax by increasing the baseline. The same effect can be achieved with a normal stereo camera if we move the object to the left when making the right exposure, and to the right when making the left esposure. Of course we need a camera which permits intentional double exposures, but most stereo cameras do. All those items which are to appear normal size are shot with the stereo camera in the normal manner. Since the object whose size is to be controlled is being made by double exposure, care must be taken to avoid confusing "ghostly" overlaps. Light subjects against dark backgrounds work best. This process can be summarized as follows: **To inse**rt an "unreal" object into a picture, locate the object at the distance where its image size is what you want, and place it where you want it in the picture by deliberately controlling its parallax. This is depicted in the two sketches A and B. In A we have made the right exposure with the object displaced to the left, and the left exposure with it displaced to the right. The object appears at half size in the stereogram. In B, just the opposite has been done.

Who will be the first to submit a lady sitting in a champagne glass, or the like?







President, Editor: Vice President: Secretary: Treasurer:

Jerry Walter Tim Cardinale Marilyn Felling Rick Finney

Volume XXIII

No. 2

August 1978

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Special thanks to Janet Rouzer and George Walker for their assistance in the artwork and photo reproduction found in this issue. -- Editor

STEREO ACTIVITY CALENDAR

AUG 5 View-Master party - 1191 Wilshire Blvd., W. LA 7:30 PM SAT

THURS AUG 17 Club Meeting - Photo Center - 8 PM - "Best of the Best Part II"

SAT AUG 19 Closing - Stockton-on-Tees England Stereo Exhibition

WED AUG 23 Equipment Workshop - David Starkman's - 7:30 PM

TUES AUG 29 Copy Deadline - September 3-D NEWS

WED AUG 30 Closing - L.A. County Fair Stereo Exhibition

SAT SEP 2 Closing - Detroit International Stereo Exhibition

THURS SEP 14 Showing - L.A. County Fair Stereo Exhibition - Photo Center - 8 PM

THURS SEP 21 Club Meeting - First Slide Competition - 8 PM

SEP 24 PSA ROUNDUP - LA Hilton Hotel - 9 AM

STEREO QUICKIES

Membership anniversaries for August: Louis Chidester - 2 years; Fred Coops - 7 yrs.; Rick Finney - 4 years; Hal Stanton - 1 year; Stergis Stergis - 19 years.

Please welcome these two "other halves" as new members of our Club: Roberta Stilley, 2135 Adair St., San Marino 91108 Teresa Wachowiak, 3807 Valleybrink Rd., Los Angeles 90039 New addresses:

Sylvia Sikes FPSA, 2081 Rodeo Court, Thousand Oaks, CA 91360 (805) 497-0326 Chuck DeLongfield, 5738 Fair #I, North Hollywood, CA 91601 R 762-8831 For those people having trouble reaching Jerry Walter at work, his phone number has been changed back to the old one: 481-5501.

Sorry to report that Elmer Weidknecht has been hospitalized for observation and tests a number of days since July 11. The entire Club wishes him a speedy return to his busy photographic activities.



The Mintys, a delightful stereo pair from Canberra, Australia, spent 5 days with Maudie and Stergis before the four of them drove off to tour the West on the way to Denver.

Conventions: Looks as though at least 13 Club members will be at the Denver PSA convention August 8-12. Full report in the September issue. And, Charles Piper will be attending the International Stereoscopic Union Congress in September in York, England. We expect a full report of this adventure in the October issue.

Classifies 'N Things from last month really worked! Charles Piper's Project-or-View was sold within 24 hours, and Wm. Gardner's Stereo Realist was sold within 2 days. So, if you've something to sell, get it in circulation with a note in the 3-D NEWS.

A few more Quickies:

Over the years many of our members have taken advantage of the fine stereo equipment service offered by Henry Erskine of Highland Park, Illinois, and have purchased available supplies from him. All things change. Walter Heyderhoff has purchased the entire stock and business from Henry, and is doing business as the Heyderhoff Stereo Photographic Supply and Equipment Center, 2404 Noys Ave., Evanston, Illinois 60201. Phone (312) 328-9547.

The monthly View-Master party sponsored by <u>Susan Pinsky</u> and <u>David Starkman</u> will now be held the first Saturday of each month in the Community Room of Allstate Savings, 11911 Wilshire Blvd., West LA at 7:30 PM. Reel 3-D News subscribers and guests are welcome to bring personal or favorite stock View-Master reels to share.

Did you know that during the week of July 24, <u>David Starkman</u> and <u>Carl Felling</u> were "Baching" it because their wives Susan and Marilyn were off to Portland, Oregon getting a special tour of GAF View-Master operations. That's stereo dedication!

"BEST OF THE BEST - PART II" PROMISES EXCITEMENT

As of press time, six Club members will present the secrets of their best slides at our August 17 meeting at the Photo Center. Ranging all the way from shots of California Missions (religious sects), to tabletops of, say, musical instruments (e.g., violins), their stereo slides should have plenty of sects and violins! (O.K., Cardinale, top that one!)

If it's a spy-thriller you're looking for, consider that the following top-notch exhibitors will be revealing the closely-kept innermost secrets of their success all at one time for you to steal freely:



CHARLES PIPER
MARJORIE ADAMS
JOE ABRAMSON
JERRY WALTER
CONRAD HODNIK, FPSA
ELMER WEIDKNECHT, APSA

So, take time off from your vacation, or hustle back from the Denver Convention, to benefit from these first-rate stereographers as they <u>reveal all</u> (photographically, that is)!

-- Oliver Dean, Program Director

EQUIPMENT WORKSHOP NOTICE

Date: Wednesday, August 23, 1978 7:30 PM

Place: David Starkman's, 1255 Granville Ave. #1, Los Angeles

Notify: David at 473-4773 if you plan to attend

This workshop is directed to the newer members. Club Equipment Director David Starkman will discuss and demonstrate a number of pieces of equipment. This will be a great opportunity to ask those stereo equipment questions that have been nagging in the back of your mind. Call David now to reserve your spot.

-- Don Cast, Workshop Director

* * * * *

"Any member whose dues are in arrears after September 30 shall be automatically dropped from membership."

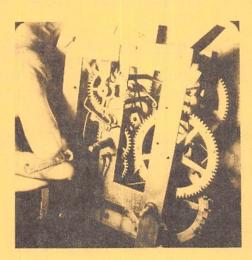
-- Club Bylaws, Article II, Section 2

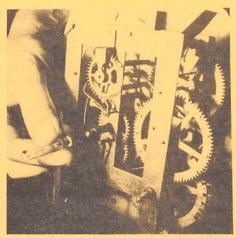
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RESULTS OF THE CLUB SLIDE OF THE YEAR COMPETITION

Judged at the Asilomar Regional PSA Convention, Monterey, on June 10, 1978

Judges: Ruth Allison, Member Cameraderie (Sunnyvale); Oakland; Chicago Stereo CC.
Joe Fallon, FPSA, PSA Pacific Zone Director, Member Oakland Camera Club
Russ Anderson, Member Chicago Stereo Camera Club





SLIDE OF THE YEAR

"Repairs" by Timothy J. Cardinale
Trophy sponsored by Max Bruensteiner, Alhambra Camera Shop

Best Standard Category Slide
"Emergency Repair"
by Conrad Hodnik, FPSA

Best Landscape/Seascape
"Sunset Glow"
by Russ Terrill, APSA
Trophy sponsored by Joe Abramson

Best Non-Conventional Category Slide
"Vulcan's Realm"
by Stergis M. Stergis

Best People Picture
"He Nuzzled Me"
by Ursula Sylvan

Most Promising New Member: Timothy J. Cardinale.

Based on review of his four slides: "Repairs", "Oats For Breakfast",
"Swan", and "Kaleidoscopic Stereoscopic Topic". Trophy sponsored by
Stergis M. Stergis.

- Honor Slides -

"Apples For Catherine" by Rick Finney
"Both Hook Up" by Elmer Weidknecht, APSA
"Color Poem" by Ward Clark
"Cute Kitten" by Elmer Weidknecht, APSA
"Hammerfest Harbor" by Jerry Walter

"Look Ma No Hands" by Rick Finney

"My Son Paul" by Jerry Walter
"Sheep Roundup" by Joe Abramson
"The Green Sail" by Oliver Dean
"The Minarets" by Rick Finney
"Threshing Peas" by Elmer Weidknecht

Appreciation is extended to the judges, to the 26 Club members who submitted their best four slides from this years competitions for consideration, and the three sponsors of the trophies.

-- Rick Finney, Competition Director

BE PREPARED! COMPETITIONS ARE COMING

The first Club Slide Competition will be at the meeting on September 21. The rules will be exactly as last year and will be printed in the September issue. So, get ready. Remember, the proof of all our endeavors is what finally appears on the screen.

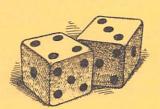
FINAL STANDINGS - CLUB COMPETITION YEAR 1977-78

A GROUP STANDARD CATEGORY

- 325 Rick Finney
- 323 Elmer Weidknecht APSA
- 323 Jerry Walter
- 320 Conrad Hodnik FPSA
- 320 Sylvia Sikes FPSA
- 318 Catherine Laursen
- 306 Russ Terrill APSA
- 296 Chuck DeLongfield
- 288 Don Cast
- 287 Ward Clark
- 250 Floyd Garton
- 249 Stergis Stergis
- 188 Oliver Dean
- 182 Charles Scarborough
- 173 Joe Abramson
- 170 Ken Fordyce
- 113 Marjorie Adams

A GROUP NONCONVENTIONAL CATEGORY

- 336 Stergis M. Stergis
- 335 Elmer Weidknecht APSA
- 333 Ward Clark
- 326 Jerry Walter
- 312 Rick Finney
- 310 Marjorie Adams
- 309 Sylvia Sikes FPSA
- 308 Russ Terrill APSA
- 303 Chuck DeLongfield
- 252 Catherine Laursen
- 182 Joe Abramson
- 132 Ken Fordyce



B GROUP STANDARD CATEGORY

- 292 Ursula Sylvan
- 288 Tim Cardinale
- 288 Hugh Stilley
- 285 Zane Haag
- 281 Abe Leibowitz
- 278 Dennis Lockwood
- 228 Hal Stanton
- 205 David Starkman
- 166 Marshall Stewart
- 165 Kermit Westbrook
- 156 Janet Rouzer
- 155 George Chott
- 119 Margaret Hutton
- 110 Carl Felling
- 109 Marilyn Felling
- 109 Jim Pettit
- 108 Paul Voorhees
- 107 Harold Cosel
- 106 Susan Pinsky
- 101 Richard Ogle
- 58 Earl Colgan
- 57 Ruby Steins
- of Ruby Sterns
- 56 Louis Chidester
- 56 Roz Freund
- 55 Herb Guttman
- 53 Joe Ebin
- 53 Margo Rheinbruber
- 51 George Hutton
- 51 Meryl Senatt

B GROUP NONCONVENTIONAL CATEGORY

- 305 Don Cast
- 299 Richard Ogle
- 277 Hugh Stilley
- 263 Dennis Lockwood
- 177 Tim Cardinale
- 119 Paul Voorhees
- 51 Margo Rheingruber

LAST CHANCE TO ENTER COUNTY FAIR INTERNATIONAL

Get your entry forms from Oliver Dean no later than our Club meeting on August 17, because August 30 is the last day that stereo entries can be received at the L.A. County Fair International Exhibition of Photography, Box 2250, Pomona, CA 91766. Entry fee (for 4 slides) is only \$1.75, and the judging will be at the Fine Arts building at the fair grounds on Saturday September 2. Judges will be Floyd Garton, Bryan Riggs APSA, and Elmer Weidknecht APSA. Besides the County Fair gold, silver, and bronze medals, PSA medals will be awarded for Best of Show and Best Contemporary (as indicated on the entry form by the entrant). Showings of the accepted slides by stereo prjection and stereo sound are scheduled for:

September 14, 1978, 8 PM at the Photo Center

September 24, 1978, 8 PM at the Recreation Hall,

Thunderbird Villa Mobile Home Park 10001 W. Frontage Road, South Gate, CA 90280

For information on the competition or for directions to the judgings or showings, contact Exhibition Stereo Chairman Oliver Dean, (213) 928-4688. Do not send slides to Oliver; they most go directly to the Fair's box address above.







Stereo Club Of Southern California

Certificate Of Appreciation presented to

- TIM CARDINALE, House Director, for accepting and faithfully executing 101 duties including, but not limited to, printing members' name tags and finding all the light switches.
- DON CAST, Workshop Director, for leading the Club on a great year with a variety of workshops that met the urgent needs of all the members.
- OLIVER DEAN, Program Director, for creating stimulating programs that caused the members to look forward to the meetings with great anticipation ... and never be disappointed.
- JULIE DELONGFIELD, Secretary, for sorting out the handfuls of seeds from the bushels of chaff during the Board Meetings, and dutifully recording the facts.
- RICK FINNEY, Treasurer and Competition Director, for keeping the Club dollars in order and making it a pleasure for members to pay their dues; and leading the members through an innovative and stimulating year of Club competitions.
- KEN FORDYCE, National Club Competition Coordinator, for choosing just the right eighteen members' slides to win first place for our Club for the third consecutive year.
- GEORGE HUTTON, Outing Director, for struggling with the outing program and where possible giving the Club outings of great interest.
- CHARLES PIPER, Author and Camera Doctor, for continuting to produce, month after month, the Technical Page for the 3-D NEWS, and giving tender loving care to our sometimes ailing cameras.
- SYLVIA SIKES, FPSA, Special Presidential Advisor, for devoting countless hours to reading, writing, listening, and most importantly, understanding, while giving the President untold assistance in carrying out his duties.
- DAVID STARKMAN, Equipment Director, for bursting onto the stereo scene, establishing contacts, and willingly assisting all members in their search for stereo equipment.
- STERGIS M. STERGIS, Membership Director, for recruiting 26 new members within the past 12 months and assisting in bringing them into the mainstream of Club activities.
- MARSHALL STEWART, Vice President and Banquet Director, for giving support to the President and Club whenever requested, and arranging the biggest Club banquets in history.
- URSULA SYLVAN, Hospitality Director, for cheerfully greeting guests at the Club functions and forwarding to the guests a welcome note, and sundry other duties brightly executed.
- MARILYN WEIDKNECHT, Competition Table Coordinator, for laying down the law and producing order out of chaos while processing many stereo slides this year.

JULY 23, 1978

Derry Walter

THE 1978 AWARDS BANQUET

was full of suprises. The affair was attended by 70 members and guests, and resulted in a very full evening. It was opened by a beautiful invocation by Catherine Laursen. After the fillet dinner, a grand assortment of awards were presented. In addition to those listed on pages 4 and 6, ribbons were presented to members participating 100 percent in either or both competition categories. A mini-plaque was presented to Stergis inscribed "Again in 1977" for his position as the member having the greatest number of acceptances in Stereo Internationals in 1977. Certificates were also presented to Oliver Dean, Rick Finney, and Jerry Walter inscribed "Certificate of Appreciation, Stereo Club of Southern California - This certificate is awarded in recognition and appreciation of promoting the enhancement of stereo slide projection with the 4th dimension of sound, and his devotion to our Club in the way of services, materials, time, and talents." Sylvia Sikes FPSA was given an award (a roll of Agfachrome) for being the member who submitted the most correct answers to the Stereo Quiz that appeared in the past 8 issues of the 3-D NEWS. The evening closed with a showing of the 1978 City of Angels Stereo Exhibition titled "In Celebration of Man", which contained the most extensive group of "people" pictures seen in any recent stereo exhibition.

FIRST-QUARTER BOARD MEETING REPORT

On August 1 the first Board meeting of the new term was held at Stergis's with 9 of the 11 Board members present. Significant items discussed and acted upon were:

All of the Board Members were appointed Assistant Membership Directors and will help Membership Director Stergis inform Club guests and personal friends of the merits of Club membership, distribute membership application forms (all to be returned to Stergis), and help new members become familiar with all aspects of the Club.

The Board reviewed the Club's affiliation with the Southern California Council of Camera Clubs (S4C) in accordance with Article II Section 3 of the Bylaws, and passed a motion not to affiliate with the Council for 1978-79.

The following schedule of Club activities was adopted:

August 17 Best of the Best Part II September 21 First Club Competition March 15 Fourth Club Competition October 19 Stereo Fair November 16 Second Club Competition May 17 Fifth Club Competition December 10 Christmas Banquet January 18 Third Club Competition

February 15 Slide Analysis April 19 Club Sequence Competition June 21 Members' Show July 1979 Awards Banquet

Club competition rules will be identical to last year.

With respect to the National Club Competition, the Club will get many more members involved this year by submitting 18 different slides from 18 different members.

Tim Cardinale was selected the Director of a New Club Logo Project. All members are invited to submit designs; complete details of the project will appear in the September 3-D NEWS.

The Board voted to join the International Stereoscopic Union.

Quoted without comment from Popular Photography, May 1978: "However, long before I get the camera out to make a picture, I've already done a lot of composing in my head. I know where the best camera angle is, and how forms will relate to each other in the final picture. This approach, which is called previsualization, is greatly facilitated for me by knocking out some of the three-dimensionality seen with two eyes. I just shut one eye and view the scene with the other, which knocks out a lot of depth cues, to make the scene more two-dimensional."



KNOW YOUR REVERE/WOLLENSAK STEREO CAMERA

We shall call it the R/W when discussing the mainly shared features, and use the individual trade names only for differences. The R/W is a partly German made 5-P ASA format 35mm stereo camera with a heavy die cast body, rigid lens assmmbly, and internal focusing. It is one of the most rugged ASA stereo cameras

LENSES AND SHUTTERS

The Revere 33 stereo camera is equipped with Cooke triplet f/3.5 lenses and a behind-the-lens 5-leaf shutter with speeds from 1/2 to 1/200 sec., T and B, and apertures to f/22. An integral adapter is provided for Series IV filters. There is some tendency to vignette at the smallest stops. The Wollensak 10 Stereo camera has f/2.7 triplet lenses and a similar 5-leaf shutter with speeds from 1/2 to 1/300 sec, T, and B, and stops to f/22. There is an integral adapter for Series V filters. Shutter speeds and apertures are conveniently clicked stopped, and there is no vignetting on the Wollensak. Both cameras have the shutter wind coupled to the transport, and allow manual recocking. Focusing on the R/W is by a small wheel on top, coupled to a moving internal focal plane. X synchronization is provided on a hot shoe.

RANGEFINDER AND VIEWFINDER

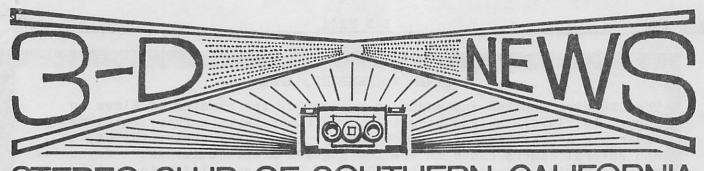
The R/W has a superimposed image rangefinder, separate from the viewfinder, and both are located on top of the camera. To overcome parallax on close-in shots, a correction lever is provided. There is a level vial in the bottom of the viewfinder window, which however is a little hard to see, and a little too sensitive. It is held in place only by cement and frequently breaks loose. Range- and viewfinder windows are very small, and are difficult for eyeglass wearers. The rangefinder holds its adjustment better than most stereo cameras, but the half silvered mirror which produces the superimposed image tends to deteriorate, making the coincident image hard to see.

BODY AND TRANSPORT

As mentioned, the R/W is structurally rugged, except for the level vial. Film transport and shutter wind are accomplished by rotating the rather small knob 1 1/2 turns to the left to a positive stop. Take care not to wind beyond the end of the film so as to tear it from the feed spool. When the calculated number of pictures has been taken, or the wind knob exhibits strong resistance, the dial under the wind knob must be set exactly on R. The rewind knob then can be turned. At the start of rewind the film tension is driving both the sprocket and the wind knob, and sometimes tears the sprocket holes. After 1/2 turn of backward movement, a clutch on the sprocket shaft disconnects the wind knob and the rest of rewind is freer. It is a good idea to "assist" the mechanism by turning backward on the wind knob at the start of rewind. If tearing persists, have the camera serviced.

OTHER REMARKS

When manually recocking be sure to cock the shutter with a single, complete, continuous stroke to avoid accidental shutter opening which can occur with incomplete cocking. Use of polarizers on the R/W is cumbersome because push-on adapters must be used, which then turn with the aperture ring and speed ring. A custom built polarizer which threads into the camera's non-rotating adapter ring is one possible solution. A regular Ser.IV or Ser.V screw-in polarizer won't fit because the R/W does not have standard "series" threads. The shutter escapement of the R/W is subject to hangup by dirt, and is the bane of service men because it cannot be removed as a unit; it must be disassembled piece by piece. A fairly common fault on the R/W is failure of the diaphragms to track; compare the openings at f/22 as a check. The R/W is an excellent camera. It will make prize winning pictures if its user takes the trouble to understand and roll with its idiosyncrasies. Overall its design is the best and most rugged of any of the commonly available ASA cameras. For pictures of ocean waves its 1/300 sec is hard to beat.



STEREO CLUB OF SOUTHERN CALIFORNIA

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

VOLUME XXIII

SEPTEMBER 1978

NUMBER 3



Are you one of the many Club members who sometime during the next Club year are planning to spend a day at some interesting spot just to take pictures? If you don't mind a few of your fellow stereographers "tagging along", please consider leading a Club Tagalong.

Most of these Tagalongs will be the local, one-day or evening kind, usually Saturday or Sunday. Some may span a few days and be a bit farther away. For starters, see the notes elsewhere in this issue concerning the County Fair Tagalong in September, and the big Yosemite Tagalong next May. Also, in October I'm going to the Zoo and hoping for many tagalongs.

Anyone can lead a Tagalong. Perhaps you are new to stereo and you have a very special picturesque place with which you are familiar. A Tagalong led by you would certainly draw some experienced stereographers who could help you take the stereo slide you've been dreaming about. Or maybe you're an experienced stereographer and there is a place you have been putting off going to because you would care not to go alone. Rest assured that if you led a Tagalong, you'll have lots of congenial camera-carrying company.

Exchanging techniques and ideas while you're in the field with your fellow stereographers is only one of the reasons for the Tagalongs. If you've never done it before, you'll soon wonder why you've never devoted a whole day specifically to photography; your frame of mind will be totally different.

As you are reading this, please review your picture-taking plans for the next year, then go to the phone and call me and tell me about it: 781-5222 or 873-1339. Even if you are not exactly sure when you are going, call me anyway and tell me about your idea. Let me hear from you about the Tagalongs!

Outing Director

ELMER WEIDKNECHT, APSA

The Club was shocked and saddened to hear of the passing of Elmer on August 16, 1978. He had been in a coma since heart surgery on August 3. Elmer was a great friend of photography, being very active in PSA, S4C, and several camera clubs in the Los Angeles area. Elmer was a friend of stereo, having joined the Stereo Club of Southern California in 1958. He served in many Club capacities, including President 1967-68 and Editor. And Elmer was a friend, personally, to everyone who knew him. He gave unselfishly of his time and talents to all who asked. He will be deeply, deeply missed. Our sympathies go out to his widow Marilyn at 9918 So. Bellder Dr., Downey 90240.

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The Club meets the 3rd Thursday of each month (except July and December) at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors always welcome. The 3-D NEWS is published monthly from 1098 Montecito Drive, LA 90031 Editor contact at 225-8042. Subscription rate \$4.00 per year for non-members.

STEREO QUICKIES

Membership anniversaries for September: John and Mary Jane Etcheverry - 3 years; Fred Franck - 5 years; Roz Freund - 5 years; Zane Haag-4 years; Conrad Hodnik FPSA - 7 years; Margaret Jashni - 15 years; Susan Pinsky - 1 year; David Starkman - 1 year; Marshall Stewart - 3 years; Hugh Stilley - 8 years; David Wood - 7 years.

A hearty welcome to these two new Club members:

Ben Gerland, 1867 S. Beverly Glen Blvd., LA 90025 R 474-4457

Nathan Wong, P.O. Box 3305, Orange CA 92665 R (714) 637-8845

New Addresses:

Charles Scarborough, 11824 Venice Blvd #4, LA 90066 R 391-6847
Kermit & Dorothy Westbrook, 17701 Avalon Blvd #241, Carson 90746 R 329-0451

It was a delight to have as visitors to our August meeting: Bill and Lila Lange from Chicago. They are very active in the Chicago Stereo Camera Club.

STEREO ACTIVITY CALENDAR

THURS SEPT 14 Special Showing - LA Fair Stereo Exhibition - Photo Center - 8 PM

SUN SEPT 17 PSA Roundup - LA Hilton Hotel - 9 AM

THURS SEPT 21 Club Meeting - First Slide Competition - Photo Center - 8 PM

MON SEPT 25 Tagalong With Rick & Jerry to the County Fair - 5 PM

MON SEPT 25 Closing - Genesee Valley Stereo Exhibition

THURS SEPT 28 Tape Recording Workshop - Oliver Dean's - 7:30 PM

THURS OCT 5 Copy Deadline - October 3-D NEWS

SAT OCT 7 View-Master Party - 1191 Wilshire Blvd., W. LA 7:30 PM

THURS OCT 19 Club Meeting - Photo Center - 7:30 PM - Stereo Fair

TUES OCT 31 Last day to submit your idea for a Club Logo

* * * * *

May we call your attention to the Special Club Meeting on Thursday September 14 at which the Los Angeles County Fair Stereo Exhibition will be presented. Oliver Dean is Chairman, and those of you who remember his Hollywood Exhibition Show last February won't want to miss this one. We're sure he has something big in store. And this will be the only opportunity for our Club to see this collection of 200+ exceptional stereo slides.

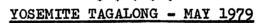
THE FINAL LAST CHANCE TO SEE "SCRAMBLED EXOTICA"

will be at the PSA Roundup at the LA Hilton Hotel on Sunday September 17. This is the stereo show assembled by Oliver Dean from slides contributed by Club members, put together expressly for our 1977 Christmas Banquet. In addition to this stereo program, there will be six other "flattie" presentations to choose from in the morning, plus one show in the afternoon. This plus lunch for only \$7.75. Programs begin at 9:30 AM. For reservations contact Gladys Riggs, APSA, 6130 Coldwater Canyon #14, N. Hollywood 91606. 984-1391.

* * * * *

TAGALONG WITH RICK AND JERRY TO THE COUNTY FAIR

On Monday, September 25. Meet at the Midway Carrousel between 5 - 5:30 PM. We'll look for picture possibilities on the Midway at dusk. Be sure to bring a tripod. Bring your own sandwich and beverage dinner, in wrappings you can totally dispose of, and we'll eat in the picnic area at 7. Then we'll survey the photo exhibits, and return to the Midway for light pattern shots till 10 PM. No advanced notification required -- just meet at the Carrousel.



As announced at our August meeting, the Club has made reservations for ten double rooms at Yosemite Lodge for Friday and Saturday nights, May 18-19, 1979. The cost is \$18.00 per person per night.

This will represent a very big field trip for our Club, and, for a place as special as Yosemite in May, <u>lots</u> of advanced planning is needed on the part of those members wishing to go. So, the first Club members to deposit a check with Club Treasurer Rick Finney for the first night's lodging get the rooms; the rest are on their own. Plan ahead, and hurry!

"I firmly believe there are times when we have to remove the competitive nature of photography from our minds and let our true feeling naturally come forth, letting our photographs be individualized expressions of our beings. Our photographs are "winners" when they truly represent what's inside us and what our "inner eyes" really see!"

-- Monte J. Nagler, in the PSA Journal

* * * * *

VARIED TALENTS DISPLAYED AT "BEST OF THE BEST PART II"

Have you ever seen a four-ton howitzer being lifted off the ground by a canary? No? Well, I haven't either, but if I had, I would have been no more surprised than I was at our August 17th SCSC program. Unexpected talents were displayed that surprised and rewarded all the attendees to whom I spoke.

The program started out with some stunning aquarium photographs by SCSC past president Charles Piper, who willingly shared with us some of the techniques he used to get them. (One particular shot of a bright red fish is now a favorite of mine). Joe Abramson displayed his versatility from stereo "sandwiching" to his clever (and meticulously assembled!) tabletop scenes, while Marjorie Adams followed by dazzling us with her floral spectaculars. Master of the Sierra Scenic, Jerry Walter, showed us a brilliant selection, some of which were non-scenic and dated back to his early years with a stereo camera; finding out that he is creative also with non-scenics, such as portraits (and jack-o-lanterns!) was an unexpected pleasure. Finally, our invaluable Connie Hodnik, FPSA, came through with an absorbing display of breath-taking pictorials, some of which illustrated how he tried different viewpoints several times before settling on a winning composition. The questions and general interest were so intense that, even with only 5 exhibitors, we still were late in leaving the building! Thank you, exhibitors and members, for your support!

-- Oliver Dean, Program Director



COMING IN OCTOBER -- THE STEREO FAIR

Break out the parasols, repaint the horseless carriage, and get new hats for the ladies! We're going to the Fair -- the Stereo Club of Southern California Stereo Fair, that is! And you can dress up special if you wish, for if last year's interest is any indication, this year's fair, our Club program for October, promises to be a gopher's nest of gregarious goings-on, with antique stereos, equipment exhibits, holograms, possibly a camera shutter-checking counter, a place to buy and sell equipment, and surprises not yet finalized. Suggestions and offers of exhibits are welcome! Call Oliver Dean at 928-4688 who is program directing this affair.

TAPE RECORDING WORKSHOP ANNOUNCEMENT

Title:

"Minding the Sound - For Unsound Minds". For would-be stereo slide show producers who want to make competent program tapes.

Date:

Thursday, September 27 7:30 PM

Place: Notify: Oliver Dean's home, 10001 W. Frontage Rd. #14, South Gate Oliver at (213) 928-4688. If he's not home leave your message on his answering machine, and he'll confirm by calling back later.

Limitations:

Conducted for a maximum of the first five (5) members who notify Oliver they will definitely be present. Additional workshops may be scheduled if more than 5 members express interest.

Schedule:

- Hints about components and connecting them together
 - 1. Tape recorders and their maintenance
 - 2. Graphic Equalizers
 - 3. Denoisers
 - 4. Teac Model 2 Mixer
 - 5. Convenience Devices
- Recording for a stereo slide show program using a 4-channel tape recorder
- Coffee Session -- Creative Sound Effects

CLUB COMPETITIONS ARE HERE AGAIN!

Are you all set? Bring 3 slides for the standard category and/or 3 slides for the non-conventional category. Three Club judges will be eager to score them, and give comments as time allows. New members: come early (7:30) so those at the competition table can give you assistance and explain away any problems. This will relieve some of the chaos at 7:55. I'm promising you competitions that are far from routine. So start digging out those best slides NOW! It all starts on September 21.

— Rick Finney, Competition Director



STEREO CLUB OF SOUTHERN CALIFORNIA COMPETITION RULES FOR 1978-79

- l. There will be 2 competition categories: (1) Standard stereo and (2) non-conventional stereo. Standard stereo is defined as all those slides made with a standard 35mm stereo camera (Realist, Kodak Stereo, 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. Non-conventional stereo is defined as all those slides made with Exacta-Kindar-Hyponars, Realist macro-stereo, regular 35mm cameras with the aid of a slide bar, or slides with modified interocular (hyper or hypo stereo) regardless of camera used. 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. If a member enters both categories he will have two cumulative scores; these scores are not additive.
- 5. End-of-year awards will be made to top scorers in each group of each category. It is possible for the same member to obtain 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. Comments will be made by the judges on slides as time allows.
- 7. There will be 5 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. Slides may not be entered in Club Competition more than twice during the same fiscal Club year. Slides that have won an Award or Honorable Mention in any previous Club competition in any year may not be entered again. Similar slides previously entered, whether titled the same or different may not be entered.
- 11. There shall be three stereo judges for each competition. A member of the Club who is judging shall not submit slides that night; in that case the judge will receive a pro-rated score based upon the other four competitions of 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 for the "B" group, who may enter in cardboard mounts. Slides should be spotted in the lower left-hand corner as viewed in a hand viewer.

13. As a general rule, make-up slides will not be allowed for competitions missed. Exceptions may be made in dire circumstances by the Competition Director.

PHOTOGRAPHIC SOCIETY DENVER CONVENTION REPORT

All of the mediums of photography were well represented through the various PSA Divisions and the 1300+ attendees, but uppermost in everyone's mind is the fact that it all came together for the Stereo Division in Denver. Club members in attendance were: Charles Osborn, APSA, outgoing Stereo Division Director; John



Chord, APSA, with his 11th Sequence Exhibition; Floyd Garton, making his second trip in two months (Lillian judged the PSA Denver Stereo Exhibition in June); Stergis and Maudie Stergis, who had a wonderful tour of the West on their way with the Mintys from Australia; Bert, APSA, and Catherine Laursen, who finally got to make long overdue and enjoyable use of their motor home; Russ Terrill, APSA, Oliver Dean, and Earl Colgan, who drove together and carefully scheduled visits to key sights on the way, and fell in love with Capitol Reef N. P., Utah; Susan Pinsky and David Starkman, doing a great job of coordinating the revival of View-Master with their enthusiasm; and Rick Finney and Jerry Walter, who visited such exotic places as Como, St. Elmo, and Crested Butte. Also present was a large contingent of stereographers from Australia, and many states were also well represented in stereo. Convention stereo highlights:

The field trip on Tuesday to the Garden of the Gods/Air Force Academy was for everyone, but stereographers Dave

Morison of Denver and Charles Jones of Australia were the hit with their rappelling down the Garden's redstone faces amidst the din of clicking shutters.

A really great Stereo Den was put together by Glen Thrush, APSA, Denver. It contained many displays of old, new, and future stereo, as well as providing a fine place to congregate.

The healthy stereo world of View-Master was evident in displays and a talk by two GAF reps from Portland, Oregon, on the inside story of creation of the V-M reels. There are possibly some very exciting things in the mill to convert Realist-format slides to the V-M format, and enter the commercial market with \$\$ to the slide makers. More on this as it develops.

Arthur Ojeda, APSA, San Rafael, CA, presented his fine travelogue "India" which featured all aspects of the countryside and cities, including temples, sacred animals, and people.

Pauline Sweezey, who received her APSA at the Convention, and Howard Sweezey, APSA, incoming Stereo Division Chairman, of Carmichael, CA, presented "Low Down Shooting". They displayed not only the advantages of lower camera angles in stereo, but the "low down" technique of combining flattie-telephotos with regular stereos to round out a stereo program.

Marion Smith, APSA, Chicago, gave a fine 2-screen, 4-projector combination stereo-35mm show "Talking To Myself" dealing with the how-to on tabletops. Fine examples given not only of glassware, but another example of the endless variety of show presentation techniques.

Rick and Jerry's "High Sierra Symphony" was shown to a "large crowd" and proved that the culmination of all hard stereo work is what finally appears on the screen.

Mel Lawson, Arlington, VA, and Mel Peterson, Bellevue, CO, revealed their innermost stereo thoughts with "3-D Is Something Special". Flattie and stereo compared, and program techniques displayed; enough meat for several programs which we'll undoubtedly see expansions on in the future.

John Chord, APSA, Prescott, AZ, presented the 1978 Sequence Exhibition Show which featured 22 highly varied sequences. This was John's last year as Sequence Director

AUGUST 8-12 THE REGENCY

after 11 years of diligent work. Eight of the 22 sequences were produced by members of our Club: Oliver Dean, "The Live TV Interview", 2nd place; Ruby Steins and Russ Terrill, APSA, "Eggery", 3rd place; Russ Terrill, APSA, "Lichens", HM; Jerry Walter, "William At The Canyon", HM, and "Say Hello To Oscar"; Catherine Laursen, "A Story Of The Nurse Log"; Sylvia Sikes, FPSA, "Marine Life At Scripps Aquarium"; and Rick Finney, "Goblins At The Zoo".

The PSA Denver Stereo Exhibition came in the form of "Close Encounters With The Third Dimension" produced by Phyllis and Randy Rander of Fair Oaks, CA. A beautiful combination of slides, music, projection fade and title overlay.

Three Club members assumed their duties on the PSA Stereo Division Executive Committee 1978-80: Sylvia Sikes, FPSA, Individual Slide Competition Director; Conrad Hodnik, FPSA, Quality of Materials Director; and Jerry Walter, Sequence Competition Director.

79 medal winning slides from the 18 International Stereo Exhibitions of the past year were judged before a crowd of 100. Slide of the Year went to Stergis M. Stergis for "Day's Ending". Stergis also received an HM for "Inferno" as did Rick Finney for "Framed in Crystal".

The PSA Stereo Division Dinner was attended by well over 100 members and friends. Charles Osborn, APSA, San Bernardino, presided. Much festivity. 44 door prizes, coordinated by Mickey Morison, Denver. As it all wound down on Saturday, Dee Steinle, APSA, Milwaukee, Stereo Program Chairman, heaved a great sigh of relief.

The Convention also entailed many meetings, many cocktail parties, much talk on the quality of the lodging, and much conversation. But the Convention was mostly: people, with a common interest in photography, interreacting in an intensive atmosphere, proving that photography in general, and stereo in particular, can delight all comers.



THE SEARCH FOR A CLUB LOGO

We'll search high and low, and leave no idea unconsidered. Many photography clubs have logos (trademarks, insignias). The official insignia of the world's most active stereo photography club (us) will soon come to be. We are looking for something to incorporate into title slides, ribbons, awards, medalions, 3-D NEWS heading, badges, signs, etc., and any printed material.

All Club members are invited to submit a design, and the best will be chosen anonymously by the Club's Board at the next Board Meeting. All entries must be submitted to me by October 31. If you have the least inclination to enter a design, all we really need is a rough draft, not precise finished art. Call me for details before you start your sketch. Then put your creative urge to work and help us in our search.

-- Tim Cardinale, Logo Coordinator

TDC Projector

Things to watch out for 33

1.STEREO CAMERAS 5. CAMERA TECHNIQUE Be]plasca 18 Composing in the finder 38 Cropping, planning for 36
Depth of field 1, 24, 26, 33, 37
Field, depth of 1, 24, 26, 33, 37
Foregrounds, annoying 38
Hand held pictures 38
Handagons 1, 24 Homeos 1,18 Kodak 19 Iloca, 7P, 18 Left/right witness marks 19 Progression, film, Realist 18 Progression, film, European 18 Stereo Realist 1, 19 light leaks 28 Horizons 1, 24 Leveling 1, 24 Nearest subject 26 maintenance 28 Photofloods 3 shutter wind malfunction 28 Portraits, pleasing 8 Projectability 1 vignetting, 3.5, avoidance 28 Window, stereo, creation of 18 Verascope F-40 1, 18 2.PERCEPTION OF STEREO Squeezing shutter 1 Strobes, understanding and using Baseline and perceived size 32 Tips, useful 36 Unipod 36 6.NON-STANDARD STEREO Clues, visual 32 Distortion 13, 32 Errors, mounting 4 Aquarium tank pictures 17 rotation 7 Baseline and perspective 32 vertical Baseline for slide bar 3, 15, 24; window Eye, how it works 14, 37 Gauge, mounting 6 Exposure for aquarium pictures 17 Flower close-ups 3 Guidelines for focal length 32 Focusing rail as a slide bar 3 for baseline 32 Hyperstereo 11, 32, 40 Mounting, pseudo 4 Hypostereo 32 Orthostereoscopy 32 Lens selection table for slide Parallax 32, 40 PEPAX, a false rule 32 bar 15 Lens to film distance 15 Perspective 8, 13, 14, 37 Light loss in water 17 Pseudo mounting 4 Perceived size related to base-Rationale and goals of stereo 32, 1ine 32 Rangefinder error in water 17 Stereo effect 14, 37 Rotation errors 16 Window, stereo 21, 24, 39 3.MOUNTING Slide bar 3 Slide bar, advanced 15, 16 Slide bar, homemade 3 SLR for slide bar work 15 Strobe off camera for slide Aligning for projection 25
Alignment errors, camera 25 Blower brush 5 Cardboard slides, remounting 3 bar 15 Close-up mask 21 Cropping 10, 33 with close-up mask 21 Test mask, how to make 16
Toe in, to be avoided 3, 15, 16, 26
Trimming of chips 16
Vacuum pod for aquarium pictures 17 with tape, don't 33 Curl, film, avoidance 7, 24 Emde mask 2, 5 7.NAMES IN STEREO Barnack, Oskar 18 Errors, mounting 4, 7, 25, 33 part tolerance 25 Colardeau 1 Godowsky, Leopold 30 Hodnik, Conrad 12 Facing of chips, Realist 7, 16 Gauge, use of mask as 5 Mannes, Leopold 30 McKay, Herbert C. 12, 32 Gauge, mounting 6 Labels 2, 5, 24 Left/right witness marks 5, 19, 24 Richard, Jules 1 Rochwite, Seton 1 Sieg, Albert 30 Vinci, Leonardo da 1 Mounting from scratch 5 Mounting, pseudo 6 Newton's Rings 5, 7 Westrienen, Dorothea van 12 Remounting cardboard slides 2 Reverse rolling of film 5 Spotting for projection 5 8.MISCELLANEOUS Film, infrared 31 primer on 30, 31 process promptly 38 reversal 30 Square and round corners 10 Test mask, how to make 16 storage life 31 Flash fill 29 Things to watch out for 33 Tips, useful 36 Tools, 2 4.PROJECTION guide number for 29 Free viewing 27, 35 Quiz on stereo 6, 7, 22, 34, 35, Adjustments, projector 8 Alignment, projector 23 Aligning slides for 25 Sandwich for space control 40 Space control/size control 40 Beaded screen, depolarization 8 COMPCO Projector 8
Condensers, incorrect 8
Depolarization, beaded screen 8
estar base films 8 Strobe, understanding and using Strobe sync, how to check 29 Tips, useful 36 Estar base film depolarization 8 Wallpaper Phenomenon 27 Fatigue, audience, avoiding 12, 25 Perspective, projection 8 Polarization defined 8 Principles, general 8 Projectability, quantified 33 Quartz iodine lamps 9 Shimming slides for 12



STEREO CLUB OF SOUTHERN CALIFORNIA

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

VOLUME XXIII

OCTOBER 1978

NUMBER 4

Jerry's Journal -- Ready When You Are

Wouldn't it be great if all 80+ of our members could participate in all of the Club's activities? Think of how close we would all become, how many ideas we could share, how stereo photography would all the more enhance our lives.

But it's important for all of us to recognize that 100 per cent participation is seldom, if ever, possible. There are a whole raft of reasons, and the reasons stem primarily from the fact that more of our members are now working people, and a smaller and smaller percentage of our members are retired.

Our members have many other important items vying for their time. Like children...we now have at least 14 children at home among our members. Now there's a time consumer! School activities, baby sitters, personal demands. Like work...we have many members in business for themselves, and when the assignments come in and deadlines must be met, 24 hours per day is not enough. There are business ventures and meetings out of town that conflict with Club activities. Like further education...classes to further careers and start new ones. And church activities.

And there are other impediments to full-time Club participation. Like money...although stereo photography is a relatively inexpensive form of creative recreation, it still costs. Film, cameras, driving to field trips, workshops, banquets...all these take a chunk out of any budget. And there is time involved in seeing that investments are protected. And then there are transportation difficulties...inability to drive to activities for various reasons and the need to rely on other methods or members (much appreciated), or distances that are just too great.

All these...work, family, budget, transportation...bring their associated frustrations, where enjoyment of anything extraneous, except perhaps a beer, is impossible. A person does have to be in the mood to enjoy photography.

But the busier a person is, the more value one precious moments that can be spent with stereo photography. It is important to know that your Club is there, whenever and for whatever reason you want it and need it. That is why you're a member...to have available to you the services and enjoyment it offers...whenever you are ready to partake.

STEREO ACTIVITY CALENDAR

OCT 7 View-Master Party - 1191 Wilshire Blvd, W. LA 7:30 PM SAT

OCT 9 2nd Repeat of Sound Workshop - Oliver Dean's MON

WED OCT 11 Mounting Techniques Workshop - Russ Terrill's - 7:30 PM

THURS OCT 12 3rd Repeat of Sound Workshop - Oliver Dean's

THURS OCT 19 Club Meeting - The Stereo Fair - Photo Center - 7:30 PM

SUN OCT 22 L.A. Zoo Tagalong - 10 AM

OCT 31 Last day to submit your ideas for a Club Logo - Contact Tim Cardinale TUES

OCT 31 Closing - San Bernardino Stereo Exhibition TUES

OCT 31 Closing - Washington D. C. Stereo Exhibition TUES

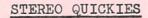
THURS NOV 2 Copy Deadline - November 3-D NEWS

TUES NOV 7 Closing - S4C Stereo Exhibition

SAT, SUN NOV 11, 12 Western Photographic Collectors Association Show and Sale, Pasadena

THURS NOV 16 Club Meeting - 2nd Competition - Photo Center - 8 PM

DEC 10 Club Christmas Banquet - Michael's Restaurant



Let's all give a hearty welcome to these two new members:

William Allen, 315 So. Beverly Dr., Beverly Hills, CA 90212 R 277-8000

Floyd E. Hunter, 269 So. LaFayette Park Pl. #320, L.A. 90057 R 382-2871 Floyd first became a member of the Club in January, 1959, and was a member until 1970. Welcome back!

Club membership anniversaries for October: Don Cast - 3 years; Herb and Margo Rheingruber - 1 year; Eugene Wackowiak - 3 years; Michael and Phyllis Weeks -

Congratulations to Chuck DeLongfield on being awarded his first PSA star in stereo photography. From the quality of Chuck's work we know it won't be long till his second star. (The first star is awarded for 30 acceptances in International Stereo Exhibitions with at least 6 different slides. Photographic Society membership is not necessary to enter the Exhibitions, but it is necessary to receive PSA star ratings.)

The Stereo Division of PSA is considering the purchase of a large quantity of good-quality stereo glasses. If you are interested in placing an order for a quantity of these, please inform Jerry Walter.

The final last showing of "Scrambled Exotica" was at a private party in Altadena for 45 people. Assisting Oliver Dean in the presentation were Denise Pearl, Tim Cardinale, and Russ Terrill. Thanks to so many for making this a hit show.

Special thanks to George Walker for all the help in producing Page 7 of this issue.

STEREO CLUB OF SOUTHERN CALIFORNIA

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Workshop Director Don Cast 3001 N. Buena Vista Burbank 91504 R 767-0638 B 481-4792

The Club meets the 3rd Thursday of each month (except July and December) at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors always welcome. The 3-D NEWS is published monthly; subscription rate is \$4.00 per year for non-members.

September Competition Results



I want to thank the 24 members who shared their top-notch slides with the Club on September 21. A total of 103 slides were entered, which is exactly the number that were entered in last year's first competition.

Special thanks to Catherine Laursen, Tim Cardinale, and Don Cast for judging. And thanks to the table crew, the projection crew, and Floyd for calling scores. It takes many members to make such an evening run smoothly.

The Competition Director's special recognition for this month goes to Russ Terrill, APSA, for fooling us all by telling us he had nothing suitable for putting into competition, and then winding up on top, or tied for top, in both categories in the A Group. And thanks to Russ, Jim, and David for sharing some words about their winning slides. Next competition is in November.

A GROUP OF

STANDARD CATEGORY

Awards 26 points; HM's 23 points

Russ Terrill, APSA 68 Award - Gull and Cypress Conrad Hodnik, FPSA HM - Ropes and Spars HM - Navajo Sheeptenders 65 Stergis M. Stergis HM - The Mitten 63 Rick Finney HM - Winter Lace 62 Jerry Walter HM - Water's Edge 60 Oliver Dean 58 Joe Abramson 58 Ward Clark 58 Sylvia Sikes, FPSA 58 Ursula Sylvan

Chuck DeLongfield NONCONVENTIONAL CATEGORY

Floyd Garton

Awards 25 points; HM's 24 points

55

53

Stergis M. Stergis HM - Silvery Corona 67 Russ Terrill, APSA Award - Kathy #2 66 Joe Abramson HM - Tangerine Epiphyllum 62 Rick Finney 62 Jerry Walter 57 Ward Clark 56 Chuck DeLongfield 54 Marjorie Adams

B GROUP OF

STANDARD CATEGORY

Awards 22 points; HM's 21 points

62 Earl Colgan HM - Still Alive HM - The Empty Barn Marilyn Felling Award - Bodie Award - Brick Wall Jan Rouzer HM - Cremations on the Ganges R. HM - Child in Tokyo Jim Pettit HM - Frisbee Leap 57 David Starkman Award - Fireburst Zane Haag 54 Carl Felling 53 Margo Rheingruber 52 Hal Stanton Marshall Stewart 52 52 George Walker Chuck Reincke 50

NONCONVENTIONAL CATEGORY

Awards 22 points; HM's 19 points

George Walker 58

Award - Persimmon No. 1

HM - Persimmon No. 2

Margo Rheingruber 49

David Starkman 18

STATISTICS WITH GROUPS COMBINED

Points	26	25	24	23	22	21	20	19	18	17	16	15				
No. Standard Slides	1	0	0	5	6	8	14	9	15	10	4	0	Median	19;	Mode	18
No. Standard Slides No. Nonconventional Slides	0	1	2	1	3	5	4	8	2	2	2	1	Medial	20;	Mode	19

MEMBERS TALK ABOUT THEIR SLIDES

"Gull and Cypress" is a sandwich of two slides, one taken back in 1962 on a vacation to the Monterey area; the other one of a roll of sea gulls taken at Morro Bay many years later. Both shots made with a Realist camera on Kodachrome film; the fog shot on KII and the gulls with K64. Lighting on the coast shot of Cypress and stonecrop was foggy, but taken with that in account as possible manipulative material later. In fact, if I hadn't been engaged in a massive reorganization project where I was discarding dozens of shots, I would have forgotten about it. My notebook record showed it was shot at Whalers Cove in Point Lobos and was one of many "record" shots I was going over. I knew it needed more impact, so went through my gull shots and luckily found one that fit. I reversed the original fog shot for better composition and sandwiched it with emulsion sides together with the gulls, pulling the gull chips together slightly for better positioning. To get another picture like it, the weather and luck would have to cooperate. When shooting sandwiches the weather or sun angle must be considered and they should match. The gull had more light than the fog, and it helped bring out the impact needed for the slide. I'd have to say that the slide projected better than it looked in the viewer.

-- Russ Terrill, APSA

"Frisbee Leap" was taken at Laguna Beach this last August of my nephew Michael. It was late afternoon before the sun came out to save what had been up until then a dull grey day. The picture was taken on my "new" old Kodak, on Ektachrome ASA 64 film. I was trying at the time to learn to center the level bubble and frame a moving subject at the same time. This shot was the best of six taken. I took the meter reading off the back of my hand, which is one stop faster than a grey card and used my top speed of 1/200 at about f/8. -- Jim Pettit

"Fireburst" is a stereo slide of fireworks made in the true Holiday spirit on the 4th of July. It's a backyard shot of a pinwheel-type home fireworks, the kind you nail to a vertical support. The camera was only 3 or 4 feet from the pinwheel so that the display filled the entire frame...but there was also the danger of sparks hitting the camera. This picture was made with my Wollensak Stereo, on Kodachrome 25, with the shutter open for a minute or two, and probably set at about f/ll. I took quite a few shots of different fireworks and got some interesting effects. Such stereo slides are a nice way to keep the 4th alive the entire year 'round.

-- David Starkman

WORKSHOP NEWS

SOUND WORKSHOP. Oliver Dean's mobile home was invaded by David and Susan, Ward, and Tim on September 27 for "Minding the Sound -- For Unsound Minds", a concentrated session on stereo sound equipment and techniques for preparing the accompaniment to a slide show. Two more sessions are scheduled, one for Monday October 9 and Thursday October 12. Call Oliver at 928-4688 to reserve a place at either session, and to get directions to the Mobile Home Park. A bonus, enjoyed by the September group, is a short record of imaginative sound processing called "Strange To Your Ears", played while the attendees slup up scoops of Neapolitan ice cream. Attendance is limited to a maximum of 5 per session, so call now.



MOUNTING WORKSHOP. This workshop will be hosted by Russ Terrill at his home on Wednesday October 11 at 7:30 PM. Here he will stress cropping techniques and will orient it toward the newer members of the Club. Russ lives at 2121 Hill Drive in the Eagle Rock Area. As space is limited, it is advisable to call Russ at 257-3836 early to reserve your spot. Proper cropping can make an otherwise ordinary slide into a winner. Do try to attend this session.

ELEMENTS OF PHOTOGRAPHY. Our Workshop Director Don Cast is wondering if any of our really new Club members would like a workshop that discusses such basic questions as what is an f-stop, what does ASA mean, and how do I get the most depth of field. If such a basic photography session would appeal to you, please drop Don a postcard at 3001 N. Buena Vista, Burbank 91504, and it will be set up with a very patient member as instructor.

OCTOBER 1978

L.A. ZOO TAGALONG

TAGALONG NEWS

L.A. ZOO TAGALONG WITH TIM CARDINALE. We may not see a pink giraffe, but all those who have been to the L.A. Zoo know of the many picture possibilities in this extensive place. Let's all meet at the Main Gate at 10 AM. Food service is available on the grounds, or bring a picnic lunch if you'd like, and we'll all eat in the picnic area at 1 PM. We'll stay until the film, interest, or sunshine disappears, whichever happens first.

SUNDAY OCTOBER 22 FAIR TAGALONG REPORT. There were only a few members who attended the County Fair Tagalong on September 25, but for those who braved the 100°+ temperatures, it was a fine experience. Lots of human nature was observed, including our own, and it was a time of diverse experimentation with film types, multiple exposures, flash, and use of a wide range of exposures. When all the film is back, those attending plan to get together to look at all the results during an evening review workshop, and make definitive notes and plans for next year.



PREPARATION FOR OCTOBER STEREO FAIR FARE FAIRS WELL

No cotton candy, and no balloons for sale, but we will have elephants! (White Elephants, that is! One of the tables will have used stereo equipment for sale.) Yes, the October Stereo Fair is coming to town for our regular October 19th meeting -so come early if you can, because all exhibits must be dismantled at 9:30 PM so as to clear the building by 10 PM.

What do you bring to a Stereo Fair?

- 1. Bring your stereo camera. Our resident camera therapist, Charles Piper, will check its shutter and, if necessary, recommend further treatment (ever seen a shrunken camera?)
- 2. Bring your mounting problems and woes to the Slide Mounting Clinic, where skilled help will be available to stop the flow of frustration.
- 3. Bring your excess stereo equipment for our White Elephants for Sale table. Also, bring money -- you may need someone else's White Elephant.
- 4. Bring your friends -- introduce them to the variety of stereo activity going on.
- 5. Bring any "Freebies" you want to hand out or just get rid of -- you name it.

What do you see at a Stereo Fair?

- 1. Besides the equipment for sale and the services, you can see antique stereo cameras, viewers, and stereograms. See wide-angle glass-plate stereo!
- 2. Holograms, Vectographs, and anaglyphs (laser 3-D; Stereo prints viewed with polaroid glasses; red-green stereograms viewed through red-green glasses, respectively.)
- 3. View-Master stereo -- equipment, history, and classic reels from the extensive Starkman-Pinsky collection.
- 4. Large-format (24 x 24) stereo, and a collection of unusual 35mm stereo viewers ... a demonstration of stereo projection without glasses! ... a collection of stereo books ... numerous other attractions not yet finalized at press time.

Come, learn, and be entertained! Hurry, Hurry! Step Right Up!

-- Oliver Dean, Program Director

LOS ANGELES COUNTY FAIR EXHIBITION, STEREO DIVISION

How our members fared: Joe Abramson (4) acceptances with a Bronze Medal; Marjorie Adams (4); Don Cast (2); John Chord, APSA (1); Ward Clark (3) with 1 HM; Earl Colgan (1); Chuck DeLongfield (3) with 2 HM's; Rick Finney (3) with 1 HM; Conrad Hodnik, FPSA (3) with 1 HM; Bert Laursen (2) with a Bronze Medal; Catherine Laursen (2); Charles Osborn, APSA (4) with 2 Bronze Medals; Sylvia Sikes, FPSA (2) with a Bronze Medal; Stergis M. Stergis (4) with 2 HM's and the Emde Products Award; Hugh Stilley (4); Russ Terrill, APSA (3); and Jerry Walter (3) with a Silver Medal.

Special thanks to the following for lending the Club their Brumberger 20-slide rotary stereo viewers for presenting HM and medal winning slides at the Fair: Joe Abramson, Ward Clark, Lester Lauck, APSA, and Stergis M. Stergis. The viewers were put to very good use and it should be gratifying to know that thousands and thousands of Fairgoers took a look at stereo through these viewers. A closer insight is found on Page 7.

Presentations of the show assembled by Oliver Dean, 1978 Stereo Chairman, of the accepted slides were held at the Photo Center on September 14, and at the Thunderbird Villa Mobile Home Park on Sunday, September 24. Regarding the latter, Louise Ludlow, Editor of the park newsletter, the "Warwhoop", writes "We are sincerely grateful to Oliver Dean for his wonderful artistic contribution to Thunderbird Villa through the presentation of the marvelous stereo slides. The first showing last spring was something new and different. These were breathtaking and one could concentrate on contour and color and composition! They were the accepted and award winners from the Los Angeles County Fair Exhibition and came as far as Australia. All were set to appropriate music and narrated by Oliver Dean. We thank him and his distinguished friends for giving us an exquisite evening of sight and sound we'll remember for a long time."

AN INVITATION TO PARTICIPATE IN TWO NOVEMBER STEREO EXHIBITIONS

AN INVITATION TO PARTICIPATE IN TWO NOVEMBER STERED EXHIBITIONS							
	The San Bernardino Stereo Exhibition	Southern California Council of Camera Clubs Exhibition					
Closing Date	November 1, 1978	November 7, 1978					
Judging	November 4, 1978 9 AM	November 11, 1978 9 AM First United Methodist Church 134 No. Kenwood, Glendale 7 Medals awarded					
Judges	Samuel de Vergillio, APSA Erma I. Lauck, APSA John W. Tinay, APSA	Floyd Garton Arthur Maddox Max Bruensteiner					
Showings	First United Methodist Church	Nov 21 Jewel City Camera Club First United Methodist Church 134 No. Kenwood, Glendale 7:30 PM					
	Nov 21 Pasadena Stereo Club Rickey's Restaurant 8 PM 300 W. Valley, Alhambra	Nov 28 Long Beach Camera Guild Ruth Bach Library 7:30 PM 4055 Bellflower, Long Beach					
Chairman	Gladys Riggs, APSA	George Pond 14919 So. Normandie Ave. Gardena, CA 90247 324-6784					

Entry forms are available at our Club meetings or from the Chairman. The judgings and the showings are open to the public and all are invited to attend.

* * * * *

"STARTING 'EM YOUNG"

BY MILDRED GLUECK WELLS, FPSA

(Editor's note: Our Photographic Society of America (PSA) members will recognize this article as seemingly having appeared in the September, 1978 PSA JOURNAL. However, as reproduced here, several paragraphs have been restored as originally written by the author. The Editor thanks Mildred Wells for letting us all read about the benefits of one of our Club activities, and give insight into how PSA can make others aware of how the photographic image enhances their lives.)

Just inside the entrance to the Fine Arts Building at the Los Angeles County Fair in Pomona, CA, is a PSA Booth manned by enthusiastic, hardworking PSA members in the Los Angeles area who take time out from their daily activities to help promote PSA and photography in general.

The building bulges with pictures... prints (monochrome and color), illuminated cases exhibiting nature and pictorial slides, all winners in the Los Angeles County Fair Annual International Exhibition of Photography, plus monochrome and color prints by students of elementary, high, college and adult schools. The photography exhibit attracts a high percentage of the 1,250,000 persons who visit the Fair, the largest county fair in the world, during the 17 days of its run in September of each year.

Although every year the setting and purpose are the same, the experiences are different from hour to hour, and day to day, for each of the PSA members who attend the booth. In fact, D.R. Willard Wilson, the organizer, never has any problems in getting volunteers, as they all find it a very enjoyable and rewarding experience...meeting fellow PSAers from all over the country, and photographers from all over the world...and more importantly, helping others appreciate and enjoy the pursuits of our rewarding interest.

The volunteers expect the visitors to be of all ages...some "lookers", some amateur photographers, some pros, some photo journalists... covering a wide range of photographic pursuits. They are prepared to answer questions from commenting on some photographic technique to specific information on local camera clubs, councils, or PSA membership and activities.

My husband (E. D. Wells) and I have noted with pleasure the increasing numbers of young people showing an interest in photography, and so we were not suprised when a group of youngsters around 8 years of age stopped at the booth last September. We expected to answer a few questions, but little did we realize that we would spend an hour with them and that they would provide us with one of the most memorable experiences we had last year attending the booth.

At first they were attracted to the four Stereo viewers placed there as traffic stoppers by the Stereo Club of Southern California and to introduce Stereo to the public. Like children, they seemed to delight more in spinning the knob that advanced each picture than in the pictures themselves until we placed stools in front of two of the viewers, had them line up in orderly fashion and then proceeded to explain Stereo photography, and viewing.

Their interest aroused, they started asking intelligent questions, and soon we found ourselves promoting photography to a group of 8 year olds!

With quiet and patience we led them and directed them, identifying and commenting on some of the subjects they were viewing. One question led to another. Each picture introduced a new subject...a simple lesson in light refraction as seen in a water drop, an exciting adventure into space and the moon landing, a glimpse into the exciting world of the garden spider. It became a group learning-sharing experience as each child added something to the discussion, and we were learning, too! The pictures became a teaching tool... botany, zoology, science, geography, history.

A half hour, forty-five minutes went by, as they became more deeply engrossed in the stories revealed by the pictures they were viewing, and the experiences of their classmates.

We learned from our conversations with them that several really took pictures with their parent's assistance, two of them had darkroom "experience" watching a relative work printing and enlarging family pictures, and one even "helped" his uncle make some "crazy colors" in a pickle jar by timing the development with a stop watch.

What a wonderful thing to be exposed to photography at such an early age!

It was a revelation to us that eightyear olds could have such broad travel experiences and were able to identify places where they had vacationed. Some related pictures in the exhibition to those they had seen in the National Geographic, or on TV.

There are times when the booth is so busy that it takes several persons to give attention to the heavy flow of traffic that stops at the booth for information, but fortunately we had a little lull that morning so we could take turns answering fully the youngsters' perceptive questions.

When I learned the name of one of the little girls was Florence Harrison, I quickly took her by the hand and led the group to the area where the winning pictures made by Florence Harrison (Field), FPSA, of Redondo Beach, were on display. This sparked a new interest. Their classmate had the same name as the renowned lady photographer who specializes in cats and kittens and whose pictures have appeared in calendar and magazine covers all over the country!

At this moment a young woman walked up to me out of the crowd and introduced herself as the teacher who accompanied the youngsters. She praised our patience, and the time we took to make their visit an interesting and educational experience for them.

(Later I learned she sent a letter to the Fair officials praising the high quality personnel at the PSA Booth, and our kindness to the children.)

The crowd was swelling, and we could give them no more of our time. Besides, they had a whole day of fun ahead of them.

Although I could not give, or even hope to obtain any of the pictures they admired, I knew I could not let them leave without getting their names and addresses. Somehow, in some way, I knew I would manage to get some prints to send them. At the first opportunity I contacted Florence Harrison and told her the whole story. She generously and graciously supplied me with several dozen prints which I mailed to the teacher. About a week later both Florence and I received a letter of appreciation signed by all the children in the class. Mine read:

"Dear Mrs. Wells:
Thank you for sending the pictures from the Fair to us.
There were more than enough for all of us. We appreciate the trouble you went to for our class. One looks like my dog.
I love you.

Sincerely, The Fieldmice from Walden School"

It is our hope that the experience we recall so pleasantly will be meaningful to them, and that among the group are some future photographers and PSA members. The enjoyment of photography need not be limited to high school age and older students. You can't start them too young, and photography is a great teacher.

Young visitors experience stereo photography at PSA booth.



FOURTH QUIZ ON STEREO

- It is time to begin asking how many of our Members really understand stereo, and how many are operating by rote. There is nothing fundamentally wrong with operating by rote, but understanding what you are doing will enable you to do things no one has done before. If you operate by rote, the best you will do is improve on something someone else originated. Make your own choice!
- 1. The perceived physical size of an object depicted in a stereogram depends mainly on: (a) lens focal length (b) camera baseline (c) ratio of focal length to base
- 2. A flower is to be photographed in hypostereo with extension tubes and a slide bar. The flower is 4" across, and there is background material 4" behind the flower. Available lenses are (a) 40mm (b) 75mm (c) 120mm Which should be used? The baseline should be (d) 1/8" (e) 1/4" (f) 1/2"
- 3. A hyperstereo is to be made of Yosemite Falls from Glacier Point, two miles away. A gnarled tree 100 feet away is to be the foreground object. Lenses available are: (a) 35mm (b) 85mm (c) 135mm (d) 180mm Which should be used? The greatest baseline which can safely be used is (e) 1' (f) 2' (g) 5' (h) 10'
- **4.** On a flower close-up in stereo it is OK to have background material beyond the depth of field provided it is well out of focus. True False
- 5. A standard stereo camera provides best comprehension of size and shape of objects (a) from 5 to 30 feet (b) nearer than 5 feet (c) from 20 feet to INF
- 6. There are a number of clues to distance in a stereogram; of these the principal one is (a) shadows (b) convergence (c) parallax
- 7. Hypo- as well as hyperstereo pictures provide best projectability combined with best comprehension of size and shape at a distance of (a) 30 to 50 times the baseline (b) 5 to 10 times the baseline (c) 10 to 30 times the baseline
- 8. The most important goal of stereography is (a) maximum feeling of depth (b) accurate simulation of real world observer inputs (c) prevention of eye strain
- 9. In viewing any non standard stereo picture, one tends to accept as true (a) the parallax information conveyed by the stereogram (b) one's previous knowledge of the size and shape of the object (c) nothing which in any way contradicts known facts
- 10. A stereo camera is equivalent to two human eyes; therefore the two lenses should be converged toward the subject True False
- 11. The stereo window is (a) a perceptual fiction which can safely be ignored (b) essential to "plausible" stereo representation (c) not able to be changed after the picture has been taken
- 12. The perspective in a stereo picture (a) may be changed by enlarging or reducing the picture (b) is fixed by the camera point and cannot be subsequently changed (c) Depends on the focal length of the lens
- 13. For satisfactory projectability of a stereogram the main criterion is (a) depth of field of the lens (b) prevention of excessive parallax (c) holding both depth of field and parallax within limits
- 14. The film image size of an object depicted in a stereogram depends mainly on (a) lens focal length (b) camera baseline (c) lens aperture
- 15. Parallax, a major depth clue in a stereo picture, may be expressed as (a) the ratio of baseline separation to subject distance (b) the difference between homologous infinity separation and homologous foreground separation (c) the angle subtended by the baseline as seen from the subject distance
- 16. A stereo i.e. solid image exists only in the brain of the observer True False



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

VOLUME XXIII

NOVEMBER 1978

NUMBER 5

Jerry's Journal -- More Than Two Chips

Our Club is organized to promote the art, enjoyment, and science of stereo photography. And I believe it does a pretty good job of it. But this goal by itself is somewhat cold and lifeless. There are other facets of membership that reach out, that give vitality and meaning, and make it all worth while, for the Club gives the opportunity to create and develop...

Friends. Over the years many deep and lasting friendships have originated with Club membership. And we can see this dynamic development of friendships continuing between all the members and families of the Club, who represent so many different walks of life. There is nothing like photography to draw people together and form common bonds.

<u>Vision.</u> Looking at the world. The more one is encouraged to take photographs -- either because of the need to produce something for the next competition, or for individual expression--the more one is encouraged to look at the common world around him, at shapes, colors, people, living things, and also go out searching for the uncommon. And this observation continues whether or not there is a stereo camera in front of the eye. And I have always felt that being aware of the world makes life just a little fuller.

Self-discipline. The Club has schedules and they must be met. Meeting the dates and times of competitions, workshops, tagalongs and shows all mean exercising a certain amount of self-discipline and organization.

<u>Joy.</u> Who attending wouldn't admit that our October Stereo Fair, or any Club meeting, or banquet, or spontaneous get-together, are just plain fun! Jokes and smiles and warm heartedness. (And I suppose a few disagreements, but even, or especially, the best of friends, have disagreements).

Sharing. The Club gives the opportunity to teach and share, to pass along knowledge gleaned from years of experience. To know the satisfaction that someone else will use that shared knowledge as a basis upon which to build further years of photographic work.

Yes, the Club represents a lot, lot more than a pair of chips between two pieces of glass. It offers a whole human world onto its own.

Lerry

STEREO ACTIVITY CALENDAR

SAT, SUN NOV 11, 12 - Western Photographic Collectors Association Show and Sale, Pasadena City College

THURS NOV 16 - Club Meeting - 2nd Competition - Photo Center - 8 PM

NOV 28 - Cibachrome Workshop- Oliver Dean's home

THURS NOV 30 - Copy Deadline - December 3-D NEWS

DEC 10 - Club Christmas Banquet - Michael's Los Feliz Restaurant - 6:30 PM SUN

STEREO QUICKIES

We extend a hearty welcome to this new member: David E. Lynch, 415 N. Vega St., Alhambra 91801 R 281-1353. David is a longtime member of the Pasadena Stereo Club, and is especially interested in stereo drawings.

Club membership anniversaries for November: Harold Cosel - 3 years; Joe Ebin -2 years; Marjorie Leonard - 8 years; Jerry Walter - 6 years.

The Editor needs the help of a member who does black & white printing. More photos would be printed in the 3-D NEWS if someone could make up prints-to-order from available B&W negatives. Do I hear a volunteer?

During the past couple months we've had many travelin' members: Janet and Danny Rouzer have just returned from a month touring Morocco and Spain; Harold Cosel attended Photokina and toured the area around Cologne, Germany; Charles Piper attended the International Stereoscopic Union meeting in York, England; Bert and Catherine Laursen toured up Oregon-way in their motor home; Conrad Hodnik toured So. Utah and No. Arizona, with lots of fall color; Russ Terrill spent a weekend in the San Bernardino Mountains; Rick and Jerry took a quickie 3-day route through Yosemite and Bishop; Hugh and Roberta Stilley made another trip to Hawaii; Marilyn Felling spent 2 weeks in Missouri (see The Stereo Eye); Carl Felling opted for a sportsman's vacation in the Eastern Sierras; Tim Cardinale made a trip to San Francisco; Zane Haag visited Reno, Sacramento, and the Wine Country. And undoubtedly many other members have been travelling, and have brought back many

exciting new stereo photographs to share with the Club.

For those of you who are students of the fascinating way in which light and film can be made to interact when under the control of the right person (here, cinematographer Nestor Almendros), you won't want to miss the current first-run movie "Days of Heaven". Not only does this film have, as Time Magazine states "enough beauty for a dozen movies", but scene after scene show an incredible interplay of light and color, with seemingly much of the movie filmed within an hour of either sunrise or sunset.

FOR SALE: Stereo Realist w/ flash, completely overhauled by Charles Piper, \$125. by Margo Rheingruber, Claremont. (714) 624-5552

WANTED: Lutes Stereo Film Cutter and a TDC Vivid Stereo Camera with case by Marilyn Felling 455-1886

STEREO CLUB OF SOUTHERN CALIFORNIA

1978-79 Officers and Directors

President, Editor Jerry Walter 1098 Montecito Drive Los Angeles, CA 90031 R 225-8042 B 481-5501

Hospitality Director Ursula Sylvan 4329 N. Fireside Lane Moorpark 93021 R (805) 529-3277

Equipment Director David Starkman 1255 Granville Ave. #1 Los Angeles 90025 R 473-4773

Vice Pres., Outings Tim Cardinale 6855 Costello Ave. Van Nuys, CA 91405 R 781-5222 or 873-1339

House Director Jim Pettit 1828% W. Silverlake Dr. Los Angeles 90026 R 662-0410

Special Pres. Advisor 2081 Rodeo Court Thousand Oaks 91360 R (805) 497-0326 Secretary Marilyn Felling P.O. Box 90 Topanga 90290 R 455-1886

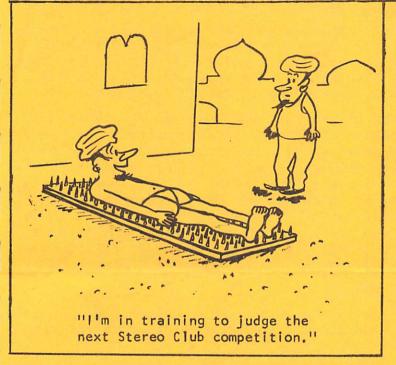
Program Director Oliver Dean 10001 W. Frontage Rd.#14 601 S. Saltair South Gate 90280 R 928-4688

Treasurer, Competitions Rick Finney 1098 Montecito Drive Los Angeles, CA 90031 R 225-8042

Membership Director Stergis M. Stergis W. Los Angeles 90049 R 472-5465 Banquet Director Marshall Stewart 261 Via Linda Vista Redondo Beach 90277 R 375-1788 B 326-1422

Workshop Director Don Cast 3001 N. Buena Vista Burbank 91504 R 767-0638 B 481-4792

The Club meets the 3rd Thursday of each month (except July and December) at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors always welcome. The 3-D NEWS is published monthly; subscription rate is \$4.00 per year for non-members.



NOVEMBER CLUB COMPETITION

On November 16th will be our 2nd Club competition, and the judges will be much gentler than depicted on the left. For this 2nd competition I'm extending a very liberal make-up policy to all those who missed the September Competition for any reason. So bring all those great slides that you want your fellow members to see, and get into the running for the Big July Awards Affair.

But do come early and get those slides checked in, so we can get started promptly at 8 PM. And if you have any questions about this activity, come very early and we'll get everything in order.

-- Rick Finney, Competition Director

WORKSHOP NEWS

Sorry that our October mounting workshop was not well attended, but how did we know it would be running opposite the World Series? Thank you Russ for making your mounting talents available.

Now for a non-stereo workshop -- On November 28, Oliver Dean will demonstrate the simple process of Cibachrome printing (direct from a single stereo chip). Space is very limited, and additional workshops will be scheduled for those who don't get in on the first one. Call Oliver now at 928-4688.

-- Don Cast, Workshop Director

HOW OUR MEMBERS FARED IN SEVERAL RECENT INTERNATIONAL STEREO EXHIBITIONS

<u>Detroit:</u> Marjorie Adams (1) acceptance; John Chord, APSA (1); Rick Finney (2) with 1 HM; Conrad Hodnik, FPSA (3) with the "Fishing With Bait" Medal; Charles Osborn, APSA (2); Stergis Stergis (4) with 2 HM's; Russ Terrill, APSA (1); and Jerry Walter (2).

Sydney, Australia: Joe Abramson (1); Rick Finney (2); Sylvia Sikes, FPSA (3), and Jerry Walter (1).

Genesee Valley: Joe Abramson (1); Marjorie Adams (3); Rick Finney (3); Conrad Hodnik, FPSA (4) with 1 HM; Charles Osborn, APSA (3); Sylvia Sikes, FPSA (3); Stergis Stergis (2); Russ Terrill, APSA (1); and Jerry Walter (3). Chairman Connie Houle notes that there were quite a few new slides entered, and it will make a good show for the Rochester PSA Regional Convention.

Stockton-on-Tees, England: Joe Abramson (1); Marjorie Adams (2); Oliver Dean (2); Chuck DeLongfield (4); Rick Finney (4); Conrad Hodnik, FPSA (1); Charles Osborn, APSA (2) with the 2nd Award; Sylvia Sikes, FPSA (3) with 1 HM; Stergis Stergis (4) with 2 Certificates of Merit and the 1st Award and Best of Show PSA Medal; Russ Terrill, APSA (3) with 1 HM; and Jerry Walter (2). Selectors' comments are included in the Exhibition Catalogue, and this year included the statement: "There are still too many slides being let down by poor mounting and masking and we were disappointed on many occasions when an otherwise good slide was well and truly rejected due to these problems. It does seem a pity to put the effort and expense into taking good stereo pictures only to spoil them at the mounting stage."

YOSEMITE TAGALONG - MAY 1979



Through the efforts of George Hutton, the Club as secured an assortment of accommodations at Yosemite Lodge for the nights of FRI May 18, SAT May 19, & SUN May 20. We have 8 units sleeping 4, with bath, for 18, 19 & 20; 2 units sleeping 4, with bath, for 19 & 20; and 5 rooms sleeping 2, with bath-down-the-hall, for 18, 19 & 20.

The tagalong display at the Stereo Fair produced enough sign-ups to fill the units w/bath; however, there are still available several rooms w/b-d-t-h. Our Treasurer Rick Finney will handle the room

assignments as well as the deposits that are necessary from all members signing up for the accommodations. Deposits are \$19.08 for units w/bath and \$15.37 for rooms w/b-d-t-h. each which covers the first night for 2 people. Send deposit checks payable to the Stereo Club to Rick right away. In addition, Rick will maintain a waiting list to be used for the last-minute cancellations and people rearrangements. We'll try to find space for every member who wants to join the group, but already there are no longer any additional units with bath for this May weekend in all of Yosemite Valley. Hurry!

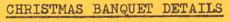
ZOO TAGALONG REPORT

October's perfect-weather tagalong to the L.A. Zoo was attended by Oliver, Earl, Sylvia, Russ, Ursula and family, and me and family. We had a nice lunch together in the picnic area, and Ursula's husband Jeff had a special treat when their daughter submerged his hamburger quiche in coke. (It was an accident, Daddy, honest.) Losing my bearings and my daughter was kept to a minimum, so we had a great time. The giant California condor, being the only one in captivity and very near extinction, treated us with a short flight, and the beautiful deer-like African bongo was very cooperative for our cameras. However, I am firmly convinced that a large number of the zoo animals have been specially trained to strike great poses when you are not ready with your camera, and then turn their backs or bury their heads two seconds

- Tim Cardinale, Tagalong Director

BOARD MEETING NEWS

The second quarter Board Meeting was hosted by Tim Cardinale on November 2, and every Officer and Director was present. Subjects discussed included membership. tagalongs, workshops, programs, and the urgency in finding a Chairman for the 1979 Club-sponsored County Fair Stereo Exhibition. The search for a Club logo was brought to a conclusion with the review of 9 submittals. The winning logo was created by Jim Pettit, and will be featured for the first time in the January issue of the 3-D NEWS.



For the moment, Santa is relaxing. But give him another month and he will be as busy as a bumblebee. And what better way is there to start the Holiday Season than attending the Club's Christmas Banquet. Members, family, guests -- all are welcome.

Date: Sunday December 10 6:30 PM

Place: Michael's Los Feliz Restaurant

4500 Los Feliz Blvd, Los Angeles Reservations: Marshall Stewart, Banquet Director

261 Via Linda Vista, Redondo Beach 90271

Home 375-1788; Work 326-1422

Program: "Stereo In The 1950's". Nostalgia,

drawn largely from the John Meredith collection. If you have some 1950's special nostalgia slides that you'd like to have included in the show, please contact

Oliver Dean at 928-4688.

before you can click the shutter.

EXCITEMENT RUNS HIGH AT THE STEREO FAIR

If anybody had doubts as to the vitality among our members in all aspects of stereo, it was dispelled at the October Stereo Fair which was attended by nigh onto 100. New exhibits this year featured a stereo-without-glasses demonstration by Tim Wood, who



used a Hawk projector, a piece of glass, and a special screen. Also new were Jim Benton's winning display of stereo views of the "Great Eastern", the steamship that laid the first successful Atlantic Cable; and David Magnan's excellent 24x24 exhibit. Equipment not seen last year was displayed at George Kirkman's fascinating antique and large-format exhibit. Charles Piper, our stereo repair expert, and Conrad Hodnik, FPSA at our slide mounting table, kept busy all evening.

View-Master exhibit and projected several interesting reels. The stereo equipment for sale table was frantically busy, and Chuck DeLongfield oversaw the Nectographs, holograms, and anaglyphs exhibit while Oliver displayed his two-camera hyperstereo rig.

Special thanks go to Jim Pettit and Tim Cardinale for their invaluable help in working with scads of equipment, and getting us out of the Center in time.

-- Oliver Dean, Program Director

THE STEREO EYE

"THE BUY OF THE EVENING!"

On a trip in September that stranded me in Missouri for two weeks, I broke the quiet beauty (and monotony) of the leaves turning red, yellow, and brown by attending my first-ever country auction. Once I got the gist of the auctioneer's lingo, I began trying to figure out the fine art of bidding. It appeared to be a very subtle combination of head nods and G-rated hand gestures, all done with split-second timing. I was anxious to try out my bidding wings, but, alas, nothing of the slightest interest was dragged out onto the auction block. Until ... could it be ... yes! The auctioneer's drone became familiar words describing what I thought must be a vision. "Folks we have here for you tonight a little old 3-D projector in very fine shape it has two lenses ladies and gentlemen twice as much for your money who'll start the bidding at \$50 who'll gimme fifty? fifty? fifty? OK gimme forty-forty who'll start the bidding at \$30? It has a beautiful case 30? 30? 30? well worth it well will someone start the bidding ... The last sentence happened for 10 seconds before the message reached the brain of what was actually being auctioned off -- a TDC Stereo Vivid Projector just like our very own SCSC uses -at which point in time the auctioneer had accepted an opening bid of 50¢ and was regretfully declaring it sold to the sole bidder across the room from me when I nodded, twitched, blinked, raised both arms and practically screamed. He recognized my bid for \$1.00. This was allout war with Mr. 50¢ and the bidding became fierce as I realized more fully by each millisecond just exactly what I was bidding on. He must have sensed he was bidding against the high-roller of the house because my twitch signals to the auctioneer were never-ending. I was mentally prepared to bid to \$150 and still feel I had a bargain. In what seemed like a lifetime, but was less than a minute, it was all over and the next thing I knew the TDC was setting on the floor next to me. They informed me I had the winning bid of ... \$8.00. Are you sure that wasn't \$80? Talk about ecstasy and pure unadulterated excitement! I nearly peed in my pants as I began to acknowledge to myself that I'd just bought a TDC projector for less than the cost of my annual SCSC dues!! Something told me to quickly cover it up with my coat ... just in case there had been some gross error and they'd want it back. No one else in that room seemed to realize that I got the buy of the evening. Now I'm wondering if I could have gotten it for 50¢.

P.S. My Triad Compco stereo projector is now for sale.

-- Marilyn Felling

DISCUSSION OF FOURTH QUIZ

Our leader has suggested that in the future we publish not only the answers to a quiz, but also some explanation and reference to past text material, where applicable.

- 1. (b). #11 hinted at the relation; #32 gave a more detailed discussion. The brain relates the size of any external object or image to the difference in its appearance as seen from the two eyes. The closer the eyes, the smaller the difference, the greater the perceived distance, and the greater the perceived size.
- 2. 75mm; 1/4". The best lens can be read from the table in #15. Or you can reason as follows: unless you are approaching 1:1 magnification, you always want a lens of 75-85mm. At a magnification of about 1/4 (1" image of 4" flower), your distance will be about 4 x 75mm or 300mm or 12", so for satisfactory projection you wouldn't want more than about 1/4" baseline.
- 3. 85mm; 2'. The projection perspective would be poor for any of the lenses listed except the 85mm. The 2' is arrived at by noting that you would like to have the baseline about 1/50 of the nearest subject distance. See #11, #26, #32.
- 4. False. The greatest single fault in flower close-ups is out of focus background material with excessive image separation.
- 5. (a). See #32 for discussion. An intuitive explanation of the observed facts is as follows, assuming we are talking about a stereogram which can be projected: Below 5 feet the difference between the images is so great they cannot easily be "fused". Beyond 30 feet the difference is too small for accurate assessment of shapes.
- 6. (c). Shadows are clues even in "flatties". Convergence comes into play only at distances almost too close for good projection.
- 7. (a). This is really the same question as 5, but turned around. At distances less than 30 times baseline, the picture is not projectable, so (b) and (c) are ruled out.
- 8. (b). Striving for depth (large parallax) produces unreal, eye-straining results, and of course the best way to prevent eyestrain would be to keep your eyes shut.
- 9. (a). This is an observed fact. The lady in a champagne glass is perceived as just that, a very small human being in a normal sized glass.
- 10. False. See the discussion in #14, #37. An eye is a pin point scanning device; the camera is an extended imaging device. A human being has two eyes, the stereo camera has two lenses; there the similarity ends!
- 11. (b). Unless a stereogram presents a believable pair of images to the two eyes, one is always aware that it is a "picture". But look at a properly mounted slide, especially in a hand viewer (to blot out the rest of the world), and you can almost believe you are part of the scene! (The window can of course be changed after the picture is taken. See #5, #21.)
- 12. (b). See #13, #14, #37. This is simple logic. The next time you watch a Hollywood professional movie, note the difference between zooming in with the camera on a dolly, and "zooming" with a "zoom" lens. The zoom lens will never take the place of the camera on the dolly.
- 13. (c). See #1, #26, #33. It is well known that a projected stereogram must be sharp throughout. (In the real world both foreground and background are sharp.) At the same time there must be parallax or there will be no stereo.
- 14. (a). This is elementary and applies to all photography, stereo or not.
- 15. (a), (b), (c). All three answers are correct. They are three different ways of expressing the same quantity. Master parallax, and you have gone far toward mastering stereo.
- 16. True. It is a complex function of the visual cortex of the human brain.



INTERNATIONAL STEREOSCOPIC PHOTOGRAPHIC SOCIETY OF AMERICA

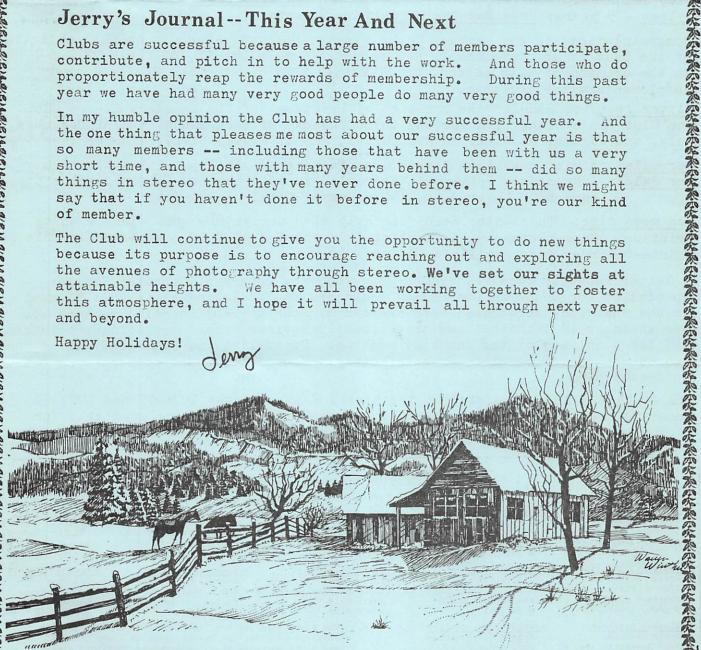
DECEMBER 1978 NUMBER SIX **VOLUME XXIII**

Jerry's Journal -- This Year 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 proportionately reap the rewards of membership. During this past year we have had many very good people do many very good things.

In my humble opinion the Club has had a very successful year. And the one thing that pleases me most about our successful year is that so many members -- including those that have been with us a very short time, and those with many years behind them -- did so many things in stereo that they've never done before. I think we might say that if you haven't done it before in stereo, you're our kind of member.

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've set our sights at attainable heights. We have all been working together to foster this atmosphere, and I hope it will prevail all through next year and beyond.



STEREO ACTIVITY CALENDAR

SUN DEC 10 - Club Christmas Banquet - Michael's Restaurant - 6:30 PM

WED JAN 3 - Copy Deadline - January 3-D NEWS

TUE JAN 9 - Sequence Workshop - The Rouzers' home - 7:30 PM

SUN JAN 14 - Tagalong to Santa Anita - 11 AM

WED JAN 17 - Closing - Oakland Stereo Exhibition

THU JAN 18 - Club Meeting - Photo Center - 8 PM - Third Club Competition

THU FEB 1 - Selective Focus Workshop conducted by the Randers at the Laursens

FRI, SAT, SUN MAY 18, 19, 20 - Yosemite Tagalong

STEREO QUICKIES

We all extend a hearty welcome to this new Club member:

J. Lloyd Leer, 11460 Flower Street, Riverside (714) 687-2696

Club membership anniversaries for December: Charles Piper - 12 years; Ursula Sylvan - 5 years; Fred and Thelma Wolfe - 5 years.

Congratulations to our members Susan Pinsky and David Starkman on the publication of the last issue of Volume I, and embarking on Volume II, of their REEL 3-D NEWS. In the opinion of this editor, the REEL 3-D NEWS and the 3-D NEWS are truly complementary publications.

Oliver Dean has assumed the position of President of the Pasadena Stereo Club. The Club has a dinner meeting the third Tuesday of each month, except December, July, and August, at Rickey's Restaurant, 323 W. Valley Blvd., Alhambra, at 7 PM.

A mint condition Stereo Graphic camera - Philip Smith - 876-4426 A brand new Universal "Stereall" in original box (a fixed focus stereo For Sale: camera). Never used, \$40. George Skelly - 541-7143

One more time: The Editor needs the help of a member who does black & white printing. More photos would be printed in the 3-D NEWS if someone could make up prints-to-order from available B&W negatives.

A letter recently received by Don Cast from Mr. Petersen, Customer Service Specialist for Kodak on Las Palmas contained the following statement: "I must assume that (the scratches) were created by (our stereo) mounting machine ... our engineer in Technical Services promptly reviewed stereo mounting procedures and the condition of the mounting machine. Hopefully, you will find all of your subsequent orders completely satisfactory. Your concern and cooperations are appreciated."

The 26 Club slides projected at the Stereo Fair were the 1976-77 and 1977-78 Honor Slides. They are all copies (made on 5071 Film) and are available for Club members to borrow to study and show to their friends.

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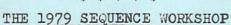
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THE 1978 CLUB CHRISTMAS BANQUET

If you act RIGHT AWAY, you can still make reservations for the Banquet on Sunday December 10, which is the Club's December meeting. The location is Michael's Los Feliz Restaurant, 4500 Los Feliz Blvd., Los Angeles. Cocktails at 6 PM; Dinner at 7 PM. Program: "The Flavor Of The 'Fifties In Stereo", a show of nostalgia assembled by Program Director Oliver Dean from slides contributed by a number of stereo "pioneers". Several thousand slides have been previewed for this show during the past several weeks, and even though the program is still in the throes of creation as of this writing, it can be said that it must be seen to be believed! And as with many Club programs, one is never sure when (if ever) they will be shown again. So, this may be an historical showing of historical slides. Contact Banquet Director Marshall

Stewart at work 375-1788 or home 326-1422. And a reminder: If you have made reservations but

for some reason you cannot attend (perish the thought) please call Marshall to cancel. The Club is committed to Michael's for a minimum number of dinners. Everyone is invited! See you there!



Date: Tuesday, January 9, 1979. 7:30 PM

Place: The Rouzers' Home, 451 N. Mansfield Avenue, Los Angeles Notify: If you plan to attend, notify Janet Rouzer at 935-6124 or

Jerry Walter at home 225-8042 or work 481-5501

What's a sequence? Well, a sequence, or photo essay, is a group of from 2 to 18 slides, with a written text, that develop an idea, picture an adventure or travelogue, or tell a story. It's a very rewarding outlet for your stereo slides. What's planned? We'll project the 1978-79 PSA National Sequence Exhibition that is composed of 22 highly varied sequences. We'll stop from time to time to exchange thoughts about them.

<u>Purpose?</u> Entertainment ... To help members get ideas for the Club's own sequence competition at the April meeting ... To let members get a head start for the PSA Sequence Competition to be held in June.

Alternative? If you can't possibly attend this workshop, but want to see the Exhibition, it will be the program at the Pasadena Stereo Club on Tuesday January 16. Call Oliver Dean for reservations.

New Members: Please contact Jerry if you are intrigued and have any questions about what this activity is all about.

TAGALONG WITH TIM TO SANTA ANITA

If you like colorful costumes, beautiful horses, and a thousand fascinating faces, spend a day at the races with Katy and me. She will be making bets, and I will be taking pictures, and you can do either or both if you're really ambitious. We will sit in the "Clubhouse"

Section" where you have access to practically any part of the track including down close to the action. If you're going to bet, bring binoculars (and your life savings).

Where? Arcadia, 14 miles northeast of downtown L.A. Accessible via the Foothill, San Bernardino, or San Gabriel River Freeways.

When? Sunday, January 14, 1979, from noon to 5 PM. Gates open at 10:30 AM; First Race at 12:30 PM.

Meet? Call me before January 13 at 781-5222 or 873-1339 for exactly where and when we'll meet.

Cost? General Admission \$2.25; Clubhouse Admission (includes Gen. Adm.) \$5.00

-- Tim Cardinale

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NOVEMBER CLUB COMPETITION

I want to thank the 30 members who shared their beautiful slides with the Club on November 16. A total of 132 slides were entered. Special thanks to Sylvia Sikes, FPSA, Charles Piper, and Ward Clark for doing an excellent job of judging. This year all of our judges will be selected from among our Club members.

I also want to thank Conrad Hodnik, FPSA, Ken Fordyce, Joe Abramson, and Jerry Walter for projecting and adjusting. Also, I don't think our Club could do without Dorothy Westbrook, Dorothy Abramson, and

Ursula Sylvan who do such a splendid job on the table. Special thanks goes to Harold Cosel for calling scores and to Oliver Dean who is always there to help.

The Competition Director's special recognition for this month goes to Harold Cosel, Floyd Hunter, Chuck Scarborough, and Hugh Stilley who brought make-up slides for the first competition they missed; they're now in the running for the top year-end awards. And thanks also to Marjorie Adams, Tim Cardinale, Margo Rheingruber, and Hugh Stilley for sharing some words about their winning slides. The next competition is in January.

A GROUP

B GROUP

STANDARD CATEGORY	STANDARD CATEGORY
Awards 22 points; HM's 21 point	s Awards 21 points; HM's 20 points
Conrad Hodnik, FPSA 67 13 HM - Before The Storm	M NOV CUM COM Earl Colgan
HM - Old Smoky HM - Flaming Gorge	Janet Rouzer 58 120 Award - Spanish Cathedral
Russ Terrill, APSA 59 12 HM - Twisted Juniper #2	7 HM - Up It Goes Marilyn Felling 54 116
Stergis M. Stergis 60 12	5 Jim Pettit 54 114
Award - Gull In Flight HM - The Dinosaur	David Starkman 57 114 Tim Cardinale* 55 110
Rick Finney 60 12	3 Award - Stereophonic Trumpet Player
HM - Sky Diver HM - Cliff Hanger	Harold Cosel 56 109 Carl Felling 54 108
Jerry Walter 57 11 Joe Abramson 60 11	9 George Walker 56 108
HM - Feeding the Goats	Zane Haag 52 107
HM - Love At First Sight Oliver Dean 58 11	Margo Rheingruber 54 107 HM - My Buddies
Ursula Sylvan 60 11	
Don Cast* 58 11	
HM - High Wire Act Ward Clark*	Fred Wolfe 55 55 HM - Seal
Catherine Laursen* 58 11	6 Richard Ogle 54 54
Sylvia Sikes, FPSA* 11	
Chuck Scarborough 57 11 Hugh Stilley 62 11	5 Chuck Reincke 50
Award - Sunrise, Kauai, Hawaii Floyd Garton	* Judges Scores Averaged 5

STATISTICS WITH GROUPS COMBINED

Points	22	21	20	19	18	17	16	15				
No. Standard Slides	2	14	15	18	25	9	8	2	Median	19;	Mode	18
No. Nonconventional Slides	1	13	6	16	9	1	3	0	Median	and	Mode	19

NONCONVENTIONAL CATEGORY - A GROUP	NONCONVENTIONAL CATEGORY - B GROUP
Awards 22 points; HM's 21 points	Awards 21,20 points; HM's 19 points
Stergis M. Stergis 62 CUM 129 Award - Scarlet Sprite	Don Cast*
HM - Green Magic #2 Joe Abramson	Award - Viking No. 3 George Walker 55 113 HM - Red On Black
Rick Finney	Hugh Stilley 57 110 Award - Brilliant Calcilarium HM - Sparkling Petals
Ward Clark*	Tim Cardinale* 54 108 HM - Nails
HM - Sphinx Moth Chuck DeLongfield 56	Margo Rheingruber 55 104 Award - Midsummer Katydid HM - Whoos In Crystal
	David Starkman 18

MEMBERS TALK ABOUT THEIR SLIDES

"Sphinx Moth" by Marjorie Adams. Several years ago a friend brought a large tomato worm to me. I had asked her to save one since she was raising some tomato plants at the time. As these worms have a voracious appetite, she was more than happy to oblige. After doing several shots of him, which I later made into a small sequence, he became quite restless, and I placed him in a small bucket of earth where he instantly dove in and went into hibernation. Six months later he emerged from his cocoon in the earth as the beautiful Sphinx moth, a symphony of brown and orange velvet. He was a joy to watch flitting from place to place in my living room for two days; but then his all-too-short life ended. Placing him on one of the cattails gathered from the marshes near Santa Barbara, I took approximately a roll of 20. The film was Ektachrome 64. The equipment: tripod, slide bar, Nikon camera with a 55mm Macro-Nikkor lens, f/22 at 1/60th. The lighting came from three Honeywell slave Strobonars #202. The location: my upstairs bedroom.

"Stereophonic Trumpet Player" by Tim Cardinale. This was my record of one of the more picturesque San Francisco street musicians. This one-man band had a really great background trimmed with a window box of geraniums. He attracted quite a crowd of onlookers, and trying to get them out of my picture was the most difficult part of the shooting. My other little problem was the fact that I'm spoiled with the nice viewfinder on my Kodak stereo camera, and that day I was using a borrowed Realist. Not being used to its different viewfinder, the shot could have been framed better. I made three exposures of him on Kodachrome 64. This slide is mounted in a close-up mask in order to crop a little excess off the sides. The trumpet player did play both horns at the same time, and with a tambourine on one foot and some obscure noisemaker on the other, I could have titled the slide "The Quadraphonic Trumpet Player".

"Midsummer Katydid" by Margo Rheingruber. "Many years ago when the world was young..." and I thought "stereo" was flatties with music, a lovely Katydid came to our patio where I captured him there in living color--a slide. Since my membership with you all in SCSC, I have waited patiently for the arrival of another such pretty creature. This summer I spotted one lunching on the donkey tail in my garden, and I flew to set up my Minolta with a 100mm macro lens, a slide bar and the works. I took eleven shots to get two in a row where he sat perfectly still for my sequencial shots. Even then I was not sure until the Ektachrome ER came back from the lab. He was shot at a very close distance at f/5.6 at 1/30th under available light. I am only sorry that some of the other pairs were not projectable because of movement in one chip or the other. One pair had his little antennae way out toward me,

hence way out of the window till you felt you could reach up and grab one; however, his legs in front moved and caused weird things to happen to your eyes in viewing. Yes, I knew what I was after, and this was no grab shot. There were 11 shots because in my eagerness I forgot and made two left views half way down the line. Well, as I am the gal who is "forever trying to build a better mouse trap..." I am sure you see why stereo fascinates me so. Wish me luck and lots of good bug/macro shots for the '79 season.

Realist on Kodachrome 25 this September on the east coast of
Kauai. Detailed exposure cannot be reported as my policy in taking
such a scene is to purposely underexpose one or more stops depending
on the intensity of the highlights versus the delicate light values
which especially must not be lost. This view was made about 15
minutes after sunrise when many of the clouds were translucent,
backlit, and fringed with warm yellow light with reasonable areas
of unclouded blue sky. Sun rays on the ocean, stretching all the
way from the horizon to shore line, led directly to the principal
center of interest -- a well fruited coconut palm in silhouette.

Since photography is basically "light-writing" with its many variables of intensity and color, and since every stereo is a new challenge, its a pleasure to share the above experience. I would like to express my gratitude to the many Club members for all their own worthwhile efforts.

RESULTS OF THE FIRST 78-79 INTERNATIONAL STEREO CLUB COMPETITION

First Place - Sydney Stereo C.C., 59 points; Second Place - Stereo Club of Southern California, 56 points; Third Place - Chicago Stereo C.C., 55 points. Seven other clubs participated; this competition was judged by the Rocky Mountain Stereo C.C., Denver. Congratulations to our award winners from Team One: Marjorie Adams - 4th Place for "Study in Blue #3"; Tim Cardinale - HM for "Oats for Breakfast"; Ward Clark - HM for "Genus of Plants"; Oliver Dean - HM for "Evening Silhouette". Thanks also to the other Team One contributors Joe Abramson and Chuck DeLongfield. Team Two is already gearing up for the second competion in January.

-- Marilyn Felling, Competition Coordinator

HOW OUR MEMBERS FARED IN RECENT STEREO EXHIBITIONS

S4C: Joe Abramson (2) acceptances; Marjorie Adams (3) with 1 HM; Don Cast (2); Ward Clark (4); Earl Colgan (2); Oliver Dean (3); Rick Finney (3); Ken Fordyce (4) with the PSA Contemporary Medal; Conrad Hodnik, FPSA (3); Bert Laursen, APSA (2) with 1 HM and an S4C Bronze Medal; Catherine Laursen (2); Charles Osborn, APSA (4); Sylvia Sikes, FPSA (3) with the Stereo Club Medal; George Skelly (1); Stergis Stergis (3) with 2 HM's and the S4C Silver Medal; Hugh Stilley (3); Russ Terrill, APSA (3); Jerry Walter (3) with 1 HM.

San Bernardino: Joe Abramson (2); Marjorie Adams (1); Don Cast (2); Ward Clark (2); Earl Colgan (1); Oliver Dean (3); Rick Finney (4); Ken Fordyce (1) with the Best Tabletop Medal; Floyd Garton (3); Conrad Hodnik, FPSA (2); Charles Osborn, APSA (4) with 2 HM's; George Shelly (1); Stergis Stergis (3) with the Best Flower Medal; Sylvia Sikes, FPSA (4); Russ Terrill, APSA (1); Jerry Walter (3).

Melbourne, Australia: Joe Abramson (2); Harjorie Adams (3); Sylvia Sikes, FPSA (1); Stergis Stergis (1).

Inadvertently omitted from the Stockton-on-Tees listing last month was John Chord, APSA, who had 2 acceptances.

OPTICAL FUNDAMENTALS

This installment is intended to contain enough optical theory to help you get a better handle on your close-ups. You may wish to skip the analysis, just use the results.

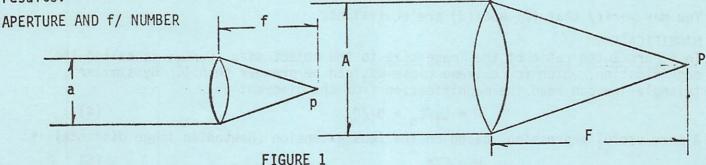
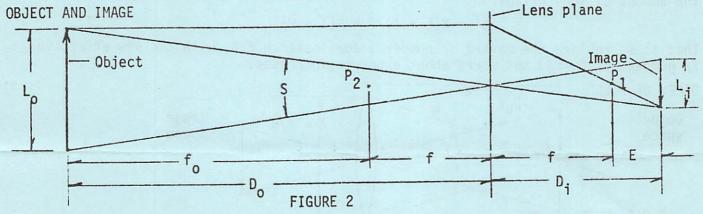


Figure 1 shows two lenses of focal lengths f and F, each forming an image of a remote point source of light. The intensity of the light at the image depends on the angle of the cone of rays converging on it. The lens of focal length f and aperture a embodies the same size cone angle as the lens of focal length F and aperture A, and will produce the same image brightness. To reflect this fact, the concept of f/ number is used. The f/ number is used thus: "The lens aperture is f/N", where

$$N = f/a = F/A \tag{1}$$

and characterizes the speed of the lens. We write f/3.5, which means that the focal length divided by the aperture is 3.5. We may also say that the expression "f/3.5" numerically expresses the clear aperture of the lens. A 35mm lens of speed f/3.5 has a clear aperture of 35/3.5 or 10mm. If we stop the lens down to f/8, it now has a clear aperture of 35/8 or 4.37mm. Let us also note that if we double the cone angle, we have quadrupled the light reaching the image, for the same reason that a circle of double the diameter has 4 times the area.



In Figure 2 we have a lens of focal length f forming an image of an object 0. For reasons which will become evident, we have identified the focal points P_1 and P_2 . A distant point source to the left would be imaged at P_1 , while a distant point source to the right would be imaged at P_2 .

NEWTON'S EQUATION, GAUSS' EQUATION Using object and image distances $\frac{measured}{1727}$ from the focal points, we say, after Isaac Newton, British physicist (1642 - 1727):

 $Ef_0 = E(D_0 - f) = f^2$ (2)

It is from this equation that one constructs a camera's focusing scale, which does not depend on the lens design, but only on the focal length. For example, with a 100mm lens, f^2 is 10,000. If the object distance D_0 is 2 meters (2000mm), f_0 will be 2000 - 100 or 1900, and E will be 10000/1900 or 5.26mm. Thus to focus on an object at 2 meters, we must rack the lens out 5.26mm from infinity position.

The German mathematician Karl Friedrich Gauss (1777-1855) measured object and image distances <u>from the lens</u>, and is responsible for the formula:

$$1/D_0 + 1/D_1 = 1/f$$
 (3)

You may verify that (2) and (3) are equivalent.

MAGNIFICATION

In Figure 2 the ratio of the image size to the object size, L_i/L_o , is called the magnification, which for extreme close-ups can be greater than 1. By similar triangles we can read the magnification from the diagram:

$$M = L_i/L_0 = D_i/D_0 \tag{4}$$

A more useful expression, based on the lens extension (Newtonian image distance) is:

$$M = E/f \tag{5}$$

Thus the magnification is equal to the lens extension in focal lengths. When a lens is extended an amount equal to its focal length, the magnification is 1:1. Equation (4) states that the object and image distances will be the same if M is 1. Therefore at 1:1 both object and image are at a distance 2f from the lens, a point to remember.

IMAGE BRIGHTNESS

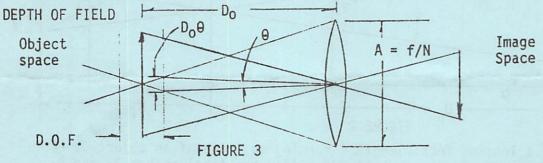
Image brightness depends on the cone angle of the rays forming the image. If we rack out the lens, image brightness will decrease. It turns out that there are two ways of expressing the change. The brightness B as related to the brightness when one is focused for infinity is:

$$B = f^2/D_1^2 = 1/(1 + M^2)$$
 (6)

When \dot{M} is 1, the brightness is 1/4, so we should adjust exposure accordingly. The other way to handle the problem is to define a new effective f/ number reflecting the amount of lens extension:

$$N' = N(E + f)/f = N(1 + M)$$
 (7)

That is we replace the marked f/ number, for instance f/8, with the new effective f/ number, f/16, and not worry about exposure increases.



For some distance before and behind the plane of best focus the fuzziness will be imperceptible. Numerically the fuzziness is equal to the angle θ in Figure 3. It is assumed that one wishes to view the picture at the same perspective at which it was taken. It is clear that the diameter of the circle of confusion at the depth of field limit is $D_0\theta$, and that the lens cone angle is determined by the f/ number at which we are operating. I shall state without proof that the depth of field is:

D.O.F. =
$$2(D_0\theta)(D_0/A) = 2D_0^2\theta N/f$$
 (8)

Since θ is usually taken to be about 1/1000 for the average human eye, we may write

D.O.F. =
$$D_0^2/500A = ND_0^2/500f$$
 (9)

Note that for hand viewing the depth of field is a lot less than for projection because of the difference in the viewing perspective. Next month: Application



from the STEREO CLUB of southern california

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

VOLUME XXIII

JANUARY 1979

NUMBER SEVEN

Jerry's Journal -- Enter SAG...

Have you heard of SAG? It stands for the Stereo Assignment Group. I would be suprised if you had, because it doesn't exist...yet. But it could, or will. Read on...

How many of us are willing to push our stereo photography to the limit... to express ourselves through stereo by recording very special subjects or ideas? And how many of us lack only the motivation? Enter SAG...

I can imagine a group of stereographers who meet every three months, probably at SAG members' homes, to view, discuss, critique, and enjoy stereo slides made expressly of subjects or ideas that have been assigned for the evening. The assigned subjects would be highly imaginative and sometimes abstract, such as...happiness, red, water, simple, teeth, tall buildings, underneath, diszy, sweetness, fuzzy, tension, mirrors, clouds...but that's to be left up to the SAG members.

The members would rotate on dreaming up the assigned subjects for the other members for each meeting, and there would be three months to create slides for the next get-together. Now this would definitely mean work and thinking and special shooting, but that's the objective. These sessions would be totally different and apart from the Club competitions, and of course would not in any way be connected with them.

And I'd like to suggest that slide submittals not be limited to Club members. Perhaps some 3-D NEMS subscribers or other readers would like to get in on the action, even if by mail.

SAG will not happen on its own, but only through excitement expressed by a number of stereographers; I would think we'd need a minimum of ten. So, if this idea tantalizes you, and you're looking for motivation to reach out and scratch the surface of the stereo world just a little deeper, and if you are interested or want to discuss this concept further, please let me hear from you...

January 1979 SMTWT 1 2 3 4 5 6 7 8 910 11 12 13 (14) 15 16 17 (18) 19 20 21 22 23 24 25 26 27 (28) 29 30 31

February 1979 4 5 6 7 2 9 11 11 12 13 14 (15) 16 (17) 18 19 20 21 22 23 24 25 26 27 28

Stereo Activity Calendar

JAN 9 - Sequence Workshop - Rouzers' - 7:30 PM (935-6124) TUES

SUN JAN 14 - Santa Anita Tagalong - Call Tim at 781-5222

WED JAN 17 - Closing - Oakland International Stereo Exhibition

THURS JAN 18 - Club Meeting - Photo Center - 8 PM - 3rd Club competition

JAN 28 - PSA Roundup - L.A. Hilton Hotel - 9 AM

JAN 30 - Closing - Hollywood International Stereo Exhibition

THURS FEB 1 - Selective Focus Workshop conducted by the Randers at the Laursens!

1 - Copy Deadline - February 3-D NEWS

FEB 3 - Judging - Hollywood Stereo Exhibition - Methodist Church - Glendale

THURS FEB 15 - Club Meeting - Photo Center - 8 PM - Slide Analysis

SAT. SUN FEB 17-18 - Ski Touring Tagalong

THURS - SUN APRIL 19 - 22 - PSA Regional Convention - San Diego

FRI - SUN MAY 18 - 20 - Yosemite Tagalong

STEREO QUICKIES

I'm sure you've noticed something new in this issue. What better time than January to print the new Club logo for the first time, and adopt a new 3-D NEWS masthead. The logo is the creation of Jim Pettit, and was selected by the Club's Board at the November Board meeting. Eight other logos were considered, designed by Susan Pinsky, Marilyn Felling, David Starkman, Tim Cardinale, and Oliver Dean. The selection was coordinated by Tim Cardinale. The masthead layout was also by Jim Pettit, with assistance in producing final copy from Tim Cardinale and George Walker. all who showed an interest in this activity.



Club membership anniversaries for January: Max Bruensteiner - 23 years; Cardinale - 2 years; John Chord, APSA - 10 years; Chuck DeLongfield - 4 years; David Fisher - 1 year: Floyd Garton - 10 years: Harold Hawkinson - 3 years; George Hutton - 3 years; Jim Pettit - 1 year; George Pond - 23 years; Janet and Danny Rouzer - 1 year; George Skelly - 1 year.

How many bottles of champagne were consumed in a very short time as nine local friends attended the bon voyage party for Pauline and Howard Sweezey of Carmichael CA, aboard the T.S.S. Fairsea in Long Beach as they embarked on a 10-day cruise to Mexico? How many!? Are Pauline and Howard going to do it again?

STEREO CLUB OF SOUTHERN CALIFORNIA

1978-79 Officers and Directors

President, Editor Jerry Walter 1098 Montecito Drive Los Angeles, CA 90031 R 225-8042 B 481-5501

Hospitality Director Ursula Sylvan 4329 N. Fireside Lane Moorpark 93021 R (805) 529-3277

Equipment Director David Starkman 1255 Granville Ave. #1 Los Angeles 90025 R 473-4773

Vice Pres., Outings Tim Cardinale 6855 Costello Ave. Van Nuys, CA 91405 R 781-5222 or 873-1339

House Director Jim Pettit 1828% W. Silverlake Dr. Los Angeles 90026 R 662-0410

Special Pres. Advisor Sylvia Sikes, FPSA 2081 Rodeo Court Thousand Oaks 91360 R (805) 497-0326

Secretary Marilyn Felling P.O. Box 90 Topanga 90290 R 455-1886

Program Director Oliver Dean 10001 W. Frontage Rd. #14 601 S. Saltair South Gate 90280 R 928-4688

Treasurer, Competitions Rick Finney 1098 Montecito Drive Los Angeles, CA 90031 R 225-8042

Membership Director Stergis M. Stergis W. Los Angeles 90049 R 472-5465

Banquet Director Marshall Stewart 261 Via Linda Vista Redondo Beach 90277 R 375-1788 B 326-1422

Workshop Director Don Cast 3001 N. Buena Vista Burbank 91504 R 767-0638 B 481-4792

The Club meets the 3rd Thursday of each month (except July and December) at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors always welcome. The 3-D NEWS is published monthly; subscription rate is \$4.00 per year for non-members.

More Quickies ...

New address, effective January 20:

Susan Pinsky and David Starkman, 1104 Calle Adra, Duarte, CA 91010. This is their first step in buying a home of their own.

The January issue of Petersen's Photographic Magazine is a collector's item for all Club members, for page 100 is devoted to a fine article about our fellow Club members Susan Pinsky and David Starkman and their "Reel 3-D News". The concluding statement of the article is, hopefully, prophetic: "Only organization will prove to the photo industry that 3-D is worth their attention — and you won't find a better banner (than the "Reel 3-D News") to organize around."

Travelin'...Marilyn and Carl Felling spent the Holidays in Hawaii....Oliver Dean spent part of the Holidays at June Mountain with "friends" learning the fundamentals of downhill skiing....Earl Colgan spent part of the Holidays in Mulege, Baja California...watch the competitions for evidences of the foregoing.

Danny Rouzer is conducting another informal class in magic on Saturdays. If you are interested, please call Danny.

For the record: On October 5, 1978, there was a meeting held at the Photo Center for all local stereographers who were interested in continuing the Southern California Council of Camera Clubs' (S4C) stereo slide competitions previously held four times each season. The meeting was called by Horace Rees, S4C President. Attendance at the meeting and other written responses were very poor, and consequently Horace Rees took back to the S4C Board of Directors the recommendation that S4C stereo competitions not be held during the 1978-79 season.

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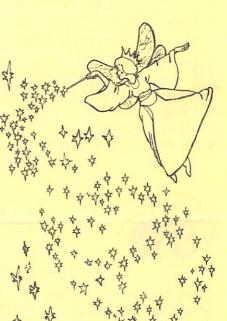
CHRISTMAS BANQUET PUTS MAGIC IN THE AIR

Eighty wonderful members, guests, and visitors were in \ their top festive mood on December 10 for the Club Banquet. As usual, the red and silver decor of Michael's \ gave us one of the finest banquet rooms in Los Angeles, and, as usual, the degie people bags abounded so portions of those generous fillets could find their way home. And the sociability of the group was the best that many people could remember.

The show was a delight. "The Flavor of the Fifties in Stereo" gave us a comprehensive and well organized view of those real '50's, whether we individually related favorably to that era or not. We were led to reflect on the customs of the times, from Charles O'Brien's Atlantic-crossing Queens, to John Meredith's vintage nudes and fashions. Perhaps what caught most everyone off guard were the portraits of prominent political

figures of the times—in unforgiving stereo. Messrs. O'Brien and Meredith were the primary slide contributors; additional supporting slides were from Hugh Stilley Oliver Dean, and Jerry Walter; and further classic '50's stereos by Tommy Thomas and James Lee were from the Susan Pinsky and David Starkman collection. Oliver Dean's production of the show was excellent and creative. Oliver comments that after he got into the work up to his eyebrows, he realized that this type of show must undoubtedly be the most difficult to assemble. The narration was perfect; the background music was strictly period—remember the Platters? Thanks also to Joe Ebin who was instrumental in getting Oliver and John Meredith together.

Then did you notice how the crowd lingered after the show? Who really wanted to admit the party was over? Yup, there was magic in the air.



JANUARY IS COMPETITION MONTH AGAIN

The Club meeting on January 18 will be our third competition for the season. And for those of you who are really in the spirit of this whole competition thing—do you realize you have the opportunity to show only nine more slides, in each category, during this competition year? For some members this means a lot of time selecting best slides from the files; for others it means scraping together slides from limited sources. Whatever shoe fits, remember that these slides are always a great source of stimulation for everyone at the meeting.



- Rick Finney, Competition Director

* * * * *

MOST PROMISING NEW MEMBER AWARD - 1979

Here's something for only those new members who have joined the Club since January, 1977. Once again Stergis M. Stergis will sponsor the Most Promising New Member Award. The competition is open to all new members who have joined the Club within the past two years—in 1977, 1978, or this first part of 1979. About June 1st you may submit any four slides that have been entered in Club competition this year (September 1978 through May 1979 competitions). Each set of four slides will be judged as a group by three out-of-town stereographers who will select one group as best representing the most promising work in stereo, and award the maker of that slide group the MPNM Award-1979. Presentation will be at the 1979 Awards Banquet in July. So, get those best and varied slides into Club competition, because only slides entered in competition are eligible for the MPNM Award-1979.

* * * * *

NEW EXHIBITOR TROPHY AT CORDOVA

Again this year the Cordova International Stereo Exhibition will offer a trophy for the best accepted slide by a stereographer who has never had an acceptance in any international exhibition. Last year our member Zane Haag walked away with the trophy—and we bet one of our members could do it again this year. Closing date is February 21; entry forms are available at the Club meeting. Feel free to talk with any of the Club's regular exhibitors if you have any questions on entering.

* * * * *



"The Masters"

The paintings of the Masters are wonderous: Reubens, Raphael, and Manet.

Each time I see them I ponder

For something original to say.

But the more I adore them with praise

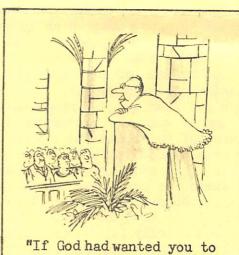
Two thoughts always come back to me:

Too bad they're not hung in my house,

And too bad they're not in 3-D.

-- Phantom Stereo Rhymer





"If God had wanted you to use one-lensed cameras, He wouldn't have given you two eyes!"

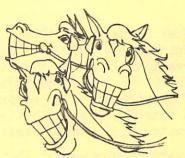
SANTA ANITA TAGALONG REMINDER

We're not sure if the horses will cooperate to this extent, but we're planning to take everything that we can get.....

On Sunday, January 14
At Santa Anita in Arcadia

By Tim Cardinale, Tagalong Leader

So Please call me before January 13 at 781-5222 or 873-1339 for exactly when and where we'll meet. Do join us.





SKI TOURING TAGALONG WITH RICK AND JERRY

Here's one for the hardy. Do you ski tour? If so, join Rick and Jerry on Saturday and Sunday, February 17-18. They will show you their favorite spots in the San Bernardino Mountains near Running Springs for ski touring and picture taking. This is not for the beginner, but you do have time to get some lessons beforehand. Snow and weather cannot be guaranteed, of course, but if you are adventuresome and don't mind cold, snow, wet, car chains, and all those fun things, call them soon, so that suitable plans and important decisions can be made (such as who will bring the cheese, the wine, etc.)

- Tim Cardinale, Tagalong Director

* * * * *

SELECTIVE FOCUS WORKSHOP

Conducted By .. Phyllis and Randy Rander of Fair Oaks, CA. Members of the Cordova Camera Club and very successful selective focusers.

Date Thursday February 1, 1979 7:30 PM

Place The Laursens' Home, 6460 Mantova Ave., Long Beach. Located

just east of Long Beach State.

Notify If you wish to attend, please notify Catherine at 431-4475 or Jerry Walter at home at 225-8042 or work at 481-5501

What's selective focus? It's those slides you've seen in exhibitions in which the outer portions of the slide are only patterns of color in soft focus, which in turn greatly emphasizes the sharpness of the center object. This technique has been used most successfully on certain flowers, but there are many other subject possibilities. There is a definite technique used in creating these slides, and the Randers will share their successes and failures with all who attend. Don't bring your cameras, for we won't be able to have an elaborate shooting session. However, Phyllis and Randy will take us entirely through a typical session from selection of a subject to lighting, exposure, and slide bar technique. Call now if you wish to attend.

* * * * *

ADVANCE WORD ON THE FEBRUARY MEETING

We're having an entire meeting devoted to slide analysis. We will have a panel of stereographer-judges who will offer comments on up to six slides brought by each member. There will be something for everyone, because there will be two categories of comments: those on improvement of "family-record" type slides; and those on exhibition-type slides. So be ready in February with any six slides you have always wanted to hear an opinion of.

PSA WINTER ROUNDUP

Date: January 28, 1979. Place: L.A. Hilton Hotel, Downtown. Cost: Luncheon and registration \$8.00 per person; registration only \$4.00. Hurry and get your reservations in to Gladys Riggs, APSA, 6130 Coldwater Canyon, Apt. 14, North Holly-wood 91606 Phone 984-1391. For this Roundup, Howard and Pauline Sweezey, APSA's, of Carmichael, will be presenting their sensational program "The Last Frontier", an interpretive audio-visual presentation combining stereo slides, music, and limited dialogue to describe their feelings toward the Yukon Territory.

Howard is presently Chairman of the PSA Stereo Division. After their 9:30 AM show, he will meet with all interested stereographers in a neighboring room to rap and answer any questions about PSA Stereo and photography in general. Howard and Pauline are great people; don't miss this chance to get to know them.

Besides the Sweezeys' program on the Yukon, the Color Division's program will be "The Great Northwest" by Elmer Vandervelden of Oregon. And to top it off, the afternoon program will be Kodak's latest wide screen sight and sound extravaganza "See Canada ... A Holiday In Pictures". If you have never seen Kodak's action-packed movies and panoramic stills unfold across the giant 36-foot screen, then you have a real treat in store. (Almost as good as stereo!) Request to be seated at a stereo table for the luncheon.

- Rick Finney, Roundup Stereo Chairman

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A WORD ABOUT PSA

You might wonder just what are the benefits of membership in the Photographic Society of America. And every member asked would probably relate a different group of benefits, for membership is a personal thing. One of the benefits that someone may mention is the opportunity to participate in the Stereo Division's Individual Slide Competitions. For a mere \$3.00, three times in one year you can send four slides to the Competition Director, who is presently our own Sylvia Sikes, FPSA, and the slides are then judged by three stereographers. But most important, each slide receives written comments from one of the judges, pointing out what's right with the slide, and how it could be improved (if possible). And who knows, you may someday be called upon to judge this competition, and experience the challenge of giving written slide commentaries. This is no small benefit. Thirty eight percent of our eighty four Club members are also PSA members. If you'd like further details, contact any of the thirty eight percent, or pick up details at our information table at Club. Then get your slides to Sylvia.

* * * *

I believe there are few photographers in the world who don't like to photograph landscapes. Many beginners, especially if they are nature lovers, start out by thinking of little else but recording the wonders of unspoiled scenery. But merely finding an interesting landscape, pointing your camera, and shooting isn't enough. The result will nearly always be disappointing. One way or another you must find a way to emphasize the particular feature that made you want to take the

phasize the particular feature that made you want to take the picture in the first place. It may be a dramatic cloud, unusual colors, shadow patterns, or possibly a feeling of height or of space. Emphasizing a specific aspect of the scene is quite likely to increase your percentage of successful

photographs.

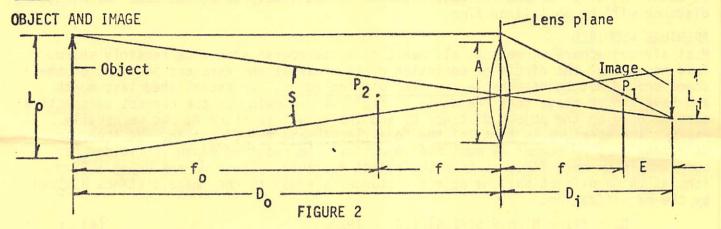
-- Eisenstaedt's Guide to Photography

CHARLES PIPER, EDITOR

INSTALLMENT #45

PLANNING YOUR CLOSE-UPS

Last month we outlined the optical considerations which enter into the making of a close-up stereogram, that is, one in which the image and object are of comparable size. The results, including Figure 2, are repeated here for reference. The balance of this installment will address the manner in which these results can be used to plan close-ups, instead of just working them out by trial and error.



SUMMARY OF LENS FORMULAS

	NEWTON	GAUSS
OBJECT AND IMAGE POINTS	$Ef_0 = f^2$	$1/D_0 + 1/D_i = 1/f$
MAGNIFICATION	M = E/f	$M = D_{i}/D_{o}$
IMAGE BRIGHTNESS	$B = 1/(1 + M)^2$	$B = f^2/D_i^2$
NOMINAL f/ NUMBER	N = f/A	
EFFECTIVE f/ NUMBER	N' = (f + E)	/A = N(1 + M)
OBJECT DISTANCE	$D_0 = f(1 - \frac{1}{2})$	
DEPTH OF FIELD	$d = 2D_0^2 \theta / A = 2D_0^2 \theta N$	
f/ NUMBER REQUIRED	$N = 500 df/D_0^2$	

PRACTICAL APPLICATION TO CLOSE-UPS

Let us now see what use we can make of the above optical principles. Suppose we wish to photograph a subject 2 inches (50mm) wide, and 1 inch (25mm) deep, with a slide bar, and we want to project it and have no shape distortion.

MAGNIFICATION REQUIRED

The first thing to do is estimate the magnification. The 50mm width of the subject will become about 20mm in the finished stereogram. So the magnification is:

$$M = L_{i}/L_{0} = 20/50 = .4 \tag{1}$$

Figure 2 was drawn at .4 magnification for illustrative purposes.

FOCAL LENGTH REQUIRED

For correct perspective when projected, the angular size of the object as seen from the lens, angle S in Fig. 2, should be the same as the angular size of a 70 inch screen as seen from 25 feet away. That is:

$$20/D_i = 70/(25)(12); D_i = 85.7mm$$
 (2)

Readers of this column will remember that we have suggested 85mm lens to film distance. If the lens to film distance is 85mm, and the magnification or lens

INSTALLMENT #45 cont'd

extension is .4, the focal length required is 85/1.4 or about 60mm. In general the optimum focal length can be expressed as:

$$f_{opt} = 85/(1 + M)$$
 (3)

Let's assume we are using a 55mm lens, which happens to be the closest thing we have to 60mm. An error of 20% in image distance is not likely to be noticed. Our image distance will be 55(1.4) or 77mm.

APERTURE REQUIRED

Most stereographers agree that all parts of a stereogram should be sensibly sharp. This means that the circle of confusion of the nearest and farthest portions of the scene should not be detectable from the viewing point. We established last month and have quoted above that the depth of field when viewing at the correct perspective depends only on the object distance D and the actual aperture A, but we usually express the aperture in terms of the focal length and the f/ number. We then can determine what f/ number we must use to achieve the required depth of field. For our example we need first to know the object distance. Since we are using a 55mm lens at .4 magnification, the object distance is equal to the image distance divided by the magnification:

$$D_0 = f(1 + M)/M = 55(1.4)/(.4) = 192mm$$
 (4)

In practice we could also measure the object distance. For no detectable fuzziness in 25mm subject depth when projected we require:

$$N = 500df/D_0^2 = (500)(25)(55)/(192)^2 = 18.6$$
 (5)

This says that we require an aperture of f/18.6, so f/16 will be near enough. If we were to view the stereogram in a hand viewer, where the focal length is typically about 42mm, we would find that the depth of field is decreased in the ratio of 42mm to our image distance, i.e. 42/77 = .55. Generally speaking the depth of field for hand viewing is about half of what it is for projection. For absolute sharpness when hand viewed we would have to shoot our stereogram at f/(18.6)/(.55) = f/34. This little exercise tells us that a subject 2 inches wide and 1 inch deep is at the limit of what will make a projectable stereogram if our smallest aperture available is f/16. For a satisfactory hand viewable picture we would need f/32!

EXPOSURE REQUIRED

Returning to our example, we require an exposure increase of $(1 + M)^2 = (1.4)^2 = 1.96$, or about one stop. We might also have reasoned that all f/ stop markings on the lens have been increased in the ratio 1.4:1. Thus the stop we are using, f/16, is really f/(16)(1.4) or about f/22.

BASELINE SEPARATION

The most important thing to remember about baseline is: don't overdo it. A stereogram with less than the optimum baseline will show a little less "depth", and the perceived size will be a little greater, but it will be projectable. A stereogram with too much baseline becomes unprojectable. It is always safe to use a baseline of 1/50 of the distance from lens to subject. An absolute upper limit would be 1/30 for subjects with substantial depth. For very shallow subjects it is in theory possible to increase the baseline in the ratio of the background distance to the subject depth. My own experience suggests, however, that one should not use more than double the 1/50 to 1/30 no matter how shallow the subject is. For our example the subject distance is 192mm so 192/50 to 192/30 would be 4mm to 7mm. Because the subject is shallow, we could go up to perhaps 10mm, but not more, if we want to be sure of good projectability, and viewer comfort.



3-D NEWS

from the STEREO CLUB of southern california

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

VOLUME XXIII

FEBRUARY 1979

NUMBER EIGHT

Jerry's Journal -- Other Voices

I find it rewarding to reflect on what others have written over the years about leadership, aspirations, hopes, trials, frustrations and responsibilities—all those things that concern our interaction with one another within a club framework. You may also find some of these thoughts illuminating...

With the ability to make good pictures comes a pride in being a stereographer. Then afterwards comes a willingness to serve the Club and advance stereo. It must be the responsibility of the leaders to find a way to pass along the know-how to all members. It must be the responsibility of the members to be receptive to new ideas and to support the Club activities. It is my firm belief that stereo must have a continuous supply of new, dedicated people with fresh ideas in order to survive.

-K.E. (Andy) Sihvonen, SCSC Vice President 1973-75

I recognize that there have to be some innovators, some hardy souls who are willing to brave the unknown. Let's keep looking forward, but let's not abandon proven values just for the sake of novelty.

— Charles Piper, SCSC President 1975-77

Too often stereo pictures are considered merely a curiosity. I make a plea that all of us boost stereo as an art form. We of Chicago Stereo find these pictures exciting. Let's communicate that excitement, that others may understand that we are working in an art which brings another dimension to visual experience.

-Charles Nims, Chicago Stereo C.C. President 1978

I would welcome a personal letter from you members who care to write, telling me some of your ideas for improving our Club. You may be assured that your suggestions will receive the careful attention of the Board, and we may come up with some great ideas for the betterment of our Club. We are greatly handicapped by just having one meeting amonth. How about having a little discussion with ourselves and decide if we really did everything that we could have done this past year for the betterment of our Club. Experience tells us that we must look to our most knowledgeable members for leadership, and for one of them to shun this chance to be of assistance is a tragedy. Knowledge is something that is universal, and the greater the distribution, the greater the reward and sense of duty fulfilled, if it is

given freely to those who are seeking for it, and in turn will be more than willing to pass it on to someone else in the future.

- Floyd Garton, SCSC President 1972-74

We want to make the Club more interesting and valuable to each member. If anyone has an idea for some improvement, any request for a special program, any suggestion for a project, tell your Board members or a committee chairman. Such help will be greatly appreciated.

-Merle Ewell, FPSA, SCSC President 1960-61

Let us start the New Year with even greater enthusiasm to further explore new fields, new techniques and new ideas. Also, we can further broaden our knowledge and experience through our Club activities and instructive programs offered to all of us in our Stereo Club.

-Sylvia Sikes, FPSA, SCSC President 1961-63

The President is not only criticized for advancing this or that program, he is also criticized for not being able to engineer consent, and everything is the President's responsibility. Such reasoning exempts both the people and their representatives from the responsibility of using their minds, indeed from the responsibility of collaborating in the democratic process. When the President puts huge, long range problems on the agenda, we say that he overpromises or that he is unrealistic, without conceding that in our system such problems may take a generation to solve or even to ameliorate, but that someone must take a start. We are entitled to judge the President quite severely, but the danger is that we will destroy ourselves as citizens by piling on our leaders all of our own wants, desires, faults and contradictions.

-- Henry Grumwald, Time Magazine Essay, May 5, 1978

If you see a strange face at our meetings, make yourself known. Our visitors are interested in stereo or they wouldn't be there. Introduce yourself to our newer members as they might not know everyone. Remember that a Club should be run for all members, not for the benefit of a few. Changes, as they are suggested, are viewed in hopes of benefiting the newest member, who needs all the help he can get.

-Bryan Riggs, APSA, SCSC President 1974-75

February 1979 SMTW T FS 2 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) March SMTW 2 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

THURS FEB 15 - CLUB MEETING - Photo Center - 8 PM - Slide Comments (See Page 5)

SAT SUN FEB 17-18 - Ski Touring Tagalong (See Jan NEWS Page 5)

WED FEB 21 - Closing - Cordova International Stereo Exhibition

FEB 26 - Closing - Rochester International Stereo Exhibition

TUE WED THU FEB 27, 28, MAR 1 - Slide Critique Marathon (See Page 6)

THURS MAR 1 - Copy Deadling - March 3-D NEWS

THURS MAR 1 - Closing - Chicago Lighthouse International Stereo Exhibition

MAR 4 - Perris Balloon Tagalong (See Page 6)

THURS MAR 15 - CLUB MEETING - 4th Competition

THURS - SUN APR 19-22 - PSA Regional Convention -- San Diego

FRI - SUN MAY 18-20 - Yosemite Tagalong

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STEREO QUICKIES

To our visitors who found out about our Club at the County Fair and who joined us at the January meeting -- hope you enjoyed yourselves and will drop by again soon.

A hearty welcome to these two new Club Members:

*** Denise Pearl, 311 South Gramercy Place, Los Angeles 90020

*** Elbert Witt, #1 Cayuse Lane, Palos Verdes Peninsula 90274 R 832-8613

Club membership anniversaries for February: Marjorie Adams - 13 years; Marilyn and Carl Felling - 1 year; Gary McVey - 1 year.

Sorry that a number of our members couldn't make our January meeting because of the necessity to hold a Hollywood Exhibition Committee meeting that same evening. stereo times here in Southern California.

SAG, as introduced in the January 3-D NEWS, is off to a good start. There's room for others--please let Jerry Walter know if you'd like to get in on the formation meeting.

Ten Club members joined in the rap session with Pauline and Howard Sweezey after their presentation of "The Last Frontier" at the PSA Roundup at the Hilton Hotel on January 28. As PSA Stereo Division Chairman, Howard discussed various hopes and problems, including stereo glasses, exhibition judging, the role of camera clubs and officers, and details about their travels in the Yukon Territory.

STEREO CLUB OF SOUTHERN CALIFORNIA

1978-79 Officers and Directors

President, Editor Jerry Walter 1098 Montecito Drive Los Angeles, CA 90031 R 225-8042 B 481-5501

Hospitality Director
Ursula Sylvan
4329 N. Fireside Lane Moorpark 93021 R (805) 529-3277

Equipment Director
David Starkman 1104 Calle Adra Duarte 91010 R 357-8345

Vice Pres., Outings Tim Cardinale 6855 Costello Ave. Van Nuys, CA 91405 R 781-5222 or 873-1339

House Director Jim Pettit 18282 W. Silverlake Dr. Los Angeles 90026 R 662-0410

Special Pres. Advisor Sylvia Sikes, FPSA 2081 Rodeo Court Thousand Oaks 91360 R (805) 497-0326

Secretary Marilyn Felling P.O. Box 90 Topanga 90290 R 455-1886

Program Director Oliver Dean 10001 W.Frontage Rd.#14 South Gate 90280 R 928-4688

Rick Finney 1098 Montecito Drive Los Angeles 90031 R 225-8042 Membership Director

Stergis M. Stergis 601 S. Saltair W. Los Angeles 90049 R 472-5465

Treasurer, Competitions Banquet Director Marshall Stewart 261 Via Linda Vista Redondo Beach 90277 R 375-1788 B 326-1422

> Workshop Director Don Cast 3001 N. Buena Vista Burbank 91504 R 767-0638 B 481-4792

The Club meets the 3rd Thursday of each month (except July and December) at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors always welcome. The 3-D NEWS is published monthly; rate for subscriptions for non-members is \$4.00 per year.

JANUARY COMPETITION RESULTS



In the last 3-D NEWS I mentioned that our competition slides are always a great source of stimulation for everyone at the meeting. This was certainly true on January 18. We had some really spicy slides that added zing to the 122 slides shown in the two categories. The variety just went to show that we've only begun to scratch the surface of stereo.

Much thanks to Max Bruensteiner, Bert Laursen, APSA, and Russ Terrill, APSA, for their judging and comments. Thanks to Conrad Hodnik, FPSA, Sylvia Sikes, FPSA, Tim Cardinale, Charles Piper, Jim Pettit, Ursula Sylvan, Dorothy Westbrook, and Eleanor Hemstreet for their help on cables, calling, and at the table. Thanks also to Ruby, Earl, Oliver and Jerry for sharing a few words about their winning slides.

This months Competition Director's Special Recognition has to go to George Walker for his three non-conventional entries. Get this: he started taking the three slides at 4:15 P.M. the day of the competition; dropped by FedCo to pick up an E-6 Kit; mixed chemicals, processed the film and fast-dried it; cut, selected and mounted the chips in glass, and made it to the meeting by 7:55 P.M. Whew!!

- Rick Finney, Competition Director

STANDARD CATEGORY - A GROUP

STANDARD CATEGORY - B GROUP

11 010001		THE DITTER	
Awards 24 & 26 points; HM's 22 & 23 po	oints	Awards 22 & 24 points; HM's 21	points
JAN	CUM	JAN	CUM
Conrad Hodnik, FPSA 65 HM - Color Spectacular	195	Earl Colgan	182
그 보다 그 사람들은 사람들이 되었다. 그 그 그 그 그 그 그 그 그 그 그 그 그 그 그 그 그 그 그	190.5	Janet Rouzer 58	178
Stergis M. Stergis 65	190	Marilyn Felling 57	173
Award - Evening Flight Oliver Dean	187	HM - Up A Tree Trunk	171
Award - Evening Silhouette		Zane Haag	171
HM - Red Kite By The Sea		HM - The Dance of Tulips	
	185	HM - Bug From Outer Space	
HM - Alone In Meditation	10.1	James Pettit 57	171
Jerry Walter	184	Ruby Steins	171
	183	Award - Beat It	169
HM - Maudie In Bishop	10)	David Starkman	166.5
Ursula Sylvan	179	HM - I Broke Another Rule	100.7
Ward Clark* 61	178.5	Harold Cosel 57	166
	178.5	Carl Felling 58	166
HM - Driftwood	470 5	HM - Ocean View	
Sylvia Sikes, FPSA* 61 Charles Scarborough 62	178 . 5	George Walker 58	166
HM - Lonesome Pine	111	HM - Sitting Pretty	162
Hugh Stilley 57	167	Floyd Hunter	102
Don Cast*	116	Marshall Stewart 56	160
Floyd Garton	55	Margo Rheingruber	107
* Judges Scores Averaged		Hal Stanton 53	105
oudgeb booled Averaged		Fred Wolfe	55
		Richard Ogle	54
		George Kirkman	53 50
		OHROL HOLHOROSS SOSSOSS SOSS	

STATISTICS WITH GROUPS COMBINED

Points											16			
No. Standard Slides	1	0	2	3	7	21	14	20	7	4	2	1	Median,	Mode 21 Mode 21
No. Nonconventional Slides	0	0	5	2	5	13	3	5	1	0	0	0	Median,	Mode 21

NONCONVENTIONAL CATEGORY - A GROUP		NONCONVENTIONAL CATEGORY - B GROUP	
Awards 24 points; HM's 23 points		Awards 24 points; HM's 21 points	
<u>JAN</u>	CUM	JAN	CUM
Stergis M. Stergis 69 Award - The Scarlet Robe Award - Snow Queen	198	Tim Cardinale*	174
Russ Terrill, APSA*	186 184.5	Hugh Stilley	172
Jerry Walter	184	HM - Cymbidium Throat George Walker	171 118
HM - Avacadoes & Persimmons	183	Margo Rheingruber62	104
	183	Award - Bay City	
	181 . 5 181	David Starkman 18	36
Chuck DeLongfield	56		

MEMBERS TALK ABOUT THEIR SLIDES

"Beat It" by Ruby Steins. No one was more surprised than I when I won an Award Ribbon for this slide. It had almost been put in the "Not So Interesting File" because I thought the garden hose in the background was detrimental to the slide, but apparently the judges thought otherwise. It was taken near Sedona, Arizona with a 2.8 Stereo Realist on Kodachrome 25, at about 5 P.M. on a lovely day. I took only one picture because I was being chased by the geese. I turned around quickly — saw they were still after me — hoped they would be in focus, and snapped. It was a surprise to me that it even turned out, and I'm delighted it brought chuckles to the Club.



"The Bridge #2" by Earl Colgan. I took this slide at the Huntington Library in San Marino late in October, 1978. This view faces west, and I was able to get nice back-lighting on the autumn leaves. I took a slide at the same spot exactly two years ago, which I previously showed in competition, but it needed cropping and there were too many people in the background. This time I took 5 different shots at various exposures over a period of an hour. It was on Sunday, and lots of people were roaming and enjoying the Gardens, so I had to wait for those times when there were fewer people in the background. I used Kodachrome 25 with my 3.5 Stereo Realist. It is mounted in a regular distant mask with no cropping.



"Evening Silhouette" by Oliver Dean. This cypress tree limb silhouetted against an ocean sunset was a happy combination of planning and luck. The planning came when, upon discovering the limb, I decided to check it again later in the day because the lighting was poor in mid-afternoon. The luck came when I returned at sundown — the sky had produced some delicate clouds apparently low enough to pick up a pink tint from the setting sun, and a silhouetting of the limb nearly eliminated all evidence of an ugly supporting cable at the optimum position for compositional interest. Exposure was bracketed around a 32 meter reading of the sky below where the top of the frame would be. The 1-stop underexposure turned out to be the best. To improve

composition, slight cropping at the top was used. While I feel that this is a valid use of silhouette in stereo, at least one of the Oakland Exhibition judges disagreed—the slide wasn't even accepted. But then, it got a medal in the Hollywood Exhibition. (Anybody still believe that all judges think alike?)

This totally nonconventional sandwich has two parts. "Devil Moon" by Jerry Walter. Part one is no moon at all, but rather a very red-orange sun photographed just before sunset in Oceanside through a 200mm lens on a Canon EF. The single slide was then enlarged 3% on a Repronar Copier, and two identical copies were used to enhance the chips of a terribly bad stereo slide -- part two. The stereo slide was made with a 3.5 Realist along the shore of a lake on a hazy morning. An incorrect overexposure resulted in an unpleasant blue-green washed-out effect -- definitely a throw-away. But by combining the lakeshore view, which has good stereo due to the ominous bare tree branch at 7 feet, with the huge orange sun, and by carefully manipulating the 4 chips to place the moon (sun) at infinity, a peculiar spatial and visual effect is achieved.

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FEBRUARY 15 MEETING: JUDGES' COMMENTS ON MEMBERS' SLIDES

EVERYONE BRING UP TO 8 STEREO SLIDES

LEARN! LEARN! LEARN!

FIND OUT WHAT GOES ON IN THE (SOMETIMES) CRYPTIC MINDS OF EXPERIENCED STEREO JUDGES

All evening will be spent getting comments by three experienced. sympathetic, and articulate stereo judges on the slides you bring! Pick out up to 8 of your slides on which you want verbal comments; arrange them so that the slides on which you most want help are at the beginning so that if 9:45 arrives before all slides are commented on, we aren't stopping before getting to the ones most important

to you. Also, please:

- 1. Thumb spot in the lower left corner when the slide is held right side up as in the viewer.
- 2. Mark an "E" on those slides for which you want comments according to International Exhibition standards. Otherwise, the judges will assume a lesser intent for the slide based on its content and will comment accordingly.

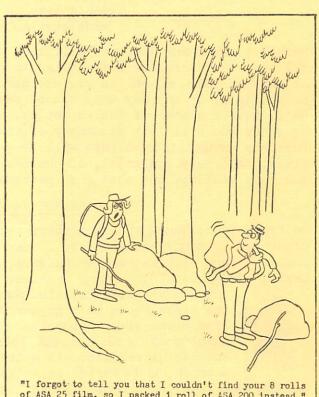
-- Oliver Dean, Program Director

Something for your grandchildren:

One of Kodachrome's most redeming qualities is the long-term keeping of the image. If slides made on Kodachrome are stored in the dark, at 70°F or less, and the relative humidity is between fifteen and forty percent (normal room conditions for most of us), no perceptible dye fading is anticipated for a period of fifty years.

> -- Hershenson. Modern Photography February 1979

> > * * * * *



of ASA 25 film, so I packed 1 roll of ASA 200 instead."

TAGALONG NEWS

A Day At The Races—I used up a lot of film on January 21. In the morning we visited the Arboretum, and even though it was a bit cloudy outside, inside the greenhouses it was just fine with all those orchids and other tropical flowers; however, I was glad I brought my flash. The peacocks were very cooperative when it came to posing for the camera. At the races when the sun would break through the clouds those stereo shutters were madly clicking away. With all those beautifully groomed thoroughbreds and colorful riders and all that action, I have no excuse for not coming up with some great pictures. Even though I had very few Club members tagging along, it was a good "stereo" day: a stranger came up to me and said "Hey! Isn't that a stereo camera? I have a Realist and..." Fifteen minutes of enthusiastic discussion followed. He's not a stranger any more, and that made my day.

Ski Touring Tagalong -- This one's still on for February 17-18. If the snow stays as good as it is right now, it will be fantastic! Let Rick Finney or Jerry Walter know if you'd like to brave this one.

Tagalong to Paris Really, first we were thinking of going to Paris, but then we changed our minds and we'll go to Perris instead. This one is for those who are dedicated enough to get up way before the sun. George Skelly will be going to Perris to photograph the blowing up and lifting off of hot air balloons. It will be on Sunday March 4 at sunrise. If you want to tag along, it's Highway 91 or 60 east to Riverside; Interstate 15E

south to Perris; then mile south on Goetz Road to the Perris Balloon Field. Call George Skelly at 541-7143 if you have any questions.

-- Tim Cardinale, Tagalong Director

* * * *

PERSONAL SLIDE CRITIQUE MARATHON

Dates: Tuesday February 27; Wednesday February 28; Thursday March 1; 7:30 PM Place: Rick Finney and Jerry Walter's home, 1098 Montecito Dr, Los Angeles Conducted By: Rick Finney, Jerry Walter, plus a number of experienced guest stereographers who will critique your slides.

Please Notify: Jerry Walter at 225-8042 home or 481-5501 work of which night you'd like to come. If necessary, even more evenings will be made available for this marathon.

Here's a workshop where we will look at slides, slides, and more slides — all yours. All who are interested are invited to come on any one of the above three nights. Bring as many of your slides as you can carry. Slides can be mounted in cardboard, masks only, glass, or any way they can be seen in a hand viewer; there will be no projection. We'll have a number of tables set up, and at each table will be an experienced stereographer who will look at as many of your slides during the evening as time will allow. Possible competition slides will be pointed out, and many specific comments will be given. All very congenial, of course. This will be somewhat of an extension of our February meeting, but much more personal. Get your spot reserved now!

SELECTIVE FOCUS WORKSHOP REVIEW

On February 1, fourteen Club members were treated to a stimulating lecture/demonstration presented by Randy Rander of Fair Oaks on the use of selective focus in stereo photography. Along with Catherine and Bert, who so graciously hosted the affair, were Zane, Lewis, Rick, Harold, Jerry, Charles, Lloyd, Denise, Oliver, Janet, Sylvia, George,

and Randy's wife Phyllis. Randy took us through all the steps and shared all the experiences he's garnered the past years on the subject. He expounded some personal philosophy about a photographer's close feelings and emotional involvement with his subjects and how these feelings are displayed in final successful results. All attending had the chance to look through the lens at a setup, and a varied selection of Randy's slides were projected and discussed.

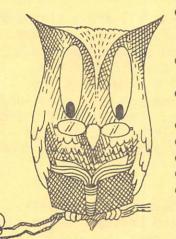
Neither back injuries nor lost slides, torrential rains, snow or closed Interstate passes could keep this from being a most successful stereo evening.

A ROUSING GOOD TIME AT THE ROUZERS

On January 9, Harold C., Harold H., George, Louis, Ben, Tim and Katy, Don, Hugh, Oliver, Denise, Maurine, Rick, and Jerry enjoyed the hospitality of Janet and Danny Rouzer and viewed the 1978 PSA Sequence Exhibition. The show was stopped several times for comments and perceptive observations. Among the sequences were 8 created by our Club members, including a TV interview with a farmer, using Club actor-models Rick Finney and Russ Terrill, plus many other excellent sequences. Much conversation ensued about the Club's own sequence competition to be held at the April meeting (details follow), and the 1979 PSA Sequence Exhibition judging to be held locally in June. The evening was topped off by some totally sinfully delicious deserts created by Janet.

-- Don Cast, Workshop Director

WISDOM is... KNOWING THE GUIDELINES FOR THE CLUB'S 1979 SEQUENCE COMPETITION



- A sequence is a group of stereo slides somehow tied together in thought...travel, poetry, photo essay, hobby, people activities, anecdote...let your imagination wander for a theme.
- The competition will be at our April 19 meeting and is open to all members. It is independent from all other Club competitions.
- There may be from 2 to 18 slides in each sequence. Do not have title or "The End" slides.
- · You may enter as many sequences as you want.
- Two members may collaborate on a sequence.
- There should be nothing in a sequence to identify the maker.
- Scripts should have no more than 30 words per slide.
- The maker is responsible for reading the script while the slides are projected. The script may be prerecorded; the Club will provide a cassette (only) player and speakers for those who want to try their hand at prerecording. Music may be included.

• Each sequence will be rated by a panel of 3 judges. Prizes will be awarded to the makers of the highest-rated sequences. There will be 2 competition groups: A. Those who have and B. Those who have never had a sequence accepted in the PSA Stereo Division Sequence Exhibition.

• Refer questions to Jerry Walter, 225-8042 home or 481-5501 work.

* * * * *

HOW OUR MEMBERS FARED

1978 Washington Stereo Exhibition: Marjorie Adams (1) acceptance; Conrad Hodnik, FPSA (2); Charles Osborn, APSA (1); Sylvia Sikes, FPSA (1); Stergis M. Stergis (4) with a silver medal; Russ Terrill, APSA (1), and Jerry Walter (1).

1978 San Bernardino Stereo Exhibition: Joe Abramson(2); Marjorie Adams(1); Don Cast (2); Ward Clark (2); Earl Colgan(1); Oliver Dean (3); Rick Finney (4); Ken Fordyce (1) with the Best Table Top Medal; Floyd Garton (3); Conrad Hodnik, FPSA (2); Charles Osborn, APSA (4) with 2 HM's; George Skelly, (1); Stergis M Stergis (3) with the Best Flower Medal; Sylvia Sikes, FPSA (4); Russ Terrill, APSA (1), and Jerry Walter (3).

1979 Hollywood Stereo Exhibition: Joe Abramson (2); Marjorie Adams (2) with 1 HM; Don Cast (4); Ward Clark (4) with 2 HM's; Earl Colgan (1); John Chord, APSA (1); Oliver Dean (4) with the Committee Silver Medal; Ken Fordyce (3) with 2 HM's; Bert Laursen, APSA (2); Catherine Laursen (3); Charles Osborn, APSA (4) with 1 HM and the Committee Bronze Medal; Sylvia Sikes, FPSA (3) with the PSA Contemporary Medal; George Skelly(2); Stergis M. Stergis (3) with 1 HM and the Committee Gold Medal; Hugh Stilley (3); Russ Terrill, APSA (4); and Jerry Walter (2) with 1 HM.

* * * * *

A DISCUSSION OF MASKS

I imagine you all know that Realist and Emde masks come in Normal or Distant, Medium, and Close-up, but do you really understand what this means? The designations signify that when a stereogram is made in a standard ASA (Realist etc.) camera, and cut into standard chips of exactly 5 sprocket holes width:

- o The Normal mask places the conceptual window at about 6 feet
- o The Medium mask places the conceptual window at about 4 feet
- o The Close-up mask places the conceptual window at about 2 feet

The purpose is to simplify and automate the process of getting the subject behind the window, which is accomplished by placing the window in front of the subject. How is this done?

HOW DOES IT WORK?

It has nothing to do with the spacing between the mask apertures; all are a standard 62.3mm center to center. It has nothing to do with the width of the mask aperture. To convince yourself of this, place an empty mask over a mounted stereogram, and slide it from side to side. As you do so you will be changing the width of the picture over wide limits. However you will note the conceptual window stays the same distance from you; it does not move. What then makes a close-up mask close-up? The answer: it is the relation of the chip to the mask aperture. Look carefully and you will see that the close-up mask crops the left side of the left chip, and the right side of the right chip. In a Realist mask you can easily slide the chips from side to side thus changing the conceptual window location.

AN EXPERIMENT WITH A REALIST MASK

Take a pair of chips of a distant scene and place them in a Realist CLOSE-UP mask. Ignore the embossing intended to locate the chip in the mask, and instead center each chip over its own aperture. Put the slide in a viewer and note that the window is about 6 feet away. Now move the left chip into the embossing. Leave the right chip where it is. Put the slide in a viewer and note that the window is now at about 4 feet. Recenter the left chip on its aperture and now place the right chip in the embossing. Note that the window is again at 4 feet. Finally seat both chips in the embossings and note that the window is now at 2 feet. Conclusion: The distance between the chips is what controls the conceptual window location. To move the conceptual window, you must move the chips in opposite directions. Moving them in the same direction merely changes the framing of the picture. To move the window forward, bring the chips together; to move it back pull them apart.

THE EMDE MASK

The punched ears of the Emde mask tell you where you have to locate each chip, which both prevents you from "goofing up", and also prevents you from "tampering" with the window. In contrast the Realist mask not only allows some vertical play, it also permits a large amount of horizontal play. Make sure you understand and appreciate both types of masks. If you are a beginner and haven't mastered the subject of masks stick with Emde. When you know what you want, get some Realist masks and tailor your windows to the effect you want.

CLOSE-UP MASK FOR CROPPING

Clearly nothing prevents you from using a Medium or Close-up Realist mask for framing a picture to a narrower format if you wish. Of course you are on your own when it comes to deciding where you should place the window. For a slide bar picture shot with an SLR, you may wish to experimentally frame the picture in a Realist mask, mark the chips at the embossings, cut the chips at those points, and then remount in an Emde mask because of its better control of accidental dislocation.



3-D MEWS

from the STEREO CLUB of southern california

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

VOLUME XXIII

MARCH 1979

NUMBER NINE

Jerry's Journal -- Getting Excited

When do you get the most excited about one of your stereo slides? When you...

- ...first think of a subject or theme and explore its possibilities in your mind's eye?
- ...load the film and promise yourself 29 of the finest stereo slides ever?
- ... spot the subject and know you can't go wrong?
- ...approach the subject and rough out some mental compositions just before looking in the viewfinder?
- ...press the shutter and say this will certainly be the greatest slide ever?
- ... realize you have just recorded a bit of history never again to be exactly the same?
- ... rewind the film with the satisfaction you have something super that no one else has?
- ...put the Do Not Mount sticker on the roll and turn it in for processing?
- ... spot the yellow box in the mail and know the creations inside are all yours?
- ...break open the box and unroll the film and hold it up to the light for a quick scan?
- ...cut the chips, slip them in a mask, and place it in a viewer for the first time?
- ... discover that the picture is precisely like you wanted it?
- ...carefully align the chips, wash the glass, and seal your work of art for all eternity?
- ...decide to bring it to Club competition?
- ...know that it will next appear on the screen?
- ... have someone tell you it's one of the best stereo slides he's ever seen?
- ...look at the slide one or two or five or ten or twenty years later and experience a swarming rush of memories?

When do you get the most excited about one of your stereo slides?

Jems

1979 March SMTWTFS 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 TW T F S SM 8 9 10 11 12 13 14 15 16 17 18 (19)20 21 122 23 24 25 26 27 28 29 30

Stereo Activity Calendar

MAR 12 - Continuation of the Slide Critique Marathon (See Page 6)

THURS MAR 15 - CLUB MEETING - Photo Center - 8 PM - 4th Competition

TUES MAR 20 - Closing - Wichita International Stereo Exhibition

MAR 28 - Oldies and Goodies Workshop - Joe Abramson's (See Page 6)

THURS APR 5 - Copy Deadline - April 3-D NEWS

THURS APR 19 - CLUB MEETING - Photo Center - 8 PM - Sequence Competition (See Page 4)

THURS-SUN APR 19-22 - PSA Regional Convention at San Diego (See Page 5)

APR 29 - PSA Roundup - L.A. Hilton Hotel - 9 AM

FRI-SUN MAY 18-20 - Yosemite Tagalong



NOW IS THE TIME FOR ALL GOOD MEMBERS ...

to rally behind their Club. In compliance with the Club bylaws, I have appointed Sylvia Sikes, FPSA, Ursula Sylvan, and Oliver Dean as the 1979-80 Nomination Committee. Their task is to select candidates for the offices of President, Vice President, Secretary, and Treasurer for the new Club

year starting in July. Additional nominations may be made from the floor at the May meeting; elections are at the June meeting. These are the only Club officers elected by the members. All the Directors - Banquet, Competition, Editor, Equipment, Hospitality, House, Membership, Outing (Tagalong), Program, and Workshop -- are appointed by the President.

Now is the time to think of how you would like to come to the aid of the Club. Nomination Committee should ask you for advice, ideas, or to serve, please respond to the best of your ability. But don't wait to be asked. If a certain position appeals to you, make your interests known. Fresh thinking is always needed, and in a Club with so many activities as ours, it takes many members to assure that everything runs smoothly. Our Club is a "club" -- operated by as many members as want to participate. Think of where you fit in. Jerry Walter, President

* * * * *

STEREO CLUB OF SOUTHERN CALIFORNIA

1978-79 Officers and Directors

President, Editor Jerry Walter 1098 Montecito Drive Los Angeles, CA 90031 R 225-8042 B 481-5501

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David Starkman 1104 Calle Adra Duarte 91010 R 357-8345

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House Director Jim Pettit 1828 W. Silverlake Dr. Los Angeles 90026 R 662-0410

Special Pres. Advisor Sylvia Sikes, FPSA 2081 Rodeo Court Thousand Oaks 91360 R (805) 497-0326

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Stergis M. Stergis 601 S. Saltair W. Los Angeles 90049 R 472-5465

Treasurer, Competitions Banquet Director Marshall Stewart 261 Via Linda Vista Redondo Beach 90277 R 375-1788 B 326-1422

> Workshop Director Don Cast 3001 N. Buena Vista Burbank 91504 R 767-0638 B 481-4792

The Club meets the 3rd Thursday of each month (except July and December) at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors always The 3-D NEWS is published monthly; rate for subscriptions for non-members is \$4.00 per year.

STEREO QUICKIES

A hearty welcome to these four new members:

*** William T. Lenox, 15803 El Soneto, Whittier 90603 R 947-4090

*** Margo Ax and Ron Eggers, 402 Magnolia Ave., Costa Mesa 92627

*** Leighton R. Stewart, P.O. Box 339, Port Hueneme 93041 R(805) 486-5776

Club membership anniversaries for March: Joe Abramson - 12 years; Earl Colgan - 1 year; Ayala and Maurice Fishman - 1 year; George Kirkman - 4 years; Bert and Catherine Laursen - 14 years; David Magnan - 2 years; Chuck Reincke - 1 year; Charles Scarborough - 7 years; Ruby Steins - 1 year; George Walker - 1 year.

Congratulations to Joe Abramson on winning the Stereo Slide Of The Year Trophy at the annual awards banquet at the Jewel City Camera Club on February 27.

Sorry to hear that our bursting-with-enthusiasm member Margo Rheingruber has an eye ailment that put her into what she calls "a mighty fuzzy world". But hopefully the surgery planned for early March will bring her back like new.

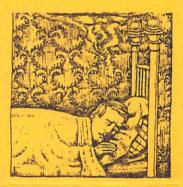
Glad to hear that Bert Laursen's eye surgery was a complete success. But then sorry to hear he got overly ambitious in his workshop and drew a little red stuff from a couple fingers. Combining these with Catherine's lame back and since everything happens in "three's", hopefully this is the end to problems on Mantova.

For Sale: A Kodak Stereo Camera. Call Harold Cosel at his office at 475-6814.

Our enthusiastic members have had some trouble recently getting stereo mounting equipment. The good news is that Max Bruensteiner, Alhambra Camera Shop, has Realist masks in stock again. Also, Emde at 2040 Stoner Ave., W.L.A., is expecting their shipment of stereo glass from Europe sometime in March. Hang in there—we'll all be in good shape again soon. (Invest a little money and keep a reserve of these mounting supplies so you will never run out when the supply lines get thin.)

It is reported that several of our members have trouble getting to sleep after an exciting Club workshop or meeting or other activity. Could this really be?

About 25 members and friends constitute the group going over to Jerry's Restaurant at 6th and Vermont for coffee, calories, and conversation after the meetings. It's a fun(!) and exciting(!) place — you never know what's going to happen next—like where we're going to sit — what you'll be served instead of what you ordered, if anything, or how many times. Really though, it's fine, and thanks to Jan Rouzer for calling ahead and trying to hold this whole thing together with a little sanity.



V.P. Tim planned to take in the solar eclipse where it was full — in Montana, combining it with a late winter whirlwind tour of seven western states. Hope the sun was out. Did you see V.P. Tim flashing that "stereographer" T-shirt at the last meeting?

Donald Shurtz from Salem, Oregon, was a visitor at our February meeting. He was active in photography in the L.A. area some years ago and enjoyed meeting old friends.

As announced earlier in the year, the PSA Stereo Division will very soon be purchasing a large quantity of stereo glasses. If you or your group would like to be included in this order, please notify Jerry Walter right away so he can pass this information on to Howard Sweezey, Stereo Division Chairman.

Making its rounds the past weeks in 4 presentations was the 1979 Hollywood Stereo Exhibition. With it, show producer Oliver Dean has given us yet another concept in exhibition showings. With the assistance of Cecil Wilson, APSA, Exhibition Chairman, and Denise Pearl, the slides were sequenced to music and a minimum supporting narration by subject matter, as we've seen in several other exhibition showings. But the new concept here was to also project the title, maker, and city of every slide immediately below the slide image on the screen. Not only did this offer a new visual stereo experience, but proved that the options are still open on any type of presentation technique. Good show!

Club competition will be held on March 15. Here we are on the eve on number four of our five annual Club competitions. Bring some slides and share them with your fellow Club members and for the fun of it see how they stack up against those of others (in the eyes of 3 judges). Newer members are always invited to get involved. Bring 3 slides and come a little early to get personal instruction on the few simple procedures to enter. Then sit back and try to be calm...

Rick Finney, Competition Director



WE GOT OUR DOLLAR'S WORTH

at the February meeting. Club dues are \$12.00 per year, which is \$1.00 per month. No one will say that we didn't get our dollar's worth on February 15, and a whole lot more. This meeting brought together Conrad Hodnik, FPSA, Sylvia Sikes, FPSA, and Russ Terrill, APSA, and 50 Club members who came to hear what stereo judges really think about as they critique and judge slides. This was a rigorous and detailed analysis and certainly brought to light many aspects of our slides we cannot see ourselves. We heard words and expressions such as...highlights...color harmony and temperature...clutter...shadows...framing....bunched composition....mergers....so realistic it's lousy....dilution of one area by another..better if reversed..doesn't move me..I never cared for brocoli. The tremendous variety of slides gave the judges a hard workout and hopefully the members who brought slides weren't sensitive. One of the best comments heard was "It takes 25 years to learn when not to take a slide!"

* * * * * HOW OUR MEMBERS FARED

Cordova International Stereo Exhibition: Joe Abramson (4) acceptances; Tim Cardinale (3) with 1 HM; John Chord, APSA (1) HM; Rick Finney (3); Ken Fordyce (2); Floyd Garton (2); Zane Haag (1); Conrad Hodnik, FPSA (3); Catherine Laursen (1); Sylvia Sikes, FPSA (3); Stergis Stergis (3); Hugh Stilley (1); Russ Terrill, APSA (4); George Walker (1); and Jerry Walter (3). In spite of the fact that we had excellent representation from our Club, the Best New Exhibitor Trophy went to Ronald Privrasky of Reno for a clever and well-lit study. The talk of the show was the slide winning the PSA Contemporary medal which was by far the most "contemporary" stereo slide many could remember ever seeing. It was by another new exhibitor Richard Lindblom of Marietta, Georgia. Watch for it in one of the local exhibitions. A number of out-of-towners attended the exhibition judging: from Chicago came Judge Henry Erskine, FPSA, and his wife Maxine; from the San Francisco area came Judge Joe Fallon, FPSA; Ruth Allison, Sally Maurer, APSA, Lucia Brann, APSA, and Charlene Kulha; from L. A. came Rick and Jerry. Stirring them all together with the Cordova Club members and friends was stimulating and plain fun.

WISDOM is... KNOWING A FEW MORE SEQUENCE GUIDELINES TO HELP PREPARE FOR APRIL 19



- At the meeting we will have a signal light for you to indicate to the projectionist when you want to have the slide changed. You simply depress the button as you read your script (or as the script tape is playing if you opt for making a sequence tape.
- If you are bringing a cassette, make sure the beginning of the sequence starts immediately after the leader. One cassette per sequence, to avoid wasting time searching for the beginning.
- e Please do not discuss your sequence or the sequences of others with your fellow member Oliver Dean. Oliver will be judging the 1979 PSA Stereo Division Sequence Exhibition in June, and undoubtedly (and hopefully) many sequences submitted to the Club competition will subsequently be entered in the PSA Exhibition. And Oliver doesn't want to have any prior knowledge of any sequence.
- Prizes are now being assembled from various sources to be awarded to the top sequences of the evening. All this will take place at our meeting on April 19. Plan ahead.

TAGALONG NEWS

What do you do if you offer a tagalong and no one comes? You pick up the pieces and try again. Seems that the only Club members who are also ski tourers were unable to join Rick and Jerry on February 17-18, so all those great snow shots remain untaken. But we'll try again in '80 -- they say the wine will keep till then. Start practicing.

With all this rain, the wildflowers should be fantastic this year. I'm looking for someone to lead a spring desert wildflower tagalong. Anyone know where and when to go? Please call me at 781-5222.



It has come to my attention that a number of stereographers are planning a Mexican cruise next Christmas. They will be aboard

the T.S.S. Fairsea departing Long Beach on December 15 and returning December 26. If you have any inclinations to tag along, see your travel agent immediately because most rooms will be booked by April. Minimum cost is \$1000 per person. The service is lavish and the ports-of-call picturesque. Don't hesitate if you are at all interested.

-- Tim Cardinale, Tagalong Director

MORE THINGS TO DO

If you are interested in broadening your photographic horizons, attend the S4C Seminar scheduled for all day Saturday, March 10. In the morning, Jim Zuckerman will speak on "Image Magic". He is an authority on contemporary photography. In the afternoon, Albert Moldvay will speak on "The Anatomy of a Story". He writes and photographs for National Geographic. The seminar will be held at L.A. Water and Power, 111 N. Hope St. \$7.50 per person + \$3.00 if you want lunch. Further information is available from Ted Dumez at (213) 292-1667.

A PSA Regional Convention will be held in San Diego April 19-22. To the best of this Editor's knowledge, all of the stereo programs at this Regional will be presented by members of the Stereo Club of Southern California. John Chord, APSA, will show his "Carnival of the Animals"; Charles, APSA, and Maude Osborn will show "Hawaii-Part II"; and Rick Finney and Jerry Walter will show "High Sierra Symphony". Everyone is invited to attend; for further information contact registration co-chairmen Marguerite and Maud Elliott, P.O. Box 522, La Jolla 92037.



for GAF PANA-VUE® and VIEW-MASTER® viewers
Converts standard 117 volt, 60 cycle AC household current to power all GAF tighted viewer products. For maximum lamp life use with standard No. 245 flashlight lamp.

This is the side of the red and white box in which comes a small transformer that allows you to electrify your battery Realist or other make hand viewer. These transformers are available in most camera stores for about \$5. It gives a constant light source closely matching projection at Club, and makes your viewer much lighter. Just clip the small two-prong end off, strip the two wires back an inch, and fasten(paper clips work fine) one wire to each battery post.

This cartoon looks rather strange without a caption. What do you think it should be? Dream up one pertaining to photography, preferably stereo, and send it to the Editor. All captions suitable for publishing will be printed in a future issue. Come-on...think humor now!





RARE OLD STEREO SLIDES UNCOVERED



Recently discovered by a member are two collections of prize winning stereo slides from the late 1950's and early '60's. These slides had been in the custody of Everett Huffine who was very active in the Stereo Club from 1958 until his death in 1971. The first group is composed of copies (plus a few originals) of slides that were apparently entered in the Southern California Council of Camera Clubs Stereo Competitions in 1957-58 and then assembled into a show. The show was meant to "...influence some photographers to seriously consider stereo as their medium of interpretation of natural beauty as well as their objectives in creative photography." The originators of the show were apparently Duane Smith, second President of the Stereo Club, and Everett Huffine.

The 140 slides, all mounted in glass and Emde mounts, were made by: Calvin Alexander, Lewis Butterfield, Stanley Boller, Otto Crader, James Dinwiddie, Merle Ewell, S.R. Giles, Donald Hayward, Elva Hayward, Everett Huffine, Fern Huffine, Floyd Hunter, Ina Lank Maurice Lank, Lester Lauck, Ken Oppenheimer, George Pond, Hubert Reeves, John Scheurer, Paul Sellers, Duane Smith, Ralph E. Sparks, John Stick, Karl Struss, Elyga Wenger, C.E. Wiencke, Cecil Wilson, and Floyd Williamson. Many clubs in the Southern California area were participating in S4C Stereo Competitions at the time. The above stereographers represent: Arcadia Color Sliders, Camera Chromers, El Dorado Pictorialists, Foto Forum, Glendale Camera Circle, Leica Pictorialists, L.A. Camera Club, Long Beach Camera Guild, Northrup Camera Club, and the Stereo Club of Southern California.

The slides from the second group, also from Everett Huffine's possessions, are copies of 119 accepted entries in the 1962 Hollywood Stereo Exhibition. These are also neatly mounted and ready for projection. Five current Stereo Club members are represented: John Chord (4 Judge's slides), Conrad Hodnik (2 slides), Charles Osborn (1 slide), Sylvia Sikes (3 slides), and Russ Terrill (2 slides). There are also a number of slides from other currently active stereographers; the others are from makers whose work is now history. These slides have little value unless we have an opportunity to look at them, and that takes us to our...

WORKSHOP NEWS

Title: Let's Look At Some 20-Year-Old Award Stereo Slides

Date: Wednesday March 28, 1979 at 7:30 PM Place: Hosted by Joe and Dorothy Abramson

651 S. McCadden Place, Los Angeles (near Melrose & Highland)

Notify: If you'd like to attend, please call

Joe Abramson at 934-9383 or

Don Cast, Workshop Director, at 767-0638

We will project a representative group (maybe 200 combined) of both groups of the above described slides — the 1958 S4C slides and the 1962 Hollywood Exhibition. We'll read the slide titles and makers and allow for some comments as we go along. We'll certainly enjoy these slides and perhaps appraise them in light of current stereo trends and successes. So as not to make this too much of a madhouse for hosts Joe and Dorothy, the number attending will be limited to 20 (with another showing later if demand warrants). So Call Joe or Don now to reserve your spot.

In other Workshop News:

On February 27 and 28, Hugh, Harold, Sylvia, Jan, Denise, Oliver, and Earl met at Rick and Jerry's for the Personal Slide Critique Marathon. Everyone brought as many slides as they could carry, and by changing table partners, many hours of one-to-one slide appraisals and enjoyment were possible. This workshop will be continued on Monday, March 12 if anyone else is interested. Give Jerry a call.



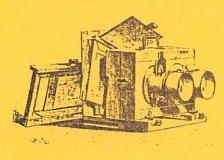
THE RISE OF LANDSCAPE PHOTOGRAPHY

Part 1 - Formative Times

In the world of stereo photography of today we see many very fine, and sometimes great, landscape photographs. These are photographs in true color that record the scene exactly as it is with no embelishments, and with true three dimensions precisely as the eye sees it. Let's devote a little time and space to documenting the early years of this photographic subject material.

Landscape photography did not happen overnight. When Louis Daguerre' first recorded an image in 1839 and shared his technique with his fellow Frenchmen and eventually the world, others did not immediately seek to make great landscape photographs, although other outdoor subjects such as architectural and transportation were done on a limited basis. There were three reasons for this. First, there was the difficulty of outdoor daguerreotypes—transporting mercury, iodine, sheets of silvered copper, plus elaborate hardware represented more of a cost and physical hardship than was worthwhile. Secondly, the truth-to-nature daguerreotype was foreign to the picturesque, romantic moody expression of nature in landscape paintings then in vogue. And thirdly, daguerreotypes could not be reproduced — each was an original — and therefore could not be made profitable by the sale of copies.

By 1860 however, landscape photography had come into its own. Art critics and the public began to appreciate a more literal interpretation of nature; the photographic glass plate process was developed from which many identical prints on paper of very high resolution could be made, permitting a commercial enterprise in photography; and the rise of a landscape consciousness came into being. The invention and rapid development of photography as a visual medium coincided almost exactly with the general heightened interest in nature and the land. The following period, from 1860 to 1885, was an era when photographs were made outdoors in great numbers for the first time.



Now you may wonder: what does all this have to do with the 3-D NEWS and the Club and stereo photography? Well stereo views on paper began in America about 1854, and the role of the stereograph in the general rise of landscape consciousness was enormous. The great majority of the

early landscape photographs are preserved as stereographs. Stereo photography was adopted as a tool by certain artists, and photographers utilized the more portable stereo cameras to make studies for their large-plate photographs. The landscape photograph could much more readily be understood and appreciated when it had the added third dimension that stereoscopy gave it.

Between 1855 and 1859 albumen on glass began to be widely used in Britain and France, particularly for stereographs. Works by C.M. Ferrier were seen around the world in their identical glass stereoscopic mounts, which were distributed universally between 1859 and 1865. In 1859, Francis Frith visited the Holy Land, which resulted in over 300 glass and paper stereoscopic views, plus many photographs in other formats.

The first daguerrectype studio in the United States was established in Philadelphia in 1840 by two brothers from Germany, the Langenheims. In 1850 Frederick Langenheim went to Europe where he acquired the American rights to the glass-negative process, from which numerous highly resolved impressions could be made. By 1854 he and his brother William were making stereoscopic views on paper which had the added virtue of their illusion of three

dimensions. They made the first published photographs of Niagara and offered them for sale in 1854. William operated the camera and deserves the credit as the first American landscape photographer whose work has survived. The Langenheim stereographs pictured Niagara Falls with a heightened sense of space that revolutionized picture taking. F. E. Church, like everyone else who saw the pictures, must have been overwhelmed. For the first time in photographs one had the illusion of being on the precipice of the Falls. Church consulted photographs of Niagara Falls as models for his paintings; consequently, one of the most influencial and ambitious paintings to emerge from the new sense of naturalism in landscape was his "Niagara", first exhibited in 1857.

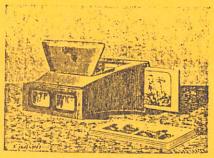
In the spring of 1859, Albert Bierstadt, who is now famous for his great landscape paintings, traveled West. He had a camera for making stereo photographs using glass plates.

His photographs, while unimpressive vusually, represent a key moment in American landscape consciousness. His primitive but vanguard photographs of 1859 have survived, although in very small quantities. Bierstadt wrote to the editor of "The Crayon" that

"...the mountains are very fine; as seen from the plains they resemble very much the Bernaise Alps. Their jagged summits, covered with snow and mingling with clouds, present a scene which every lover of landscape would gaze upon with unqualified delight. We have taken many stereoscopic views, but not so many of mountain scenery as I could wish owing to various obstacles attached to the process."

Bierstadt's words also suggest his looking at mountains and landscape as works of art in their own right. And anyone who has had the pleasure of standing in front of a Bierstadt painting, such as at our own L.A. County Art Museum, cannot help but be awed at his visual treatment of the landscape and heightened sense of space. We should take pleasure in the fact that stereo photography helped nurture this fine artist. Bierstadt's art in turn influenced other photographers in their interpretation of the landscape.

The rise of landscape photography in America coincided with the beginning of a trade in fine published photographs which were made with all the care traditionally given to making prints in other media. By 1875, viewing landscape photographs had become a national pastime. The stereo-



graph rose to phenominal popularity, providing a market for the work of countless photographers. Robert Vance advertised in 1859 that he stocked the largest inventory of stereographic photographs in San Francisco — over 600 views from around the world. San Francisco was soon to become a hub of stereo photography...

But let's save this for Part II - Stereo In The West, and Part III - The Role of Yosemite.

Readers wishing more information on this subject are invited to read "Era of Exploration, The Rise of Landscape Photography in the American West, 1860-1885", from which the bulk of the material of this article is taken. The authors are Weston J. Waef of The Metropolitan Museum of Art and James N. Wood of the Albright-Knox Art Gallery. The book contains a splendid collection of photographs.

INSTALLMENT #47

First, a correction of an error in Installment #46 - The last sentence in paragraph 3 should read:
subject
To move the window forward, bring the chips together, to move it back, pull them apart.

PROJECTABILITY AND PARALLAX, THE 10 TIMES RULE

I am sure many of you have agonized, as I have, over how to be sure a stereogram, particularly a slide bar close-up, will be projectable. This month we are going to try to take some of the mystery out of projectability. We shall show that if the stereo baseline is greater than 10 times the absolute lens aperture, parallax will limit projectability; if the baseline is less than 10 times the absolute aperture, depth of field will limit projectability. It follows that when the baseline is exactly 10 times the aperture, the parallax limit and the depth of field limit will be reached simultaneously.

DISTANT SCENES

When the subject matter extends to infinity, it can be shown that if the camera is focused on a distance 1000 times the actual aperture of the lens, everything will be acceptably sharp from 500 times the aperture to infinity (the hyperfocal condition). If we call C_f the closest acceptable subject distance as limited by focus, C_f must be greater than 500A, where A is the actual aperture.

We have pointed out a number of times in this column that for assured projectability the baseline should not exceed 1/50 of the distance to the foreground object. So if we call $C_{\rm p}$ the closest object distance as limited by parallax, then $C_{\rm p}$ must be greater than $C_{\rm p}$ the baseline. It is clear from the two $C_{\rm p}$ expressions:

 $C_{\mathbf{f}}$ is greater than 500A $C_{\mathbf{p}}$ is greater than 50B

that if B is 10 times A, the two limits are the same.

CLOSE-UPS

Let us now take up the case of a nearby shallow subject, and see how sharpness and parallax criteria are related. We pointed out in #44 that the depth of field for a shallow subject is $d_f = D^2/500A$. If we calculate the allowable subject depth as limited by near and far point parallax, we find $d_p = D^2/50B$. Again we may compare:

 $d_f = D^2/500A$ $d_p = D^2/50B$

and note that if B is equal to 10A, the depth of field is the same as the allowable subject depth.

THE GENERAL CASE

I shall not burden you with further algebra, but merely state that the 10 times rule holds for all subject distances and subject depths. If you have a DEPTH OF FIELD scale corresponding to an aperture of 1/10 of the baseline, that scale is also an ALLOWABLE PICTURE DEPTH scale. Let us consider a standard ASA stereo camera with 35mm lenses separated 70mm. At the actual aperture A = 70/10 = 7mm. the Depth of Field scale is also a Picture Depth scale. A 7mm aperture on a 35mm focal length lens is the same as f/5, because 35/7 = 5. You will now understand why I told you in #1 to keep your subject between the f/5.6 marks on your depth of field scale to ensure projectability. For those of you who may have questioned that seemingly arbitrary statement, it can now be considered as proved.

Let us now wrap up the principal lessons of this installment. A proper stereo picture has overall sharpness, and the picture depth is sufficiently limited to permit projectability. When the baseline is exactly 10 times the actual lens aperture, both criteria are satisfied at the same time. If you have a depth of field scale, or a depth of field table, you may also use it to calculate allowable picture depth if you know the 10 times rule. If you have a KinDar or Hyponar, your picture depth and depth of field are the same at f/22. If you have a Macro Realist the 10 times rule is approximately satisfied by the fixed aperture provided. An ideal stereo box camera in ASA format would require an aperture of f/5. The usual non adjustable stereo camera has about f/4, probably arrived at by trial and error. The 10 times rule as developed here has not previously appeared in any text I have read.



3-D NEWS

from the STEREO CLUB of southern california

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

VOLUME XXIII

APRIL 1979

NUMBER TEN

Jerry's Journal -- Collective Creativity

There is no question that what makes me feel best about our Club is the creativity that is expressed. The chief purpose of the Club is to make and share stereo slides of every possible subject — this is the heart of the Club. The Club Board strives to foster an atmosphere of creativity and participation.

Primarily through our competitions we are motivated to excel and attempt to produce better and better stereo slides. I am personally very proud of our Club because it offers such spirited competitions and such displays of creativity. Most impressive is the fact that over the course of a Club year we will have seen some 600 stereo slides in our five competitions. Most of the slides are different, most of them are new. Now just think of the collective creativity this represents.

"Creative" because I venture to say that none of the slides were casually made, but rather, as the maker viewed the object, he gave thought to the best way it could be recorded. He may not have actually succeeded in capturing the "best" view, but he took a major step along the road of creativity by attempting and thinking in those terms.

What should make us all feel closer to this creativity is that these slides were not made by some faceless person far away, or created by a team of technicians, or produced by a company — but done by your very own fellow members — people you can rub elbows with, call on the phone, refer to by first name. You don't have to go away forever wondering where or how the slide was made that caught your fancy. You can always ask the Competition Director whose it is, and then get together with the maker right after the meeting or later.

And you can find deep personal satisfaction that the slides you are sharing are a delight to those fellow members (and visitors) who see them. Each one of us helps make our organization a living thing — each one adds his own creative fiber to the fabric that makes our Club — and that is the source of our beautiful strength.

Jerry

Stereo Activity Calendar

April 1979	May 1979
S M T W T F S	S M T W T F S
1 2 3 4 5 6 7	6 7 8 9 10 11 12
8 9 10 11 12 13 14	13 14 15 16 (17) (18) (19)
15 16 17 18 (19) 20 (21)	(20)(21) 22 23 24 25 26
(22) 23 (24) 25 26 27 28	27 26 29 30 31

THU APR 19 - CLUB Meeting - Sequence Competition THU-SUN APR 19-22 - PSA Convention - San Diego SAT-SUN APR 21-22 - CLUB Tagalong - Joshua Tree TUE APR 24 - CLUB Workshop-Verbalizing About Slides

SUN APR 29 - PSA Roundup - LA Hilton Hotel - 9 AM THU MAY 3 - Closing - PSA Traveling Stereo Exhibition - Forms: Rick Finney, 1098 Montecito Dr., LA 90031

SAT MAY 5 - Judging - PSA Traveling Exhibition at Glendale First United Methodist Church

SAT-SUN MAY 12-13 - Western Photographic Collectors Association Show and Sale - Pasadena

MON MAY 14 - Closing - Denver Stereo Exhibition Forms: Paul Mooney, FPSA, P.O. Box 1933 Greeley, Colorado 80632

THU MAY 17 - CLUB Meeting - 5th competition FRI-MON MAY 18-21 - CLUB Tagalong - Yosemite

WED MAY 23 - Closing - PSA Stereo Sequence Exhibition - Info: Jerry Walter, 1098 Montecito Drive, LA 90031

SAT JUN 2 - Judging - PSA Sequences-Lake Arrowhead SUN JUL 22 - CLUB Awards Banquet - Michael's Rest. SUN DEC 2 - CLUB Christmas Banquet - Michael's (Mark your calendars now!)

A hearty welcome to these two new Club members:

Grant Mudford 5619 West 4th St. #2, Los Angeles 90036 R 936-9145

E. R. Conforti 431 W. Clairmont Ave., Placentia 92670 R(714) 524-3257 B(714) 524-8750

For Sale: Kodak Stereo Camera - Contact Harold Cosel at 475-6814 (office)

For Sale: Honeywell Universal Repronar (for slide copying). Contact Joe Abramson 934-9383

STEREO QUICKIES

Rising Stars:



Congratulations to Catherine Laursen on earning her fifth star in PSA Stereo Exhibitions. This represents 480 acceptances with at least 96 different slides.



Congratulations to Floyd Garton on earning his fourth star in PSA Stereo Exhibitions. This represents 240 acceptances with at least 48 different slides.



Congratulations to Rick Finney on earning his third star in PSA Stereo Exhibitions. This represents 120 acceptances with at least 24 different slides.

Princes Eva (Denise Pearl) was one of the feature dancers in the USC International Dance and Song Night on April 5. She displayed the varied styles of the art of belly dancing to a nearly packed Bovard Auditorium. Good Show!

The continuing saga of Jerry's (no relation) Restaurant contains the recent off-night (when we're not there after our meetings) episode in which someone made off with the contents of the cash register. Tune in again next month ...

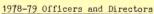
Stereo equipment will be available at the spring Photographic Collectibles Display and Sale sponsored by the Western Photographic Collectors Association to be held on Saturday and Sunday, May 12-13, 10:30 AM to 5 PM at Pasadena City College, 1570 E. Colorado Blvd. This has traditionally been a near-certain place to purchase Realist-format stereo cameras, viewers and other equipment. Come early to get the best selection.



When attending a photo convention, One thing brings me strange apprehension:

> With stereo at hand I don't understand

Why flatties get all the attention.



President, Editor Jerry Walter 1098 Montecito Drive Los Angeles, CA 90031 R 225-8042 B 481-5501

Hospitality Director Ursula Sylvan 4329 N. Fireside Lane Moorpark 93021 R (805) 529-3277

Equipment Director David Starkman 1104 Calle Adra Duarte 91010 R 357-8345

Vice Pres., Outings Tim Cardinale 6855 Costello Ave. Van Nuys, CA 91405 R 781-5222 or 873-1339

House Director Jim Pettit 1828 W. Silverlake Dr. Los Angeles 90026 R 662-0410

Special Pres. Advisor Sylvia Sikes, FPSA 2081 Rodeo Court Thousand Oaks 91360 R (805) 497-0326

Secretary Marilyn Felling P.O. Box 90 Topanga 90290 R 455-1886

Program Director Oliver Dean 10001 W. Frontage Rd. #14 South Cate 90280 R 928-4688

Treasurer, Competitions Banquet Director Rick Finney 1098 Montecito Drive Los Angeles 90031 R 225-8042

Membership Director Stergis M. Stergis 601 S. Saltair W. Los Angeles 90049 R 472-5465

Marshall Stewart 261 Via Linda Vista Redondo Beach 90277 R 375-1788 B 326-1422

Workshop Director Don Cast 3001 N. Buena Vista Burbank 91504 R 767-0638 B 481-4792

The Club meets the 3rd Thursday of each month (except July and December) at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors always welcome. The 3-D NEWS is published monthly; rate for subscriptions for non-members is \$4.00 per year.



APRIL CLUB PROGRAM

"A little madness In the spring, Is wholesome Even for the king!"

The Club Sequence Competition on April 19 will produce lots of enjoyment for everyone and maybe even a little madness. Sequences are one way to make your stereo slides say some-

thing that a single slide can't. Give it a try. Open to everyone. This is a perfect place to try out the sequences you plan to enter in the 1979 PSA Stereo Division Sequence Exhibition. If you are bringing a sequence or two or three, please try to arrive by 7:30 to help eliminate the 8 PM crush. Also, when you begin reading your script, and before the first slide is projected, start with "The following sequence has # slides, and is titled '

If you can't get a sequence together this year, come just for the fun! See a display of original slide groups created by your fellow Club members. their narration. Marvel at their ingenuity. one knows at this time what's in store for us. Who knows -- we may have Club members making history this night. You may never have the opportunity to see some of these sequences again. This meeting is not to be missed!

WORKSHOP NEWS

For April:

Subject: Verbalizing About Stereo Slides

New and would be/will be stereo judges

Date: Tuesday, April 24 7:30 PM Harold Cosel's home, Westwood Place: Rick Finney, Competition Director Organizer:

Notify him at 225-8042 if you'd like

to come and for directions to Harold's.

Rick has organized this slide comment practice session to give new and aspiring stereo judges experience in verbalizing about a slide as it appears on the screen. This is not a "teaching" session. Those attending will be putting their minds in gear and saying something intelligible with little delay as they see the slide for the first time. This could be rigorous, with professional teacher Rick springing some of his favorite classroom techniques. Call Rick now for more details.

Review of March:

"Oldies and Goodies" was the subject on March 28. Rain didn't keep Floyd, Russ, Ruby, Harold, Don, Tim, Susan, David, Rick, Jerry, Hugh, Roberta, and Oliver from partaking of the gracious hospitality of Joe and Dorothy Abramson at this workshop. Everyone thoroughly enjoyed seeing the 20-year-old slides from the 1958 S4C Honors Collection and the 1962 Hollywood Exhibition and became quite animated over a number of the slides. Frequent cries of "Oh, I remember him" were heard as Don Cast, Workshop Di-

rector, announced the names of the makers. thought that only two semi-revealing stereos of Sophia Loren were not enough. All these slides will remain in the custody of the Stereo Club and are made available to anyone who may wish to borrow them. As an extra, Floyd Hunter brought several slides from 1950 on Kodachrome in which the colors were as rich as the day they were taken. A fine social hour with exquisite desserts followed the showing. The lingering question is "Who was Karl Struss?" His portrait and scenic stereo slides were one-of-a-kind. Anyone have any information about him?

* * * * *

Sorry. Missing this section.



TAGALONG NEWS

A New One:

Where: Joshua Tree National Monument

Take Interstate 10 past Banning, then Hwy 62 toward Twentynine Palms. It's about 120

miles from Los Angeles.

When: Saturday and Sunday, April 21-22

With: Tim Cardinale. Call him at 781-5222 for more information. Maybe we can get some

car pooling going.

Sorry. Nissing this section

And would you believe:

Come and J

U

P with Marilyn and Carl

Do you need more excitement in your life? Yes? Then have we got the thing for you! Why not a Tagalong to "Skyworld" at Lake Elsinore with

the Fellings and try the thrilling combination of parachuting and 3-D photography!?! Cost is less than \$80 for a 3-hour session and all equipment rental costs. For these of you who already have enough excitement right now, you can ride the tram out to the drop sites for about \$1 and point your camera toward the sky at all of us fools. The date is open. Contact Marilyn Felling at 455-1886 if you are intrigued and desire more info and a brochure.

* * * *

PSA ROUNDUP

The PSA Spring Roundup will be held at the L. A. Hilton Hotel on Sunday, April 29 starting at 9:30 AM. The stereo presentation will be "Introduction to Creative Stereo" by Sam DeVergilio, APSA, of Escondido. This program will progress from the basics for beginners to more complex and creative techniques. Sam will illustrate slide bar stereo, homemade stereo cameras, hyperstereo, stereo montage and diazachrome. In addition, there are 7 other shows in other photographic media to choose from. \$8.00 gets you lunch too. Reservations must be in to Gladys Riggs, APSA, 6130 Coldwater Canyon #14, North Hollywood by April 26. (213) 984-1391.

* * * * *

THE WORLD OF STER 'N EO

CAPTION THIS MONTH BY BUDDY NOONAN



MARCH COMPETITION RESULTS



The 4th Competition brought us 105 fine stereo slides of high quality. Newer members Denise Pearl, Bill Lenox and Nathan Wong entered for the first time. Many thanks to the judges Joe Abramson, Ken Fordyce and Floyd Garton for their scores and comments. Thanks to crew members Jim, Tim, Harold, Marshall, Jan, Ursula, Dorothy, Oliver and Charlie. Thanks also to Marilyn, Jan and Stergis

for sharing a few words about their slides. The Competition Director's Special Recognition this time goes to Marjorie Adams, who in spite of a lingering thyroid ailment that has left her quite weak, remains very enthusiastic and makes sure her slides get into every competition.

The next and last competition for this Club year is in May. Start planning those entries now, because only slides entered in this year's competitions may be submitted in the upcoming Slide-Of-The-Year and Most Promising New Member competitions.

-Rick Finney, Competition Director

STATISTICS WITH GROUPS COMBINED

					20			
Points	24	23	22	21	20	19	18	17
No. Standard Slides	2	2	6	12	11	14	18	9
Median 19; Mode 18								
No. Nonconventional Slides	0	1	6	6	2	8	7	1
Medial and Mode 19				0		1 1 1 1 1		

* Judge's scores averaged

STANDARD CATEGORY - A GROUP

Awards 24 points: HM's 22 & 23 points

HWalus	24	botties; un s ss as botties
CUM I	MAR	
262	67	Conrad Hodnik, FPSA HM - The Magic of Light HM - Navajoland
254.7	64	HM - A Time to Remember Russ Terrill, APSA* HM - Fall Glory at Bishop
253	63	
248	63	Award - Canyon Vista Rick Finney Award - Winter Cloud
246	62	
245 244		HM - Winter Drama Oliver Dean Catherine Laursen* HM - At Rest by the Church
244		
236	58	
236		Ursula Sylvan
225		
157.7		Ward Clark*
58		
55	Mag 4079	Floyd Garton*

STANDARD CATEGORY - B GROUP

Awards 22 & 23 Points; HM's 21 points

Awarus	5 22	& 5) Lotting! Will 5 51 botting
CUM	MAR	
243	65	Janet Rouzer
		Award - The Belly Dancer
		Award - Siamese Architecture
240	58	
		HM - In a Japanese Garden
230	57	
000		Award - Underwater Scene
229	58	Zane Haag
226	55	
224	57	
223	56	
222	56	
222	56	George Walker HM - You Wouldn't Dare
221	52	
217	55	
214	54	
171		
107		Margo Rheingruber
105	-	
71	53	Nathan Wong
57	57	Bill Lenox
55		
54		
53	-	George Kirkman
50		Chuck Reincke
21	*******	periabe rearr (1 parae)
		HM - The Big Bird

NONCONVE	TIO	NAL CATEGORY - A GROUP
		points; HM's 22 points
CUM	MAR	
265	67	
		Award - Queen of the Desert HM - Calla Lily HM - Star Burst
248	-	Joe Abramson*
246.7		
-1001		HM - Three Colts
246	62	Jerry Walter
		HM - Mug and Berries
243	60	Rick Finney
242	61	Marjorie Adams
20.000		HM - Blue Bird and Roses
241.3		
161.3		Ward Clark*
NONCONVE	OITI	NAL CATEGORY - B GROUP
Awards	3 22	points; HM's 21 points
CUM	MAR	
234	62	
		Award - The Beauty of a Rose
		HM - Black Hat with Color
228	55	
226	55	
104	-	
62	_	
59		Don Cast*

Harold Cosel

David Starkman

James Pettit (1 slide)

55

36

MEMBERS TALK ABOUT THEIR SLIDES

"The Belly Dancer" by Janet Rouzer. This was taken in our studio using three spots: a 750W to project



a pattern on the background, a 500W hair light, and a 750W key light with a barndoor to keep light from spilling over on the background. I used Kodak Ektachrome with ASA160 Tungsten, which allowed

3-D NEWS

for shooting at a 50th. This was not fast enough to stop dance action however, so I used a large electric fan to billow the veil and give movement to the hair while the model, Denise, held a pose. The camera was a Stereo Realist with a 3.5 lens. In some of the slides the background went a shade too dark, and next time I'll try to make it lighter.

"Canyon Vista" by StergisM. Stergis. This was made at the South Rim of the Grand Canyon in late afternoon for warm color, but not so late that the deep shadows began to dominate. It was made on Kodachrome II with my first Realist that I bought in Salt Lake City. Another slide taken at the same time was my very first exhibition acceptance in the 1961 Hollywood Exhibition. I find it a pleasure recalling taking this slide, but now I wish I'd kept alog of our trips. I remember I used only the exposure recommendations that came with the film because I did not have a meter nor knew how to use one. Back then, as now, I took lots of pictures, believing that film



is cheap in comparison with the money spent getting there. Never say a better opportunity to take pictures will present itself later — it probably won't, so shoot pictures while they're in front of you. You may never get back — even to a place as close as the Grand Canyon.



"Winter Cloud" by Rick Finney.

After the disappointment of the Hollywood judging on February 3 in which the judges rejected all four of my entries (!) I was in need of some mental therapy. So a trip was made into the San Bernardino mountains where two days before it had snowed so much it

practically paralyzed the area. Late Sunday afternoon I walked through a winder wonderland and shot several rolls of film. This slide was made with a 2.8 Realist on ASA25 Kodachrome, taken at 1/50 sec. at f/16. In the final mounting of the slide it was reversed, placing the tree on the far right to act as a stopper. The model was located on a low rise in the snow for a good full silhouette. This cloud appeared halfway through the afternoon shooting session — it resembled a "Sierra wave". I recommend that everyone go take pictures after a storm which drops five feet of snow. Take your knee-high boots.

"Underwater Scene" by Marilyn Felling. Early in my 3-D obsession, when I was still bursting with the new-found joy of discovering stereo photography (this is most often accompanied by a "shoot anything and everything frame of mind"), I grabbed a few shots at a tourist attraction in San Marcos, Texas, "Aquarena Springs", which boasted spectacularly clear water. This particular shot was taken in their underground "Submarine Theatre" where only an inch

of plate glass separated by 3.5 Realist from the beautiful aquamaid in the picture. I guessed at the light setting, held the camera close to the glass, and knew that good old Kodachrome 64 would register some sort of image.



* * * *

SECOND INTERNATIONAL STEREO CLUB COMPETITION

Marilyn Felling reports that the Club held on to second place, with two of our members earning HM's in the judging by the Kodak Camera Club in February: Ken Fordyce for "Submerged Lily" and Bert Laursen, APSA, for "Von #2". Our other Team Two contributors were Rick Finney, Conrad Hodnik, FPSA, Richard Ogle, and Catherine Laursen. Slides from Team Three are already chosen and on their way to Chicago.

* * * * *

HOW OUR MEMBERS FARED

Oakland Stereo Exhibition; Joe Abramson (3) acceptances with 1 HM; Marjorie Adams (4); John Chord, APSA (2); Ward Clark (4); Oliver Dean (2); Rick Finney (2) with 1 HM; Ken Fordyce (3); Floyd Garton (2); Conrad Hodnik, FFSA (4); Bert Laursen, APSA (2) with 1 HM; Catherine Laursen (1); Charles Osborn, APSA, (4) with 1 HM; Sylvia Sikes, FPSA (3) with 1 HM and the Oakland CC Medal for Best Nature; George Skelly (3); Stergis Stergis (3) with 2 HM's; Hugh Stilley (2); and Jerry Walter (3).

* * * * *

BOARD MEETING NOTES

The Third Quarter Club Board Meeting was hosted by Maudie and Stergis Stergis on February 6. Of interest are the following items:

- Sunday July 22 was established as the date for the Annual Awards Banquet and Sunday December 2 for the 1979 Christmas Banquet, both at Michaels Los Feliz Restaurant.
- 2. Complementary copies of the 3-D NEWS have been mailed to 86 of the 1978 L.A. County Fairgoers who expressed interest in stereo at the stereo display. Oliver Dean will be Chairman (again) of the 1979 Fair Stereo Exhibition; Jim Pettit will assist.

 The Club logo slide created by Tim Cardinale from the logo designed by Jim Pettit was approved for use subject to a few minor improvements.

- 4. The possibility of the Club purchasing their own slide scoring machine was discussed. A Club equipment cleaning session will be held soon.
- The Club will purchase new stereo glasses for use by members and visitors.

THE RISE OF LANDSCAPE PHOTOGRAPHY

Part II - Stereographers of the West

This is Part II of a series of four articles exploring the beginnings of landscape photography and the role played by the stereo camera. Nature assumed a life-size scale via the stereoscope, allowing the viewer an illusion of stepping into the landscape. The rise of American landscape photography was a child of the Pacific, for here were the only photographers doing ambitious landscape work. Here is a synopsis of 4 of the early photographers.

Carleton E. Watkins, 1829-1916. Watkins learned his photography through hundreds of stereoscopic views available from R. Vance in San Francisco about 1860. He was among the first photographers in the U.S. to outfit himself for making every type of outdoor photograph, including stereo. By 1861 his eye equaled that of the most sophisticated landscape photographers in the world and included a style based on the search for order and stability in nature. Oliver Wendell Holmes observed that Watkins' stereos were "a perfection of art which compares with the finest Euro-

SAF PRAPELSO PLANETORY.

C. E. WATKINS. Youemite Art Gallery

Hal 22 AND 26 MONTGOMERY STREET,

PORTRAIT AND LANDSCAPE PHOTOGRAPHS.

Word of the found question unity will be some force than Challeng. Paragrap Calabell, by Company, Faller on City by the force paragraph.

OUR COLLECTION OF

Photographie Wiews,

COMPRISING LARGE AND MEDIUM

JACKS VINO

invite all to appeal a linears floor or tire is a

Yosemite, the Mammoth Groves,

Gereers, Pacific Asilnoad,

COLUMBIA RIVER

And all other places of interest on the Pacific Coast.

STERBOSCOPIC VIEWS . .

For Porthdon, Francing and Marmoropes in the largest and lead l'acted Mates, of ant in the moral, securing for in the

pean work." He established his Yosemite Art Gallery about 1863 in San Francisco; stereo views were sold for \$1.50 per dozen. He was the leading California landscape photographer at the time and others found it necessary to include landscapes in their repertoires.

In 1868 he traveled up the Coast to Oregon, and these photographs of towns and elemental forms of nature were published in a series which became the zenith of his pure landscape work. Oregon had been little photographed, and he chose points of view that presented the viewer with a visual harmony of overlapping shapes, planes.

and masses of land. In 1870, he accompanied geologist Clarence King on the ascents of Mts. Shasta and Lassen. In 1873, he photographed along the Central Pacific Railroad, Lake Tahoe, and on into Utah. His friend Collis Huntington made a flatcar available for his photo van.

In 1874 his business failed, and he lost all his work to his creditors, including about 2000 stereoscopic negatives. But he started over, touring throughout California, He had the great virtue of patience to wait for the right light and absolute stillness. He believed that nature required no embellishments and that the most straightforward rendering of natural motifs allowed the essence of landscape to reveal itself. He was a master, and his views have an almost meditative quality. But disaster struck again. In 1906 nearly all his old and new negatives and files of prints were destroyed in the San Francisco earthquake and fire.

Andrew J. Russell, 1830-1902. His career combined both painting and photography, with many in stereo. He was the official photographer of the Union Pacific Railroad, and his most important work details the impact of the railways on America. His landscape photography was functional, inasmuch as he had been sent to record the mountains for railroad progress reports. In 1869 the Union Pacific published an album of 50 albumen prints and 452 stereographic glass-plate negatives. Though not made in stereo, his most famous view was of the exuberant railroad completion at Promontory, Utah on May 10, 1869.

Isolated high country limited the way he could record scenes. Every aspect of outdoor picture taking had to be adjusted to frontier life. Water at lower elevations was too alkaline for processing negatives. The ability to cope with the challenge attracted men like Russell because they could invent solutions to the problems of wilderness.

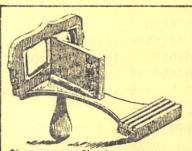
Eadweard J. Muybridge, 1830-1904. He began photographing city views in San Francisco in 1855, often in stereo. He

transformed townscapes into almost pure landscapes. He visited England and there learned much from the landscape stereo views of Frith, Wilson, and Bedford. The interrelationship between man and nature became a guiding principle for him, and he placed figures in his landscapes with a consumate judgement rarely equaled in America.

He documented the route of the new Central Pacific Railroad and was successful at capturing clouds on the same
negatives as landscape features. He developed a special
"sky shade" to accomplish this. Clouds were always noticeably absent from early landscape views because wetcollodion plates were over-sensitive to blues. He also
made extensive studies of clouds alone. He was a rival
of Watkins in both esthetic and business matters. After
1880 he gained recognition for his studies in human and
animal motion and never seriously resumed landscape work.
Watkins, Muybridge, and several others were greatly influenced by the grandeur of Yosemite. Part III will deal
with "The Role of Yosemite".

Timothy H. O'Sullivan, 1840-1882. As an apprentice to Brady he built his reputation as a photographer of the Civil War. In 1867 in Virginia City he descended into the shafts of the Comstock Lode with an improvised magnesium flash apparatus, producing the earliest known mine interior photographs, some in stereo. He produced fantasy landscapes of the organic-shaped rocks around Pyramid Lake.

He had the conviction that barren subjects could often yield photographic images of extraordinary impact and formal beauty. His photographs convey the pleasure he derived from recording the unadorned beauty of the remote landscape. His stereoscopic camera made glass negatives 5 by 8 inches, and he used a mule-drawn ambulance to transport sufficient water for a darkroom.



Stereoscope first manufactured by Bates of Boston. (From wood engraving copied from photographs, 1869.)

With George Wheeler's Survey in 1871, he ascended 260 miles up the lower Colorado into the Grand Canyon making negatives at many locations. But the principal ones were ruined during transportation from Prescott, Arizona. In 1872 he photographed along the Central Pacific Railroad in stereo, and visited the Southwestern Puebloes and Canyon de Chelly, Between 1871 and 1874 he printed sets of fifty stereographs each year. He was capable

of photographing the present, in the form of tiny human figures standing amidst the historic past, and the timeless pace of erosion—all in proper relative proportion.

There were others who had vision sensitive to the western landscape. Important names are Britt, Chamberlain, the Duhen Brothers, Hart, Hazeltine, Hillers, Savage, Silvis, Taber, and Weed, all of whom used the medium of stereo photography to display spaciousness and presence. Of special merit was W. H. Jackson, and his work alone will be the subject of Part IV.

All of the above were influenced by the completion of the transcontinental railroad in 1869. The rail brought a steady stream of travelers along a very specific route, creating a demand for a set of standard photographic subjects. Those who sought out subjects far from the route ran the risk of selling fewer views. Commercialism caused motifs to become standardized, and the landscape photographer was trapped between what he perceived as beautiful and that which was a good commercial prospect.

More information on this subject is in "Era of Exploration The Rise of Landscape Photography in the West, 1860-1885" by Naef and Wood, from which this article is drawn.

INSTALLMENT #48

BEGINNING STEREO - FOR NEW MEMBERS

If you have just visited the Club and seen some stereograms projected, and feel you might like to get involved in stereo, this month's column is for you.

SELECTION OF A CAMERA

The principal 35mm stereo format in use today is the American or Realist, which produces two 5-sprocket pictures on standard 35mm film. As mounted for viewing or projection the stereogram has two approx. 1" square transparencies mounted on $2\frac{1}{2}$ " centers in a slide 1 5/8" x 4". Cardboard mounting is available from Kodak and other processors. While there are no American format stereo cameras now being made, there is quite a variety of used stereo cameras still available. The obvious first choice for a person who has never used any kind of 35mm camera is the Kodak Stereo, because it is so easy to learn to use. It has a plastic body, built-in level, automatic shutter wind, simplified loading, and is the only 35mm stereo camera with a rewind crank. For the more experienced stereographer, the Stereo Realist, while lacking a level, does have a rangefinder, speeds $1 - 1/150 \sec$, and a metal body.

Other stereo cameras you will see less frequently include the Revere and Wollensak, TDC Stereo Colorist I and II, Wilhelm Witt's Iloca II, Iloca Rapid (3 models), Wirgin Bros. Edixa (3 models), TDC Stereo Vivid, Stereo Graphic, and Universal Stere-all. The Iloca II was also sold by Sears Roebuck and Montgomery Ward as a "house brand". The Iloca Rapid was also sold as Realist 45. All of these cameras except the Iloca II have automatic shutter wind, a feature also lacking in the Stereo Realist. Only the Iloca Rapid and Edixa have rapid lever wind. Revere, Wollensak, and Vivid have levels, but not as good as Kodak's. The top Edixa has a light meter, which is not coupled, and is not accurate on low light levels. The Graphic and Stere-all are stereo box cameras, but will take excellent pictures. Always remember that it is the photographer who creates the picture; the camera is but a tool.

LEARNING TO SHOOT STEREO

The most important difference between stereo and planar photography is the dual role played by subject depth. First, all objects in the picture should normally be sharp, which can be guaranteed if you follow the Depth of Field Scale on the camera. Second, for a stereogram to be viewable, and projectable, without eyestrain, the subject depth must also be limited.

That is, with a sufficiently small lens opening you may be able to get everything sharp from say 5' to infinity, but the resulting stereogram will "pull your eyes out". The way to know that you have not included too much picture depth is to look at your DOF scale a second time. If the near and far points of the subject matter will fit between the f/5.6 marks of the DOF scale, the picture will project nicely. If the subject extends to the f/8 marks, you may succeed in hand viewing it, but projection will be marginal. Finally, a subject which will not fit between the f/8 marks can not be satisfactorily portrayed in stereo in any way at all; replan your picture. Watch out for close-in distracting material like grass or tree branches!

The other caution in stereo is, keep the horizon horizontal. If you have a level, this is no problem; without a level it is helpful to compare the horizon with the bottom of the finder, or compare a building or tree with the side of the finder. If all else fails, use a tripod. If you know and like a particular film, stick with it, but if you are new to photography, try Ektachrome 64 for landscapes and Kodachrome 25 for people pictures.

The lens attachment of most use in stereo is a polarizer. On the Kodak Stereo, the Kodak Series V Polascreen, if you can still find it, is the most satisfactory. Point the handle toward the sun. If you can't find the Kodak polarizers, use Series VI, and a V/VI step-up ring. The threads on the Kodak are Series V. To allow for the polarizer shoot Ektachrome 64 at ASA 25. With the Realist, you may also go the Series VI route with a V/VI step-up ring and a Realist push-on adapter.



3-D NEWS

from the STEREO CLUB of southern california

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

VOLUME XXIII

MAY 1979

NUMBER ELEVEN

Jerry's Journal -- No Sweat? No ... Sweat!

Perfect landscapes taken from exactly the right position at exactly the correct time of day... clever and imaginative approaches to the usual subjects ... spectacular color effects... tabletops that make you think you're there ... breathtaking poses... well executed audio-visual shows and sequences ... ambitious and perfectly completed stereo montages ... exquisite and radiant lit flowers at their peak of bloom ... all these ... no sweat? No...sweat!

Whenever you see a stereo slide or show that really hits you — at Club or in an exhibition or on the road — one that you might consider a masterpiece, the chances are that it was not made at the wink of an eye. Behind it are many hours of sweat, with the photographer working alone, analyzing, reworking, abandoning, starting anew on taking, mounting, assembling. Enjoyable sweat, but agonizing nonetheless.

Sweat and agony in the form of spending several hours on mounting that difficult slide — then tearing it all apart and starting again ... or planning trips to arrive at a certain place at the ideal month, day and hour ... or hiking long distances and carrying camera gear instead of water ... or taking many, many exposures with results that are not worth cutting ... or going through all the motions just to find no one else likes or appreciates your superb creation ... or spending a whole evening deciding what slides to bring to competition ... or raising special flowers, or importing butterflies, or caring for a menagerie of well-groomed pets ... or being nearly washed into the sea from a slippery rock ... or spending long hours of writing and practicing narration. And bearing in silence the failures that all these activities lead to from time to time, all in the name of stereo photography.

But lest we give the newer stereographer the wrong impression that endless work and sweat are necessary for enjoyment of stereo, I hasten to add that good results are possible by merely exposing a roll of film with a stereo camera, having it processed and stereo mounted by Kodak or doing it yourself in the relatively easy Emde mounts, and then relishing the results in a hand viewer.

But you should be aware that special efforts and creativity yield greater stimulation, finer results and deeper pride in your work. This is one of the attractions of stereo — added attention to your techniques and thought processes pay off handsomely. So be assured that if there is sweat associated with your stereo work, you are not alone.

Stereo Activity Calendar

May 1979	June
SMTWTFS	S M
6 7 8 9 10 11 12 13 14 15 16 (7) (8) (19) (20)(21) 22 23 24 25 26 27 26 29 30 31	3 4 10 11 17 18 24 25

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S	M	T	W	T	F	S
3 10 17 24	4 11 18 25	12	6 13 20 27	14	1 8 15 22 29	16. 23

SAT-SUN MAY 12-13 - Western Photographic Collectors Association Show and Sale - Pasadena

MON MAY 14 - Closing - Denver Stereo Exhibition THU MAY 17 - CLUB Meeting - 5th Competition

FRI-MON MAY 18-21 - CLUB Yosemite Tagalong

WED MAY 23 - Closing - PSA Stereo Sequence Exhibition - Info: Jerry Walter, 1098 Montecito Drive, LA 90031

2 - Judging - PSA Sequences - Lake Arrowhead SAT JUN 5 - CLUB Discussion Workshop - Don Cast's

THU JUN 21 - CLUB Meeting - Photo Center - Program

SUN JUL 1 - Closing - City of Angels Stereo Exhibition - Forms: Rick Finney, 1098 Montecito Drive, LA 90031

MON JUL 16 - Closing - Sydney Australia Stereo Exhibition - Forms: W. Sandel, 10336 Bayside Rd., Sun City AZ 85351

SUN JUL 22 - CLUB Awards Banquet - Michael's Rest.

A hearty welcome to this new Club member:

Patricia Denslow 5150 Calvin Avenue Tarzana CA 91345 R 881-4029

Club membership anniversaries: For April - Kathryn and Duane Kesler - 1 year; For May-Herb Guttman -5 years; Dennis Lockwood - 3 years.

The Editor thanks the 6 Club members who volunteered information about Karl Struss. Mr. Struss remains active at the age of 92 and has a fascinating photographic history. We hope to feature an interview with him and about his stereo work in a future issue. * * * * *



NOMINATION COMMITTEE REPORT

The following Club members have been nominated to fill the four elective offices of the Club for the 1979-80 Club year.

For President: TIM CARDINALE, who has shown great initiative and innovation in matters relating to the Club and stereo photography. He was co-creator of the Tagalongs, originated the Logo Contest, has served as Vice President and House Director, and received the 1978 "Most Promising New Member Trophy". Tim runs his own commercial airbrush and transparency retouching business.

For Vice President: RICK FINNEY, who has served as double-duty Treasurer and Competition Director for He has progressed steadily as a prime contender in competitions and international exhibitions since beginning in stereo 6 years ago. He is active in PSA activities, and teaches math with the L.A. City Schools System.

For Secretary: MARILYN FELLING, for a repeat performance after having served so outstandingly in this position the past year. An enthusiastic supporter of the Club who shows imagination in her stereo work. She is Editor of the "Bubble Notes", the newsletter of the Heinkel-Messerschmitt-Isetta Club of America, and together with husband Carl operates Felling Enterprises, supplier of parts for the above cars.

For Treasurer: HAROLD COSEL, who has been active in stereo for many years, having photographed extensively in stereo on foreign trips. He specializes in people pictures and enthusiastically promotes this facet of stereo. He owns his own business "Display Optics" which locates special lenses, mirrors and prisms for customers in photographic and related

In accordance with the Bylaws, additional nominations may be made from the floor at the May Club meeting and elections will be at the June Club meeting.

Respectfully submitted,

Sylvia Sikes, FPSA Ursula Sylvan Oliver Dean, Director, 1979





1978-79 Officers and Directors

President, Editor Jerry Walter 1098 Montecito Drive Los Angeles, CA 90031 R 225-8042 B 481-5501

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Ursula Sylvan
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Special Pres. Advisor Sylvia Sikes, FPSA 2081 Rodeo Court Thousand Oaks 91360 R (805) 497-0326

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Program Director Oliver Dean 10001 W.Frontage Rd.#14 South Gate 90280 R 928-4688

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Membership Director Stergis M. Stergis 601 S. Saltair W. Los Angeles 90049 R 472-5465

Marshall Stewart 261 Via Linda Vista Redondo Beach 90277 R 375-1788 B 326-1422

Workshop Director Don Cast 3001 N. Buena Vista Burbank 91504 R 767-0638 B 481-4792

The Club meets the 3rd Thursday of each month (except July and December) at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors always welcome. The 3-D NEWS is published monthly; rate for subscriptions for non-members is \$4.00 per year.

Thanks to Harold and Marjorie Cosel for hosting the "Verbalizing About Slides" Workshop on April 24. It was attended by Jan, Ursula, Sylvia, Tim, Hugh, Rick and Jerry who agreed that a similar session every 6 months would be rewarding. The refreshment time was delightful and most animated.

For our next workshop, the

3rd Annual Member Discussion Workshop — with Bonus
Date: Tuesday, June 5 7:30 PM
Place: Don Cast's home
3001 N. Buena Vista, Burbank
Notify: Don at home 767-0638 or work
481-4792 if you want to attend

Here's the annual opportunity for all members to help give direction to the Club's future. All are invited to discuss and explore what the members expect from the Club and the directions the Club should take. The thoughts expressed at this meeting could affect next year's Club activities. Newer members are especially welcome to give their fresh ideas. The Bonus: A presentation of the new 25-minute taped stereo slide show "Why We Collect and Shoot Stereo" by Susan Pinsky and David Starkman which they showed at the WPCA meeting on April 28. Contact Don now!

A note from the Competition Director: As you sit feverishly selecting and mounting slides on the Monday or Tuesday night before Club Competition, have you ever wondered how many other fellow Club members are doing the same thing? Has it ever made you feel that you are a part of some kind of ... well, fraternity? A stereo fraternity. Now, that has a nice ring to it, doesn't it. See you at the final 1978-79 Club competition on May 17 --- Rick * * * * *

Reports are in that Sam DeVergilio's show "Introduction to Creative Stereo" at the PSA Spring Roundup on April 29 was educational and excellent entertainment. The second chance to see it is past (Jewel City, May 1), but there will be a third chance at the monthly Pasadena Stereo Club dinner and show on May 15. The affair starts at 6:30 PM at Rickey's Restaurant, 323 W. Valley Blvd., Alhambra. Contact Oliver Dean for further details.

* * * * *

The Club's Yosemite Tagalong is still on, in spite of the gasoline worries. Madness, perhaps, but we've been planning this for a perfect gestation period of 9 months. Phones have been ringing to arrange carpools. If you don't see a number of Club members after May 21, you'll know they are stranded. Send gas; money won't do. All Club-reserved rooms are taken, but if you're interested and want to get your name on the waiting list for cancellations, contact Jerry Walter.

Stereo from Mars. Several Club members attended a public lecture/movie at JPL/Pasadena by Dr. Elliott Levinthal of Stanford. Dr. Levinthal has assembled aerial and ground views made by the Mars Viking Orbiter and Lander, and converted these into 3-dimensional movies. The surface views presented difficult stereo fusion in the near field because of the great separation of the two Lander cameras, but the momentous photography (even a live volcano) justified it all. It was a thrill seeing stereo from Mars, and realizing the incredible work and technology necessary to bring a pixel (picture element) from Mars to a 3-D film in Pasadena.

* * * * * *

In the November issue we reported that the movie "Days of Heaven" displayed gorgeous photography and an incredible interplay of light and color. On April 9, Nestor Almendros won the Academy Award for best achievement in cinematography for his beautiful work. Go see it, and delight in its visual treats.

THE WORLD OF STER 'N EO
CAPTION THIS MONTH BY DAVID STARKMAN



The 1979 Club Sequence Competition

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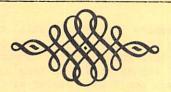
This was a BIG evening, with bushels of creativity! 20 Sequences! 13 different makers! 223 slides! 10 sequences on tape, 10 read live. And a full evening's stereo entertainment up to the 10 PM time limit, cut short without announcing the winners.

So...the award winners for high scoring entries are: Tim Cardinale, Harold Cosel, Rick Finney, Susan Finsky, Stergis Stergis, Hugh Stilley and Jerry Walter. Consolation prizes for their earnest support go to Joe Abramson, Earl Colgan, Zane Haag, Jam Rouzer, Ruby Steins and Marshall Stewart. Prizes will be distributed at the May meeting.

opecial thanks to the 3 judges Sylvia Sikes, FPSA, orsula Sylvan and David Starkman for making those difficult decisions. They all agree it would have

been easier to create a sequence. Thanks to the whole crew who made the 3-ring circus run so smoothly, especially Jan, Denise and Jim. Many thanks to the donors of the prizes totaling nearly \$100: Emde Products; Max Bruensteiner/Alhambra Camera Shop; Harold Cosel; Sylvia Sikes; and Pinsky/Starkman/Reel 3-D NEWS.

On the following page is a brief description of the sequences in the order projected at the meeting. Scores are given after the maker's name (). And it is not too early to be thinking of your creations for next year. Make some notes now! And anyone wishing to attend the PSA International Sequence Exhibition judging at Lake Arrowhead on June 2 should contact Jerry Walter for all the details.



1979 Club Sequences

"Norway, Land of Genesis" by Jerry Walter (26). Thirteen slides relating the scenery of Norway to the opening words of Genesis. Piano music by Grieg. The foggy rainy weather lended itself to the void and formlessness; the breaking sun spoke of dividing light and dark; beasts multiply and man toils.

"Nice Women" by Harold Cosel (21). A 15-slide study of women in action. Group pictures, refined portraits, women in business, the female alive and bright. A showcase for slides showing a positive approach to what women accomplish and proving that "Nice Women Do Not Finish Last".

"Hovenweep, An Epitaph" by Rick Finney (24). The Indian speaks of bygone days, bare feet, spirits, kinship with the earth, and the question of life. Nine slides made in the warm light of sunset at the Hovenweep Ruins in eastern Utah; music from "Once Upon A Time In The West".

"Matts Delight" by Susan Pinsky (22). An exploration of Simon Rodia's Watts Towers in Los Angeles in 12 detailed studies and distant views. A well researched guided tour delving into the thinking of the creator of these sculptures, explaining how they came into existence, with the intriguing music of Scheherazade.

"Try For The Moon In A Balloon" by Rick Finney (24). Nine Perris Balloon Field slides, bright and colorful, showing preparation for liftoff with a shot inside showing the burners. The last slide makes the viewer feel he is airborn and on the way to the moon. The music is "Everyone's Gone To The Moon".

"The Sophisticated Hang Glider" by Earl Colgan (21). Nine slides sequencing events leading to the takeoff of a special slider with controls manipulated by the flyer. Arrival at the Redondo Beach parking lot, assembly, up and over the fence, and off into the blue to the amazement of the onlookers.

"The Queen Mary" by Ruby Steins (21). Twelve slides chosen to express the beauty of the Queen as she entered Long Beach Harbor on her last voyage. The narration included many astounding statistics, and facts of her past glories during WW II as a troup carrier zigzagging her way across the Atlantic.

"Palaces and Castles" by Joe Abramson (20). Twelve slides giving a thorough review of grand structures from France's Versailles and Marie Antoinette's cottage, Portugal's Sintra, Castles of Spain, to our own San Simeon complete with swimming pool, all intertwined with historical facts.

"Of Mouses" by Tim Cardinale (21). Seven effectively blue slides made of an abandon house in Minnesota on an icy cold day. Words adapted from the poetry of Kahlil Gibran to describe houses as taking on the personality of those who live there. Music from Moussorgsky's "Night on Bald Mountain".

"Madame" by Harold Cosel (23). A tongue-in-cheek showcase of portraits of women looking pretty. Nine slides of classical poses from Harold's international gallery of individual studies depicting why we should call her Hiss, call her Ms., call her Doctor, call her by her given name, but don't call her "Madame".

"Lost" by Rick Finney (27). Neil Diamond sings the enigmatic "Be" from Jonathan Livingston Seagull, with 14 stark slides of the natural landscape with an occasional solitary figure, with the words "Lost on a painted sky, where the clouds are hung for the poet's eye."

"Transportation - Many Types - Old and New" by Hugh Stilley (22). Thirteen slides drawn from Hugh's special-interest collection showing a great variety of modes of moving — boats, camels, planes, man's shoulders, carts, with humor; including historical stereo slides no longer possible to make.

"Come Saturday Morning" by Jerry Walter (25). Eleven tabletop slides of attention-loving Saturday morning friends: fruit, flowers, bowls, baskets, weeds, complete with one stanza of the song. Some experiments in lighting included, as well as the friends' happiest day — the day of their group portrait.

"Baby Lady" by Tim and Katy Cardinale (24). Roger Miller sings about his daughter in "Shannon's Song", and Tim and Katy use this appropriate music to show in 10 slides the activities, moods and delights of their daughter Amanda. A close fit of theme, timing, lyrics, and slides.

"Coronado Wedding" by Marshall Stewart (21). Seven slides depicting a modern wedding on the beach at the Coronado Hotel near San Diego. Captured the peace and warmth displayed at this affair by joining hands in a friendship circle. The sun broke through at just the right moment.

"A Day At The Seashore" by Stergis M. Stergis (25). From bright morning to a golden sunset, the seashore teams with activity. Fifteen slides of tidepools, starfish, frolicking children, breakers, water designs, and stone jewels, waiting to greet you again in the morning.

"Come To The Kasbah" by Jan Rouzer (21). A lilting and colorful 10-slide adventure down the narrow twisting and turning streets of Tangier, Morocco on the way to the Kasbah. Mules, hawkers, chickens, Mosques, fountains, bazaars and sights. Music from Hargood Hardy's "Homecoming".

"Diane" by Tim Cardinale (23). The model Diane emerges in 7 slides through a kaleidoscope. The love poem narration explores how the writer envisions her as she reveals her mind and soul to him. The slides entailed difficult technical aspects using two large mirrors. Music from "Switched on Bach".

"Taiwan" by Joe Abramson (20). Thirteen slides showing bustling city life, busy humans acting and reacting, their seemingly matter of course way of living. Included artifacts and museum shots and areas of detailed interest. Recent slides made 2 and 6 years ago of "modern" Taiwan.

"My Daddy Always Said" by Zane Haag (21). All of 67 percent of the slides of this sequence are total disasters — ugly reflections on glass, horrid fluorescent lamps — as it should be, for the third and final slide finally reveals the artifact in the showcase to remind us all that we should always "...try, try again".



THE RISE OF LANDSCAPE PHOTOGRAPHY

PART III - THE ROLE OF YOSEMITE

Three photographers dominate in the role Yosemite played in the rise of landscape photography during the years 1859 to 1880. They were C. L. Weed, Carleton E. Watkins, and Eadweard J. Muybridge. All were greatly influenced by the grandeur of Yosemite, and in turn their early photographic efforts to capture the images of the great western landscape did much to heighten the public awareness of the need to conserve this area and others. The first national parks owe their existence to the visual records made on the early photographic adventures.

For perspective: Members of Captain Joseph Walker's party, exploring for a practical route across the Sierra Nevada, looked into Yosemite Valley from the north rim in 1833. Six years later the daguerreotype photographic process was announced in France. And just 20 years later, the first photographs, which happened to be stereos, were made in the Valley. These were of exceptional quality.

In the summer of 1859, photographer C. L. Weed from San Francisco visited Yosemite with a party led by James M. Hutchings, editor of the "California Magazine" which published some of his work. A copy is reproduced on this page. Weed continued to visit the Valley and photograph in the two types of photographic views generally made in Yosemite between 1859 and 1880. They were the mammoth plates averaging 18x21 inches; and the stereograph, each photograph trimmed to 3x3 1/8 inches on a 3 3/8x7-inch mount. The negatives were made on glass plates, and early morning and late afternoon exposures could take up to an hour. It was a mark of dedication to transport plates, equipment and chemicals by horse, mule and wagon over the rugged terrain into the Valley.

In the summer of 1861, the second photographer Watkins visited the Valley, also with equipment for making photographs of both types. This was in a gesture of flamboyant competitiveness with Weed. Watkins used the relatively portable stereoscopic camera for studies of rocks, trees and rivulets — subjects more accessible with the small-format stereo camera.

The stereoscopic camera conveyed a vivid sense of space, and Watkins' earlier views struck wonder in his contemporaries. In the summer of 1864 on his first visit to Yosemite, painter Albert Bierstadt based a painting of the Grizzley Giant on a photograph by Watkins.

Watkins first photographed El Capitan in a vertical view about 1865, at a site that was so well chosen he would return to it repeatedly, photographing the rockface in many different lights. The only access to the high regions around the rim of Yosemite Valley was through true wilderness, since back trails had not been developed. He traveled with surveyors Josiah Whitney and Clarence King in 1866 to higher regions around Sentinel Dome where Yosemite Falls becomes the central element in the Valley.

A big event occurred in 1867, when Houseworth, an optician firm from San Francisco and pioneer publisher of photographs, submitted a large group of Yosemite photographs to the jurors of the Paris International Exhibition and was awarded a bronze medal. No credit was given to the photographers, but most of the photographs were probably the work of Weed. Watkins entered the Paris Exposition under his own name in 1868 with both mammoth plate and stereo Yosemite views. He also won a medal.

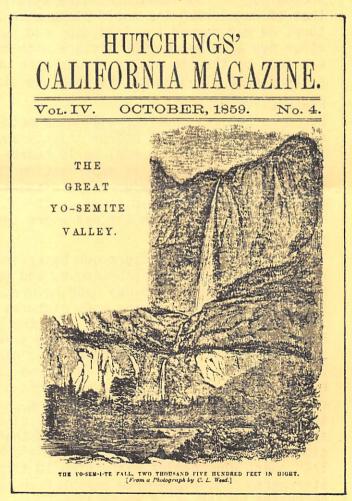
The accolades heaped on California landscape photography caused a revolution in the Bay Area. Competition between Weed and Watkins raged as landscape became the subject of the moment. The photographic duel ended in Watkins! favor. Each instance in which Watkins set his camera on the identical spot (the beginning of tripod holes!) as Weed resulted in an image superior in composition and technique. After Watkins! bankruptcy loss of his negatives in 1874, he tried to re-make his photographs of a decade earlier, but some were not possible because of new man-made intrusions, such as the Hotel La Casa Nevade built between Vernal and Nevada Falls.

Pure landscape, particularly that of Yosemite, had come into extraordinary prominence, and led Muybridge to visit Yosemite in 1867. From the start, his photographs were characterized by carefully chosen points of view, brilliant light effects, and certain geographical motifs not photographed before. They were made in direct competition with Watkins' acclaimed views of 1861-66.

Muybridge made 52 ambitious mammoth plate Yosemite views in 1872 which were offered for sale by Bradley and Rulofson in 1873. (A portfolio of ten of these 18x21-inch photographs has been reproduced on the original medium-gold toned albumen paper by the Chicago Albumen Works; the mounting boards are also fascimilies of the originals; the portfolios are currently available for \$1500.) Bierstadt probably encouraged Muybridge to try new atmospheric effects in his mammoth plates and stereos. In 1873, Muybridge's photographs were sent to the jurors of the International Exposition in Vienna, and they were awarded the medal of progress for landscapes.

Muybridge was very much a mannered romanticist and photographed the drama of the Sierra Nevada, while Watkins was the essential classicist who opted to express as directly as possible the natural experience and the invisible forces at work. Their styles continued to set the pace for other landscape photographers between 1868 and 1873 in San Francisco. That city became the acknowledged capital of mammoth plate photography, rivaled only by the later work of W. H. Jackson in Denver (the subject of Part IV).

So when visiting Yosemite with the Club Tagalong this month, or on your own this summer or whenever, remember the contribution that this magnificent Park gave to the rise of landscape photography through the medium of stereo photography some 110 years ago.



INSTALLMENT #49

THEORY OF STEREO PHOTOGRAPHY - AN OVERVIEW

The essence of stereo perception is to be found in parallax, which can be defined as the difference between two pictures of the same scene taken from two points separated by the distance between a pair of human eyes. To demonstrate parallax to yourself, close one eye and look at a scene containing nearby, intermediate, and remote objects. While keeping your gaze fixed on a remote point, move your head from side to side and note that nearby objects seem to be moving while more remote objects seem to be standing still.

THE EYE

Before we can talk about how these phenomena can be recorded photographically, we must digress to discuss how the eye works, and how a photograph is made. First, and most important, the eye is a pin-point scanner. It sees clearly only in a tiny area called the fovea centralis. The rest of the retina is sensitive to light, color, and motion, but has no resolving power. Thus the eye absorbs a scene by scanning it.

THE CAMERA

The camera has only superficial similarity to the eye. The central feature of a camera is its lens, which can produce sharp, flat images over angles of from 30° to 60° or even more. A camera lens is designed to produce on its image side an undistorted image of a flat object perpendicular to the optical axis on its object side.

THE PHOTOGRAPH

How then is a photograph produced and viewed, given the properties of the eye and the camera? Let us imagine an observer facing north viewing a landscape, and let us further imagine a vertical sheet of glass running east and west between the observer and the landscape. If the observer closes one eye and with a crayon traces on the glass everything he sees in the scene beyond, he will have constructed an ordinary photograph of the landscape. The significance of photography as an invention is that it can "draw" the whole picture in an instant. Once the observer has the picture, he may remove the landscape and just look at the picture. He may also open the other eye and look at the picture with both eyes. He is of course viewing only what was seen by the one eye which was open while the picture was being made. And he has no very good clues as to the absolute size of anything in the picture.

PERSPECTIVE DISTORTION

Our hypothetical observer will also note that if he now approaches the picture more closely, the images of nearby objects and of distant objects both increase in size at the same rate. In the real world nearby objects would grow rapidly, and distant objects more slowly. He is experiencing "telephoto distortion". The observer will similarly experience "wide angle distortion" if he backs away from the picture. The conclusion is that the picture is "true" only when viewed from the distance at which it was taken, i.e. with the eye where the camera lens was.

THE STEREOGRAM

To produce a stereo picture our observer must remove and save the picture constructed or photographed as describe above, and substitute a fresh piece of glass. He must now close the eye which was open before, open the other eye, and again trace the scene on the glass. Using both pictures, so as to view the left picture with the left eye and the right picture with the right eye, he is seeing the scene in stereo. Everything is of the proper relative size and correct shape so long as he views the pictures at the correct perspective. Also he now senses the actual size and distance of all objects in the scene. A stereo camera does automatically just what we have hypothetically done with glass and crayons. Finally, what happens if our hypothetical observer draws his two views from points 25" apart instead of 2½"? It is clear that each picture by itself will depict a scene in which relative sizes and correct shapes are preserved. The answer is that the resulting stereogram shows all dimensions perceptually reduced 10 times - a hyperstereo. Similarly, two pictures taken 1/4" apart will depict everything 10 times enlarged - hypostereo. In summary, a stereogram should preserve perspective, and can enlarge or reduce size as baseline is decreased or increased respectively.



3-D MEWS

from the STEREO CLUB of southern california

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

VOLUME XXIII

JUNE 1979

NUMBER TWELVE

Jerry's Journal -- Here We Go Again

"Foremost in all our minds is how are we to get gas for our cars. It is all quite evident that we will not be able to attend all the events that we formerly were used to. So we will have to do a little bit of rescheduling our series of activities. We have some important events coming up that I think should get priority in our Club activities..."

-- From Floyd Garton's President's Message, 3-D NEWS, March 1974

The gasoline crisis may appear to be over. The "only" residual effect of the critical long-line period of May 3-24 is shortened station hours and a 50% increase in gas prices. But there is no question that things are not as bright as they once were, and a big dent has been placed in our freedom and economy of movement.

What do we have that should make us feel a little better? We have stereo, and no one will take that from us! And through it we have the means to find deep personal satisfaction. Stereo can take time, and added attention to techniques and thought processes pay off handsomely. With more time at home, we have created time to carefully work on stereo. We may see a renewed interest in table top stereo — a couple lights, a slide bar, a regular 35mm camera and a turned—on imagination is all that's needed. And we'll be led to paying attention to things close around us. The local park, the local kids, the local architecture...all these have merit and warrant our closer, careful inspection.

This is our opportunity to get to know one another better. Make use of the latest Club membership directory. With 94 Club members, certainly there must be someone who lives nearby. Carpool. Please don't hesitate to call someone who lives near you to get together for travel to a Club function.

And it may sound tantamount to disloyalty, but this could lead to decentralization of the Club, with more stereo activities in various locales. I could even imagine the formation of SCSC "Satellite" Groups in various areas, composed of our more distant-living members, with several joint and local meetings each year. More local activities would generate interest in outlying areas, something that our exclusive SCSC/Photo Center arrangement cannot do.

In other words, this gas "thing" could be the start of something, rather than the end. Let's open our minds to "grass-roots" thinking and the real opportunities and challenges ahead.

Stereo Activity Calendar

June				19	979	Jul	У				19	979
SM	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	24	15	16	15	16	17	18	19	20	21
17 18 24 (25	19	20	(2)	22	23	(22)	23	24	25	26	27	28
24 (25	26	27	28	29	30	29	30	31				

THU JUN 21 - CLUB Meeting - Photo Center - Everyone bring 10 people pictures for fun!

MON JUN 25 - Closing - CLUB Slide of the Year Comp.

SUN JUL 1 - Closing - City of Angels Exhibition 2 - Copy Deadline - July 3-D NEWS

SAT JUL 7 - City of Angels Judging and Picnic

MON JUL 16 - Closing - Sydney Australia Exhibition

SUN JUL 22 - CLUB Awards Banquet - Michael's Rest.

MON JUL 30 - Closing - Detroit Stereo Exhibition. Forms: A.M. Galatioto, 1890 Rochester Rd. Apt.E, Royal Oak, MI 48073

WED AUG 8 - Closing - PSA Convention Exhibition Forms: L. Walsh, FPSA, 11 Cornell Rd. Danvers, MA 01923

WED AUG 29 - Closing - L.A. County Fair Exhibition. Forms: Oliver Dean, 10001 W. Frontage Rd. #14, South Gate, CA 90280

SAT SEP 1 - Closing - Stockton-on-Tees Exhibition. Forms: Miss Pat Milnes, 83 Bishopton Rd., Stockton-on-Tees, Cleveland TS18 4PG, England

* * * *

A hearty welcome to this new Club member:

Gene W. Kirksey 3811 San Rafael Ave. Los Angeles, CA 90065 R 223-9683

A look at "How Our Members Fared" in the July NEWS will show that he is no stereo novice.

Club membership anniversaries for June: Oliver Dean-9 years; Abraham Leibowitz - 5 years; Sylvia Sikes, FPSA - 19 years; Kermit and Dorothy Westbrook - 2 years.

Stereo Quickies

Don't Be last! Did you know that already 7 members have paid their Club dues for 79-80? That means you can no longer be the first to pay, but don't be last! \$12.00 single; \$18.00 couple. Send to Treasurer Rick Finney. Due July 1.

Attention 3-D NEWS Subscribers. Effective August 1, 1979, the annual subscription rate will increase to \$6.00. This change was made by the Club's Board on May 8. Rising costs are the main reason, coupled with the fact that the old \$4.00 rate was established in 1979 when the NEWS was running about 5 pages. Ragardless of when your subscription falls due, you may renew at the \$4.00 rate up to August 1. Checks should be made payable to the Stereo Club of Southern California and sent to Treasurer Rick Finney. Your subscription due month is on your address label.

Tim Cardinale reports that Joshua Tree National Monument was extraordinary April 21-22. was perfect, and many unusual desert flowers in full bloom, some quite brilliant. You must get out of your car to do the searching. Remember this for next year.

Harold Cosel continues to search out the dusty camera store shelves for stereo cameras, and has a few to sell to our newer members. Contact him if you are interested.

Susan Pinsky says (on attending the Club meeting during the gas crunch): "This is no sacrifice, this is an addiction!"

Don Cast complains that Daylight Savings Time really cuts into stereo productivity, with work on the cars, painting, sanding woodwork, and yard work extending well into the evening, and leaving little time for slide taking, reviewing and mounting.

The Member Discussion Workshop scheduled for June 7 was postponed until August because of the uncertainty of the gas thing. It will definitely be rescheduled because of the importance of getting Club ideas from all members. And Susan and David are getting anxious to present their 25-minute show, which is the workshop serendipity.

1978-79 Officers and Directors

President, Editor Jerry Walter 1098 Montecito Drive Los Angeles, CA 90031 R 225-8042 B 481-5501

Hospitality Director
Ursula Sylvan
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Equipment Director David Starkman 1104 Calle Adra Duarte 91010 R 357-8345

Vice Pres., Outings Tim Cardinale 6855 Costello Ave. Van Nuys, CA 91405 R 781-5222 or 873-1339

House Director 1828 W. Silverlake Dr. Los Angeles 90026 R 662-0410

Special Pres. Advisor Sylvia Sikes, FPSA 2081 Rodeo Court Thousand Oaks 91360 R (805) 497-0326

Secretary Marilyn Felling P.O. Box 90 Topanga 90290 R 455-1886

Program Director Oliver Dean 10001 W.Frontage Rd.#14 South Gate 90280 R 928-4688

1098 Montecito Drive Los Angeles 90031 R 225-8042

Membership Director Stergis M. Stergis 601 S. Saltair W. Los Angeles 90049 R 472-5465

Treasurer, Competitions Banquet Director
Rick Finney Marshall Stewart 261 Via Linda Vista Redondo Beach 90277 R 375-1788 B 326-1422

> Workshop Director Don Cast 3001 N. Buena Vista Burbank 91504 R 767-0638 B 481-4792

The Club meets the 3rd Thursday of each month (except July and December) at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors always welcome. The 3-D NEWS is published monthly; rate for subscriptions for non-members is \$6.00 per year.



JUNE MEETING - PEOPLE PICTURE NIGHT

This is the annual free-for-all meeting. No competition - just looking at slides. Every member is invited to bring up to 10 slides, any slides, to see how they look on the screen and to share with fellow members. You will be given the opportunity to say something about each slide if you want. restriction is that each slide must have at least one person in it (or part of a person). It doesn't have to be a picture of the person -- a person as a model is fine. Start digging through those files now, and plan to enjoy the June 21 meeting.

Congratulations to Charles Piper on the publishing of his Golden Anniversary installment of the Technical Pages. Number 50 is a part of this 3-D NEWS, and the series represents hundreds of hours of work on Charlie's part. Most of the Pages have been understandable to all; several admittedly have been a technical challenge; but all the Pages are serving a vital function in making available valuable stereo information to both the new and veteran stereographer around the country, and in some foreign countries. Charles is always happy to get feedback from these articles, and ideas for subjects for future issues. Complete sets of the Pages, with all identified corrections made, are available for \$5 from Charles.

FOURTH QUARTER BOARD MEETING

On May 8, the Club Board held its 2nd Annual Potluck Meeting at the home of Maudie and Stergis. All 19 attending ate and ate of the tablesfull of delicious potluck food. Believe it or not, no food assignments were made, and it worked perfectly (Ursula said it would!) After everyone got thoroughly relaxed in the friendly garden setting highlighted by Stergis' epiphyllums, they adjourned to the living room to get all wound up again. After a few pressing business items the "potluck agenda" was begun. All members had 5 minutes to express thoughts on anything relating to the Club, and several very meaty issues were presented, including precautions to take as the Club approaches 100 members, agressively finding stereo equipment for all new members, a fully organized buddy system, Club programming-especially sequences, and incentives to members and emphasis to be placed by the Club on PSA International Exhibitions. Much heavy material for further Board and Thanks to Maudie and Stergis member discussion. for providing such a creative and thought provoking setting. * * * *

C/A Judging & Picnic

The 1979 City of Angels Stereo Exhibition will be judged on Saturday July 7 at Carlson Hall of the First United Methodist Church, 134 North Kenwood, Glendale. Everyone is invited to see 500+ top stereo slides from around the world projected and judged, starting at 9:30 AM. We'll have lunch at the Hollander, and after the judging adjourn to the beautiful home and back yard of Russ Terrill for refreshments and a picnic. New Club faces are always welcome, and it will give you a chance to have good conversation with other stereographers.

FINAL INTERNATIONAL STEREO CLUB COMPETITION

Marilyn Felling reports that the Club took first place in the third and final competition for 1978-79, and finished second in standings for the year. Team Three results were: Charles Piper, 3rd Place for "Max"; Stergis Stergis, 4th Place for "Silvery Corona"; Sylvia Sikes, FPSA, 5th Place for "Stonecrop in Lichen"; and Russ Terrill, APSA, HM for "The Red Earth". Other Team contributors were Hugh Stilley and Jerry Walter. The top three Clubs this year were: Sydney Australia Stereo Club (172 points); SCSC (166 points); and the Rocky Mountain Stereo Club (Denver) (156 points). Special thanks to our 18 members who each contributed one slide in this noble experiment to get more Club members involved in Club activities.



When: Sunday July 22

Time: Cocktails at 6; Dinner at 7

Place: Michael's Los Feliz Restaurant

4500 Los Feliz Blvd., Los Angeles

Reservations: Marshall Stewart, Banquet Director

261 Via Linda Vista, kedondo Beach

Phone 375-1788 home; 326-1422 office

Menu: Fillet Mignon for \$8.50

Program: Installation of 79-80 Officers

Presentation of

- · Competition Medals
- · Slide of the Year Tophies
- · Most Promising New Member Award
- 1979 City of Angels Exhibition

Everyone is welcome...members, family, friends.... It's a good place to introduce others to stereo. Make your reservations now.

* * * * *

THE WORLD OF STER 'N EO CAPTION THIS MONTH BY STANDARD OIL, ET AL



It's that time of year again, time for the SLIDE OF THE YEAR COMPETITION

All members who have participated in the Club's competitions are eligible. Please submit to me no later than June 25, any 4 slides that were entered this competition year. Any mix of standard and non-conventional slides is okay. These slides will be secretly judged by three photographers who are not specifically familiar with the Club's work, and the results of the judging will be kept secret until the Club's Awards Banquet on July 22.

The awards to be given are numerous: Slide of the Year Trophy; Best Standard Stereo; Best Non-Conventional Stereo; Best Landscape/Seascape; Best People Picture; plus runner-up Honor Ribbons. And once again for NEW MEMBERS (here defined as those who joined the Club since January, 1977) we will have the Most Promising New Member Trophy. For this special award, all 4 of your slides will be judged as a group — so think variety.

Copies of all award and HM slides will be made a part of the Club's permanent slide collection. So get those 4 slides to me by mail to 1098 Montecito Drive, LA 90031, or bring them in person to the June meeting on the 21st.

--Rick Finney, Competition Director

V GOLDENTENTON NO.

MAY COMPETITION NEWS

Results of the 5th competition held May 17 are kept secret until the July 22 Awards Banquet, at which time medals for top-placing members in each group and category will be presented. Many thanks to the three judges for May: Conrad Hodnik, FPSA, Harold Cosel, and Jerry Walter. And to Catherine, Susan, Richard, and Tim for sharing a few words about their Award slides. We had 102 slides submitted this month, with an exciting array of non-conventionals from the B Group. Wow, are they going to be hot next year!

This month's special competition recognition goes to the following members who had 100 percent participation in one category for 1978-79:

Marjorie Adams
Earl Colgan
Harold Cosel
Carl Felling
Marilyn Felling
Zane Haag

Conrad Hodnik, FPSA Jim Pettit Janet Rouzer Sylvia Sikes, FPSA David Starkman Ursula Sylvan And double recognition to these members who had 100 percent participation in both categories (30 slides unless the member judges)

Joe Abramson Tim Cardinale Ward Clark

Hugh Stilley
Russ Terrill, APSA
Jerry Walter
Yours Truly

Catherine Laursen Stergis M. Stergis

AWARD AND HM SLIDES FOR MAY

A Group Standard Category Awards 22 points

The Sisters Monument - Catherine Laursen Diving Pelicans - Stergis M. Stergis

HM's 21 points
Yosemite Valley In Winter - Rick Finney
Gannets #2 - Catherine Laursen
Silvery Splash - Stergis M. Stergis
Studious Sister - Russ Terrill, APSA
Evening Chore - Russ Terrill, APSA

A Group Non-Conventional Awards 22 points

Eucalyptus - Catherine Laursen

HM's 21 points
Hello - Joe Abramson
The Orange Dress #2 - Joe Abramson
Lady Slipper #2 - Joe Abramson
Amber Jewel - Marjorie Adams
Two Birds and a Butterfly - Ward Clark
Jeweled Fuschia - Catherine Laursen
Sultana of the Desert - Stergis M. Stergis
Down Under Vegetarian - Russ Terrill, APSA
Carbonated Beauties - Russ Terrill, APSA

B Group Standard Category

Awards 21 points
Rocky Mountain High - Earl Colgan
Love Triangle - Tim Cardinale
Outer Space on Planet Earth - Zane Haag
The Last Mile - Janet Rouzer
Dancer in Green - Janet Rouzer

HM's 20 points
Skateboard - Tim Cardinale
Erosion - Earl Colgan
Fascination - Earl Colgan
Steamy Cliffs - Marilyn Felling
Beautiful Clouds over
Bryce Canyon - Zane Haag
Back Door Blue - David Starkman

B Group Non-Conventional Category Awards 21 and 22 points Masquerade - Tim Cardinale Softness - Tim Cardinale Summer Clouds - Richard Ogle Gracie - Susan Pinsky Turtle Leaf - Susan Pinsky

HM's 20 points
Litho #4 - Tim Cardinale
Smiling - Richard Ogle
Quack - Susan Pinsky
Screw Expanders #1 - David Starkman

Three's a Family - Hugh Stilley

Members Talk About Their Slides

"Gracie" by Susan Pinsky. This slide was made of my cat with a Realist Macro camera using K25 and the flash that is part of the camera rig. I was sitting with the cat, and she was pulling away, so I had to take this picture before she was gone. After a fashion, I took quite a few pictures; this was the best. Gracie now knows the "buzz" sound of the flash warming up, and now runs under the bed. It is difficult to work with this cam-

era because of the shallow range of focus. I really never knew she looked like this; with the macro you can record things and study them more carefully than you can in real life. Many things are far too large to photograph with this special camera.

"The Sisters Monument" by Catherine Laursen. Monument Valley in S.E. Utah and N.E. Arizona, there are many natural wonders. The most satisfactory way of reaching this area is in special 4-wheel drive vehicles provided on guided tours. This, our second trip, was in late September, 1977. I used by trusty Stereo Realist with polarizing filters which accounts for the rich color of the sand. Clouds add a great deal, and August and September are especially good months to be sure of them. The heat is one problem in the summer months, but the tour vehicles have air conditioning and the guide serves cold drinks to refresh one. Late afternoon and early morning make for dramatic lighting effects, but since it is an all day tour one uses every available moment to photograph. Scrub cedar, with their twisted shapes, make for interesting foreground and excellent framing effects. I shot seven pictures that were accepted in competition and exhibitions, and used Kodachrome ASA 64 film.

"Masquerade" by Tim Cardinale. As soon as I got this beautifully sculptured clown mask, I wanted to photograph it in stereo. Very close-up turned out to be the best way. I had to use a slide bar because it's the only stereo close-up equipment I have. The real eyes behind the false face seem to be what grabs the interest, and the blue eyes worked much better

than brown. Using a live model in a slide bar shot is a little difficult, but not impossible. I've done it several times before, and what you need is a model with steady nerves using as much bracing as possible. The model (my wife Katy) had the back of her head braced against a cupboard that was covered with black velvet. She was able to hold still

so I was able to get my picture. I used K64 with tungsten side lighting, and a 50mm lens with a PK11 extension tube.

"Summer Clouds" by Richard Ogle. This was taken over Nevada from an airplane window. The land below was mostly rocky, but the thunder clouds building up over the mountains looked interesting. An SLR camera with a 50mm lens was used with K25 and a polarizing filter. The exposures were made at 1/250 sec. The time between exposures for this hyperstereo was about 3 seconds. I tried to advance the film while looking through the viewfinder to maintain parallel lines of sight. In this kind of picture, there cannot be too much time between exposures, since the clouds move.

SAN DIEGO PSA REGIONAL REPORT

April 19-22 meant good photography times in San The three stereo shows were all by SCSC Charles Osborn, APSA, and Maude Osborn, presented their new show "Hawaii, Part II", a detailed study of the islands of Hawaii and Maui. Few places in the world can match this State for picture taking opportunities. John Chord, APSA, presented his refreshing "Carnival of the Animals" featuring music of Saint-Saens and the witty voices of Noel Coward, Hugh Downs, Hermione Gingold and Beatrice Lillie. And Rick Finney and Jerry Walter presented their trusty "High Sierra Symphony". The Convention was held at the bright and sunny Town and Country Hotel with its excellent facilities and fine food. Other Club members attending were Conrad Hodnik, FPSA, and Harold Cosel. A large stereo contingent arrived from the Bay Area, and the PSA Stereo Division's Vice Chairman Mel Lawson from Arlington, VA was there to lend a helping hand.

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THE EDITOR WRITES ...

**...and so completes Volume XXIII of the 3-D NEWS. It has been a fun year, and the observant readers have seen considerable evolution. Over the course of 12 issues we have gradually: gone to colored paper; revamped the masthead and incorporated the new Club logo; experi-



Gutencarg reads proofs. His essistant works the pre-

mented with reduced type to allow the printing of more copy; worked back toward a two-column page; introduced the right-justified margin; and presented cartoons and in-depth stereo material. None of these changes was automatic, for each one required the Editor to stick his neck out and try it. Generally, the ideas worked, and I want to thank all who offered their compliments and thoughtful constructive criticism. Editors cannot work in a vacuum.

Many members and friends contributed directly to this volume, including Marjorie Adams, Tim Cardinale, Don Cast, Earl Colgan, Oliver Dean, Merle Ewell, FPSA, Marilyn Felling, Rick Finney, Floyd Garton, Catherine Laursen, Mel Lawson, Charles Nims, Buddy Noonan, Richard Ogle, Jim Pettit, Susan Pinsky, Charles Piper, Margo Rheingruber, Bryan Riggs, APSA, Janet Rouzer, Andy Sihvonen, Sylvia Sikes, FPSA, George Skelly, David Starkman, Ruby Steins, Stergis Stergis, Hugh Stilley, Russ Terrill, APSA, and Mildred Wells, FPSA. Hopefully the Editor of the next Volume XXIV (who do you think that might be?) will have the continued cooperation and understanding of all the Club's members and friends.

Lastly, as in the past 2 years, a limited supply of bound copies of all 12 issues of Volume XXIII are available from the Editor. The cost is \$4.00(\$4.50 by mail). First come, first served.

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Yosemite Chronicle



As an SCSC member boarded the shuttle bus at Happy Isles, a passenger, spying the stereo camera, commented "Oh, I haven't seen one of those rare cameras in years. Bet they're scarce." Whereupon the other 14 SCSC members in the

troupe displayed their cameras, to the amazement of the inquirer. Such were the little things that made the Yosemite Tagalong-1979 such a memorable affair.

Twenty nine Club members and friends made the 4-day trip: Dorothy and Joe Abramson, Katy, Tim and Amanda Cardinale, Earl Colgan, Harold Cosel, Oliver Dean, Marilyn and Carl Felling, Rick Finney, Margaret and George Hutton, Harold Hawkinson, Catherine and Bert Laursen, Lloyd Leer and friend Neil Anderson, Denise Pearl, Charles Piper, Margo Rheingruber and daughter Charlotte Pitts, George Skelly, Hugh Stilley, Bette and Marshall Stewart, Russ Terrill, George Walker, and Jerry Walter. Charlotte's Rusband, son, and foreign exhange student also occassionally joined our group.

For awhile the tagalong seemed headed for disaster. The gas lines got longer and longer, odd-even came in, the station owners threatened a strike. A last-minute attempt to charter a Greyhound bus failed - no bus available. But a number of phone calls to the Central Valley assured us the gas crisis was only in our own metropolitan areas, and on Friday morning May 18 most of the group got into autos and began the 7-hour drive, and instantly the camaraderie in the carpools began. Others left the day before or flew up later. Nearly all arrived in time for the first of three 5:30 PM cocktail parties on the veranda of Rick and Jerry's room.

Yosemite Park? Business as usual. No available rooms or camping spots in the Valley. And the King of National Parks was in full glory. The light was bright; the weather ideal; the puffy white clouds gathered in the afternoon; the white dogwoods were in their showy



best; the water was higher than anyone could remember; and unnamed waterfalls tumbled from the 3000-foot high cliffs.

About the participants: Denise took Oliver for a ride, on a horse, and so too did Kary/Tim, but sorry no cameras ... Amanda charmed Grandma and Grandpa Laursen... Amanda in turn was charmed by Uncle Earl's tricks ... Margo was her usual bursting-with-vigor self, snapping away pictures at every changing scene ... Lloyd and Neil were so busy climbing to the top of the Falls we saw little of them ... Marilyn posed endlessly in her florescent day pack, and so too did Jerry in his backpack and shorts -- scenes to haunt us at Club showings ... Treasurer Rick was happy because the final Lodge bill (\$800.30) agreed exactly with the Club's tally ... Hugh met a Fraulein along the banks of the Merced at 5:30 AM, when the reflections were best, and introduced her to stereo ... George W huffed and puffed behind Earl, but was not about to say quit ... Dorothy used the words "magnificent" and "glorious" 167 times -- each day ... unfortunately a bum ankle kept her from traipsing around the way she wanted...Marshall and Bette were the vagabonds, spending each night at a different accommodation...Catherine said she was having more fun than ever, even while hiking to the Vernal Bridge...Bert got there first, and just sat there grinning from ear to ear with pleasure....George S was entranced with the winning Club sociability... Carl was out getting his medal-winning slides disguised as a fisherman...Marilyn proved an excellent chef, assembling sandwiches w/wo lettuce, mustard, mayo, salami, cheese at the Vernal Falls picnic... but poor Marshall, Margaret and George H got short changed on the sandwiches by the extra-hungry earlier



group-sorry folks...whose mascara was running?...Katy had a ball feeding the squirrels, raccoons and Steller's Jays, and using the his n' hers long Nikon lens...Harold C spoke continuously of adhering to his diet, and said no to everything.... Harold H and Denise teamed up on the Yosemite Bridge—Denise frolicking in her new suit and Harold relating (we understand)

some foxy tales...Marilyn and Charlie teamed up for a great ESP parlor game....Jerry was sorry to miss Farty #3, but he was out somewhere between Vernal and Nevada, having a photographic experience, and delighting in John Muir's words "Of all the upness accessible to mortals, there is no upness comparable to the mountains"....Oliver was seen sporting his fashionable twin-Canon rig...Jerry, significantly, twice received lessons on how to tie his boot lacesJoe said he wouldn't take \$100 for the hiking experience, but they couldn't give him \$100 to do it again — perhaps he could have joined the back-packers seen coming from Mirror Lake on roller

skates...thanks to George H for making the first phone call about this trip 16 months ago....Russ and his group and others stopped at the Mariposa Grove on the way home, to pay respects to the Grizzly Giant, and hoping to delay the return to civilization and city madness, but it all too soon came rushing in...

The highs: For those 10 going up the Mist Trail, getting totally soaked, every square inch, in the symphony of rainbows; for those at Sierra Point, the magnificent vista; for others, the closeness, friendship, and admiration for the compatibility of the group, ages 6 to 80+. Everyone was so excited that there was nothing to bring everyone together during the day. But the 5:30 PM cocktail parties proved irresistible to all. White wine was difficult to keep in stock.

After the cocktails and dinner, there was the dispersion into smaller groups to recount the day's activities, and participate in story telling and games. It was then we realized that people, just like you and me, take pictures. Shall we try again in '81? Maybe then again the group leaders will be fortuitous enough to get Room 7-11.

The Education of a Greenhorn

This all-in-jest article, which has been edited slightly to fit our Stereo Club competition format, was written by Robert J. Dobbins of Elauvelt, New York, and appeared in the PSA Journal in June, 1972. Any resemblance to any real people is purely coincidental.

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

SEPTEMBER. This is a terrible month to secure the services of judges. Vacations, school, conventions all interfere.

I was even told by one eminent photographer that he no longer believed that anyone had the right to sit in judgement of another's work. Finally, after eleven phone calls and nine letters, I secured my judges, each of whom had all the requirements — two eyes, the ability to count from 5 to 9, and fingers compatible in size with our scoring box. In one of my own slides, which I had mounted hurriedly because of the length of the eleventh call, I had stupidly mounted chips from two different stereo pairs; it got 15 points, so obviously I had found three qualified judges.



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

JANUARY. This month bore out the fact that Club judges had many of the qualities of human beings. The first judge was a young lady, an art teacher, who came highly recommended. When the judging began, she was quickly overwhelmed. For the first few mediocre slides, she exclaimed "Geeeeee...8 points!" For a slightly better one "Boy, that's great...9 points!" The work of our veteran exhibitors evoked only a respectful, awed silence; she

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

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

MAY. This month I made a major mistake — I won an award ribbon. My glowing introduction of the judges and my sincere message of thanks had suddenly become very suspicious. More mumble: "The Competition Director should enter all competitions to show he is genuinely interested, but he should never win a ribbon. It looks like heck."

The judges for this month had a cumulative total of 17 PSA stars. Certainly they would have lots of nice things to The first entry was an autumn landscape-a tree-lined country road with side lighting on a picket fence. A small yellow terrier was walking down the road, correctly placed 1/3 of the way in from the left on the lead-in line. "It's too bad", grumped the first judge, "that the dog isn't wearing a red sweater." It went down hill from there.



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

I actually wept just a little.



INTRODUCTION TO STEREO MOUNTING

Most of the black eyes stereo has received over the years can be traced to bad mounting or to bad mounting combined with excessive picture depth. It is also fair to say that "good" mounting was seldom seen until the Realist system was devised using 35mm perforated film, and accurate metal masks were provided.

WHY ACCURATE MOUNTING?

Stereo vision determines distances and shapes by using the minute differences between left and right eye views of a scene. These differences range down to the limit of resolution of the eye, 1/15° in angle. A stereogram should present to the eyes of the observer two photographs of the scene which preserve these differences on which stereo vision depends. Inaccurate mounting causes psychological confusion and eyestrain.

WHAT IS GOOD MOUNTING

The two transparencies of a pair, which in the Realist system are about 1" square, should ideally be registered in the mask well enough so that no discrepancy can be detected between the vertical limits of the two pictures. This amounts to perhaps .002 inch. Two or three times this error can be tolerated, but is not desirable. In the horizontal dimension the most important consideration is correct stereo window. Conceptually everything in the stereogram should normally appear beyond the window. Incidentally a stereogram has more "impact" if the foreground material is close to the window rather than some distance behind it. Rarely, for shock effect, one may mount a stereogram with something coming through the window, if such a configuration would be physically meaningful. Finally, rotation errors, even very small ones, can not be tolerated.

HOW TO ACHIEVE ACCURATE MOUNTING

American Standard stereo cameras register the frames with respect to the sprocket holes. If this were not true, accurate mounting could only be achieved by trial and error, as was the case on the larger, older stereo formats. The available ASA masks, Realist and Emde, secure the chip by its edges or corners; therefore the registration provided by the camera must be transferred from the sprocket holes to squarely and accurately cut outside dimensions. This can only be done with a cutter which locates the film by the sprocket holes. Never attempt to cut stereo pictures with scissors! STRAIGHTEN THE FILM

Once the process is understood, the mechanics of mounting are quite simple. The film is returned by the processor uncut, and must first be straightened until all of the curl is out of it. To straighten it the most rapidly, it can be reverse rolled and left overnight. If time is no object, it is simpler merely to hang the film with a suitable weight to keep it straight.

CUT AND SORT

Examination of the film will reveal that any two chips which are mates are three frames apart, and on cameras conforming to ASA standards, every right chip has a witness mark produced by a notch in the focal plane of the camera. Left and right chips alternate on the film. A simple procedure for cutting is to place all left chips in one pile and all right chips in another. If you don't know where to place the next chip, stop and look for the witness mark. Any 35mm film cutter which has adjustable registration pins will be satisfactory; it need not have been designed for stereo. Once you have the registration pins adjusted, it should not be necessary to change them until the film is all cut. On most stereo cameras the pin registration will be the same on every roll shot with that camera, while on a few cameras such as Iloca, each roll may be different.

MASKS AND FRAMES

If you know whether a particular shot was distant, medium, or close, you can select the correct mask immediately; if not start with a distant mask, and change to medium or close if the subject comes through the window. If you are new to stereo, try Emde masks first. The mask goes between two pieces of glass, and is enclosed in a metal frame. Don't try tape until you are more skilled. Put your labels (self adhesive) on the mask, not on the glass.