



3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXI

July 1986 to June 1987



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VOLUME XXXI

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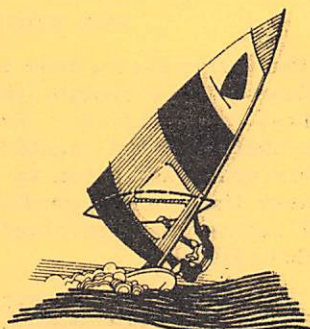
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David's Denouement



It's customary for the outgoing President to look back on the Club's year in his final 3-D NEWS article. As I think back over this last year, I can recall many highlights and accomplishments. We had several excellent programs, not the least of which was last month's presentation by Dick LaForge. Another high point that comes to mind was the member contribution night where several individuals each contributed six slides to make up the program. I'm also proud of the program we initiated this year in which two members each present 30

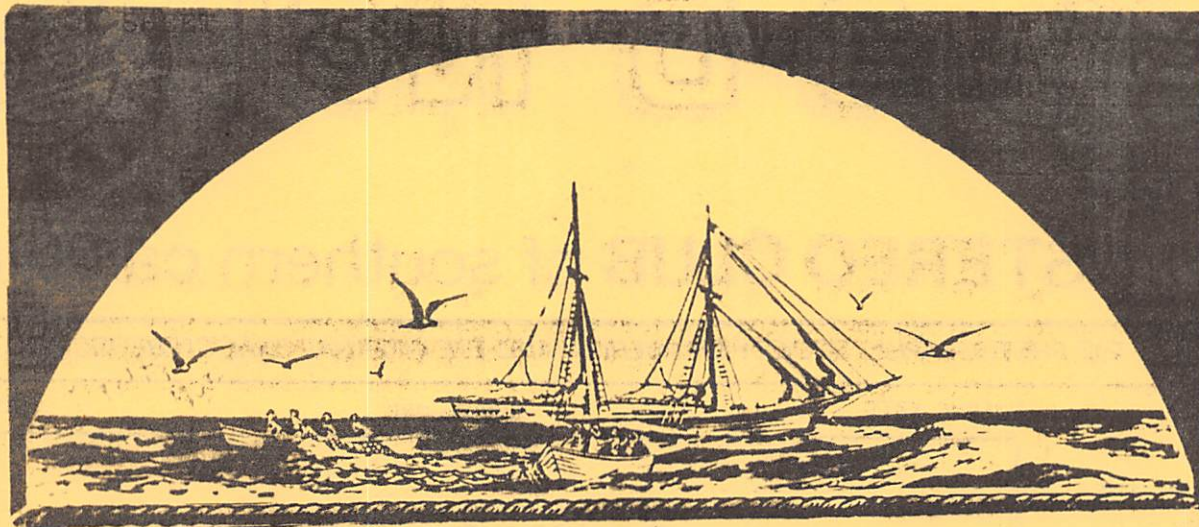
slides on competition nights. I think this provides an excellent alternative to merely showing slides in competition. However, several of our traditional Club activities fared poorly or were eliminated altogether this past year. The overall turnout for competitions was fairly low, and the entries in the nonconventional category were extremely sparse; traditionally competitions have been the mainstay of Club activities. Both the Christmas and Awards Banquet were deleted from the schedule this year, both due to a lack of interest on the part of the members as well as a lack of commitment from anyone to organize these affairs.

Rather than look at these occurrences as failures, I simply see them as indicators of the changing character and interests of Club members. Most of the individuals on the Club's Board of Directors have been in the Club for several years. They are used to certain traditions in the Club, and try to perpetuate these activities. However, the Club itself is mostly composed of new members, and these various past conventions are not necessarily of interest to them. This is the primary challenge of next year's Club leadership: to determine what activities, programs and structure our members truly desire, and then to actualize these wants. I think that the only path to achieving this is by directly involving newer members in the leadership of the Club.

Have a great summer!

David

MEETINGS: Third Thursday of each month at 7:30 at the Los Angeles Photo Center, 412 So. Parkview St., L. A. Visitors and guests always welcome. MEMBERSHIP: Annual dues Single/\$12; Couple/\$18 Patron/any add'l amount, all due July 1. New membership dues are prorated for first partial year. Send new dues to the Membership Director. SUBSCRIPTIONS: The 3-D NEWS is published monthly; \$8 for 12 issues for non-members; send fee to the 3-D NEWS Editor.



JOHN FUNARO, APSA

Gentleman John passed away quietly in his sleep on June 15 in Sacramento. He was an active member of the Cordova Camera Club, having just been the Chairman of their annual International Stereo Exhibition. John was an organizer, thinker, writer, photographer, and appreciator of all fine things. He deeply treasured his long involvement -- 50 years -- in the world of serious amateur photography. He was the Chairman-elect of the Stereo Division of the Photographic Society of America. His favorite poem was "Daffodils" by William Wordsworth:

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd, --
A host of golden daffodils
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I, at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced, but they
Outdid the sparkling waves in glee;
A poet could not be but gay
In such a jocund company;
I gazed -- and gazed -- but little thought
What wealth the show to me had brought.

For oft, when on my couch I lie,
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

FRED WIGGINS, JR., APSA

The Stereo Flash, news bulletin of the Chicago Stereo Camera Club, brought the sad news of the passing of Fred on April 29. Fred was a first class stereo technician, and created many wonderful images with his exact attention to detail and technique. Witness these three slides from his collection, familiar to those involved in the International Stereo Exhibitions:

Aside view of a pretty girl in a bright swimsuit, her head and shoulders rising quickly from a swimming pool, and at the same time bringing her face from full forward to full backward: watch the fan-shaped spray of water fill the air as it spins and whirls from her long brunette hair -- a carefully controlled 3-D delight!

A full-face view of a rosy-cheeked, blond-haired 2-year-old boy, with big bright eyes and a happy smile, all perfectly lighted to bring out the smoothness and roundness of the face -- a face not cleanly scrubbed as you might expect, but covered with slobbers of chocolate cream, for "T. J.", with his bare hands, has just tried to consume his first chocolate pie, recorded here in living 3-D to bring a chuckle from every viewer.

A single bright yellow dandelion head filling a quarter of the 3-D frame, showing all of its pollenated texture. But wait! Stretching out behind it is a wooden split-rail fence, going off far into the distance. And then we realize we are viewing a real-life natural scene with exceptional depth of field from several inches to infinity, expertly crafted with precisely the correct interocular -- possible only from a rare 3-D technician and artist like Fred Wiggins.

PHOTOGRAPHY AS AN ART. A photograph is a picture in which some effort has been made to give an illusion of what the person, place or thing looked like at a particular significant moment. A photograph is not a painting, it is not music, not literature, nor poetry. It can suggest these things, but it would be futile to imitate them. Photography stands alone, unique. Limited it is true; but, as do all other arts, it encompasses worlds of opportunity within its boundaries. --Jacob Deschin

Stereo Activity Calendar



Looking Backward to...

... June 19

All attendees at the June meeting at the Photo Center please note: Two slides by Ray Zone have been mislaid. They were last seen on the scoring table near the equipment for the program on cave exploration. Please check any paraphernalia that you took home that night to see if Ray's slides might have gotten picked up by mistake. If you find them, please notify Ray Zone at (213)386-9437.

.....

The June meeting turned out to be a very special affair and 75 members and guests found out first-hand the degree of dedication a stereographer can actually have. Dick LaForge first displayed various pieces of caving equipment, along with his unique waterproof ammo box which safely takes all of his photo gear into the depths. The gear has to be chosen for portability, and Dick brought gadget after gadget out of this small box.

Then we saw the show, set to appropriate ethereal music. While viewing Dick's 170 stunning slides, you come to realize there's a lot more here than meets the eyes. Consider the conditions: damp to wet...muddy...crevices...rope work...tiny crawl spaces...and no place to "wash up" before unloading the camera gear. How could such magnificent slides be produced under such trying conditions? Dedication!

And consider the darkness -- black, absolutely black environment, with lighting from only a few helmet lamps. For Dick does not visit those incandescent-lit tourist caves like Carlsbad, but rather the remote often unmapped caves throughout the West. Here, slides are truly "created" -- painted with multi-flash light -- and hardly ever visible beforehand except in the mind's eye. Dick doesn't see the entire image until he puts the slide in the viewer for the first time. And no caver ever sees the terrain he is exploring like Dick reproduces the scene on film in 3-D. Even producing these images in ideal surroundings and under ideal conditions would be a challenge for most of us.

So there we had it, all to ourselves at the Photo Center -- the dedicated works of Dick LaForge.

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

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

- THU JUL 17 Monthly Club Meeting - Photo Center - 7:30
"Show-of-the-Year" plus dessert potluck, awards and installation of officers
- FRI AUG 1 Copy deadline - August 3-D NEWS - The Editor appreciates receiving comments, suggestions and articles
- SAT AUG 9 Judging of the Los Angeles County Fair Exhibition at the Pomona Fair Ground - A Club affair and everyone is welcome at 9 AM
- THU AUG 21 Monthly Club Meeting - Photo Center - 7:30
Showing of the L.A. County Fair Exhibition

Member & Subscriber Update

A hearty welcome to these four new Club members:

JASON CARDWELL
534 North Avenue 53
Los Angeles CA 90042
H (213)255-9631 W (213)255-7880

CHRISTOPHER R. MOHR
20805 Hunter Street
Perris CA 92370
H (714)657-9725

VALERIA SARDY
JOHN SARDY
PO BOX 9655
Canyon Lake CA 92380
H (714)244-6949

Membership anniversaries for July:

El Don Adams - 2 years
Ward Clark - 22 years
John Doyle - 3 years
Harry Enmark - 1 year
Sam Gillad - 6 years
John Hart - 4 years
David Hutchison - 4 years
Masahiko Kawamura - 5 years
Ron Labbe - 4 years
David Metcalf - 4 years
Bill Minty - 4 years
Jim Murray - 1 year
Richard Ogle - 10 years
Elaine Pease - 5 years
Donald Pease - 5 years
Paul Petyo - 6 years
Steve Ruffy - 7 years
Bill Shepard - 4 years
Daphne Shepard - 4 years
Evelyn Stewart - 4 years
Jeff Sylvan - 3 years
Ursula Sylvan - 13 years
Harley Tucker - 2 years
Jon Turetsky - 7 years
Alan Williams - 3 years



Let's Join Together...

...July 17

Show of the Year

First off, we will preface the July meeting with a
DESSERT POTLUCK!

Stereographers are notorious for having a sweet tooth, so bring your favorite cookies, ice cream, pastry, or any other sweet to the Photo Center to share with your fellow Club members and guests, and prepare yourself to

INDULGE!

Now that we have covered the essentials, Godzilla (Avian Director of Heroic Crime Fighting) and I want to thank the members of SCSC for their response in submitting slides for the "Show of the Year". Slides were received from 25 members (one member's slides were received too late for the judging, but will be included in the Show), for a total of 103 "Slides of the Year". During the July 17th Awards Meeting, at the Photo Center, the very "peculiar" imagination of Oliver Dean (who dat?) will unify the slides into a Show-of-the-Year presentation that includes all the submitted slides.

Also at the July Meeting, the final winners of the 1985-86 SCSC Club Competitions will be announced, along with "Show-of-the-Year" awards for:

- Slide-of-the-Year
- Honorable Mentions
- Best Flower (Award sponsored by SCSC)
- Stereographer Emeritus Stergis M. Stergis, APSA)
- Best Natural Scenic (Award sponsored by Jerry Walter)
- Best Animal (Award sponsored by Oliver Dean)
- Best People Picture
- Most Promising New Member
- and a
- Godzilla's Choice Special Director's Award

Our deepest thanks go to Stergis M. Stergis, APSA, for his oft-repeated and generous sponsorship of the Best Flower Award.

A very special "Thank You" is also in order to the friendly, caring group from the San Diego Stereo Camera Club who hosted the judging of "Show-of-the-Year" slides for us in Balboa Park on June 21st. These were Jerry Anderson, Rob Morris and Luther Harris, judges, and Bob Satterlee and Wayne Davis, projection and controls.

Also, Godzilla sends a grateful "churp!" to SCSC members Greg Hooper and Len May, who made the trip with me to San Diego and rendered necessary and valuable assistance at the judging.

See you all (I hope!) on July 17 at 7:30 PM at the Photo Center.

--Oliver Dean
Acting Competition Director

...August 9

All readers in the area who are interested in viewing an International Stereo Exhibition judging are invited to the Fair Exhibition judging on Saturday, August 9. The Club provides the workers and equipment for this affair, so you might even be asked to pitch in a little bit. Why not even enter some slides, and see how they score against others from all over the world. The place is the Fine Arts Building at the Fair Grounds in Pomona starting at 9 AM. Come through the main gate off McKinley Ave. It is usually over by 2 PM. If you like 3-D, this is the place to see it!

Song Contest

THE GREAT "AND THEN HE WROTE..." STEREO PHOTOGRAPHY
SONG TITLE CONTEST

...by Oliver Dean

Stereo photography has associated with it an extensive jargon that appears often in well-known song titles by people obviously (!) writing with stereo in mind. A case in point: At the SCSC meeting a few months ago, there was a mounting demonstration by David Starkman in which he used a dog-like hand puppet and a picture frame window. Afterwards, Pundifer Sneeglove (his name has been changed to protect the guilty) grossed out the audience by suggesting that Starkman's demo was reflected in the 1950s Rosemary Clooney song, "How Much Is That Doggie Through The Window."

Upon scraping off the remnants of overripe cabbages, tomatoes, and other luncheon leftovers heaped upon his person by the ensuing membership reaction, Sneeglove had the temerity to think that this response was positive, because no one had thrown bricks! Accordingly, he has now undertaken an expansion of the idea, in which the Club members can ferret out further such famous song titles obviously (!) written with stereo in mind. The entries will be published in the 3-D NEWS for September, and a panel of undistinguished judges trapped into the task by Sneeglove will pick the three titles "Most Worthy of Being Immersed in Pond Scum".

So, members and friends, get out those tattered "Sing Along With Mitch" songbooks, those battered popular song LPs and 45s, those ratty old piles of sheet music, and come up with some stereo song titles! The limit on number of entries per person is 4,126,562.3, so don't get carried away (the men in the White Uniforms will take care of that part later). Send your entries to Pundifer Sneeglove, c/o Jerry Walter, 3-D NEWS Editor at 1098 Montecito Drive, Los Angeles CA 90031. Deadline is August 22, 1986.

To kick things off with a howl of anguish, for those of you with a strong stomach here are Pundifer Sneeglove's entries:

1. That fine old song sung from a lighted stairway in the movie "An American in Paris": "I'll Build a Stereo to Paradise".
2. An old classic: "On a Binocular Built for Two".
3. Finally (thank Heaven!), from the movie, "Singin' In The Rain": a tender ballad, "Viewer Meant For Me".

Okay, out there, these are the entries you have to beat (or throw darts at, or wrestle to the floor)! We await your entries with apprehension.

Letters to the Editor

Dear Editor:

I have been taking stereographs since 1953 and have a collection of over four thousand slides. I have experience in split-screen, close-up, hyperstereo -- you name it. I own a TDC Vivid Stereo Projector and a not-too-beat-up copy of Three Dimensional Photography by Earl E. Krause. I also have a very clean, but well used copy of the Stereo Realist Manual, which I have used to teach free vision viewing.

Considering where I live, taking part in the monthly Los Angeles meetings and activities is somewhat inconvenient. What I need to know is, how can I stir up some interest in stereo here in the Riverside area?

I feel that my thirty-three years experience in stereography qualifies me, somewhat, to stimulate and lead interested individuals into the unlimited creativity they can express through the fantastic twin-lens world of stereography. With the help of the Club, I would like to do just that.

Sincerely,

Chris Mohr
20805 Hunter Street
Perris CA 92370
(714)657-9725

If you live in the Riverside area, please give Chris a call. If you know of anyone interested in 3-D that lives in the area, please have them contact Chris. It would be great having a Club form in that area, and the SCSC Board will give all the guidance it can to organize 3-D activity anywhere.

--Editor

Stereo Exhibitions Calendar and News

WED AUG 6	Closing - Los Angeles County Fair Exhibition
SAT AUG 9	Closing - Third Dimension Society Exhibition Forms - Neville Jackson, 32 Orkney Close., Hinckley, Leicestershire, LE10 0TA England
MON AUG 25	Closing - Rheinland Stereo Exhibition Forms - Max Weiser, Starenstrasse 48, D5600 Wuppertal 22 W. Germany
SAT SEP 6	Closing - Detroit Stereo Exhibition Forms - Anne Galatioto, 36934 Blanchard Blvd., Farmington MI 48024

After a lull of several months, the stereo exhibitions have started up again, with the closing of PSA Traveling and PSA International. This would be a good time to resolve to enter every one, since there will be only 14 this calendar year. New entrants are always welcome and encouraged. Just send a postcard to the above folks for an entry form, and then if you want, contact a participant you know of to give suggestions or assistance you might need.

In these busy summer months it is easy to want to spend as little time as necessary on exhibition entries. But one thing that should always be kept in mind is to thoroughly CLEAN your slides every time you package them up, and remove excess labels and stickers, too. Your slides will never be as clean as when you put them in their mailing box, so make sure they start out in the best condition possible.

3-D/ Expo 86

Here's a first-hand report from Kathleen Perkins who recently spent some time at the popular Expo.

There are three 3-D motion pictures here:

1. At the Canada Pavilion --
CN Theatre showing "Transitions", featuring 500 seats and a vast screen. The world's first IMAX 3-D film was made for CN and Canada Place by the National Film Board. Transitions takes you across Canada in 20 thrilling minutes, showing how goods and messages are carried to satisfy people's needs.
2. At the Expo Centre --
The 17-story Expo Centre Dome houses the world's largest OmniMax Theater. The 60-foot dome's screen surrounds the audience with images nine times larger than a conventional movie screen. First, you see a space shuttle blast off; then it feels as if you are in it flying around, seeing all the different types of transportation from primitive Arctic sleds to solar driven cars. The comfortable seats lay back like a dentist's or planetarium chair.
3. At the Ontario Pavilion --
"Projections", with Canada geese flying through the audience. One hundred minutes of film flash across the giant screen in 20 minutes -- from hot-dog skiing to big-ship launching to rolling molten iron and dodging polar bears!

3-D film involves audience in action

By DIXIE CUTLER
VANCOUVER, B.C. — At Canada Place, on the harbor waterfront, the honor guard is forming to welcome the Prince and Princess of Wales. The scene is a curious mixture of workcrews in overalls, uniformed guides and dignified officials as a media and film industry group is led from the elegant Pan Pacific Hotel to the Canadian National IMAX Theater at the end of the pier. They are there to see IMAX in 3-D, and a film called "Transitions."

What can be said about a 3-D movie? That this one is bigger than any you have probably seen before — one that makes you a "part of the picture," or that the computer animation sequences (first seen in 3-D at Japan's world's fair last year) really are dazzling — "2001" as it should have ended.

The live-action 3-D IMAX (a first) is truly spectacular: the opening shot brings a gasp, even from a presumably sophisticated audience of industry and media people. It is hard to resist a reaction when tree leaves appear, with utter clarity, above the head of the person seated in front of you.

"Transitions" is, of course, an exhibition film. The structure is one of vignettes that each reflect the theme "carrying things." "Things" meaning anything from trainloads of grain to bits of data. And, as one would expect from a 3-D effort, the "things" often come at you. The experiences the 3-D IMAX process offers range from gentle and charming floating teddy bears to the jolt of a taillight in the nose.

If you visit Vancouver, and see the film, watch for the lumber sequence.

Far be it from us to ruin a surprise, but the logs dropping from the helicopter are not the main event.

"Transitions," produced by the National Film Board of Canada and sponsored by Canadian National, is not a wholly new film concept as IMAX was at the Osaka World's Fair in 1970. And 3-D is nearly as old as film itself. What is new is the technology to blend the two and thereby refine and improve the 3-D experience. Shown on the IMAX format, the 3-D effect almost fills your field of vision, leaving you less aware of where the theater ends and the experience begins.

According to director of photography Ernest McNabb, this is a specialized genre of filmmaking, one he calls the "World's Fair movie." The film will, like other World's Fair offerings before it, serve to alter that genre in the future for filmmakers and audiences alike.

One of the other sure attention-getters at the fair will be the Showscan process, developed by Douglas Trumbull in 1978. With its 70mm image moving horizontally at 60 frames per second, it fills a 50-by-70-foot screen (the same size as for the IMAX theater) with an image that is touted as brighter and more visually real than anything ever seen on film before. This process will be featured at two EXPO locations: The Earthwatch Theater at Canada Place, and the host province's British Columbia Pavilion. The fair offers a wide variety of other screen techniques, from the familiar to the new and innovative.

THE HOLLYWOOD REPORT
MAY 13, 1986

Classified

FOR SALE: The below fine equipment from J. Lloyd Leer, 11460 Flower Street, Riverside CA 92505 (714)359-1072. Lloyd can be reached by phone Sunday through Thursday nights, 7 to 10 PM. He would like to sell all of it as a unit.

1 Stereo Realist Camera f/2.8	\$300.00
1 Kodak Stereo I Viewer	45.00
1 box EMDE med masks	8.00
1 box (48) Donaldson masks	2.75
1 box 100 Apollo masks	6.00
1 box EMDE closeup masks, 30	1.95
1 box EMDE normal masks, 157	15.00
4 boxes Realist masks, 50	6.40
2 boxes Realist masks 48x48	2.90
1 Brumberger viewer	17.50
1 Stereo double tier file	13.25
1 Stereo file	6.95
34 Easymounts	4.75
1 Stereo Realist slide file	45.00
1 Stitz clip on polarizing specs	15.00
1 Slide bar	10.00
	\$500.45

Stereo In The Current Journals

HALLEY'S COMET IN STEREO, R.B. Minton, Sky & Telescope, October, 1985

"To aid my observing plans, I recently used a computer and plotter to chart the altitude and azimuth of Halley's comet, as seen from the 40° north latitude of my home. Then I hit upon the idea of the pair reproduced (in the October Sky and Telescope). This three-dimensional diagram is designed to be viewed with a stereoscope... After the brain fuses the images, the curves not only indicate the correct altitude and azimuth, but also loom up out of the paper as the comet approaches the Earth!... I believe this is a fresh idea for illustrating a comet's motion in the sky."

--Reported by Larry Brown

VOLUME XIV, NO. 6

AMERICAN
PHOTOGRAPHER
JUNE 1985

Think Composition: Composition can make or break a great shot. Stop and consider the following:

- Is it really a good subject? Does it compete with other subjects?
- Before you shoot, see what it looks like when you fill the frame. Move in a bit closer than you normally do.
- Does the background add impact or distract from the photo? Consider another shooting angle.
- Use care in the selection of viewpoint: examine high and low angles.
- Be alert to naturally occurring pat-

terns and designs in the background and use them to your advantage.

■ Watch for changes in lighting; it can strengthen or weaken that "once-in-a-lifetime" shot.

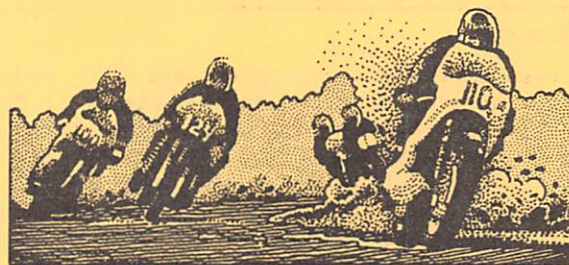
■ Remember that contrast between the subject and surroundings adds emphasis.

■ The presence of diagonals in your composition suggests motion. Use it to your advantage.

■ Verticals and horizontals suggest strength and quiet.

■ Simplify your composition; it adds impact and makes the picture work.

■ Avoid the tendency to show everything in the picture completely and with equal emphasis. At times, detail can tell much more than the total view; leave something to the imagination.



Stereo Photography Is Still Alive and Well

By JOHN DURNIAK

Fred Spira, one of the nation's leading collectors of photography equipment, concluded a presentation on the stereoscopic camera at the Photographic Historical Society in Rochester last week by showing a slide that said: "Stereo — Not the End."

Although the forum for Mr. Spira's address focused, for the most part, on photography's past glories, his speech made it clear that stereo photography — which in some quarters is believed to have gone out with the nickelodeon — is actually alive and well in a variety of venues.

Today, most stereo photography is being done in the fields of science and advertising. Stereo is especially useful in medicine, for example, where normal photography falls short because body organs and medical procedures are better understood when presented in a three-dimensional context. And each year there are dozens of multimedia advertising shows made in standard stereo, demonstrating how products are used. What makes stereo photography distinctive is the need either to use 3-D glasses for screen viewing or to see the image through a bifocal handviewer.

The stereo market is very active in terms of used equipment. Stereo Realist cameras — which date from the postwar era — with f/3.5 lenses can still be purchased in excellent condition. They were extremely well built, and now sell for about \$100 at such places as Olden Camera in New York. A used f/2.8 Stereo Realist sells for about \$200, and the top of the line Verascope F40 stereo camera, used, sells for between \$400 and \$500. Many processing labs mount pictures made on the Stereo Realist but the Verascope photographer must mount his own stereo slides.

The Photographic Society of America has an active branch of stereo photographers. The National Stereoscopic Association and the International Stereoscopic Union continue to produce and show new work. There is also talk of creating a museum of stereo photography in Cologne, West Germany.

Mr. Spira, in his stereo-slide lecture, took the audience on a detailed century-and-a-half trip through the high points of the medium. He gave specifics on the stereo equipment that existed before there was photography, such as illustrated geometric patterns on lantern slides that appeared to float as a three-dimensional illusion. He also offered historical footnotes — the first 35-millimeter camera was not Oscar Barnack's Leica but a French-made 35-millimeter stereo camera. Mr. Spira showed vintage stereo cameras and stereo viewers, along with contemporary 3-D work. The latter included a series of stereo action pictures on the 1984 Olympics contributed by Steve Aubrey, a New York professional

photographer who works full-time at creating 3-D shows for advertising and industrial use.

The history of stereo parallels the development of photography itself. In 1841, hardly more than two years after the first daguerreotype appeared, British and French innovators — inspired by the concepts proposed by the British scientist Sir Charles Wheatstone in the 1830's — introduced stereoscopic pictures using conventional cameras. The presentation of a stereo viewer to Queen Victoria in 1851 at London's Great Exhibition in the Crystal Palace set off a popular enthusiasm that led to a mass market for stereo daguerreotypes and the handsome stereo viewers — floor, table and hand models in special woods — that went with them. After a heyday that lasted until almost the turn of the century, stereo began to fade with the onset of the movies.

But at what appeared to be its sunset, a great deal of technical progress was made in the medium, including the introduction of the first metal stereo camera in 1896, the first stereo roll-film camera by Kodak in 1907 and Lumière's Autochrome film suitable for color stereo transparencies in 1907. Beginning in 1947 stereo photography enjoyed a resurgence for almost a decade with the introduction of the 35-millimeter Stereo Realist camera by the David White Company. It was the movies, however, that brought stereo back as a genuine mass phenomenon with the onset of 3-D films in the 1950's. Although this success was brief, stereo photography has proved more resilient than is generally imagined and has always maintained a following of enthusiasts who see it as a viable medium.

One of the most prominent among them is Mr. Spira, a major collector of historical photographic equipment who has loaned pieces from his collection to such institutions as the Metropolitan Museum of Art. He stresses that stereo is not a historical curiosity but a living phenomenon. "I am not doing an obituary for stereo photography," Mr. Spira said. "I did not want people leaving my presentation with the idea that stereo photography is a permanent failure with short periods of popularity."

To emphasize his point, Mr. Spira offered an impressive demonstration of the art of stereo photography. He did such things as make images of bread loaves appear to emerge from the screen and "float" over the audience.

Although the current state of the art involves either 3-D glasses or handviewers, Mr. Spira's guess is that they will be superseded before the end of the decade by an electronic means developed for seeing both still and motion 3-D pictures with the naked eye.

From the New York Times
October 21, 1985





My Photographic Heritage

...by Marjorie Webster

Before I was born, my dear Mother was taking and developing "snap-shots". I have a precious album full of historical black and white prints, and sometimes hysterical pictures of old autos, relatives and me! (Also horrible scenes of tornado disasters in the mid-west and "Maid of the Mist" drama under Niagara Falls.)

I grew up facing a dust-pan full of flash powder, necessary to take those indoor shots. Often the kitchen sink and bathtub were full of "washing prints", so I smelled like developing fluid for many years. (When my first boyfriend brought me a cheap bottle of toilet water, I then acquired a new aroma.)

Before radio, TV, movie and slide projection, my Mother hoisted a white sheet in the living room and she and anyone else would make shadow images of people, birds, animals, etc., by manipulating their hands in front of a wavering candle flame. Wow! Does this date me?

My first camera was a \$1.00 Brownie. The wonderful black and white prints are still good. We were one of the first families to have a 16mm Bell & Howell Camera and Projector, showing black and white movies to friends and relatives, often running them in reverse: Niagara Falls going up hill, and cousins diving into local lakes and catapulting back out of the water. (The doctor who brought me and my brother into the world showed movies of Sally Rand and her Fan Dance taken at the Chicago Exposition 1933.)

Besides the usual birthday parties, picnics and trips, my Mother was exploring and photographing the Yucatan Peninsula -- before roads and hotels; sleeping in ruined Maya buildings and native thatched huts while carrying her own hammock. These adventures and valuable photographs are in her book: "Early Exploring In Lands of the Maya" with Edna Robb Webster.

Our first color 16mm movies were in Florida on a family vacation, staying in a Miami beach-front apartment. In my late teens, I was photographed in 16mm color, boarding one of the first Pan Am Clippers, from Miami to Cuba. I even took the controls over the Florida Keys, since I had a Pilot's License. (I had the privilege of meeting and corresponding with Juan Tripp, founder of Pan Am.)

In my mid-teens, I was a photographers' model, spending

much time in dark rooms, to see what would develop.

Meanwhile, my Mother had poems and articles published. She wrote the first publicity for Margaret Bourke-White, still considered the foremost female photographer of the 20th Century. Eventually, my mother's first eleven Romance Novels were syndicated in newspapers all over the U.S.A. and some foreign countries; then in book form.

Among other dignitaries, she interviewed T.A. Willard, inventor of the storage battery. She helped him write five of his books on the Maya subject -- his hobby. She eventually wrote the only biography of this great man, "T. A. Willard, Wizard of the Storage Battery", her 33rd book, after she was 75! (Please note that this book, and "Early Exploring..." can be purchased from Wilmar Publishers, Box 5295, Sherman Oaks CA 91413 \$5 soft cover, \$8.95 cloth cover, plus \$1.50 ea postage and handling, plus sales tax.) He brought me my first art materials, books, pantograph, mechanical drawing set and other paraphernalia and a Leica camera! He had always wanted to be an artist, inspired by his uncle Archibald M. Willard who painted the famous "Spirit of '76". My "Uncle Tom" offered to send me to any art school in the world, but my Mom said I had to earn my own way -- which I did! Attended the Cleveland Institute of Art.

During explorations in Yucatan, Mr. Willard and my Mother helped develop the 3-color process, taking separate plates of red, yellow, blue, which eventually led to Eastman (Kodak) patents in both their names. T. A. Willard offered my Mother a million dollars to adopt me, since he had no children, but she refused. I could have been the Battery Heiress!

Being immersed in the Maya during childhood led me to being the only teacher of Mayan Archeology in Adult Education in the City Colleges of Southern California, plus thousands of lecture series, for over 20 years. This was after my own expeditions into Mexico, Yucatan, Guatemala and Honduras, taking some of my adult students. Imagine the thrill of showing 35mm slides of Frederick Catherwood's detailed drawings, who used a camera obscura in 1839; then 35mm copies of my Mother's glass plate, hand-colored slides, taken in black and white with a 9 by 12 centimeter Key Wee Camera during the 1920s and 30s; then my own 35mm color slides during the 50s and 60s, plus the ultimate in my 3-D color slides from 1952 and on.

During the 20s, there was much color in the Mayan buildings and monuments (but only black and white film.) After most of the color had faded and/or disappeared -- along came color photography! Such is life.

To be continued...

A good photograph makes a clear, direct statement about its subject -- and it does so in a striking, original way. Study your subject until you understand its character or essential meaning. Don't show things in your picture just because they're visually interesting or they appeal to you personally. All of this can be summed up in one word -- simplify. Make your picture idea as clear as possible by showing no more than you have to. Anything superfluous can blunt your message or mislead the viewer.

--Famous Photographers Course

New York Report!

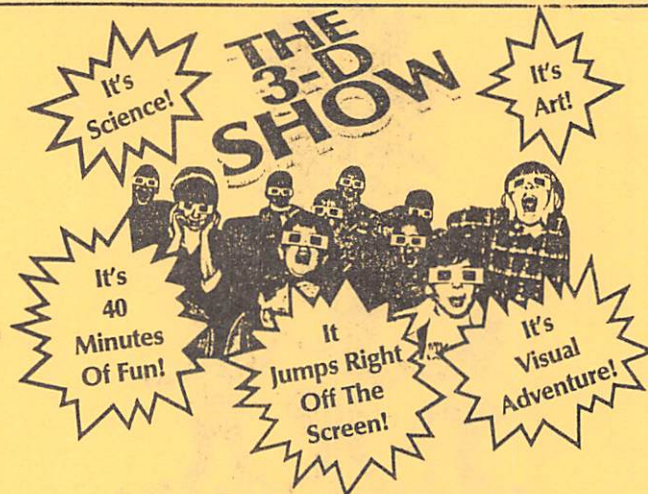
The following report comes from Joy K. Aubrey, New York...

My new (since September 1985) self-created (with Steve) career is presenting an educational 3-D show to school children throughout the Eastern United States. So far, 50,000 children have seen our show. The show is good for an anecdote a month. The kids get so excited about 3-D, and they are so verbal!

We often get pictures and letters back from the schools. This one I had to share. That's a picture of me doing the show. Now we know that Alison, who is in Kindergarten, really just had a little trouble making the "3" go the right way -- it took two tries -- or did it? Out of themouths of babes come forecasts for the future... 8-D! Imagine the possibilities!



AUBREY PRODUCTIONS, LTD. is headed by the husband and wife team of Steve and Joy K. Aubrey. It is devoted exclusively to 3-D and its many uses, including print, film, multi-media and computer art. Aubrey Productions provides creative services and consultation to museums, audio-visual producers and many companies in the Fortune 500.



THE 3-D SHOW Is A Multi-Media Presentation Featuring A Live Performer, Audio Tape And Multiple Slide Projectors.

IT TELLS:

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- What is a Dimension, anyway?
- 150 years of 3-D History

IT INCLUDES:

- Take-home glasses for each student
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STEVE AUBREY is an internationally recognized authority in 3-D. His creative photography has won top awards in world-wide exhibitions. Steve's explorations of the artistic, scientific, commercial and educational applications of 3-D are an important part of the current 3-D renaissance.

JOY AUBREY has been in educational theatre for 20 years as performer, producer and director. She's worked with The National Theatre Co., Rick Trow Productions and The Penny Lane Players. Here's what they say about Joy:

"Joy was vivacious, entertaining and creative..."

G. Mistrretta/Principal/E. Lyme, Ct.

"Her rapport with our students was instantaneous..."

J. Donnelly/Principal/Bound Brook, N.J.

"...a sparkling performer with superb organization... Bravo!"

F. Sturgeon/Principal/Miami Beach, Fl.

GORDO/Gus Arriola



WELL---I
DREAMED
OF BACKING
INTO A
MAGUEY
THORN---
AND THIS
MORNING
I HAVE
THE
SCRATCH
THAT STILL
HURTS!

GUS ARRIOLA



3-D NEWS

from the **STEREO CLUB** of southern california

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VOLUME XXXI

NUMBER TWO

AUGUST 1986

3-D Reflections



Hello stereographers! I send you dimensional greetings. For the next twelve issues of the 3-D NEWS, I'm going to be sharing my thoughts with you about stereography, the Stereo Club, and the art form of 3-D in general. There is a widespread misconception that I commonly encounter that holds that 3-D is a mere gimmick. Here is the definition of "gimmick" from the

Random House College Dictionary which should shed some light on the use of this term:

1. U.S. Slang. an ingenious or novel device, scheme, deception, or hidden disadvantage. 2. a hidden mechanical device by which a magician works a trick or a gambler controls a game of chance.

With such disreputable elements implicit in the term, it should be obvious why I object to the word "gimmick" as applied to 3-D. Stereography is indeed ingenious but it is not a devious scheme or deception. It is instead a bicameral art form with possibilities for expression that surpass those of the other arts. It is an art for two eyes, a binary form of expression.

I have also encountered objections to my own use of the term "art" when applied to 3-D, largely because of the technical or scientific basis of stereo imaging. Of the fifteen definitions for "art" in my dictionary over half of them pertain to an idea of beauty surpassing ordinary significance. In other words, anything done with style and purpose, with execution of excellence, may become art. What should be obvious may now be evident: 3-D is an art.

The historical legitimacy of stereo photography often seems to come as a surprise to the general public. As practicing stereographers at the Stereo Club of Southern California we are in a unique position to both reaffirm that historical connection and advance the art form of 3-D. It will be a privilege for me to work with you all in this endeavor over the coming year.

MEETINGS: Third Thursday of each month at 7:30 at the Los Angeles Photo Center, 412 So. Parkview St., L. A. Visitors and guests always welcome. **MEMBERSHIP:** Annual dues Single/\$12; Couple/\$18 Patron/any add'l amount, all due July 1. New membership dues are prorated for first partial year. Send new dues to the Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly; \$8 for 12 issues for non-members; send fee to the 3-D NEWS Editor.

LILLIAN GARTON, FPSA

Lillian passed away on July 29 after a lingering illness. She was a very active member of the Stereo Club in the late 60s and early 70s. Her accomplishments in both color slides and stereo slides will leave a lasting mark in these fields, for she was both creative and prolific. Although she had a large assortment of excellent scenics -- luscious fall color and moody snow pictures -- her real forte was in those slides she could create in her own home. She was a master at the tabletop, devising one creation after another, always with particular attention to detail. She also worked extensively with diazachrome and brilliant-colored posterization, successfully using these tricky processes in 3-D. A tireless competitor, she brought in many awards. But she did a lot more -- she shared her work and knowledge. She wrote a number of detailed articles for the PSA Journal, and prepared and presented a number of how-to shows about her work. She admired, recognized and encouraged creativity in others. She once wrote:

"I try to be original with my creations, for an original photograph is one that carries the stamp of individuality. Creative imagination is an intangible quality that cannot be defined in one sentence, one chapter, or even a book. Cultivate your imagination to the new and different. Each idea is generally the result of a photographer looking for ways of changing the traditional in favor of a new approach to pictures."

Our sympathy is extended to Floyd Garton who shared her enormously productive years of creativity with a camera.

Stereo Activity CalendarAUGUST

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

SEPTEMBER

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

- THU AUG 21 Monthly Club Meeting - Photo Center - 7:30
Showing of the 200+ stereo slides from all over the country and some foreign entries of the Los Angeles County Fair Stereo Exhibition -- always a visual treat.
- *MON SEP 1 Copy deadline - September 3-D NEWS - And the Editor always enjoys getting all sorts of contributions.
- MON-SAT SEP 1-6 Photographic Society of America Convention in Grand Rapids, Michigan. Here there will be a variety of 3-D programs, plus a great deal of camaraderie among those having 3-D interests in common, and a lot of sharing of 3-D info.
- THU SEP 18 Monthly Club Meeting - Photo Center - 7:30
First competition of the year. Start preparing now, and remember the special GCT is ""transparent".

Member & Subscriber Update

A hearty welcome to these four new Club members:

JOSEPH G. BARABAS
11133 Monogram Avenue
Granada Hills CA 91344
H (818)366-2972

LEWIS W. EDLER
1830 North Cherokee Avenue #503
Hollywood CA 90028
H (213)465-1237

DON JOHNSON
2752 Cedarwood Place
Thousand Oaks CA 91362
H (805)493-2673

NEIL J. KLEMEK
5200 Chicago Avenue #K-5
Riverside CA 92507
W (714)945-5011

Good reading extended to this new NEWS subscriber:

DAVID I. APPLEBAUM
301 S. Oakhurst Drive
Beverly Hills CA 90212
H (213)271-0172

Members anniversaries for August:

Fred Coops - 15 years
Terry Crosby - 6 years
Rick Finney - 12 years
Hal Stanton - 9 years
Maudie Stergis - 15 years
Stergis Stergis - 27 years
Nathan Wong - 8 years



Let's Join Together...

... August 21, and Beyond

For our program we will see the accepted slides in the Los Angeles County Fair Stereo Exhibition, as selected on August 9. There will be about 200 top 3-D slides from all over the country, and a few foreign countries. This is our real chance to see what others are doing in this creative medium-- to supplement the ideas that are featured in our own members' slides we see the other 11 meetings of the year. The nature of the exhibition rules says that none of these slides could be accepted in the Fair Exhibition before, so they will all be new if you've been following the Fair the past years. Join us.

By popular demand, I have become the Club's new Director of Programs. I see my role on the Board not so much as an originator of programs for the Club meetings, but rather as a clearinghouse and focal point for your own ideas. After all, it's your Club and your programs. Call, write, or talk to me about your ideas anytime; I make nearly every Club meeting. I'd like to know what you like and what you don't like; what old programs you'd like to see continued and what new ideas you'd like to see initiated.

The five competitions held throughout the year are sacred cows and will undoubtedly continue. I would personally like to downplay the competitive aspect of the "competitions", as they serve a number of other functions. By emphasizing the fun side of the competition programs (showcasing different member's interests and travels, gaining fresh insights into photographic subjects and techniques, just plain seeing good stereography), I hope we might attract newcomers, rather than scare them off with the threat of "competition". These programs are fun; I wouldn't drive all the way from Lancaster for Club meetings otherwise. Until I recently acquired my own projector, the competition nights were my only opportunity to see my very own slides projected on the "big screen"; there are doubtless other newcomers in a similar boat.

The incorporation into some meetings of short slide programs by a couple of members was a big addition to last year's programs; I hope to see this become a regular event. These short programs give individual members the opportunity to display a more extensive col-

lection of their talents than the competition format allows.

I think we will continue to present some of the "traveling road shows" that we have seen at past Club meetings. I cannot promise, however, that all will have the impact of Dick LaForge's stunning caving program.

I have a strong personal interest in homebrewed stereo equipment of just about any description. I know that several other Club members, including Glenn Wheeler and Larry Wyatt, are avid (if you guys will excuse the term) camera hackers. Charles Piper designed and had built a unique variable-interaxial macro camera that I am just dying to see. Doubtless there is additional interest and work being done by other members that I am not aware of. A Stereo Fair program (I've heard that we've had these in the past) showcasing homemade equipment just might be the ticket for a meeting this year.

Well, now you've heard my ideas. How about yours?

--Jim Murray, Program Director

...September 18, and Beyond

--LOOKING AHEAD WITH GODZILLA

August carries with it a pleasant feeling of Summertime ennui, and Godzilla, my grey-cheeked parakeet with delusions of being a comic book crime-fighter, succumbs to the mood most evenings by snoozing gently in my hand while I stroke the tiny feathers over her eyebrows, under her chin, at the back of her neck, and near her ears. Adding to the pleasant mood are the memories of a good competition year, with a lot of good people entertaining us and even collecting well-deserved awards, from ribbons and medals to colorful "Show of the Year" awards.

BUT--

Now is not the time to follow Godzilla's example. It is the time to enjoy building up a reserve of competition slides for the coming season, especially those more-difficult-to-plan-and-execute "nonconventional" slides, such as tabletop setups and hyperstereos of subjects lending themselves to the technique. It is also "experiment" time; most innovative slides that win awards, it seems, are not the result of a first-time experiment, but, rather, are the result of steady refinement of an experiment by taking time to do it over again with improvements. Among other techniques, blacklight, portraits, bubble-tank, flower-lighting, tabletop, and so-called "selective focus" setups all can benefit from refinement of do-over and from analysis by more experienced workers.

With the leisure available to many of us in August, now is a good time for experimenting because the "do-over" need not be rushed, and time can be taken to consult with other members for improvement ideas and impressions before spending the time on a "do-over".

This is also a good month to contact me for workshops -- already two mounting workshops have been set up for August, and others can be arranged to suit your needs. Subjects available are:

- Stereo Slide Mounting - Beginning
- Stereo Slide Mounting - Advanced
- Stereo Projection - Set up and adjustments
- Slide Bar Stereo - Beginning

Godzilla is stirring in my hand and raising a sleepy

eyebrow to remind me that we are re-instating the "Godzilla's Choice Theme (GCT)" Award for each competition. In addition to the regular scoring, the judges for each competition will review those slides specified for that month's GCT by each entrant and select the standard and nonconventional slide best illustrating that theme. GCTs for the five competitions will be:

September - Transparent
November - Squeezable
January - Luminous
March - Eerie
May - Nostalgic

Each entrant may indicate one of the three slides on the standard entry form and one of the three slides on the nonconventional form for the GCT additional judging simply by writing "GCT" in the upper right corner of the title box for the designated slide. (Makeups will not be eligible for GCT Awards.)

Accordingly, while you are thinking about subject ideas for competition, why not consider some that will fit the above GCTs and enter them in the appropriate months? After all, stimulating the Ol' Imagination Machine between the ears is what stereo competition is all about, isn't it? (Godzilla says, "Yup, yup, yup, yup, yup!")

--Oliver Dean, Competition Director



Club Competition Summary

1985-86

B GROUP STANDARD CATEGORY

MAY	CUM	
60	297	Larry Brown
--	293.75*	James Murray
57	277	Bob Kneisel
--	276.25*	Bill Daggett
59	276	Marc Ratner
--	206.25*	Ray Zone
58	179	John Konrad
--	177	David Dickinson
--	140*	Bill Shepard
59	118	Bert Sikli
--	113	Al Bohl
--	61	Linda Cervon
--	57	Mildred Hamilton
18	57	Alan Williams
--	55	Glenn Wheeler
--	54	James Prestridge
--	52	John Hart
--	36	Gregory Hooper
--	36	Don Lavallee
--	18	George Skelly

A GROUP NONCONVENTIONAL CATEGORY

MAY	CUM	
65	311.25*	Rick Finney
64	307.5*	Jerry Walter
63	303.75*	Susan Pinsky
60	302	Herb Fisher
--	72.5*	Tony Alderson
--	20	Don Cast

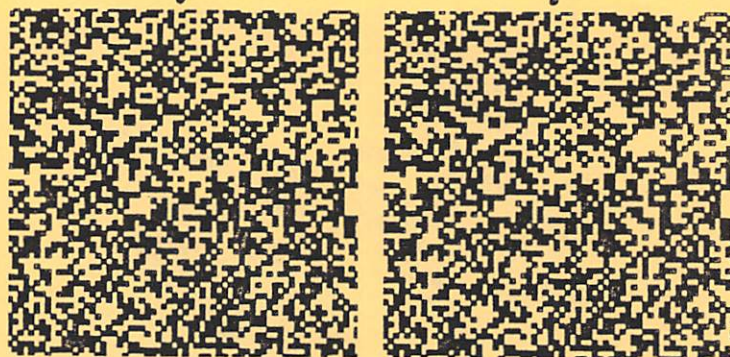
A GROUP STANDARD CATEGORY

MAY	CUM	
64	317.5*	David Kuntz
60	308.75*	Jerry Walter
59	306.25*	Rick Finney
60	301	Herb Fisher
58	300	David Hutchison
59	296.25*	David Starkman
60	292.5*	Susan Pinsky
64	291	Nathan Wong
61	290	Marjorie Webster
58	286.25*	Earl Colgan
--	167	Tony Alderson
--	118	Sylvia Sikes
--	52	Don Cast

B GROUP NONCONVENTIONAL CATEGORY

MAY	CUM	
59	297.5*	Earl Colgan
--	270*	Ray Zone
40	194	Larry Brown
45	67	Alan Williams
62	62	Marvin Josephson
--	53	Richard Ogle
--	19	Gregory Hooper
--	17	Don Lavallee

* Judge's scores averaged



June 1986

SCIENTIFIC AMERICAN

This type of free view is always difficult to bring in because there is no central "fusion spot". So it will help to fuse the two dots atop the two seemingly random patterns, and behold -- a pop-out area.

Stereo Exhibitions Calendar and News

MON AUG 25 Closing - Rheinland Stereo Exhibition
SAT SEP 6 Closing - Detroit Stereo Exhibition
TUE OCT 14 Closing - Southern Cross Stereo Exhibition
Forms - Carol Lee, #1 Dalewood Way, San Francisco CA 94127
WED OCT 15 Closing - S4C Stereo Exhibition
Forms - Dick Collier, 1207 Electric, Gardena CA 90248

And these are the last stereo exhibitions for the calendar year 1986. You should note that even though Southern Cross is a "foreign" exhibition from our U.S. viewpoint, it is really easy to get slides to it through the U.S. Agent Carol Lee. Just send your slides to her and she airmails a single package with all the slides she receives to Australia. It saves us as individual entrants the postage and hassle of foreign mailing. And the same is true for the return of the slides. So be sure to get your entry form and get your best slides off to our very good stereo friends in Australia.

Song Contest

A REMINDER FROM PUNDIFER SNEEGLOVE...

Last chance to getcher entries in for the great "And Then I Wrote..." stereo song title contest! You, too, can win an award for one of the three entries "Most Worthy of Being Immersed in Pond Scum", so long as you getcher entry to Jerry Walter (who has consented to receive all this mail) by August 21. (This is coincidentally the same day as the next Stereo Club meeting. Yes, Virginia, you can bring your entries to the meeting). See the last NEWS for details -- we haven't got the heart to waste valuable print space on them the second time!

After that super-serious exercise in nearly Puritanical sobriety by Oliver Dean at the last meeting, we need to bring a little humor into our dreary lives, but send your entries in anyway.

--Pundifer

Looking Backward to ... July 17

Those 60-or-so members and friends who attended the July Awards Meeting have some mighty fine memories.

First, we have to look at the food. Except no one looked -- they just ate. We had a whole table brimming over with potluck goodies -- pies, cakes, cookies, tarts, cupcakes, special flavor treats (lemon!), breads, candies, and the prize winner from Jason Cardwell -- two trays of red and green 3-D shaped cookies. Great spread; great idea; and not much left either.

Then we all got down to the serious side. Well, serious for awhile...

Outgoing President David Kuntz spoke of our changing 3-D times, and how we all must change with it. He cited his personal growth as President, and how the Club has helped him achieve focus during the past 6 years. He also brought to our attention once again that it pays to get involved in the Stereo Club, and we are always invited to make that involvement choice.

He then thanked each of his Board members by mugging them. Well, yes he did! Each received this one-of-a-set white coffee mug with the Club logo and name emblazoned on it. A truly great idea that each Board member will fondly cherish the rest of their 3-D careers, and beyond.



Oliver Dean, Official Installation Officer and this time wearing his horned Viking hat, swore (or affirmed) in the new officers, as well as all the members present. And so began the 1986-87 Club year on July 17.

New President Ray Zone spoke of how thrilled he was to be President of the Club, and invited all the membership to play an active role this year. He has plans to share the Club on a very broad basis with the public. He thanked the Club for his 3-D profession, for with its encouragement he has found a new livelihood in stereo.

The evening was then turned over to Oliver Dean, who with style, grace, and a lot of humor, gave us the Slide Awards for the year. Participation ribbons were given for entering all Club competitions in one category to:

David Kuntz	Bob Kneisel
David Hutchison	Bill Daggett
Nathan Wong	Marc Ratner
Marjorie Webster	Ray Zone
James Murray	

Ribbons were then given for entering all competitions in both categories to:

Jerry Walter	Susan Pinsky
Rick Finney	Earl Colgan
Herb Fisher	Larry Brown

Then came the medals for standings in Club Competition for the five competitions for 1985-86:

<u>B Group Standard</u>	<u>A Group Standard</u>
1st Larry Brown	1st David Kuntz
2nd James Murray	2nd Jerry Walter
3rd Bob Kneisel	3rd Rick Finney
<u>B Group Nonconventional</u>	<u>A Group Nonconventional</u>
1st Earl Colgan	1st Rick Finney
2nd Ray Zone	2nd Jerry Walter
3rd Larry Brown	3rd Susan Pinsky

Next up was the Show of the Year. And what a show it was! An outstanding display of humor and profoundness. The first part of the show had a chemistry all its own, and had many viewers laughing till their sides hurt. Oliver combined his talents for quick and convincing voice changes with witty humor to come up with a BBN (Budget Broadcast Network) Evening News. Commercial messages came on rapid fire, leading us through a trip that taught us all how to laugh at ourselves. A few of the commercials preserved for posterity:

Mangled Manufacturers - Mirror fragments and pattern shots

Mad Man Mergatroid - Taxis, red wagons, canal barges as transportation items for sale

Spiffy Jiffy Homes Development - Climb a tree to get to your apartment, canal frontage, bargains in churches, Mystery House

Idle Temp Services - Source for motionless models who do nothing in or for a slide

Vladimir Rippoph - High fashion designer of elegant clothing

Bone-e-haana Restaurant - Featuring lizards, pumpkins and pickles, to make you green

Retinal Rivalry Vineyards - Uses city water for the distinguished wine lover

Complexion Care Products - To help the rough - as cactus and exfoliated-as-rock skin vanish

Disposable Airlines - Uses the SR71 to get to bizarre locations for disposable passengers

Posthumous Products - The final product, for those who want to take something with them through the Pearly Gates: Organ Lessons

All too soon the great fun was over, and then in a serious mood we saw the Special Awards:

Honor Slides

"Mission Door".....	Don Cast
"Black Ants".....	Earl Colgan
"Baby Toad".....	Earl Colgan
"The Valley After The Storm".....	Rick Finney
"Country Lane".....	Rick Finney
"Central Park Fall".....	David Hutchison
"Lockwood Gorge, N.J.".....	David Hutchison
"Camel Butte".....	James Murray
"Tim Cardinale and Pickles".....	Susan Pinsky
"Sujata and Asoka".....	Marjorie Webster

Most Promising New Member.....Herb Fisher

Director's Choice

"Toward the Sierra".....Jerry Walter

Best Animal

"Baby Toad".....Earl Colgan

Best People

"Sujata and Asoka".....Marjorie Webster

Best Flower

"Red Swirls".....Herb Fisher

Best Natural Scenic

"Autumn Pool #2".....David Hutchison

And finally a special show "Is There Life On Earth" in which Oliver took a close look at Earth -- without animals or people. We saw plants, trees, sky, flowers, ice, water, magnificent scenics -- all of which turned out a bit haunting, especially to the background music from "Out of Africa". No people...no one to admire the scenes depicted...beauty, but no one to enjoy it...no one at the end of the road to greet us. But wait, the climax. Life! Yes, the closing slide, a feline portrait:

Slide of the Year

"Dennis".....Susan Pinsky



Classified, Letters & (Thank) YOU

Dear Jerry:

We have a nice gentleman in the Jewel City Camera Club in Glendale who would like to sell his stereo camera. I'm sure a member of SCSC could put it to really good use. It looks to be in excellent condition. Thank you.

--Gladys Riggs, FPSA
North Hollywood

FOR SALE: Used Revere Stereo Camera with case.
\$125. Contact Gladys Riggs, 6130 Coldwater Cyn.
#14, North Hollywood CA 91606 (818)984-1391

Dear Jerry:

It was a lot of fun to visit the Club meeting on June 19, present my "Caving in 3-D" show, and meet some more of the Club people. Earl Colgan, who I met at the meeting, sent me a box of flashbulbs for use in my caving pictures. I appreciate that, and it has given me an idea. It might be productive to run an ad in the NEWS asking for these kinds of things. Since 3-D people deal in old equipment, perhaps they run into bulbs, flashguns, etc., that we cavers can use.

--Dick LaForge
Eureka CA

WANTED: At reasonable prices -- flashbulbs, flashcubes, magicubes, preferably blue coated. Also folding-fan flashguns, especially the Honeywell Tilt-a-mite. Also flashcube shooters. Dick LaForge, 450 Redmond Road, Eureka CA 95501 (707) 443-2626

Dear Jerry:

Enclosed are the article and drawings which I spoke to you about for the 3-D NEWS. They concern details of my homemade heat-sealing device for Reel 3-D heat-seal stereo mounts, and the methods of use. I developed this sealing device as a means of mounting stereo slides now that Kodak has discontinued its stereo mounting service. My best slides I mount in glass, but I needed a low-cost way to mount the greater part of them, and Reel 3-D heat-seal mounts were ideal, if only a suitable heat-seal device were available. The device described in the accompanying article, I feel, is at least a partial solution to this problem. I shall be happy to answer any question concerning this heat sealer, or to demonstrate it at a meeting if requested. As mentioned in the article, I am preparing plans of the device and will make them available to SCSC members for the cost of copying, should anyone be interested.

--Glenn W. Wheeler
13815 Lexicon Ave.
Sylmar CA 91342
(818)367-1534 after 6 PM

Note: Glenn's article appears on Page 7 of this issue.

--Ed.

Dear Editor:

I obtained your address through an old stereo publication "Reel 3-D NEWS". I take a great deal of interest in the View-Master stereo products and collect View-Master reels of the pre-1960 period. I have a hundred-odd reels of different subjects for exchange and was wondering whether there might be one or more members of your Club with similar interests, who would like to write me to exchange reels and data on the View-Master product. If so, I would be delighted to hear from them. Thanking you in advance, I am yours sincerely,

--Joaõ Manual Mimoso
R. Capitaõ Ramires, 22-5.D
P-1000 Lisboa
Portugal

Dear Jerry:

The 3-D NEWS remains a great bulletin. From the amount of by-lined contributions (such as from Oliver Dean, David Kuntz, Larry Brown, Joy Aubrey, Lloyd Leer and Marjorie Webster in the July issue) it seems evident that the NEWS remains the cement binding the SCSC members together. And at the same time binding we outside readers to the Club and its activities.

--Mel Lawson
Arlington, Virginia

To which the Editor replies, reflecting on all of the above:

It is rewarding to think that the 3-D NEWS is truly one of the ingredients that binds us all together. We have a pretty good family -- our 3-D family here in the Club. We learn from each other. We enjoy each other's viewpoints. We look forward to viewing each other's 3-D creations in Club competitions and participation nights at the Club. And the above correspondence points out the vehicle that we all have available for sharing our thoughts about 3-D -- the 3-D NEWS.

The Editor would like to thank everyone individually for their contributions over the years, but that really isn't possible with the time available for this overall endeavor. So the Editor hopes these once-a-year general thank you's will be sufficient.

For it really is YOU who writes the NEWS. No way could the Editor come up with 8 original pages each month. So the Editor really likes receiving...

- ...magazine and newspaper clippings
- ...classifieds
- ...members talk about their slides
- ...cartoons, free-views
- ...articles on 3-D artistry
- ...one line quotations
- ...how to's
- ...general 3-D reading and history
- ...3-D shows, programs, events

...all to help round out the NEWS. The contributions may not get used immediately, but are always kept on file for eventual use as time, space and editorial-balance allow.

Don't fret about the article's appearance as sent. Hand written is just fine. The Editor promises to make the most of it. I'm looking forward to another sharing year with YOU and the NEWS. Remember: YOU are the only source!

--Jerry Walter, NEWS Editor

A Heat Sealer for Cardboard Stereo Mounts

by Glenn W. Wheeler

By now we are all aware of the discontinuance by Eastman Kodak Company of stereo slide mounting service. Though other laboratories such as 3M/Dynacolor still offer stereo mounting, mailing exposed film can involve excessive costs and risks, not to mention waiting times of 2-3 weeks. Local processors, as well as Kodak, will, if so requested, develop and return film without mounting or cutting. Reel 3-D Enterprises, through their catalog, offers cardboard heat-seal stereo mounts (Stk. No. 4600) similar to those used by commercial processors.

I therefore decided to design and construct a simple heat-sealing device for use with the above mounts, with the following precautions in mind:

- 1) Only the cardboard portion (not the film chip areas) of the mounts should be directly heated. Film chips will be damaged if they get too hot, hence ventilation openings on both sides of inserted film chips must be provided.
- 2) Film chips and mount must be held securely in place before and during the mounting operation.
- 3) Film chips must be cut squarely to exact size (5 perfs. wide) to fit between the embossed mounting tabs surrounding both mount openings. A Realist film cutter or its equivalent, along with a Realist sorting tray, are helpful here.

The device as finally fabricated comprises two major assemblies:

A Jig (Fig. 1) which holds the (unsealed) cardboard mount, with film chips properly inserted and aligned. Rectangular openings in the jig base match up with those in an inserted mount. Rubber feet on the jig base bottom space it away from the underlying surface, providing needed ventilation and preventing slippage. Metal edge rails securely hold the mount, and guide the Sealing Platen described below.

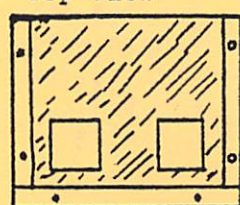
A Sealing Platen (Fig. 2) made of 1/8" thick copper, cut slightly shorter than a stereo mount (to allow for thermal expansion when hot), with rectangular openings matching those of the mount. A wooden handle attached to the center point of this platen by a sturdy rod allows the platen to be pressed onto a folded cardboard stereo mount when hot.

An ordinary electric iron, supported face up, provides an easily available and controllable means of heating the sealing platen to the proper temperature. This should be just enough to melt the adhesive and seal the slide assembly without scorching the paper surface. Experimentation may be necessary to determine the best heat setting.

In use (see Fig. 3) the cardboard mount, with film chips inserted and aligned and the adhesive (dark green) side up, is placed in the mounting jig with the film chips positioned over the jig base openings. The top flaps are folded over the film chips, and the heated sealing platen pressed firmly and squarely down on the resulting "sandwich" (2-3 pounds pressure for about 10 seconds) to melt and set the adhesive. The sealed slide is removed from the jig and set aside to cool, and the platen replaced on the heat source for use on the next slide. With some practice, one can heat seal 40-50 slides per hour.

I am at present preparing a set of plans for those who may wish to make this heat sealing device themselves, or have it made. See Figs. 1 and 2 for general views of the jig and platen, and Fig. 3 for the method of use.

Top View



Side View

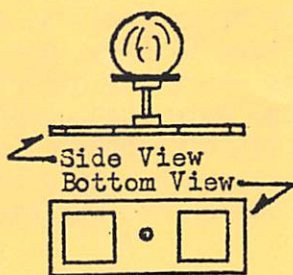


Fig. 2: Sealing Platen

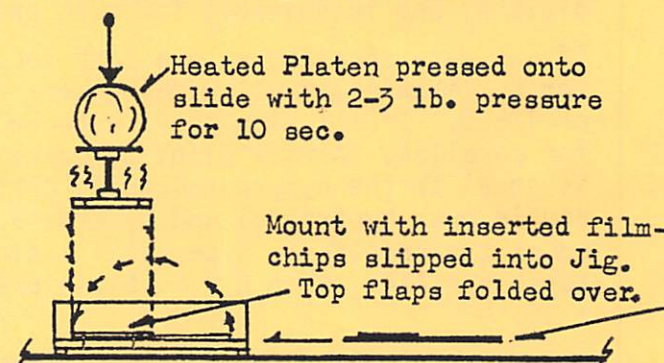


Fig. 3: Method of Use (Side View)

Fig. 1: Mounting Jig

THE RELATIONSHIP BETWEEN DEPTH OF FIELD AND ALLOWABLE SUBJECT DEPTH

In our discussion of the Ten Times Rule #47 we noted that for the selected shooting and viewing criteria, the DOF and ASD are identically equal if the baseline is 10 times the absolute aperture. This month we delve deeper into this area of similarity and define a new term, Hyperparallactic Distance.

DEPTH OF FIELD

It is established in optical texts* that if a camera is focused on distance D , the allowable circle of confusion subtends angle θ , and the absolute aperture is A , everything will be sharp from $D^2/(A/\theta + D)$ to $D^2/(A/\theta - D)$. Calling A/θ the hyperfocal distance h , these expressions become $D^2/(h + D)$ and $D^2/(h - D)$. When one is focused at h , everything is sharp from $h/2$ to INF . If we focus on a fraction $1/k$ of the hyperfocal distance, the near point is $h/(k + 1)$, the focus point is h/k , and the far point is $h/(k - 1)$. Thus if we construct a table of distances h/k , where k takes on the values 0, 1, 2, . . . and focus on any one of these distances, the adjacent tabular entries will be the near and far points of sharpness.

Let us construct such a table for the Stereo Realist using the Aperture $A = f/5 = 35/5 = 7\text{mm}$, and taking θ as $1/1000$. The hyperfocal distance is then $A/\theta = 7000\text{mm}$ or $22.97'$, and our table becomes:

$h/0$	$h/1$	$h/2$	$h/3$	$h/4$	$h/5$	$h/6$	$h/7$	$h/8$
INF	22.97'	11.48'	7.66'	5.74'	4.59'	3.83'	3.28'	2.87'

Most Realists carry a hyperfocal table on the lens cover which gives h as $22'$ at 5.6 . If we focus on $h/4$, everything is sharp from $h/3$ to $h/5$, and so forth.

ALLOWABLE SUBJECT DEPTH

In #54 we published a table of distances, using the Realist baseline 70mm as the unit of measure, having the same properties for ASD as the above table has for DOF, i.e., any two values two spaces apart represent the near and far points for parallax.

INF	100	50	33	25	20	16.7	14.3	12.5
-----	-----	----	----	----	----	------	------	------

If we convert these values to feet, remembering that the baseline was 70mm , we get exactly the above DOF table. To complete the similarity between DOF and ASD we define the value 100 baselines or $23'$ as the Hyperparallactic Distance for the Stereo Realist. We may also define the distance whose parallax is midway between the two limiting values as the Mid Parallax, which becomes the analog of focus point in DOF. Now we can say: if one selects any tabular value as the Mid Parallax point for a shot the two adjacent values are the fore and aft limits for his subject.

A WORD ABOUT CRITERIA

The value selected for the circle of confusion of course affects the hyperfocal distance one comes up with. Similarly, the allowable parallax affects the hyperparallactic distance. For our examples we have selected $\theta = 1/1000$ for circle of confusion, and $\pm .7\text{mm}$ as the maximum deviation from Mid Parallax, to cover average conditions, and be suitable for both projection and hand viewing.

If one were shooting with a long focus lens one might wish to use $1/1500$ or $1/2000$ for θ , likewise, if all viewing were to be by projection, one could take $\theta = 1/750$ or $1/500$. If all viewing were to be in hand viewers, one might wish to use $\pm .9\text{mm}$ for parallax. A nice point to operate is where the hyperfocal distance for the lens is equal to the hyperparallactic distance. Note that doubling the focal length will double both hyperfocal and hyperparallactic distances. If the total parallax allowed on the chip is p , Hyperparallactic distance $H = 4f/p$ baselines. Hyperfocal distance $h = A/\theta$. When $H = h$, $b/A = p/4f\theta$, which for our case is $(1.4)(1000)/(4)(35) = 10$.

* for example Rudolph Kingslake: Lenses in Photography



3-D NEWS

from the **STEREO CLUB** of southern california

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

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Rethinking Competition

I recently received an illuminating letter from Stereo Club member Sylvia Sikes. Sylvia is an FPSA (Fellow in the Photographic Society of America), and a past president of the Club from 1961 to 1963. "Competitions," she stated, "are the LIFE-LINE of all photographic clubs." In addition, Sylvia made a number of observations which have caused me personally to rethink my views on Club competition. Her remarks were also under discussion at the most recent Stereo Club Board Meeting.

"Slide competition night should be for the newer, novice members, as well as the experienced stereographer, of which there are very few left," observed Sylvia. "With only scores given and no helpful comments voiced, newer members present learn nothing and soon become discouraged and quit entering slides." Since the number of slides submitted for competition has been dwindling, Sylvia suggests that the judges make critiques of the individual slides.

This is a practice we are going to pursue. Concern has been voiced by newer members that slide commentary be of a supportive and constructive character. And this is a legitimate concern. For critique, while rigorous and observing guidelines for excellence, must encourage further participation in competition.

A personal confession: as a novice stereographer I endured the harrowing trial of competition in which my first images, poorly mounted and overexposed, received 5s and 6s. Stung by the ratings my slides had received, I went home from the Club meeting determined to do something excellent. That night I shot my first award-winning slide. The pursuit of excellence, in this case, had been inspired by the rigors of competition.

Outstanding achievement, in all areas of human endeavor, is rarely a facile thing. Dues must be paid. But the pursuit is rewarding; it's worth the trial by pain.

This month we will be holding the first competition of the new Club year. I'm excited about it and plan on "stretching" my own abilities to produce the best 3-D I can manage for entries. I encourage you to do the same. And remember we're all doing this for fun as well as personal growth.



MEETINGS: Third Thursday of each month at 7:30 at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors and guests always welcome.
MEMBERSHIP: Annual dues—Single/\$12; Couple/\$18; Patron/any add'l amount, all due July 1. New membership dues are prorated for first partial year. Send new dues to the Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly; \$8 for 12 issues for non-members; send fee to the 3-D NEWS Editor.



Stereo Activity Calendar

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

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

- THU SEP 18 Monthly Club Meeting - Photo Center - 7:30
First competition of the year. Everyone bring their slides to share
- WED SEP 24 How-to tabletop workshop by Ray Zone at 7 PM. Call to reserve (213)386-9437
- SUN SEP 28 American Society of Camera Collectors Camera and Photographica Show and Auction, Machinists Hall, 2600 West Victory Blvd., Burbank, 10:30 AM, \$3.50. A good place to find stereo cameras and equipment
- WED OCT 1 Copy deadline - October 3-D NEWS - Share some 3-D info with your fellow Club members by sending articles to the Editor
- THU OCT 16 Monthly Club Meeting - Photo Center - 7:30
Auction of 3-D equipment - plan to bring items to sell, and money to buy - always an action-packed meeting
- TUE DEC 16 Club Christmas Banquet - Michaels Los Feliz Restaurant - Mark your calendar now

Return Of...



...The Christmas Banquet! Mark your calendar now for Tuesday, December 16. Michaels Los Feliz Restaurant has been reserved for a great 3-D Holiday treat. Great food and a variety of 3-D entertainment is being planned. And door prizes, too. Call me at (213)386-9437 to make reservations. \$20 per person includes all the fun, show, and prizes.

--Gail Zone, Interim Banquet Director

Member & Subscriber Update

A hearty welcome to these 2 new Club members:

BILL CARTER
1157 Wilcox Avenue
Hollywood CA 90038
H (213)871-9164
W (213)851-0111

LORI FUDEN
Cambridge Advertising
5425 Grosvenor Blvd.
Los Angeles CA 90066

Club membership anniversaries for September:

Worth Booth - 4 years
Robert Commagere - 2 years
Ramira Commagere - 2 years
John Etcheverry - 11 years
Mary Jane Etcheverry - 11 years
Richard Evans - 4 years
Herb Fisher - 2 years
Fred Franck - 13 years
Rosalyn Freund - 13 years
Floyd Henney - 2 years
Margaret Jashni - 23 years
John Kelly - 2 years
Jack Pettit - 5 years
Susan Pinsky - 9 years
John Rupkalvis - 4 years
Robert See - 4 years
David Starkman - 9 years
Marshall Stewart - 11 years

Stereo Exhibitions Calendar and News

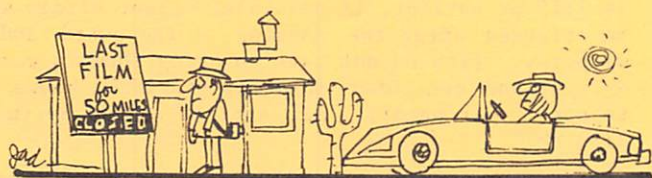
- TUE OCT 14 Closing - Southern Cross Stereo Exhibition
Chairman Allan Griffin writes that he is expecting entries from all the NEWS readers
- WED OCT 15 Closing - S4C Stereo Exhibition
Judging right here in Glendale on OCT 18

The big exhibition event here in Southern California for the month was the judging and showing of the Los Angeles County Fair Stereo Exhibition. About 15 Club members assembled at the Fair Grounds on August 9 to see Oliver Dean, Ray Zone and David Starkman perform as selectors to pick the 1986 Exhibition. Although the total number of entries was low, the overall quality of the slides was very high, with at least 20 really outstanding slides. There was a fine group of slides in all the categories -- glassware, special effects, contemporary/abstracts, animals, action, flowers, nudes, nature studies, and a really good assortment of well-executed travel pictures. As tradition has it, the travel pictures had a rough time getting accepted into the exhibition, but a number of the best ones made it. It took attendance at the judging which was the only time where all the slides were shown, to appreciate these mighty fine travel slides.

Scoring consistently high with their outstanding slides were Allan Griffin from Australia, Stan White from Ontario, Canada, and Gene Kirksey from Fort Bragg, California. (Stan walked off with the Best of Show for his stunningly colorful "Market Garden".) This dynamic trio will be together in Los Angeles on May 30, 1987, when they will be judging the PSA International Stereo Exhibition. This exhibition will be part of the many photo presentations at the PSA Long Beach International Convention August 5-8, 1987. Plan ahead to meet these judges and exceptional photographers on May 30 next year.

Feedback Time

"Notes For Newer Stereographers" this month talks about getting started in mounting your own stereo slides -- a worthwhile topic now that Kodak has discontinued its stereo mounting service. For those of you who haven't switched to your own mounting, and who have tried the other companies doing stereo mounting, we need to hear from you. We'd like a really honest appraisal of how the other mounting services stack up -- quality, cost, promptness, service. We'd like to compile this information and present it in a future 3-D NEWS so others can benefit from your experiences. Please send a note on this subject to our Equipment Director David Starkman, P.O. Box 35, Duarte CA 91010. Every piece of information will be helpful, and a real service to your fellow stereographers, and ultimately to yourself.



Let's Join Together...

Workshop News

Here we have the first of what we hope will be a regular monthly feature -- an announcement of a workshop...

Subject: Tabletop photography
 Instructor: Ray Zone, SCSC President
 Date: Wednesday, September 24 7 PM
 Reserve: Ray Zone at (213)386-9437

Ray will conduct this workshop on basic 3-D tabletop photography to help you get started in this creative avenue of stereo. Ray has created a number of masterful tabletops, and will share special techniques. He will show the fundamentals of using a slidebar, diopter lenses, and lighting for tabletop subjects. Call Ray to reserve your spot.

Wanted: Homes or large apartments in which to hold workshops and other small Club functions. Occasionally a mini-event is not held because the residence of the Club member who would like to conduct an activity is not large enough or suited to a get-together. So if you have a place in Central Los Angeles or any part of the Valley in which you would be willing to "host" such an activity, please contact me.

--David Kuntz, Workshop Director

...September 18, and Beyond

When I was still a kid in school, I used to look at the "back-to-school" ads with a certain dread. They forbade the end of summer and the beginning of another interminable school year. Now, as an older kid out of school, I welcome the same ads as herald of my favorite season -- fall. This fall, I have something additional to look forward to -- the beginning of the new slide competition season.

The first of five competition nights this year is the September meeting. I hope everyone has a lot of prime material from a summer's work of stereography to enter in the competition. Just keep in mind that this is supposed to be a fun event -- don't take this "competition" stuff too seriously. (Oliver gives us all the details in a companion article.)

The Club equipment auction will return in the October meeting. This of course, is an excellent opportunity for newcomers to pick up that desperately needed camera, viewer or projector. So drag out all that unused equipment, and drag along your friends who are bemoaning the fact that stereo cameras are antiques and impossible to find -- we know better!

In addition to our regular monthly meeting programs, I personally would like to see a return of some of those Club activities of the past...namely, the Club outings. I guess these used to be frequent and even popular Club events. Some previous outings have been to Yosemite, Morro Bay, and the Owens Valley. I will conduct an outing to the Antelope Valley Poppy Reserve in April, 1987. The fields of poppies, lupine, owl's clover, and other flowers are endless that time of year. Doubtless you also have a special place you'd like to share with all of us -- I'd like to hear from you.

--Jim Murray, Program Director

Everything...

...YOU ALWAYS WANTED TO KNOW ABOUT ENTERING SLIDES IN SCSC COMPETITION THIS MONTH

This morning when my Grey-cheeked Parakeet, *Shelleia*, uttered the magic word "SHAZAM!", the bolt of lightning that changes her into Godzilla, World-Unknown Crime Fighter (complete with little tights decorated by a large "G" on the chest), also rattled my cup of coffee, caused the lights to flicker, and rocked my manufactured home to its foundations.

"Can't you find a way of doing that a little less noisily?" I grumped, sacrificing my napkin to blotter duty between my coffee cup and its saucer.

"Doesn't exactly sneak by you, does it?" she chirped, cocking her head thoughtfully to one side. "But speaking of sneaking by, the first Stereo Club Competition will come and go without many entries unless you explain the Why, Who, What, When and How of entering slides."

I wiped the coffee off my hands, and Godzilla promptly hopped onto the forefinger of my left hand, hoping to be fed some yogurt. "Okay," I said, reaching for the strawberry yogurt. "What's first?"

"All right. Why enter at all?" Godzilla asked, prying at the yogurt container cover with her beak.

I helped Godzilla remove the cover and fed her a spoonful while I explained. "Of course, the main reason is to have fun sharing stereo images. But a major benefit is to enjoy improving your stereo photography by allowing your slides to be exhibited and constructively commented upon by experienced stereographers who understand the characteristics of a slide that make it most universally appealing (see 'What Judges' (Generally) Look For' in a future issue). Once you get a "feel" for what it takes to make a mediocre, good, better, and sensational slide, your own standards are raised, you are motivated to learn, to get help, and to try various experiments with your photography. In this way, you become a much better stereographer and increase your enjoyment of the art."

"But (SLURP!) what if I don't want comments made about my slides? Suppose I just want to see how they look when projected, or I just want to entertain the group?" Godzilla leaned over and wiped off her beak on my glasses frame, leaving a blob of yogurt on the left lens.

"You always have the right to mark 'No Comments, Please' on your entry form," I replied, "and the request will be honored, but why deprive yourself of a valuable learning experience? By itself, scoring of the slide

doesn't tell you much. Granted, it can be traumatic having your best slide (!) your pride and joy (!!) being weighted in the balance and found wanting, but every experienced stereographer has gone through this healthy exercise and has come out better for it--it's worth it. Even if you know the slide is flawed and why, the comments made may help others in the audience. In fact, there have been complaints that there aren't enough experienced comments, a situation we are hoping to correct this year. (A hint: Be sure that the slide you most want comments upon is listed first on the entry form, because if the judging starts to run late, comments may have to be curtailed on the last slides from each entrant.)"

Godzilla had climbed onto my glasses frame and was scraping off the last vestiges of strawberry from her beak. "Okay. Now brief me on the who, what, when, and how."

Exasperated, I grabbed a paper towel and sponged the pink glob from my glasses. "Most of that is covered in the Competition Rules (see elsewhere in this issue), but a few additional comments are in order."

"Who: If you are a member and have gotten a star rating in PSA or have been getting regular acceptances in PSA International Exhibitions for a year or more, or you feel that your skill level warrants it, you belong in the "A" (for "Advanced") Group. If you have ever been in the top two positions of "B" Group at year end, you belong in the "A" Group. Otherwise, you are probably a "Beginner" and belong in the "B" Group. If you

have any questions, see the Competition Director, which is me, Oliver Dean.

"What and How: Don't forget to include, if you can, one slide in each category (standard and nonconventional) that is appropriate to the Godzilla's Choice Theme of the Month. (The GCT for September is "Transparent".) This is entirely optional, but if you submit a GCT slide, be sure to write "GCT" in the upper right corner of the proper title box on both copies of each entry form. (Note that the GCT is not an additional slide; it is one of the slides you would normally enter in the standard or nonconventional category. It will be judged normally and then again separately for the GCT Award.)

"When and Where: Bring your slides early to the meeting so that you have time to fill out 2 forms for each category you are entering. Plan to arrive by 7:15 or earlier, if possible. Your slides will be returned after the showing of the award and HM winners. (You do not have to bring them in person -- a friend can enter them for you if he knows how to spell your name!) All entries should be in by 7:30 PM."

Godzilla, inspired by my enthusiasm, climbed from my glasses and, pulling a tiny little stereo camera from under her tights, started scuttling over the table, eagerly looking for picture opportunities.

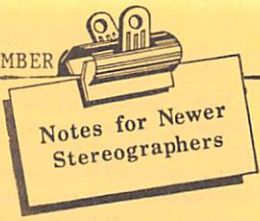
We all can profit from her example. (Wait a minute -- a tiny little stereo camera?? A Realist Micro, perhaps?)

--Oliver Dean, Competition Director

Competition Rules

STEREO CLUB OF SOUTHERN CALIFORNIA
COMPETITION RULES FOR 1986-87

1. There will be 2 competition categories: (1) standard stereo, and (2) nonconventional stereo. Standard stereo is defined as all those slides made with a standard 35mm stereo camera (Realist, Kodak Stereo, Verascope, Nimslo, etc.) at normal interocular. Cropping, sandwiching, multiple exposures, filtration, and color manipulation are permitted as long as the original chips were made with a standard stereo camera. Nonconventional stereo is defined as all those slides made with Exakta-Kindar-Hyponars, Realist Macro Stereo, regular 35mm cameras with the aid of a slide bar, or slides with modified interocular (hyper or hypo stereo) regardless of camera used. 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" in one category and the "B" group in the other category. Member's group shall be assigned at the discretion of the Competition Director.
4. Cumulative scores will be computed for each member in each category. Members entering both categories will have two cumulative scores. These scores are not combined.
5. End-of-year awards will be made to top scores in each group of each category. It is possible for the same member to 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. Following each competition, the judges will comment on selected slides as time permits.
7. There will be five competitions during the year for each category. Both categories shall be judged on the same evening.
8. Scoring shall be from five to nine points.
9. The top scoring slides of each group of each category shall be given Award and Honorable Mention ribbons. Number and distribution of ribbons to be awarded shall be determined by the Competition Director.
10. Slides may not be entered in Club competition more than once during the same fiscal club year. Slides that have won an Award or Honorable Mention in any previous club competition in any year, or similar slides, whether titled the same or different, may not be entered again.
11. There shall be three stereo judges for each competition. A member who is judging shall not enter slides in that competition. Judges will receive a prorated score based on their scores for all other competitions entered during the fiscal year.
12. All slides should be mounted in glass. However, to encourage beginners and less experienced to enter, this requirement may be waived in the "B" group. Slides should be spotted in the lower left-hand corner as viewed in a hand viewer.
13. Make-up slides for missed competitions will be allowed, only at the discretion of the Competition Director. Make-up slides will not be eligible for Awards or Honorable Mentions.
14. Members may not submit more than one set of make-up slides per competition.



Notes for Newer
Stereographers

Mounting Your Own

Things have changed dramatically for a number of you the past several months, with Kodak's discontinuance of stereo slide cardboard mounting. This column is meant to be a pep talk on taking a fling at mounting your own 3-D slides. There is no reason whatsoever for you to feel "overwhelmed" by the prospect of mounting your own slides. There are three good reasons to do your own:

1. It's a lot easier than you think
2. It certainly is a lot cheaper
3. In the long run gives you the best quality

For one thing, you can use Kodak processing, which is still the best processing service around....with fewer scratches and fingerprints, better color, and a lot more predictable than the others. Specify "Do Not Mount" on your roll of film. Your roll will then come back in one long strip.

When we encourage you to do your own mounting, many think this means fussing around with careful alignment and putting everything up in glass. Nothing could be further from the truth. You have these options to choose from:

1. Heat seal cardboard masks
2. Emde foldover aluminum masks
3. Sigma aluminum masks

And, if you don't want to project your slides, but only look at them in a viewer, you can stop right there if you want. Many veteran stereographers have hundreds of yellow Kodak boxes (coincidentally just the right size) packed full of 3-D slides in mounts only (the boxes hold about 80 aluminum-masked slides). They are just fine in this form for viewing/editing by yourself or sharing with a friend or two using a viewer. Slides can be out of mounting tolerance quite a bit before they are disturbing in a viewer. There is no need to align them accurately; just slipping them into the mask is good enough for hand viewing. With the Sigma mask you should pay just a little attention to the depressions around the windows, that's all. Don't make a project or big deal of this mounting. Your own product will certainly be just as good as commercial mounting in cardboard mounts. And with a little practice you should be able to mask up a 28-pair roll in a half hour or less.

And talk about the opportunity for savings. With options 2 and 3 above -- the aluminum masks -- if a slide is no good (and we all have a few of these) you can snap the pair of film chips out of the mask and then use the mask again. With cardboard mounts, whether commercially done or do-it-yourself, you wind up throwing the mount away with the film chips. Those mounts you throw away represent money! (You should know that Sigma masks recycle better than Emde because the folding of the Emde masks causes them to fall apart after several foldings.)

Okay, so you don't confine the viewing of your slides to yourself and/or a couple friends, with a viewer. You want to project them on a screen. The cardboard mounts will generally project okay. The pictures only in the aluminum masks won't. But if you simply slip

the Sigma or Emde masks in "mask frames", with care you can feed them through a projector. See?...still no glass or precision mounting. You can have your cake and eat it too!

Glassing of slides should be reserved for your very extra-extra special slides that you don't ever want to have fingerprinted or scratched. Also, slides should be glassed that you bring to Club competition, send off to exhibitions, or put in your own 3-D "programs" that you intend to present frequently by projection. But for the average veteran stereographer, this amounts to only 5 percent or less of the slides ever taken.... say 25 to 50 slides of less per year. Not many at all.

Really...try mounting your own slides. Odds are once you do your first few rolls....and keep it simple as suggested here....you won't ever have need for commercial mounting again. And you'll find yourself much closer to your photographic hobby. If you have any questions about the process, please contact the Editor Jerry Walter, Oliver Dean, David Kuntz, or just about anyone in the Club who regularly mounts their own slides.

Classified

FOR SALE: RMF electronic voting machine for panel of three judges, large LED readout, gives individual score of each judge and totals the entire score. Packed in an easy-to-carry magnesium alloy case, and has an extra judges voting box for emergency use. \$150. Life like 3-D viewers, a compact modern design focusing 3-D viewer for all cardboard or glass mounted Realist-format 3-D slides, internal illumination which automatically turns on when slide is inserted, ideal for passing around to others, uses two D batteries, have two in original boxes, never used \$19.50 each. Also miscellaneous Leica cases and equipment, Leitz equipment, and high-quality filters, write for list. Charles Osborn, PO Box 1447, San Bernardino CA 92402.

Stereo Quickies

Captain EO opens at last at Disneyland September 19. An all-night festivity!

The August meeting was special, with Bill Shepard giving a humorous narration to the County Fair Stereo Exhibition, Glenn Wheeler showing observatory slides, Larry Brown showing slides of the July Awards Meeting, and President Ray fielding comments from the audience on general Club management and activities.

We are sorry to report that Club member James Prestridge was killed in a motorcycle accident on July 4. No other details available.

Club member David Hutchison has bridged the perils of publishing and edited a broad-scoped "CineMagic" for Summer, 1986. This "Guide to Fantastic Filmmaking" includes articles on making your own 3-D movies, with illustrations from the making of the Club Movie Division's "3-D Olympics". David Starkman shares a spot on the cover.

Congratulations to pretty Lucy Chapa, whom we have seen occasionally around the Club the past few years, and to immediate past-president David Kuntz, who will be married on September 28.

The Camera Collector

What has four eyes and didn't fly? The Nimslo 3D camera.

by Jason Schneider

MODERN PHOTOGRAPHY AUGUST 1986



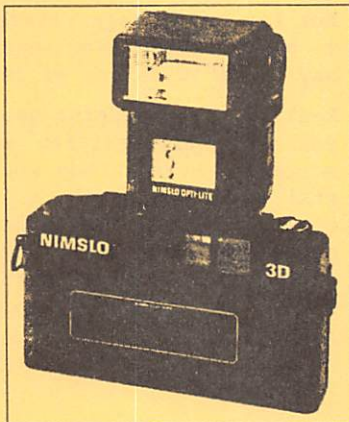
Although stereo photography has enjoyed periods of intense interest at widely spaced intervals (the 20s and the 50s, for example) it has never really become the mass market sensation

its practitioners have fervently hoped. The main reasons for this have nothing to do with the quality of stereo images—which can be breathtakingly lifelike and beautiful—but with the relatively cumbersome procedure needed to view them. Yes, practically anyone with two good eyes who can see three dimensionally can train himself to view printed pairs of stereo images directly, but few have been willing to learn the technique. Ergo, viewing stereo pictures has involved either passing around a stereo viewer, or projecting stereo images in a darkened room with all interested viewers wearing special stereo glasses. If there were only some way to make a flat 3D print that could be viewed by anyone without any extra gadgets, the world would beat a path to its door. Moreover if you could produce a simple amateur camera to make such pictures you'd have a system that could make Polaroid's instant success in the late 40's seem like small potatoes.

Dreams of 3D glory

Such tantalizing thoughts or very similar ones were probably on the minds of Dr. Jerry Nims (chairman and founder of Nimslo) and Allen Lo (R&D scientist) when they founded Nimslo Technology, Inc. of Atlanta, Georgia in 1973. The magnetic pair, whose last names were combined to give the company its name, were well aware that directly viewable stereo prints were not only possible, but profitable. After all, they and a group of Chinese technicians had been turning out three-dimensional novelty postcards with a "corrugated" lenticular plastic top surface and an "exaggerated stereo effect" in Hong Kong.

However, the "screen" atop these pictures (which divides the images for right- and left-eyed viewing) is coarse and disturbing, producing "jumping" or "clouding over" effects if you move your head while viewing them. To make matters even worse, shooting such pictures entails the following excruciating process: 1. Finding a suitable stationary subject. 2. Shooting it twelve times at precisely varied camera positions to get six (or more) stereo pairs. 3. Moving a lenticular screen placed in front of the film a critical amount sideways between



Original UK-made Nimslo 3D is shown with its dedicated, two-head, auto, bounce Opti-Lite flash made by Sunpak. With flash worth about \$20-25, outfit's a bargain at \$34.95, but don't expect to turn a short-term profit on it.

exposures. 4. Processing the picture and affixing a similar lenticular grid over each print. Given such problems as paper stretch and shrinkage (which ruined the match between print and grid), the rejection rate was quite high. Undaunted, Lo set about perfecting a "simple stereo system" which would enable rank amateurs to make stereo prints of better quality than the ones he had turned out commercially. Finally in a series of glitzy, overblown press conferences in 1980 and '81, Jerry Nims and his apostles proclaimed the success of the Nimslo camera and printing system with such messianic zeal that most of the reporters in attendance were divided into two opposing camps, believers and skeptics. However, even the former were put off by the unrelenting high pressure pitch of the Nimslo people.

That the Nimslo 3D camera was a competent machine capable of producing nice stereo prints is undeniable. While the prints aren't nearly as impressive as, say, the view through a Stereo Realist Viewer, they can be surprisingly lifelike, with distinct zones of apparent depth. But for maximum effect, you've got to select a graphically simple, uncluttered subject that has substantial depth in the 3-15 ft. range. In other words, most run-of-the-mill stereo snapshots taken by rank amateurs will be less than breathtaking.

An even more serious limitation is the Nimslo printing system, a complex proprietary process involving a "computerized optical printer" and rear projection onto a translucent emulsion that is then coated with an opacifier to prevent light from passing through the back of the print. It would be pretty tough to print sharp images conventionally through the "micro lens lenticular plastic front surface" of the prints. The same basic process has been long used to make par-

allax panoramagrams; what was new in the Nimslo process was its systematization, which involves printing all four Nimslo images simultaneously through a master screen onto the copy medium.

The great 3D printing dilemma

Who makes such prints? Nimslo had grandiose plans to "license major labs throughout the country," but this never came to pass. In its heyday, about 5 years ago, Nimslo did have labs in Atlanta, Georgia and Connecticut, but only the latter remains (Nimslo 3D Film Processing, Thomaston, CT 06787). A typical turnaround time for getting a roll processed and printed is 3-5 weeks. Processing and postcard-size Nimslo prints run \$20.88 for a 12-print "24-exposure" roll, \$26.82 for an 18-print "36-exposure" roll. Custom 8x10 enlargements are also available at \$14.95; postcard-size reprints at \$2.32 each. Although figures for the number of rolls of Nimslo film that are currently processed per month are "closely held," it is safe to say that the number falls far short of the company's initial goals.

At this point, most experts would judge the Great Nimslo Adventure to be an out-and-out marketing failure even if it was, in many ways, a technological success. Others have called it nothing more than an elaborate scheme to bilk investors with no intention of producing a viable product. The bottom line is that Nimslo cameras never sold in the vast numbers projected, and the whole concept never really got off the ground. Whether it was the processing that killed the camera or the lack of camera sales that doomed the processing plants, or whether an ineffective marketing strategy caused the demise of both is probably a moot question at this point.

If there is any bright side to the Nimslo debacle it's that Nimslo cameras and accessories can now be had for a song. For example, Olden Camera, which kindly furnished all equipment for this column, will sell you a 4-lens Nimslo 3D camera plus a very nice two-headed Nimslo Opti-Lite flash unit for the grand sum of \$34.95, or camera, flash, and a nice vinyl camera case for five bucks more. When you consider that the camera alone was scheduled to sell for around \$200 it's quite a deal.

What you get for your money is a nicely made, black-finished, fixed focus 35 with four coated 30mm f/5.6 lenses on the front. You can even specify the "original" Nimslo 3D, marked "Made in UK" (at the Timex watch factory in Dundee, Scotland, which had plenty of previous experience in mass producing cameras) or the later Japanese-made version manufactured by Sunpak, the makers of the Nimslo flash. Apart from their country of origin markings, the two Nimslos are virtually identical. Indeed, my guess is that the UK version was assembled from the same Japanese-made parts as the Sunpak version. Aside from minor engraving differences and a JCII "Passed" stamp on the Japanese model, the only noteworthy difference is the size of the finger recess surrounding the rewind button on the bottom, which is bigger on the Sunpak version. Both models employ 3 stacked Eveready or Duracell 386 silver-oxide batteries in a bottom-mounted, coin-slotted compartment to power their exposure systems.

Pull up the Nimslo 3D's rewind crank and swing the back open to the right and you're greeted with four tiny "1/2-frame" film apertures all in a row with well-finished guide rails above and below. There are also four film-guide pins (two on top and two at the bottom of the film apertures), a single sprocket wheel below the third and fourth film apertures, and a conventional multi-slotted take-up spool on the right. Affixed to the hinged back with a hefty flat spring is a long, oversized pressure plate with a cutout for the sprocket wheel and notches for the film-guide pins. Wind the top-mounted single-stroke film-advance lever and press the nearby threaded shutter release and all four "automatic, electronically programmed shutters" fire at once, the speed ($1/30$ - $1/500$ sec.) being set by the CdS cell in a tiny round window near the front of the viewfinder. The two V-shaped aperture blades also provide variable apertures (f/5.6 to f/22) depending on the light level. The lenses comprising the "Quadra Lens System" are all "air spaced 30mm f/5.6 triplets with coated, high index optical glass elements that have been pre-focused to the hyperfocal distance to provide sharp pictures down to 6 ft." How many stereo pairs can you get with this 4-image system? A grand total of 6.

Keep it simple, stupid

The rest of the camera is commendably straightforward and conventional—a fine example of the KISS (keep it simple, stupid) engineering philosophy, and therefore of limited appeal to gadgeteers. Directly in front of the two-contact dedicated hot shoe near the center of the top is a two position ASA/DIN film speed control for ISO/ASA 100 or 400 color neg film—take your pick. Peer through the large finder eyepiece and you'll see a very clear projected yellow frame, devoid of parallax markings, that's illuminated by a frosted light-collecting window adjacent to the front finder eyepiece. Press the shutter button partway in and either a green (sufficient light) LED at the bottom of the finder field, or a red LED smack in the middle will light up, the latter warning you to slide in and turn on the Opti-Lite flash.

The flash itself is an automatic-only, 2 AA cell unit with single f/5.6 autofocus aperture, but it can be used with any adjustable 35mm camera with a hot shoe, it provides bounce with adjustable top head, and fill-in with fixed bottom head. It's even got a "test flash" button and an "exposure OK" light next to the ready light on the back, but only provides autofocus with 100 and 400 speed films, and only at an f/5.6 autofocus aperture.

Despite their rather spartan specs, Nimslos are handy, compact, well-made cameras that are well-suited to their assigned task. They can also be pressed into service in a number of interesting ways if you have no special desire to shoot 3D prints or four half-frame negs of all and sundry (we plan to feature a collection of these strange and wonderful uses in a forthcoming issue). Is the Nimslo, then, a "real collector's item?" As a unique "fun" camera with a fascinating history it surely qualifies, but don't expect to make a killing selling your "classic Nimslo" five years from now—you may have to wait 50 years to really cash in.—THE END

picture analysis in the viewfinder

By Louise Haz Hunter, FPSA

psa
journal



A FINISHED PICTURE seldom looks exactly like the scene we remember viewing when the exposure was made. Wouldn't it be great if we could learn to see, in our camera viewfinders, all the elements that must be brought together to make a good photograph! This is being done all the time by photographers who have learned to recognize the components we have to deal with. Actually, we are picture builders, and satisfactory composition is our goal. So let's start with a definition of composition:

Composition is the act of bringing images together within definite limits to express emotions and ideas.

Every picture ever made has been composed, knowingly or unknowingly. It probably is safe to say that a great many pictures are accidentally composed, since analysis in the viewfinder is easily neglected. And where but in the viewfinder is a photograph born!

The most important basic operation in composition, after the important objects have been chosen, is to arrange their images as knowledgeably as possible within the picture as outlined by the viewfinder. If we don't arrange them consciously, they are going to fall together haphazardly. So let's arrange them in a correct relationship with each other and with the picture format. I'm sure that most of us have a certain, innate sense of fitness as to what this

should be, if we will only remember to think about it. Here are some of the things we have to consider while planning the arrangement of our pictures.

Our choice of subject matter is very important, especially if we want to please a large number of people. Once we have selected it, let's give it *dominance*. That is what holds a picture together. The subject should be the focal point of interest, around which all the lesser images revolve, both graphically and mentally.

The dominant subject should carry most of the idea because to express the idea, and to present it clearly, is the reason for taking the picture. The lesser images may contribute to the dominance of the subject, but should have only secondary importance themselves.

To endow our subject with this necessary emphasis, we should make it the only one of its kind in the picture area. It should be in control. Let's make it the brightest image, or at least surround it with the brightest area. It can be made to dominate by color. It can be made to dominate by tone—accentuating white amongst grays and blacks or featuring black amongst grays and whites.

It can be made to dominate by size, or position, or both. It can be made to dominate by shape—one angular object among softly rounded ones. Any of these courses can be chosen to make the subject unique among the images that appear within the picture, and that uniqueness will be the secret of its

dominance. No one will need to wonder what the picture is all about—the dominant image will tell the story.

Let's consider *number*. How many other images are we going to allow in the picture plane with the major subject? This must be carefully thought out because we can have too many—yes, and we can even have too few. Too many, of course, will crowd the picture area, and too few will leave empty spaces which can be distracting. If we think about it we can tell when there are too many—but we have to remember to think about it before the scene is recorded on film. This also goes for too few images.

Size relationships are important. We can include images that are out of proportion in relation to our subject and to the picture area. They can be too big or they can be too small, and in either case it becomes difficult to divide our picture plane into pleasing segments. Therefore size relationships should be carefully analyzed. An elephant and a fly could hardly be a good pair to arrange tastefully in any space.

We have been talking about the wisdom of dividing our picture plane into pleasing segments. This can be accomplished only through the way we arrange our images within it. Therefore, let's give careful attention, not only to their size relationships, but also to where we position them within the format of the picture. Here is where too many or too few images come into play. Now is the time to eliminate some, or to add some, by changing the camera angle.

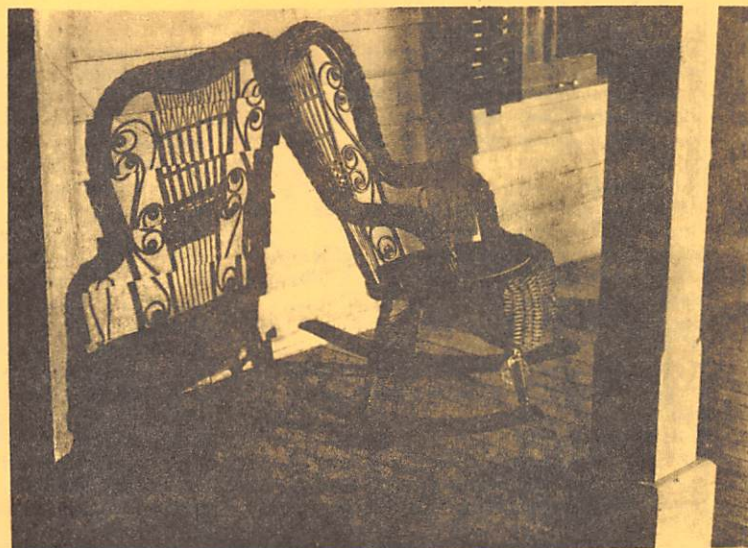
So far our analysis has covered a suggestion for our choice of subject matter and the importance of making it dominate, and some ways to do this. We also have discussed the number of other images we can allow in the picture plane with the subject, and their size relationships.

Now we come to mergers, which must be avoided if we are to achieve *clarity* in our photographs. When we are arranging our images within the format is the time to see whether we are permitting mergers to occur.

Each image has a vertical axis which can join up with, and continue on up into, the axis of another image. The commonest of these is the merger in which a tree or telephone pole appears to be coming out of a person's head, while in reality he is standing in front of it. This is called a vertical axis merger. Mergers can play all sorts of havoc with good composition. They can destroy the illusion of depth by bringing a far-away image into the same plane with a close-up image. For instance, if the highest tip of a tree appears to touch the outline of a cloud, then the cloud seems to come down into the same plane as the tree and seems to be resting upon it, even though it is far away in the sky.

This distorts and upsets the composition of a picture, as well as its meaning. It is called a "point merger." If two images touch at their edges or outlines, the merger is called an "outline contact merger." If the contact is extended along the outlines, the merger is called an "outline continuation merger." Therefore care should be taken to keep images well separated, or to overlap them. All mergers can thus be avoided. They have no place in good picture making because they weaken the statement a photograph seeks to make.

If a picture needs to show more than one plane, then the illusion of *depth* must be present. This involves the use of perspective, which requires the recession of some of the images and bringing forward of others. There are several techniques for opening up the composi-



tion, which gives a sense of space and dimension and leads to the illusion of depth.

Balance is a very important element. It means equal weight. The distribution of images in the picture plane can create a balance or an imbalance, whichever we require. Perfect balance is used under certain circumstances which are suitable for it, but for dynamic and more interesting arrangements, perfect balance is avoided. Let us be conscious of this and carefully place our images according to the amount of dynamism we want to get.

Usually a properly composed picture has in it only one idea. This gives the picture *unity*, and mental unity is a highly prized component of art. More than one idea can split up a picture's intended message and compel the viewer's attention to wander in several directions. If this happens, the photographer has lost control of his audience.

In such a case it may be possible to find the ingredients for two or three pictures in just one picture area. This disorganizes the photograph and causes it to lose its force. The situation can be likened to several people talking about different things at the same time. So we have to be careful to see that each image relates to the subject in terms of the thoughts it evokes, so its message will be strong and clear.

Proper rendition of *texture* is another important consideration, both pictorially and technically. Poor texture rendition is due either to faulty direction of the light, exposure error, or lack of sharp focus. The direction of the light should be studied carefully in the viewfinder, as well as the adjustments of the lens,

and both should be employed for maximum effectiveness.

We have been told that *rhythm* exists in nature, since it is a vital element of life. It also exists in art. Rhythm involves repetition. In pictures it frequently appears as an image and then a space, an image and a space, until a pattern of images and spaces is created. They can be arranged in predictable, geometrical precision, or we can use a free arrangement which is unpredictable. Pictures often contain a combination of the two.

There are two kinds of this free rhythm, orderly and disorderly. Orderly rhythm involves careful planning of image placement, and it includes a minute scanning of the picture area to be sure there is nothing messy in it—such as fallen leaves, sticks or stones in disorderly array—which would disturb the pattern of the picture. Orderly rhythm is the kind artists and photographers are concerned with.

Disorderly rhythm is accidental, haphazard and helter-skelter. It can be found in jumbled areas of weeds, fallen leaves, long tangled grasses and superimposed tree branches, on the sea shore and in alleys. Fortunately for us, it can be seen in our viewfinders if we take the trouble to look for it. Some eyes are not the least bit sensitive to it, and have to be trained to see it.

We have discussed nine important components of pictures. Three are present automatically, quite independent of anything we can do. They are basic elements, without which a picture could not exist.

The first is *number*. If there are any images in the picture plane at all, they will be countable—they will have number. No number, no picture. They will also have *size*;



no size, no picture. They will also have some sort of *rhythm*. Even a single image in the picture area would have a space on each side of it, as well as at the top and bottom, which would be in repetition with the limits of the format. Repetition is rhythm so, no rhythm, no picture.

The remaining six components are different from elements and are called properties since they can be present or absent in a picture without endangering its existence.

Though their absence may be an error, the picture still can exist without them. These properties are: *dominance, clarity, depth, balance, unity and texture*.

Our viewfinders do not lie. They frame whatever is within range of our lenses. Our task is to learn to see what they show us we have included within the picture area. We must recognize the picture components we have been discussing, and then control them to achieve composition in the viewfinder.

A Glossary of Approaches

There is no one "correct" way to look at a photograph. Part of what makes the medium so fascinating to so many is the range of opinions and interpretations it allows. Here are some of the major ways in which photographs are being analyzed today:

■ By pictorial "rules"

For people uncomfortable with chaos, there are "rules" of composition, tonal rendition and presentation of photographs that serve to define how to look at pictures. By these criteria (e.g., S-curve compositions, dividing picture space in thirds) an image either fits (and thus is "good") or it doesn't (and is "bad"). Unfortunately, as many great and enduring photographs violate the "rules" as adhere to them, so the usefulness of this approach is quite restricted.

■ By formal elegance

Photographs don't necessarily have to be "about" an object or event. Although they usually are representational and not abstract, they can be

appreciated for their beauty in terms of traditional visual values acquired from painting and sculpture—rendition and placement of tones, framing, echoing of shapes, size, color and so on. For photographers who believe in these formalist values, the investigation and discovery of the medium's potentials are of paramount importance.

■ According to genre

The vast range of photographic practice is often broken down into genres—portraiture, landscapes, still lifes, fashion, advertising, photojournalism, etc. Accordingly, a picture can be valued by one genre's standards but not by another's. A news picture, for example, rarely would pass in a fashion layout. But there is interchange between genres. For example, fine-art photography periodically is infused with energy and ideas from fashion, photojournalism, advertising and other "commercial" genres.

■ By art-historical method

Art historians study pictures as examples of specific periods and styles, and they trace the threads of

influence from one artist to the next. This method can be seen in Beaumont Newhall's *The History of Photography*, which sketches the growth of esthetic consciousness within the medium over the course of its first 100 years.

■ As traces of the past

There's no question that photographs preserve the past; anyone who keeps a family album has experienced this first hand. But photographs also provide clues to the social fabric, architectural practices, fashions, economic conditions and personality traits of times otherwise lost to memory.

■ According to cultural context

Photographs, whether "artistic" or not, are taken for a wide variety of purposes. These purposes—from advertising to zoology—tell us something about the culture in which they are found. Thus photographs are not only documents of something, they themselves are documents. They can be examined for what they reveal about the cultural values and assumptions of the person or persons who made them.



3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXI

NUMBER FOUR

OCTOBER 1986

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BICAMERAL PLEASURES

Looking at the world with two forward-facing eyes, we simultaneously perceive two different images. This bicameral pair accounts for stereopsis, the perception of depth.

Human beings are bicameral creatures. The brain itself is a bimodal construction which houses two complementary means of processing information. The left hemisphere has been found to house language, reason and linear thinking. The right hemisphere is nonverbal, intuitive, and holistic. These hemispheres intersect in controlling the body so that the right side generally represents rationality, and the left side is historically disreputable.

Visual information as well intersects between these two hemispheres so that stereo perception represents a more complete use of the human brain, a marriage of logic and intuition that is a medium to reconcile the opposing impulses that reside in each of us. 3-D is therefore a perceptual tool to achieve an intellectual and emotive unity, an interface mediating between two minds.

In this sense, stereography is a mythic art which may achieve unity of consciousness through the deft manipulation of bicameral perception. The art form in its proper aspect invokes psychic mediation, a tactile pleasure, symbolic of the authentic self, a perfect balance struck on a perilous journey between two different shores.

Ray

MEETINGS: The third Thursday of each month at 7:30 at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors and guests always welcome. **MEMBERSHIP:** Annual Dues—Single/\$12; Couple/\$18; Patron/any additional amount, all due July 1. New membership dues are prorated for first partial year. Send new dues to the Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly and included with membership; \$8 for 12 issues for non-members; send fee to 3-D NEWS Editor.

JOHN TINAY, APSA

John passed away suddenly on August 8 in Walnut Creek. He was a kind and gentle man, always having a positive outlook and a twinkle in his eye. He was active in many photo activities in Northern California, the Photographic Society of America, and International Stereo Exhibitions. Down in this area we always enjoyed his company at various photo activities, including his judging of the PSA Stereo Sequence Exhibition at Lake Arrowhead in 1981. One of John's most beautiful and memorable stereo slides was made with his wife, Henrietta, walking in the distance up a forest path, with the entire scene shrouded in dense fog. The Club extends its condolences to Henrietta, and shares with her the many fine memories.

Member & Subscriber Update

A hearty welcome to these 3 new Club members:

BRUCE MALEK
4442 Farmdale Avenue
North Hollywood CA 91602
H (818)508-0656 W (818)988-8300

RANDAL SUMMERS
3909 Gondar Avenue
Long Beach CA 90808

MICHAEL ARON WEINBERG
4377 Clayton
Los Angeles CA 90027
W (213)661-9844

Good reading extended to this new Subscriber:

DENNIS SELWA
5032 Dubois Drive
San Diego CA 92117
H (619)273-7674

Club membership anniversaries for October:

Don Cast - 11 years
Derek Cowie - 1 year
Ralph Eck - 3 years
Allan Griffin - 6 years
Gregory Hooper - 2 years
Richard Howe - 5 years
Don Lavalley - 1 year
David Lynch - 8 years
Bill McKim - 1 year
Harry Morgan - 5 years
Bob Pike - 1 year
Jim Riggs - 7 years
Willis Simms - 5 years
Roy Westlund - 2 years
Margaret Westlund - 2 years
Glenn Wheeler - 1 year
Paul Wing - 6 years

Stereo Activity CalendarOCTOBER

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

NOVEMBER

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

- THU OCT 16 Monthly Club Meeting - Photo Center - 7:30
Auction of 3-D equipment. Come early to register your excess equipment and inspect the other equipment for sale
- FRI OCT 31 Copy deadline - November 3-D NEWS - Share your 3-D knowledge with other Club members
- THU NOV 20 Monthly Club Meeting - Photo Center - 7:30
Second Club Competition for the year, with the GCT of "squeezable"
- TUE DEC 16 Club Christmas Party - Michaels Los Feliz Restaurant - Contact Gail Zone to make your reservations

Board Meeting Notes

A rousing Board Meeting was held on August 6, hosted by Susan Pinsky and David Starkman at their 3-D house. Fifteen attended, and everyone was feeling pretty good about the Club and the prospects for a really great 1986-87 Club year. Topics of the 3-hour discussion included....Club profit sharing from the recent NSA Convention....making it this year on the existing dues structure....plans for the equipment auction at the October meeting....plans for reviving the Christmas Banquet....upgrading competitions with new participant encouragement and slide comments....should we have a twin 35mm night this year?....developing a strong program of Club workshops....more general slide participation evenings....judges from outside the Club...and a general concurrence that all those who attend the Club meetings should come away with something positive-- by having a 3-D enrichment they did not have before the meeting. True to fashion, the Board consumed a multitude of treats from the elaborate goodie table provided during the meeting. And the evening concluded with the projection of a group of fascinating avant-gard 3-D slides.



Let's Join Together...

...October 16

...for AUCTION ACTION

The October meeting brings a return of the Stereo Club Equipment Auction. Auction night is always a popular event and a productive evening for both buyers and sellers. We can expect to see several good cameras, viewers, and even projectors up on the block. But what intrigues and interests me the most are the unique, rare, and collectible items that also inevitably show up.

The mechanics of the auction require some special notes for the meeting night. Since the auction tends to run long, we would like to begin promptly at 7:30; sellers should plan to arrive by 7:00 to register and display their equipment. Plenty of registration forms will be available. As in the past, David Starkman has agreed to be our auctioneer.

Auction rules have been standardized over the last few years, and are presented below:

1. All sellers must sign in with the Program Director.
2. Buying and selling is open to everyone attending the meeting.
3. All merchandise will be tagged by the seller with the following information: a) name of seller; b) description of item; c) condition of item; and d) starting bid for the item (optional). Forms for this shall be provided.
4. Merchandise will be displayed on tables for inspection prior to the start of bidding. Without exception, all items for sale must be registered by 7:30 PM to be auctioned. Sellers should plan to come early -- at least by 7:00 PM; 6:30 would be better.
5. The Club, acting as an agent, collects 10% of the sales price of each item. The seller, at his discretion, can donate a larger percentage to the Club.
6. The auction is a forum for the exchange of stereo and stereo-related photographic equipment. The proceeds of any non-stereo equipment sold are donated 100% to the Club.
7. Buyers should plan to pay for their purchases by personal check, one check per item. Runners will deliver the item to the successful bidder and return the payment to the Treasurer. Checks should be payable to the seller.
8. At the end of the auction, sellers can collect their receipts from the Treasurer and pay the Club's share to the Treasurer with a single check payable to the Club.
9. The Club is acting merely as an agent in all sales and cannot guarantee the condition or useability of any item! Sellers are expected to be honest and complete in their descriptions; however, be warned that unless the seller offers a "warranty", all equipment is purchased "as-is". Buyers should plan to arrive early to examine items they may want to purchase.

The auction will be a show in itself. Join us!

--Jim Murray, Program Director

Letters to the Editor

Dear Editor:

Re: Ray Zone's President's message in the August NEWS. My Webster's includes a third definition of "gimmick": "3. An ingenious device or scheme for attaining an end, often one artfully concealed". Those who aspire to exploiting 3-D as an art form should keep in mind that depth effect is a means to an end, and not an end in itself. We should not be content until our viewers respond with "Wow, what a great picture" rather than "Wow, what great 3-D". We will then know that we've produced a work of art in which the "gimmick" was artfully concealed or adjuvant.

--Mel Lawson
Arlington, Virginia

Song Contest

Pundifer Sneeglove received a great assortment of entries in his "And Then He Wrote..." stereo photography song title contest. The big winners have not yet been selected due to Sneeglove's mad adventures in Bluenote, Tennessee, but all of the entries were so great that they all deserve printing. Here are a few from the first mailbag...

From Marjorie Webster...

"Ah! Sweet Mystery of Light Meters (Life)"
 "Snappy (Happy) Days are Here Again"
 "I Get a Flick (Kick) Out of You"
 "Put On Your Old Grey Filter (Bonnet)"
 "What Is This Thing Called Stereo (Love)?"
 "You Are the Stereo (Sunshine) of My Life"
 "The First Time I Ever Saw Your Slides (Face)"
 "I Do (Don't) Care if the Sun Don't Shine"
 "Praise the Lord and Pass the Stereo Viewer
 (Ammunition)"
 "When I Take My Stereo (Sugar) to Sea (Tea)"
 "On a Clear Day You Can Shoot (See) Forever"
 "They Can't Take 3-D (That) Away From Me"
 "Let There Be Stereo (Peace) on Earth, Let It
 Begin With 3-D (Me)"
 "Stereo (Love) Is Here to Stay"
 "3-D's (Love's) Been Good to Me"
 "It's a Stereo (Small) World"
 "Chim Chim 3-D (Cher-ee)"
 "Pose For (Drink to) Me Only With Thine Eyes"
 "For He's a Jolly Good Photographer (Fellow)"
 "Happiness Is a Thing Called Stereo (Joe)"
 "3-D (Love) is a Many Splendored Thing"
 "3-D, You Light Up My Life"
 "I Left My Stereo (Heart) in San Francisco"
 "Let Me Call You Stereo (Sweetheart)"
 "On The Stereo (Sunny) Side of the Street"

From Larry Brown (he says that's not his real name)
Hollywood--

Vincent Youmans: "The Stereoca" from "Flying Down
To Rio" (RKO, 1933)

From an anonymous phone caller:

Aria from Mendelssohn's Operetta "Hamlet"--
 "3-D Or Not 3-D"

It is threatened that more entries will be printed next month. There is still some room in the last mailbag for your entries, which can be sent to Pundifer in care of the Editor.

Stereo Exhibitions Calendar and News

FRI OCT 14 Closing - Southern Cross Stereo Exhibition
It's easy to enter this exhibition just by sending your slides to Carol Lee in San Francisco

WED OCT 15 Closing - S4C Stereo Exhibition

On Friday night and all day Saturday, October 17 and 18, there will be a flurry of photo activity in conjunction with the Southern California Council of Camera Clubs (S4C) Exhibition. Judging of all the divisions takes place in various rooms throughout the First Methodist Church complex at 134 No. Kenwood, Glendale. Everyone is invited to any and all the judgments, especially to the stereo slide judging starting at 9 AM on Saturday. Come on by to see slides submitted from around the world.

Adventure In Stereo

BEHIND THE SCENES AT THE STEREO CLUB

Back a few months ago an innocent gal named Jean sat in the rear of the Photo Center. She was waiting while her husband "developed" in the darkroom.

Seeing an audience sitting in the dark -- all wearing "sunglasses" -- she picked up a pair of red and blue 3-D anaglyph cardboard glasses, which were on the rear table for viewing the 3-D comic books brought in by Ray Zone.

After I gave my own show on 3-D Wax Figures in History, Rick Finney showed his flowers and scenes. We then had the competition slides. During the intermission, Gail Zone retrieved the cardboard glasses and I gave Jean a regular polarized pair of 3-D glasses, so she finally

saw the winners' slides in proper perspective.

Jean told me later that she at first thought we were a beginners class in photography because everything was out of focus!

--Marjorie Webster

INSIGHTS: MEMBERS TALK ABOUT THEIR SLIDES

The following member responded to the Editor's request to write a few words about one of his high-scoring slides from the last competition.

"THE THINKER" by David Ratliff. This slide was one of a large number of slides I took at The Renaissance Faire this year when I went there on Saturday, May 3rd. That was my first time to ever go to the Faire, and what an enjoyable and exciting time it was! Believe me, it is a stereographer's delight! I was using my Revere, and if I remember right, I was probably using Fujichrome 50, an excellent slide film with an ASA that perfectly matches a shutter speed of 1/50 for following the 1/ASA exposure setting guide. Due to the nature of things at the Faire, most photos were strictly a matter of having to grab off a quick shot. This, well, er ah, fellow in my slide, however, was squatting there rather placidly, so it was easy to get in for a close-up....but not too close. With teeth like he had, I didn't want to take any chances! The chips were mounted in a "Special for Nimslo" Sigma mask in order to crop out as much extraneous stuff in the side/background as possible, thus focusing the viewer's attention on the unusual creature who squatted there in the dirt, long boar's fangs protruding from his mouth, looking for all the world like a filthy monster-man version of Rodin's famous sculpture, and contemplating the deepest meaning of life -- "What's for supper?"

Club Competition Standings

A GROUP STANDARD CATEGORY

SEP

62 Rick Finney
A: Clouds
62 Valeria Sardy
A: Night Attraction
61 Jim Murray
HM: Strung Out
60 Tony Alderson
60 Larry Brown
59 Herb Fisher
59 Susan Pinsky
HM: Magic
59 Jerry Walter
A: Left Mitten
57 Earl Colgan
HM: Spooky
55 Bill Daggett
55 David Starkman
55 Marjorie Webster
55 Ray Zone
54 Linda Cervon

B GROUP STANDARD CATEGORY

SEP

61 John Sardy
A: Up to the Sky
HM: Trees, Shadows at Sunset
60 Jason Cardwell
A: Glassware and Flower
HM: The Holy Trio
58 Richard Ogle
HM: 3 Fish
57 John Konrad
HM: At Road's End
57 David Ratliff
HM: The Thinker
HM: Spin ye a Spell, Dearie?
57 Marc Ratner
HM: Balloons
57 Tom Scobey
HM: Sunset on Marie
55 Mildred Hamilton
54 Derek Cowie
53 John Ladd

A GROUP NONCONVENTIONAL CATEGORY

SEP

63 Earl Colgan
A: Three Baby Toads
HM: Dragon Fly I
62 Tony Alderson
A: Speedy Alkaseltzer
62 Rick Finney
HM: Belch
HM: Pink Dream
62 Valeria Sardy
A: Blooming Rose
60 Jerry Walter
57 Ray Zone
56 Herb Fisher
55 Susan Pinsky

B GROUP NONCONVENTIONAL CATEGORY

SEP

60 Jim Murray
HM: Amber Waves of Grain
HM: Bristlecone Web
59 Jason Cardwell
A: Waiting
59 Bill Carter
HM: The City
58 Richard Ogle
58 John Sardy
HM: Star War
58 L. "Van" Vliet
HM: After the Beach Party
54 Derek Cowie
35 Mildred Hamilton
18 Larry Brown

Godzilla's Choice Theme Winners:

"Transparent"

Standard: Susan Pinsky -

Remember the Forgotten Man

Nonconventional: Jerry Walter
Plastic Man

Judges:

Sylvia Sikes, FPSA
David Hutchison
David Kuntz

Classified

FOR SALE: TDC Stereo Projector with 12 pairs glasses in excellent condition \$300; Stereo Realist in good condition with cosmetic flaws \$100. J. G. Wood, 43796 Hartley Ave., Hemet CA 92344 (714)927-4141

FOR SALE: Baird stereo projector stand that holds two Carousel or Extagraphic projectors for projection of slides in Carousel trays, taken with a pair of 35mm cameras in stereo, has vertical and horizontal adjustments and polarizers that swing down in front of projection lenses, made of a magnesium alloy and iodized black, ideal for projecting 35mm stereo slides mounted by Kodak or yourself in cardboard mounts, like new, cost \$450, now \$195. Emde stereo glass in yellow Emde boxes of 200 pieces of glass per box, glass in fine condition but needs washing, 20 boxes for sale at \$12 per box. Charles Osborn, FPSA, PO Box 1447, San Bernardino CA 92402 (714)888-4337

WANTED: Information regarding discounted goods and services of interest to readers of the 3-D NEWS in the Southern California area. If you're like me, you're shooting more film than ever, but film prices keep going up, and Kodak processing is expensive. For myself, I don't worry as much about the necessary costs of taking pictures, because I have been able to find discounted, recently outdated film and cheap (but good quality) processing. Here are two examples:

1. Best Products stores in my area have been selling large quantities of outdated Kodachrome and Ektachrome film for 50% off their already discounted prices.
2. Home Club's lab processes 20, 24, and 36 exposure slide film for \$1.20, \$1.44, and \$1.99 respectively (non-HC members pay only 5% more.) HC's lab services book says they will also process and mount stereo slides as follows: 18 pairs for \$3.49 and 28 pairs for \$4.95. Note: Since I almost always cut and mount my own slides, I can not say how well their lab does stereo.

The point of all this is that perhaps we can use the 3-D NEWS classified (and personal interaction) to regularly inform Club members about bargains similar to those listed above. If this has been of interest to you, please let me know. Larry Brown (818)968-2308

FOR SALE: Stereo Realist model ST-61 viewer battery compartment only (no lens module) to replace your leak-damaged red-button viewer. All parts (including reflector) in excellent condition \$20.00 or best offer. Larry Brown (818)968-2308

WANTED: Realist gold-button viewer. Dennis Selwa, 5032 Dubois Drive, San Diego CA 92117 (619)273-7674

FOR SALE: Stereo Vivid Camera \$120; Wollensak \$275. David Kuntz, 2386 Harbor Blvd. #108, Costa Mesa CA (714)966-8350

My Photographic Heritage

DOUBLE BARRELLED ... by Marjorie Webster

The cartoon on Page 2 of the September 3-D NEWS "fits me to a T" and evokes some memories: One of my first boyfriends taught me how to fly. Really! Hank's family were wealthy people who had a city mansion near the Cleveland, Ohio, Institute of Art, which I attended. Their country home, outside the city, was near the Willoughby Airport where Hank kept his plane (he named "The Duck") and gave flying lessons. The first time I went up, I almost lost my camera over the side of an open cockpit Daco. (My brother and I were photographed on the ground beside the aircraft by our mother who encouraged our adventurous endeavors. The print was a double exposure of us, including one of our mother looking like a "protecting spirit" before our first flight.)

Hank also introduced me to duck shooting on his extensive property. I helped him build the duck blind on the edge of their lake. Before dawn, we sat in the dam(p) enclosure and waited. I wore a heavy trench coat; pockets with coke bottles, and a black top hat. I had had experience with a B-B gun and a 16 gauge shot gun. When the first ducks flew over, at the crack of dawn, we both stood up and fired. Due to my added weight and Hank's borrowed double-barrelled 12-gauge shot gun, I lost my balance from the blast and plopped into the cold murky water. Hank yelled "Fire Again!" I did reflexively from a sitting position, right between his legs! (He never knew how close he'd been to double-trouble.) After re-loading several times, we divided our loot. I proudly took home 4 ducks for dinner, so my mother invited 8 people to share my triumph. I'll never forget the sound of buck-shot clinking and rolling around on her Limoges China with the gold-encrusted band of Etruscan Key pattern.

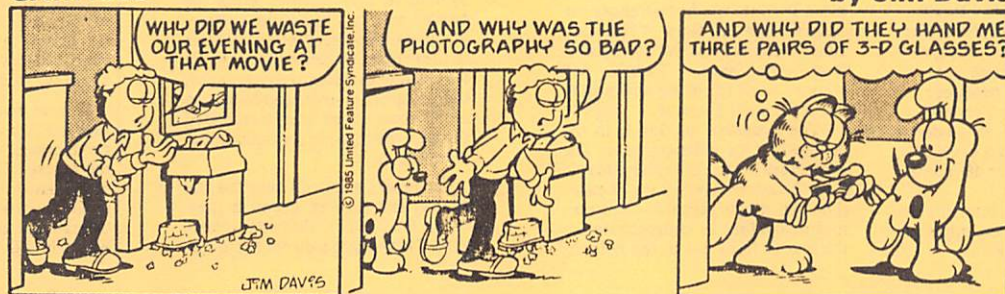
"Double Reflections" is the title of a poetry book authored by my mother and me published in 1946.

I married a man with a double barrelled name: Robert B. Stacy-Judd, a famous architect from London, England where, when there was no "issue", the closest family name was added with a hyphen, to insure property rights.

So I was hyphenated! We sometimes received 2 issues of magazines with double bills! People called us: Juicy-Jug and Racy-Stud and one hostess said: "I thought your name was Mudd." I still have a European voucher for my room in Venice, Italy: the name was Nude. Now you know why I reverted to my maiden name, Webster, when I began teaching and lecturing.

Of course 3-D photography has been my great love for over 30 years. My double lens Kodak has made me a living, plus all the exciting adventures and people I've met, including the members of our very own Stereo Club of Southern California. Double your pleasure, double your fun; use a 3-D camera instead of a gun!

GARFIELD®



by Jim Davis

The Orange County Register

Wednesday, September 17, 1986

Lasers give 3-D a new dimension at Disney's 'EO'

By Jan Hofmann
The Register

Lasers blast, stars zip past, asteroids crash, smoke billows.

You say you've seen all that before? Look again. Starting Friday at Disneyland, lasers — real ones — will shoot right out of the custom-made screen and over the bespectacled heads of guests at Disneyland's newest attraction: "Captain EO."

Visitors with front-row seats will get real smoke blown in their faces, and when a 3-D asteroid flies out from the screen and into the theater, a real wall will explode (safely, of course) with carbon dioxide vapors. "Stars" made of real fiber optics will actually protrude from the screen.

Between all the special effects — 150 in the film, 240 in the theater itself — Michael Jackson (he's the captain) and a half-dozen assorted space aliens will try to save the world with song and dance every 20 minutes.

Three-D is nothing new to Disneyland regulars. "Magic Journeys," the first film using Eastman Kodak's polarized, double 70mm technique, played to more than 18 million people since its 1982 debut at Florida's Epcot Center and has been a popular Disneyland feature for the past two years.

The 3-D process allows the viewer to see with two camera "eyes" instead of just one, creating the illusion of depth. All the action scenes are filmed with two 70mm cameras, which are placed at right angles to each other with a one-way mirror at a 45-degree angle in between. One camera records the action directly, through the non-reflective side of the mirror, while the other records the same image bounced off the reflective side.

The finished prints are projected back, almost completely overlapping. Each projector is fitted with a polarizing filter — one allows light images to escape vertically, the other horizontally. The 3-D glasses issued to each theater-goer are polarized to match the projectors, enabling each eye to see only its assigned image. Thus, each eye sees a slightly different image, just as it would in real life, creating a sense of depth.

But "Captain EO" is more like 3-D and a half. "We wanted to expand on 3-D technology beyond the limits of what film can do," says Rusty Lemorande, producer of the attraction (please don't call it a film, or worse yet, a video). Lemorande worked with executive producer George Lucas, director Francis Ford Coppola, Jackson, stage designer John Napier and a crew of Disney "Imagineers" for 18 months to create "Captain EO."

"It's very dense with information — sound, light, smoke and other effects," Lemorande says.

Imagineer Rick Rothschild, who was still adding last-minute touches less than 24 hours before "Captain EO" debuted Saturday for a crowd of 2,000 celebrities, reporters and guests, was a member of the team that worked to integrate screen and theater effects. "George (Lucas) told us he wanted people to say, 'That's the best 3-D I've ever seen,' instead of 'That was good 3-D, and the theater effects were good, too,'" he says.

Special-effects consultant Tom Smith, whose credits include two of the three "Star Wars" movies, "Star Trek II" and "Star Trek III"; "Raiders of the Lost Ark" and "Indiana Jones and the Temple of Doom," among others, says a new ending was added at the last minute. "I was having nightmares about it," he says. "I got up Monday morning (Sept. 8) and saw an ad in the newspaper for 'Captain EO,' and I yelled, 'No! It's not ready yet!'" The new ending features the "Captain EO" logo rushing forward on a background of stars.

The "attraction" still had some bugs when it played to its first official crowd Saturday. The twin projectors weren't precisely synchronized, Rothschild said, causing some double images even for those who were wearing the special polarized 3-D glasses. The fully digital laserdisc sound was not clear enough in many sequences for the audience to follow the dialogue.

"It has so many experimental qualities," Lemorande said before the debut. "I hope someday it will be viewed as a charming primitive example of entertainment technology."

But "Captain EO" isn't the first high-tech Disney attraction to suffer problems initially. Several of the complex rides at Epcot were plagued with frequent breakdowns when the park first opened, but the problems were worked out and within a few months everything was running with usual Disney efficiency. Whether "Captain EO" can follow that example is still a question.

Previous 3-D technologies, which had a splash of popularity in the '50s, used a standard 35mm frame divided in half, Smith says. "For one thing, there just wasn't enough light coming through. The old 3-D was visually painful after awhile," he said.

But Lemorande says even plain old 2-D films made audiences uncomfortable at first. "The first films were only about 10 minutes long," he says. "People just weren't used to sitting and watching a flickering image."

"The grandeur of this is in the double-70," Lemorande says. The projectors in the Disneyland Magic Eye Theater have lamp houses that are much brighter than normal projectors to compensate for the loss of light due to the polariz-

ing filters, which only allow light to escape on one plane, according to the imagineers.

The film stock itself is also new, developed by Kodak to be sensitive even in low-light conditions.

The special-effects shots, which account for half the 17-minute film's 300 shots, were done with one camera, which made two passes 2½ inches apart. Veteran special-effects artist Smith said that in itself was a new kind of 3-D headache.

Each effect — an explosion, a moving spaceship — had to be done twice for each take. That means everything had to be perfect — twice over. "Doing a special effect is like balancing a house of cards," he says. "But in 3-D, you have to do it for both eyes. The right eye may look great on one shot, but not the left. So you have to start over."

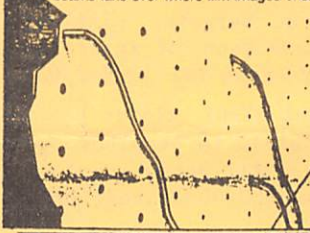
Because the mind needs more time just to perceive a three-dimensional image, Smith says, the effects needed to last longer than usual. "If you just flash it quickly, they might not perceive it as 3-D."

The film's opening shot of an asteroid hurtling toward the audience was deliberately lengthened to achieve the optimum 3-D effect, Smith said.

Imagineer Rothschild said another problem with 3-D is that objects near the edges of the screen don't jump out at the viewer as much as those in the center.

The curved vinyl screen was designed especially for "Captain EO." It has millions of tiny holes in it, according to imagineer Bob Joslin. Some of the holes have fiber-optic stars in them, and in keeping with the theme of breaking the barrier of the screen edges, other fiber-optic stars twinkle from the ceiling and walls of the theater.

The vinyl screen, shown here from behind, is perforated with millions of small holes to allow sound, light and smoke to pass through. Laser fiber-optic wires are set in some of the holes so that actual laser beams take over where film images end.



The screen also has tiny, computer-controlled shutters that open at the exact instant the lasers fire.

The two lasers, a 5-watt blue-green argon and a 2-watt red krypton, are used separately and together for a spectrum of colors. A system of tiny mirrors aims the beams into a fiber-optic system, which carries them to the shutters in the screen. Because laser light is less visible in a clean environment, the imagineers arranged to have a small amount of dust introduced through the theater's air conditioning system.

The lasers are fired over the audience, not into it, because they could do serious damage otherwise. "If you got a direct hit in the

eye, it would burn a hole in your retina," Joslin says. "There are regulations governing how low you can get a laser in an audience area." At the lowest, the lasers are 3 meters above the highest level of the floor.

The "Captain EO" experience also features cryogenic effects. Tanks of liquid carbon dioxide and nitrogen are hidden behind the screen and constantly monitored by the computer that controls all the effects in the theater: the lasers, the shutters that open for them, the gases for the explosions, even the lights and doors. Another part of the system recaptures the gases and turns them back into liquid so they can be used again, Joslin says.

The imagineers used ordinary 5¼-inch floppy disks to store their programming for the in-theater effects, then downloaded the instructions to EPROM (erasable programmable read-only memory) chips on a circuit board in the controlling computer, where they are stored more permanently than on either floppy or hard disks, at least until the imagineers want to change something. The computer is even capable of shutting everything off if there are problems such as low pressure in the carbon dioxide or nitrogen tanks, laser malfunctions or problems with the film itself. All the show's host or hostess will have to do is push the "Go" button.

"Captain EO" didn't start out to be a 3-D-plus experience, Lemorande says.

"At first, it was, 'You film people take care of your end and we'll build you a theater.' But then we made our presentation, went through the whole thing with a little miniature set, and (designer) Napier blew cigarette smoke to show when the smoke was going to billow out, and they loved it."

"This was the first time since Walt died that all aspects — the film people, the theme park people, everybody — were under the same umbrella," Lemorande says.

"If Walt were doing this, he wouldn't just do a movie," he added. Lemorande, an avid Disney fan, also confided that "if Walt had done this, he would have done it better. George (Lucas) will kill me for saying that. But right now, he's the closest thing to Walt Disney we have."

For Lemorande, the implications of film-plus-theater extend far beyond Disneyland and Walt Disney World. "It's time film got off its butt and borrowed from theater. Once the flickering image was enough," he says. "But we need to bring the spectacle back."

"Entertainers used to plunder science, the same way business and the military do," he says. "We need to start doing that again."

Lemorande sees the technology of "Captain EO" as "a new medium, a new form of sensory experience. I keep waiting for someone to come up with a word for it."

Effects man Smith says "Captain EO" may lead to other similar productions. "Is it the medium of the future? Gee, it might be. You never know what's going to happen. I just hope this doesn't give George any ideas about doing 'Star Wars' in 3-D."

SELECTION OF f/ NUMBER AND BASELINE FOR SLIDE BAR AND TWO CAMERA STEREOGRAMS

Now that most of you have pocket calculators and know how to use them, it is time to give you the full treatment on stereo planning. When you have prepared a set-up and have your image composed on the ground glass of your SLR, what aperture and baseline should you use? What follows supersedes the information in #65.

CIRCLE OF CONFUSION, PARALLAX

The criteria controlling your selection are the allowable parallax measured on the chip, and the allowable circle of confusion on the chip. The usual 35mm stereo camera provides a "window" at 7 feet or 30 times the camera baseline, which amounts to a parallax of 1.1mm. This column has recommended keeping the subject safely beyond the 7 ft window and has suggested 50 baselines for inexperienced stereographers. Fifty baselines corresponds to .7mm parallax, an amount which won't bother even a non-stereo audience.

For depth of field the Tech Page has used a circle of confusion subtending 1/1000 of a radian, equal to a 1-cent piece at 62 feet, which is the minimum a typical judge can resolve in a hand viewer. I am aware that some stereographers can tolerate much more than .7mm parallax in a hand viewer, and that some will accept more than 1/1000 circle of confusion, especially when projected.

THE NEAR AND FAR POINTS

The stereo-graphic properties of a subject derive from the sum, difference, and product of the near point and far point distances to the camera. This means the front edge of the flower, and the cardboard backstop, respectively. A common error is to ignore the backstop on the theory that it will be out of focus. WRONG!! Out of focus or not, it must be considered part of the subject.

DEFINITIONS

Let S_1 = near point of subject	F = focus setting of taking lens
S_2 = far point of subject	h = hyperfocal distance of taking lens
θ = angle subtended by circle of confusion (1/1000)	A = absolute aperture of taking lens
p = parallax measured on the chip(.7)*	N = f/ number of taking lens*
f_2 = e.f.l. of viewing lens (35mm)	* If the taking lens is appreciably extended, use lens-to-film distance rather than e.f.l., and correct for the extension when setting f/ number. Items in parentheses are standard.
f_1 = e.f.l.* of taking lens	

THE ANSWERS

These values will produce a stereogram which is sharp overall in a hand viewer, and will project without pulling out a neophyte's eyeballs.

Focus setting	$F = 2S_1S_2/(S_1 + S_2)$	
Hyperfocal distance	$h = 2S_1S_2/(S_2 - S_1)$	
Absolute aperture	$A = f_2\theta h/f_1$	$(.035h/f_1)$
Effective f/ number	$N = f_1^2/f_2\theta h = f_1/A$	$(f_1^2/((.035h)))$
Baseline	$b = ph/2f_1$	$(.35h/f_1)$

EXAMPLE

Let us take the following values for an example:

$S_1 = 10" = 254\text{mm}$	$f_2 = 35\text{mm}$
$S_2 = 12" = 304.8\text{mm}$	$\theta = 1/1000$
$f_1 = 50\text{mm}$	$p = .7\text{mm}$

We have $F = (2)(254)(304.8)/(304.8 + 254) = 277.1\text{mm} = 10.9"$

$$h = (2)(254)(304.8)/(304.8 - 254) = 3048\text{mm}$$

$$A = (35)(3048)/(1000)(50) = 2.13\text{mm}$$

$$N = 50/2.13 = f/23.4$$

$$b = (.7)(3048)/(2)(50) = 21.34\text{mm}$$

One would use $f/22$ as the nearest approximation to 23.4. If the 50mm lens won't stop down to $f/22$, you should back off a couple of inches and rearrange your subject matter to recompose the frame. Or, you may be able to limit the depth to 1.5".

PROOF OF THE ABOVE

Refer to the first table in #104. We wish to make the near point, the focus point, and the far point look like three successive tabular entries. Thus we place

$$S_1 = h/(n + 1) \quad \text{and} \quad S_2 = h/(n - 1)$$

Solving these equations simultaneously we get

$$h = 2S_1S_2/(S_2 - S_1) \quad \text{and} \quad n = (S_1 + S_2)/(S_2 - S_1)$$

The focus setting is $h/n = 2S_1S_2/(S_1 + S_2)$

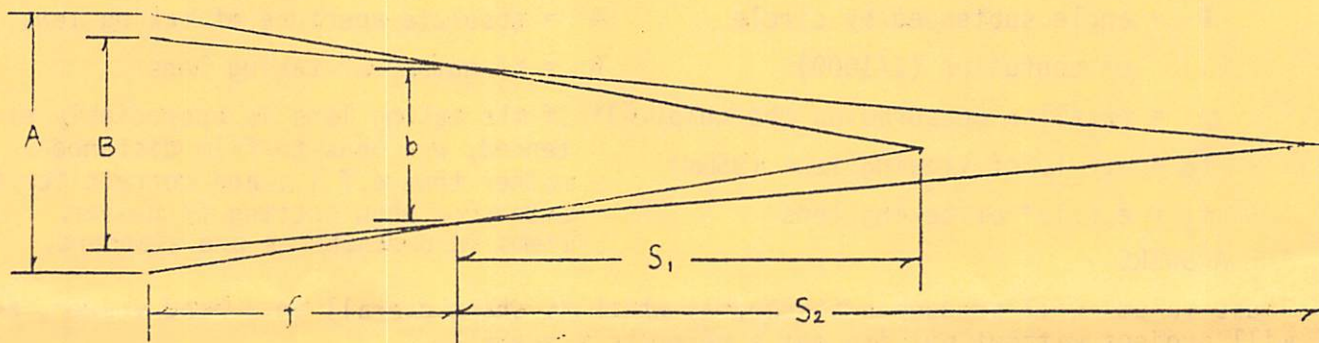
By definition $h = A/\theta$, but if we are shooting with f_1 and viewing with f_2 , we must take $h = (A/\theta)/(f_1/f_2)$, i. e. with a 2X telephoto we need to double h .

Rearranging, $A = f_2\theta h/f_1 = f_1/N$, and $N = f_1/A$.

To establish the parallax measured on the chip, we read from the diagram

$$A/b = (S_1 + f)/S_1 \quad \text{and} \quad B/b = (S_2 + f)/S_2, \quad \text{and noting that } p = A - B$$

we have $b = (p/f_1)(S_1S_2)/(S_2 - S_1) = ph/2f_1$



ERRATA for #104

In preparing this Installment I discovered errors I made in #104. Typing algebra is always a hazard for me.

Third line second paragraph should read:

all is sharp $D^2/(A/\theta + D)$ before and $D^2/(A/\theta - D)$ behind D. etc

Fourth paragraph fourth line: $\pm .7\text{mm}$ should read $\pm .35\text{mm}$

eighth line: $\pm .9\text{mm}$ should read $\pm .7\text{mm}$

twelfth line: $4f/p$ should read $2f/p$

thirteenth line: $p/4f\theta$ should read $p/2f\theta$

thirteenth line: $(1.4)(1000)/(4)(35)$ should read $(.7)(1000)/(2)(35)$

Acknowledgement: I thank Paul Milligan for pointing out that the info given in #54 and #65 didn't work for very long focus lenses. I hope he finds the present treatment more to his liking, and can handle the arithmetic on his handy dandy pocket calculator.



3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXI

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NOVEMBER 1986

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A Permanent Mirror

In 1910 a movie critic for the New York Independent newspaper wrote, "We expect to see sometime a stereoscopic colored speaking moving picture drama and it will be well worth seeing. It will be a new form of fine art not unworthy to rank with the elder arts." The critic's prediction was realized about thirty years later. But the 3-D film has not achieved the permanence of other forms of stereography. In addition, stereomovies have suffered from exhibitor's general indifference to both their own product and the public interest.

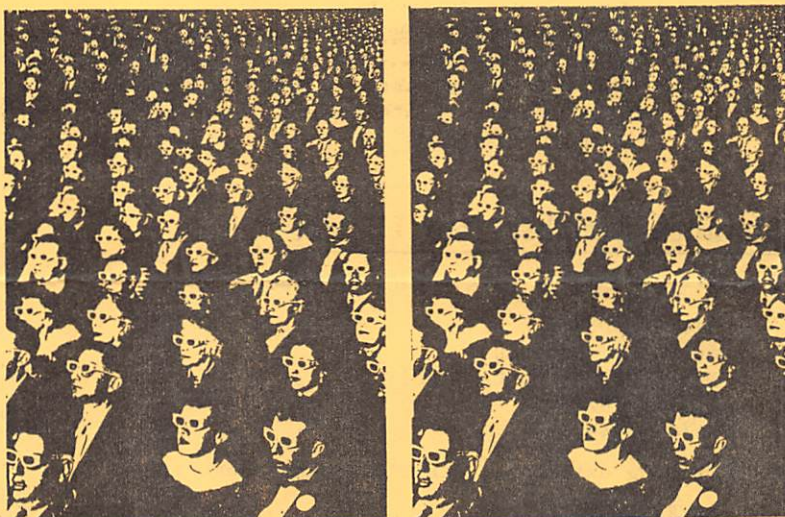
But there are promising new developments on the horizon for 3-D in general and stereofilm in particular. The age of information that we are living in has fostered a new visual acuity on the part of the public. As we move into a post-literate world where the written word is de-emphasized, the visual experience acquires more importance. An increasing thirst for stereo experience is a part of this phenomenon. The computer has learned to mime perspective and is a major factor in cultivating a widespread desire for acute visual information. I can see an increasing general interest in all forms of the 3-D image. This groundswell is reflected in the proliferation of the anaglyph and more museum shows featuring stereography. A case in point is the current exhibit at the Fort Wayne Museum of Art in Fort Wayne, Indiana, which provides an overview of stereo history as well as the work of contemporary artists working in the medium.

And the 3-D film is currently being taken to an artistic zenith with the works at the Vancouver Expo and Captain EO, the music video starring Michael Jackson which just debuted at Disneyland. These new 3-D films are vigorous efforts in a twin-strip format which demonstrate the potential of the medium. Their effectiveness will breath new life into the stereofilm.

Stereography itself is beginning to break

into a wider area of public consciousness as a unique art form with a venerable history whose possibilities are yet continually new. 3-D photo clubs throughout America and the world are the true avatars of stereo, those fervent practitioners and historians who have kept stereo alive through its darkest hours. And now the sun is coming out for 3-D. In an increasingly visual world the stereographers may now step forward and offer a permanent mirror of the whole image of humanity. They will be welcomed by the general public which yearns to view reality with a complete use of their senses.

--Ray Zone



MEETINGS: The third Thursday of each month at 7:30 at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors and guests always welcome. **MEMBERSHIP:** Annual Dues--Single/\$12; Couple/\$18; Patron/any additional amount, all due July 1. New membership dues are prorated for first partial year. Send new dues to the Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly and included with membership; \$8 for 12 issues for non-members; send fee to 3-D NEWS Editor.



Stereo Activity Calendar

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

- THU NOV 20 Monthly Club Meeting - Photo Center - 7:30
Second Club Competition for the year, with the GCT of "squeezable"
- SUN NOV 30 Copy deadline - December 3-D NEWS - Share some 3-D thoughts with other Club members
- TUE DEC 16 Club Christmas Party - Michaels Los Feliz Restaurant - Contact Gail Zone to make your reservations

Member & Subscriber Update

A hearty welcome to this new Club Member:

RICHARD DESIATO
5049A Fair Avenue
North Hollywood CA 91601
H (818)762-9226
W (213)949-3841

Good reading extended to this new NEWS subscriber:

SHERRY LOVATO
21236 Caroldale Avenue
Carson CA 90745
H (213)320-4514

Club membership anniversaries for November

David Bradshaw - 2 years
Larry Brown - 2 years
Mark Davidovich - 1 year
Joe Ebin - 10 years
Mildred Hamilton - 2 years
Richard Herron - 5 years
Charlie Kamerman - 6 years
William Tom - 5 years
Jerry Walter - 14 years

Let's Join Together...

...November 20

"SQUEEZABLE" THEME PUNCTUATES NOVEMBER COMPETITION

This month's competition column will be short because Godzilla, Greg Hooper and his friend Anna Lee, and I have been working on the S4C International Exhibition. Godzilla is fluffing out her feathers as a hint for me to photograph her for the "Godzilla's Choice Theme" for November, which is "squeezable", and I'm having difficulty ignoring her, but I'll try.

Important: In order to get the judging under way as soon as possible, all slides plus both filled-out copies of each form must be submitted by 7:30 PM. Any submissions after that hour must be regretfully refused, but they may be resubmitted in January. Submissions will be accepted starting at 7:00 PM. Make-ups for September will be accepted, but will not be eligible for awards; scores, however, will be credited normally. Remember that we give certificates for 1st time entries in SCSC Competitions -- so enter your slides now!

Organization should be better for November's judging; we should be able to get through on time with everyone's assistance.

Remember to write "GCT" (for Godzilla's Choice Theme) on the entry form in the same title box as the slide (if any) you wish to have additionally considered for the "squeezable" theme award. Do this on both copies.

Happy competing! (OK, Godzilla, you can stop fluffing now!)

--Oliver Dean, Competition Director

Kodachrome 200

Kodak announced on September 2 that a new Kodachrome professional film with an unprecedented ISO rating of 200 was introduced at Photokina. "Kodachrome 200 film is nearly three times faster than Kodachrome 64 but offers sharpness, color, and other characteristics unlike any other film in its class. It even offers a brighter green rendition than Kodachrome 64 film" a spokesman commented. "The higher-speed Kodachrome 200 lends itself to hand-holding longer lenses at higher speeds, increasing depth of field through smaller f/stops for macro and other critical photography, and for extending the shooting day. To achieve this high speed and sharpness, Kodak scientists made several significant breakthroughs, including the first application of tabular-grain (T-grain) technology to a Kodachrome film. Incorporated into the yellow, cyan, and one magenta layer of Kodachrome 200, the more uniformly shaped grains present a relatively large surface area to capture light. Because the tabular grains in the yellow emulsion layer are relatively clear, a sharper, more collimated beam of light passes to the magenta and cyan layers below. Kodachrome films do not contain color couplers, and as a result, the new film, like all Kodachrome films, have an emulsion that is only 11 microns thick -- approximately half that of other color transparency films." Kodachrome 200 film will be available in the first quarter 1987 and only in 35mm format.

Looking Backward to... October 16

Our October 16 meeting resulted in a very fine auction, with a great variety of items sold. Only a few high-ticket items were not sold due to the opening bid requirements. The Club earned a nice chunk of change and buyers and sellers went away happy. Bill Shepard and Jim Murray kept the transaction table very well organized, David Starkman did an excellent job of Auctioneer, and a handful of "runners" made this the easiest and smoothest auction ever.

Realist camera w/o cover	\$120
Realist 45, 90 day warranty	120
Revere 33 camera	80
Richard Verascope, good cond.	95
Haneel 3-D Camera	17
Realist camera case	23
Carrying case, new	11
Realist sunshades & yellow filters	9
Realist sunshades & 82A filters	3
Realist filter kit (pair)	10
Realist Type A filters	2
Realist Series V Adapters & polarizers	12
Gossen Pilot Meter	21
Straight thread cable release	5
Agfachrome 200 Pro, dated 9/85, 7 rolls	9
3-D Roto viewer, 60 slides	55
Airequipt stereo theater, okay	100
Airequipt stereo theater, needs work	80
Airequipt trays, 29, one lot	65
Realist viewer, case	75
TDC viewer	30
Realist electric viewer, rheostat	70
Brumberger Viewer	13
Transformer for viewers	3
Treasurscope hold to light viewer	4
Twin 35mm stereokit viewer/slides 6@8	48
Polaroid glasses (5)	5
Realist film cutter	25
Realist film cutter	25
Realist film cutter	22
Realist sorting tray	10
Emde normal masks, folded, about 3000	44
Emde mask frames, used, about 2754	27
Emde normal masks, new, about 160	7
Emde normal masks, new (100)	10
Emde closeup masks, new (100)	9
Heat seal masks, assorted box	14
Slide sorter	7
Slide sorter	1
Slide case, 3 metal trays	25
Brumberger two-tier slide file	39
Brumberger two-tier slide file	27
Stereo slide shipping boxes, misc	17
ViewMaster viewer	3
ViewMaster trivial game, misc	10
Talking ViewMaster	1
Tripod, good	26
Tripod	15
3-D Rack-over bar	50
Closeup stereo rig	20
Light stands (2)	20
Stereo Realist Manual	45
Stereo Views Magazine 2@6	12
Assorted lettering sets, 3	8
Box misc photo stuff	20
Univex 8mm projector	10
Redeye 3-D puzzle	8
Genuine Stereo Realist visor cap	26

Total Sales \$1668

Total to Club \$ 315.80

SCSC Fair Team

Our annual exhibition of award winning slides at the L.A. County Fair was again a big crowd pleaser. I would like to express the Club's appreciation to Ward Clark, Stergis Stergis and Howard Frazee for again loaning their sequential viewers for the Fair exhibit.

Big thanks are also due to these members who tended the display table and talked 3-D to fairgoers:

Jason Cardwell	Kathleen Perkins
Linda Cervon	James Pettit
Earl Colgan	Adolph Sanchez
Oliver Dean	Bill Shepard
David Dickinson	Robert Simonton
John Hart	David Starkman
Richard Howe	George Walker
Bob Kneisel	Marjorie Webster
John Konrad	Gail Zone
Jim Murray	Ray Zone

--Bill Shepard, Fair Coordinator

WPCA'S EIGHTEENTH FALL ANNUAL PHOTOGRAPHIC COLLECTIBLES DISPLAY AND SALE

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Classified

Joseph Barabas informs us that both Save-On Drugs and Thrifty Drugs will process and mount stereo slides in cardboard mounts. Save-On prices are \$5.85 and \$9.95 for short and long rolls; Thrifty is \$4.29 and \$6.99. Quality of work has not been verified.

WE SEARCH FREE for View-Master packets. Collectors, send your want list. Robert Meretsky, J.A.F. PO Box 8007, New York NY 10116

WANTED: Realist Goldbutton Viewer. Dennis Selwa, 5032 Dubois Dr., San Diego CA 92117 (619)273-7674

FOR SALE: Ten TDC stereo select trays in original boxes, for TDC stereo projector using the selectray changer, market price \$17.50/tray, now \$8.50/tray. Four Airequipt stereo theater magazine trays in original boxes, originally \$10/tray, now \$4.95/tray. Fifteen boxes of new Realist masks #21-20 distant originally \$11.95/box, now \$5.95/box. Stereo slide sorting box with swing-down light, for use after a slide is scored during international exhibition judgments. Makes easy the chore of keeping scored slides in order, \$49.50. Charles Osborn, FPSA, PO Box 1447, San Bernardino CA 92402 (714)888-4337

Song Contest

Here is another set of wonderful entries from Pundifer Sneeglove's "And Then He Wrote...." stereo photography song title contest. The big contest remains open at least through next month or until all the entries are printed in the NEWS. Send your entries to the Editor.

From Larry Brown (not his real name)

Classical --

Beethoven: Symphony No. 3-D, Op. 35mm, "Steroica"

Ducas: The Stereographer's Apprentice (The one about the tyro who puts the clean sweep on his Master's chips, resulting in a really catastrophic washout)

Wagner: Prelude to Die Meisterstereoscopie von Nuremberg (a tribute to the famous German 3-D Club)

From Marjorie Webster:

"Come Back to Stereo (Sorrento)"

"(Softly) Stereo--As In A Morning Sunrise"

"Raindrops Keep Falling On My Stereo (Head)"

"Someone To Watch My 3-D (Over Me)"

"(Strangers) Stereos In Paradise"

"(Sunrise) Stereo Serenade"

"The 1/100 Second Time Around"

"The Shadow Of Your Stereo (Smile)"

"Those Lazy, Hazy, Crazy Days Of Stereo (Summer)"

"A Little 3-D (Kiss) Each Morning..."

"A Little 3-D (Kiss) Each Night"

"Holiday For Stereo (Strings)"

"I'll Shoot (String) Along With You"

"I Love You 3-D (Truly)"

"I'll Close My Lens (Eyes) To The Rest Of The World"

"I'm Sure Of Everything But View (You)"

"Come Closer To Me, For A 3-D"

"I'm In The Mood For 3-D (Love)"

"Stereo (Smoke) Gets In Your Eyes"

"Some Enchanted Stereo (Evening)"

"When Your Camera (Lover) Has Gone"

"3-D (Love) Is The Sweetest Thing"

"This Time It's Reel (Real)"

"I've Got 3-D (You) In The Palm Of My Hand"

"With My Eyes Wide Open, I'm Shooting (Dreaming)"

"You Oughta Be In 3-D (Pictures)"

And as though this isn't enough, Marjorie offers a full page entry on Page 8 of this issue. Our host for all this wonderment Pundifer Sneeglove will soon return from his musical adventures in Minorchord, Vermont to conduct the official judging.



Stereo Exhibitions Calendar and News

- SAT JAN 10 Closing - Oakland Stereo Exhibition
Forms - Carol Lee, #1 Dalewood Way, San Francisco CA 94127, or at Club meeting
- WED NOV 14 Showing - S4C Stereo Exhibition at Rickey's Restaurant, 323 W. Valley Blvd., Alhambra. Dinner at 7, show at 8. Sponsored by the Pasadena Stereo Club. More info from Oliver Dean (213)537-8037

And so comes the first stereo exhibition for 1987. There is a special incentive with Oakland for newer stereographers -- Oakland presents a special "Award of Encouragement" for the best slide by an exhibitor who has never had a slide accepted in the Oakland Exhibition. So newer stereographers -- get your free entry form and send off your four best stereo slides for a shot at the special award.

In other news locally, the stereo exhibition of the Southern California Council of Camera Clubs (S4C) was judged on October 18, and what a fine group of slides we saw. There were a great deal of outstanding scenics and these slides picked up their share of awards. If you can, see the show on November 14. It will be well worth your time, and will be informative and entertaining. The "Best of Show" Gold Medal went to Paul Milligan for his wonderful slide "Sunrise In A Swamp". Paul gives us some words about this slide below.

INSIGHTS

EXHIBITORS TALK ABOUT THEIR SLIDES

"Sunrise In A Swamp" by Paul Milligan. First, let me emphasize that this slide was not a fortuitous grab shot. It was taken last February in the Everglades National Park, Florida. I cased a number of locations in daylight, with a compass, and spotted this set-up. Every morning for three or four days, I got up before sunrise and trudged through the weeds along the soggy shoreline, carrying a heavy tripod, a twin Konica stereo set-up, light meter, synchronizer, etc. On this particular morning it was apparent at once that luck was with me. The two Konica FS-1 cameras were mounted side-by-side on a Slick twin camera platform. The lenses were 200mm Hexanons (Konica lenses). The cameras were adjusted for a 9-inch distance between lens centers. I further adjusted the two cameras so that a readily identifiable point at infinity was located exactly at the center of the focusing spot in both viewfinders. Strips of thin cardboard were placed under the front or back of one or the other camera for vertical alignment. I think I could have better fine-tuned these adjustments had it not been for the constant harassment by mosquitos. I did use a Brush electronic synchronizer although it might not have been necessary. The two 24-exposure rolls of K-25 film bore identical batch numbers. Basic exposure was by a Luna Pro light meter pointed at the sky. Exposures were bracketed one stop over and one stop under in $\frac{1}{2}$ stop increments. For most of the shots, one or two birds had landed on the pilings. How did I arrive at the 9-inch stereo base? I guesstimated, based on recorded past experience. There has to be a way that is better than by guess and by golly. Charlie Piper has been most helpful. I am currently using his formulas in field trials. A gismo made by Polaroid many years ago for determining stereo base may turn out to be helpful. One conclusion keeps getting reinforced: two synchronized 35mm cameras are more versatile than a standard stereo camera.



Letters to the Editor

Dear Editor:

I'd like to call this letter--

ARE YOU IN YOUR RIGHT MIND?

I was intrigued by Ray Zone's recent article "Bicameral Pleasures" in the October NEWS. Ray's thoughts parallel some of my own observations in respect to right and left brain functions applied to the construction of images and their subsequent interpretations.

Frequently, I make images which, although they communicate visually, borrow heavily from the methods of verbal communication: the result is a kind of visual pun. A simple example would be a picture of a boiled egg in an egg cup. The egg has two small horns on top, and from behind the egg and curling around the base of the egg cup is evidence of a barbed tail. At the side of the egg there stands a trident. I felt sure that I had given this image sufficient visual clues that any-

one would instantly recognize that it represented the concept of a deviled egg. It was remarkable that when I would show this image (and others like it) in a presentation, unless I mentioned the title, there would be little or no response. If I left the slide on the screen for ten seconds or so and then gave the title, there would then be an immediate and humorous reaction. The audience would see the visual image but, until they were prompted, they would miss the verbal clue.

Obviously, all photographers have a left hemisphere where language and reason dwell or they would not be able to make photographs, but they leave it at home whenever they look at visual images. For most people this would appear to be, solely, a right brain function. They assume that the effect of the image upon them will be purely sensory and they will be highly dependent upon their intuition.

The human entity seems to function quite well when it is required to process information (words or pictures) that clearly falls within the domain of one hemisphere or the other. It is when there is ambiguity in this respect that understanding will not take place. It is only in recent times and in our hyper-stimulated visual societies that we have had to deal with this highly sophisticated visual/verbal information, but I suspect that if we are to reach high levels of visual literacy, then we must develop, in some measure, an ambidexterity between our cerebral hemispheres....therein lies the perfect balance struck on a perilous journey between to different shores.

Stan White
Oakville, Ontario, Canada

REPRODUCED FROM...



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CLOSE-UP 3-D PHOTOGRAPHY WITH THE NIMSLO 3-D CAMERA By Mike Krkoska

With the use of supplementary positive lenses the Nimslo can be used to take beautiful 3-D views at distances of 4 inches to 30 inches.

Film used with the unmodified camera must be ASA 100 or 400; however if a .3 Neutral Density filter (1 stop) is placed over the sensors of the camera and flash, Kodachrome 64 can be used. This film gives good color and no objectionable grain on the small chips. With the ND filter, the film selection switches should be set on 100 on both the camera and on the flash for Kodachrome 64.

The simplest way to take close-ups is to use a large diameter positive supplemental lens taped over the Nimslo lenses to be used. The center part of the lens should be used for best results. A more sophisticated method is to cut out the center of the lens so that it will fit snugly into the depression around the Nimslo lenses. The

close-ups made with this arrangement usually involve the two adjacent Nimslo lenses which are covered by the supplemental lens. Very nice Nimslo print portraits can be made if all four Nimslo lenses are covered by +1 lenses and shot at 30 inches.

There is a problem with the Nimslo in that double exposure is not possible without modification and when film is rewound and passed through the camera a second time, the film does not line up the second time through. If one is using only two adjacent lenses, the other two will be wasted. However since one can make beautiful close-ups without a slide bar, a little wasted film is a small price to pay.

If the two Nimslo lenses nearest the viewfinder are used there is minimal parallax. Some adjustment is needed but a few shots will suffice to determine correct adjustment of the viewfinder. A viewing frame made of wire could also be used. Distance from supplemental lens to the subject is fixed and can be easily measured using a piece of plastic foam of appropriate length.

If light for a particular picture is inadequate, flash can be used. The front or bottom flash tube of the Nimslo flash seems to be about right for flash pictures. Just point the head of the flash straight up so that only the lower flash tube will light the close-up subject.

Small +10 lenses can be found in pocket magnifiers and loupes. There is some distortion in the views at this distance and may not project well, but they are fun to

look at in hand viewers. Various power + lenses can be found in chain drug stores as old folks' reading glasses.

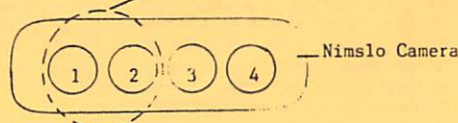
Different + lenses can be used on the Nimslo 1 & 2 lenses and 3 & 4 lenses thus giving a choice of distances and field of view. Parallax will be a greater problem for lenses farther away from the viewfinder.

The table below can be used to find area covered by different supplemental lenses. Depth of field seems extremely generous.

Table:

Suppl. Lens	Distance from Lens to Subject	Nimslo Chips to Use	Approx. size of Field of View Covered
+1	30"	1&4	24" x 30"
+2	18"	1&2 or 1&3	12" x 15"
+3	12"	1&2	8" x 9 1/2"
+4	9"	1&2	6" x 7 1/2"
+5	7 1/2"	1&2	4 1/2" x 5 1/2"
+10	4"	1&2	2 1/2" x 3"

Supplementary lens taped over Nimslo lenses



What's Happening...

...IN FORT WAYNE, INDIANA?

A big 3-D activity called "Seeing Is Believing: The History Of 3-D In Art And Popular Culture". The Show began in July, and runs through January, 1987 at the Fort Wayne Museum of Art. In addition to the 3-D activities and profiles reproduced here from the Show flyer, our own Club President Ray Zone will be going back to present "The Interactive Image -- 3-D and Bicameral Art" on November 9, 1986 at 4 PM. Ray's Slide Show...

"...is a discussion of the differences and similarities between conventional 3-D images and bicameral images. Emphasizing the artisanal or handcrafted 3-D image with definitions of retinal rivalry and various forms of stereo deficiency and acuity, the show opens

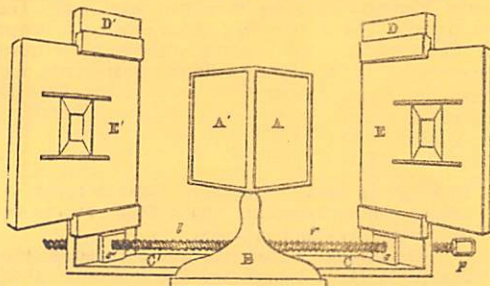
with a look at the "blinker" pages from 3-D comics of the 1950s. The generally interactive character of the 3-D image and its formation in the brain is discussed. The classic Wells stereotest images are shown as a demonstration of aspects of fusion and retinal rivalry. Stereo illusions of psychological pioneer Joseph Jastrow are then seen from the Keystone-Mast collection. Richard Lindblom's bicameral imagery introduce retinal rivalry as an art form followed by examples of this art as exploited in contemporary 3-D comic books. The viewing of this show is very much an interactive experience for the audience which will be required to "blink" at the images to separate different aspects or opposing elements in the stereopairs as well as creating unique applications of bicameral imagery such as 2-step animation."

INTRODUCTION AND ACKNOWLEDGEMENTS

I'm one of many adults who remembers from childhood the thrill of looking at 3-D images through my View-Master viewer. In 1981, when I met sculptor/3-D photographer/performance artist Jim Pomeroy, my interest and curiosity in 3-D was renewed. Since that time, I've found myself amused and intrigued by all kinds of 3-D material and, when given this opportunity to organize an exhibition for the Eckrich Education Gallery, the theme of 3-D presented a great opportunity to do more research on the subject. I hope you enjoy viewing the show as much as I enjoyed its preparation.

Throughout the history of art, there have been innumerable attempts at simulating the appearance of depth or three-dimensionality on a flat surface. In the 15th century, the development of linear perspective provided artists a scientific format for describing space and depth in a believable manner. In the 1960s Op artists such as Victor Vasarely created abstract illusionistic works, some of which include shapes that appear to extend from the surface into real space, but which are only two-dimensional in reality. Although these works successfully implied three-dimensionality, images that imitate binocular vision bear the closest relationship to real, palpable space.

The objects included in *Seeing Is Believing: The History of 3-D in Art and Popular Culture* reflect the theory of binocular vision, which was first put into practical application in the 1830s by English scientist Sir Charles Wheatstone. Illusory binocular vision is based on the fact that we perceive depth because each of our eyes sees a slightly different image; the two images then blended into one single image by the brain. Wheatstone's stereoscope (stereo = solid; scope = to see, see figure #1) was the first optical device that was able



to reproduce the impression of the depth we see when we look at objects through both eyes.

I'd like to thank the following individuals and corporations who were involved in the organization and installation of this exhibition: the artists who have graciously contributed their work, advice and knowledge: John Minkowsky, who helped me to research the artists and other materials as well as edit the written material; Wyatt Wade and Claire Golding, *School Arts* magazine; Fort Wayne Business Products; Nimslo Corporation; Jane Davies, View-Master Ideal Group, Inc.; and the Fort Wayne Museum of Art Alliance.

Sharon Blume
Curator of Education
July 1986

Seeing Is Believing: The History of 3-D in Art and Popular Culture is supported in part by *School Arts* magazine.

The Fort Wayne Museum of Art is member supported and funded in part by the Fort Wayne Fine Arts Foundation, the Indiana Arts Commission, and the National Endowment for the Arts.

DEFINITIONS OF 3-D FORMATS

Anaglyph: A picture combining two images of the same object recorded from two different points of view (as images of the right and left eye), one image in one color superimposed upon the second image in a contrasting color. A stereoscopic effect is produced when viewed through 3-D glasses.

Stereo Photo: A pair of images that have recorded what each eye actually sees. When viewed through a stereoscope or other optical device, a 3-D effect is produced.

Hologram: A 3-D photograph created by a beam of light. A single laser beam is split into two separate beams — refer-

ence and object beams. The reference beam is directed onto a photographic plate, while the object beam is reflected from the three dimensional surface being photographed. A pattern containing information about the objects' three dimensional forms is recorded onto the photographic plate when the two beams converge.

Lenticular Stereo Photo: This is a three-dimensional image that is made up of more than two photographed views of an object. The various parts of the views are integrated through an optical printing technique and placed behind a lenticular screen (a sheet of plastic resembling corduroy in appearance). Unlike other 3-D formats, lenticular photos do not need any sort of optical viewing apparatus to produce the 3-D effect. This process has been used commercially in the production of 3-D post cards, record album covers, etc. In the early 1980s, the Nimslo Corporation developed a camera which enabled individuals to produce 3-D photos for their own use.

Exhibition Activities

The Mad Magician (1954) in 3-D — Film
Wednesday, July 16 Museum Parking Lot
Dusk 50¢ for 3-D glasses

In case of rain, the film will be shown in the Museum's Lincoln National Life Auditorium which seats 150.

FOR MUSEUM MEMBERS ONLY

In conjunction with *Seeing Is Believing: The History of 3-D in Art and Popular Culture*, a 1950s View Master Personal Camera and several Nimslo 3-D cameras, courtesy of the Nimslo Corporation, will be available free of charge to Museum members for a two-day period of time. A \$10 deposit is required. The View-Master camera produces color pictures which are mounted in reels and viewed through the standard View-Master viewer; the Nimslo produces an image that does not require any viewing device. Members will receive complete instructions for picture-taking and mounting; a charge of \$1 per reel (each reel holds six 3-D scenes) will be necessary to cover our expenses. Please call 422-6467 for further information.

Making 3-D Images — Family Workshop

Sunday, November 16

2-3:30 pm

Free to Members;

\$5 non-member families

Pre-registration required.

Sponsored by the Alliance.

Exploring the Third Dimension

Ages 14-18

Friday and Saturday, November 28 and 29 (times will be announced) Free to Student and Family Members

\$25 non-members

An intensive two-day 3-D workshop focusing on photographic techniques.

The Maze (1953) in 3-D — Film

Friday, October 31

Lincoln National Life Auditorium

Shows at 6:30, 8:30 and 10:30 pm

\$1 for Members; \$2 non-members, children under 6 free.

THE ARTISTS

Linda Girvin

Untitled #615, 1986

Untitled #610, 1986

Using the Nimslo 3-D lenticular format, Linda Girvin extends the illusion of space by collaging of repetitive images. As the viewer moves back and forth or side to side, parts of the image shift, creating a subtle but profound kineticism. Linda Girvin studied at the Tyler School of Art and Bucknell University and currently lives in Aspen, Colorado. Her works have been exhibited throughout the U.S. and in Canada.

Bill Liedlich

Untitled, 1980

Bill Liedlich's stereo works are beautiful fields of layered im-

ages. Upon looking at them in 3-D with the aid of a single-mirror viewing apparatus viewers confront a perceptual riddle: What, exactly, is the relationship of one object to another within the picture frame? Bill Liedlich studied at the Tyler School of Art and lives in Allentown, Pennsylvania. He has exhibited in Virginia, Pennsylvania, Illinois and New York.

Tom Petrillo

Glasses and Glasses, 1986

Tom Petrillo has cleverly modernized Sir Charles Wheatstone's 1838 stereoscope. The work is panoramic, enabling the spectator to see a continuing passage of objects that appear to be floating in space. Petrillo studied at the University of New Mexico and Temple University and currently lives in Chicago. He has exhibited his works in New York City, Chicago, San Francisco, Milwaukee and Rochester, New York.

Jim Pomeroy

Floating Can, 1978

Puddle, 1978

From the series, *Making the World Safe for Geometry*;

Niagara Falls Fixed, 1981

Salisbury Circus, 1978

Jim Pomeroy's interest in stereo photography reflects an interest in depicting sculptural space and ambiguous situations. In his series, *Making the World Safe for Geometry*, Pomeroy playfully pokes fun at monumental public sculpture. Pomeroy studied at the University of California at Berkeley and the University of Texas, Austin and currently lives in San Francisco. His photographic works have been exhibited throughout the U.S.

(Art) Inc., Chicago Illinois

Randy Johnson, Gary Justis, Mark Resch, Dan Sandin, Ellen

Sandor, Gina Uhlmann, James Zanzi

Georgia O'Keeffe, 1983, Constructed by Ellen Sandor, James Zanzi, Randy Johnson, Gina Uhlmann, Gary Justis and Mark Resch.

Black Tie Optional, 1986, Constructed by Randy Johnson,

Dan Sandin and Ellen Sandor.

Ellen Test II, 1985 Constructed by Dan Sandin and Ellen

Sandor.

"Don't Call Me While I'm Working", 1986, constructed by

Ellen Sandor, Mark Resch and Dan Sandin.

(Art) Inc. is a collaborative effort dedicated to the fusion of 3-D photography, holography, computer graphics, video and sculpture. Their large-scale lenticular images, based on principles similar to those used in 3-D postcards and by Nimslo, are ground-breaking in their employment of unconventional technology and imagery.

Randy Johnson, Creative Director of (Art) Inc., received his M.F.A. at the University of Illinois. His works have been exhibited throughout Europe and the United States.

Gary Justis is a graduate of Wichita State University and the School of the Art Institute of Chicago. He was a 1984 recipient of Individual Artist's Grants from both the National Endowment for the Arts and the Illinois Arts Council.

Mark Resch received his M.F.A. in Video and Computer Graphics from the School of the Art Institute of Chicago, and currently teaches at Northern Illinois University and the Center for New Television in Chicago.

Dan Sandin is a pioneer in the fields of video image processing and computer graphics and was the recipient of a Rockefeller Video Fellowship in 1981. He is currently Professor of Art and Co-Director of the Electronic Visualization Laboratory and Electronic Visualization M.F.A.-M.S. Program at the University of Illinois in Chicago.

Ellen Sandor is President of (Art) Inc. and a Senior Research Associate at Illinois Institute of Technology. Her current interests include the development of a media technology center for 3-D imagery.

Gina Uhlmann received her B.A. from the University of Colorado and is an award-winning commercial photographer.

James Zanzi, a sculptor and photographer has been involved with the Photographic Documentation and Preservation of Unknown Architecture and Sculpture of the Midwest since 1969.

Photography

Chicago Tribune, Friday, July 18, 1986

Stereo adds dimension to photographs

By Abigail Foerstner

A small but determined band of Chicago photographers refuses to settle for the conventional two-dimensional picture of the world. They call such pictures "flatlies" and insist that every photograph at least deserves the three dimensions that nature accorded the objects in it.

These are the members of the Chicago Stereo Camera Club. They use double lens cameras to take a pair of slides that fuse to a single 3-D scene when viewed through a "stereoscope," a device resembling binoculars that holds the slides in place. The stereoscope is, in fact, simply an extension of normal binocular vision.

View-Masters, with those circular reels of 14 transparencies that tell a story in seven 3-D images, is one form of stereoscope familiar to almost everyone. And stereo photography continues to hold a place in medical imaging, advertising slide shows and aerial photography. But the family stereo camera pretty much has gone the way of the Model T.

"The people who are in this now are die-hards," says Norm Henkels, past president of the Chicago Stereo Camera Club and the director for the stereo division sequence competition and exhibition sponsored annually by the Photographic Society of America.

The club organized after World War II as an outgrowth of the Jackson Park Camera Club in Chicago. The club today has "about 100 members, 50 who are really active," Henkels says. They currently meet the third Wednesday of every month at 7:30 p.m. at the Fort Dearborn-Chicago Camera Club, 33 E. Congress Pkwy.

The latest wrinkle for stereo photography is that Kodak has discontinued mounting or reproducing stereo slides at its labs, though other commercial processing labs continue to do so.

Stereo photographers are used to such inconveniences and, in fact, seem to thrive on them. Just to buy equipment, they have to depend on the second-hand trade at places such as Bel-Park Photo Supply, 3224 W. Bryn Mawr, a store that specializes in stereo gear. A reconditioned Stereo Realist camera, which uses conventional 35 mm. slide film, costs \$150 on an average. Internally illuminated stereo viewers for these slides are still made and can be purchased new for about \$38.

Reel 3-D Enterprises [P.O. Box 35, Duarte, Calif. 91010] offers stereo supplies ranging from viewers to slide mounts to View-Master reels through its mail order catalogue.

"At the turn of the century, every home had a stereo viewer," says Fred Spira, a prominent collector of photography gear and the president of Spiratone Corp., the photographic supply catalogue house based in Flushing, N.Y.

Spira has produced a 2½-hour lecture and stereo slide show that describes early stereo cameras and viewers at length but lightens the approach with an anecdotal history of the stereo medium. When the slide show previewed in Chicago at Northwestern Illinois University in June, Spira's audience donned polarizing glasses that allowed them to view the blurred sandwich of a pair of stereo slides as a sharp 3-D image.

Thousands of movie audiences wore the same type of glasses to view projections of 3-D motion pictures that became an eye-straining fad of the 1950s. Spira's presentation followed stereo photography from its conception by English physicist Sir Charles Wheatstone in 1833 through the up-to-the-minute electronic advances such as 3-D television.

"The history of stereo actually predates the beginnings of photography," says Spira, in a slight accent carried from his native Vienna where family evenings spent with stereo viewers cemented a life-long interest in 3-D photography.

Early stereo was limited to geometric drawings because artists simply couldn't duplicate a complicated scene twice for stereo viewing. But a camera could do so with ease. "When photography came along, Wheatstone realized it was the medium for which stereo was made," Spira notes.

Stereo photography made its popular debut at the Great Exhibition at the Crystal Palace in London in 1851 with Scottish inventor Sir David Brewster's practical viewer design that established the prototype for the medium. The exhibition won Queen Victoria as a stereo fan and the public soon followed her lead. Stereo daguerrotypes became all the rage and, in the years that followed, famous photographers took stereo photographs around the world for the booming market in stereo cards. These could be viewed in mass-produced stereoscopes that the 1908 Sears catalogue was offering for as little as 28 cents.

Stereo works by photographing the same scene from two slightly different perspectives, simulating the slightly different viewpoints of the right and left eyes. With a stereo scene, as with a real life scene, the brain fuses the two images into one that is perceived "in-depth."

Early stereo photographers shifted a single lens camera sideways a few centimeters along a rail to achieve the slight variation in perspective needed to provide the view for each eye. This was a chancey business at best, necessitating that the sub-

ject remain perfectly still through two exposures in a day of already lengthy time exposures. But two lens stereo cameras were already available by the end of the 1850s and the world's first 35 mm. camera was a stereo model made in France, Spira notes.

In addition to Spira's production, Wim van Keulen has published a readable and cleverly illustrated history of stereo called "3-D Past and Present" [3-D Book Productions, available through Reel 3-D Enterprises, \$14.95 plus \$2.50 for postage and handling].

This book includes three View-Master reels with a selection of 3-D scenes that include a hand-painted daguerrotype portrait, a 1901 scene from the Boer War in South Africa and an electron microscope view of the cochlea in the auditory organ of a rat.

Stereo photographers in the United States, England and Australia sponsor more than a dozen international competitions in stereo photography each year in addition to the annual Photographic Society of America competition that provides a traveling exhibition of stereo sequence photography. Winners of the competition will be selected in the fall at the society's annual meeting, and the exhibit will come to Chicago in 1987 at one of the monthly meetings of the Chicago stereo club.

The club also sponsors the Chicago Lighthouse International Exposition of Stereo Photography annually to benefit the Lighthouse for the Blind in Evanston.

"The same standards for a good photograph apply to stereo photography," says Henkels, who started photographing in stereo as a Navy photographer shooting aerial reliefs. "Any good photograph is enhanced by the stereo dimension."

But Walter Heyderhoff, an Evanston stereo photographer who frequently enters and wins competitions, cautions that those artsy shots where the backgrounds fade out of focus just don't work in stereo.

Stereo emphasizes the blur in such backgrounds and doesn't offer the viewer anything but a headache, Heyderhoff says. "The foreground, middle and background should flow together and everything should be sharp within the picture," he says.

Heyderhoff's scenic shot of

sailboats framing a sunset at Lake Victoria in British Columbia won him one of seven medals awarded among 250 participants whose work was accepted for the 38th Annual Lighthouse Exhibition held this spring.

Heyderhoff, a retired corporate sales manager, also does still life stereo photography, creating studio set-ups in his basement. He uses gelled lights and moves in close for dramatic effects.

Close-ups posed a problem at first because the conventional stereo camera, with the lenses set 7 cm. apart, limits the photographer to a distance of at least 13 inches from a subject. Closer distances result in parallax where the image framed through the viewfinder no longer matches what will be recorded on the film.

Heyderhoff overcame the obstacle by retrofitting an old Speed Graphic view camera with two lenses set only 2.5 cm. apart so he could take pictures within inches of his subject without parallax.

The advent of motion pictures and then television reduced the interest in stereo photography in successive waves. But it resiliently hangs on with some signs of a resurgence of interest.

Spira sees the future of stereo in continuing efforts to create imaging that won't require special viewers. The Nimble camera promised to do just that when it hit the market in 1981, but production stopped little more than two years later. The Nimble prints are hair-thin strips of a scene photographed from slightly different perspectives and compiled into a single 3-D image. This "lenticular reproduction" creates a corrugated 3-D effect but also a jerky sense of motion reminiscent of watching an old movie.

Stereo recently made its American television debut at the Consumer Electronics Show in Chicago, where Sharp and JVC hooked up a stereo video disc player with a conventional TV set and special glasses for 3-D viewing. Sharp representatives say the 3-D video player and discs could be on the market by 1987.

For more information on the Chicago Stereo Camera Club, call Henkels at 724-5999. Annual club membership dues are \$20 and include a subscription to the club newsletter, Stereo Flash. Subscriptions for nonmembers cost \$7.



You Oughta Be In Pictures

This bright tune was introduced in Paramount's 1941 motion picture "New York Town," which starred Mary Martin and Fred MacMurray. In 1951 it was revived by Doris Day in Warner's movie musical "Starlift."

Arranged by Mark Laub

Words by EDWARD HEYMAN
Music by DANA SUESSE

You Oughta Be In 3-D Parody by
(PICTURES) Marjorie Webster

MELODY 7-11-86 ©1934 Warner Bros. REPEAT several times To FADE.



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3-D NEWS

from the **STEREO CLUB** of southern california

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

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A 3-D Report

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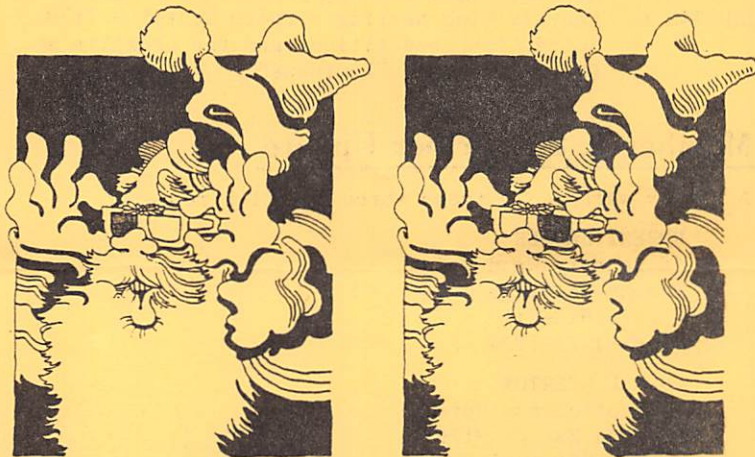
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I thought you might enjoy a brief report on my recent trip to Fort Wayne, Indiana, in conjunction with a 3-D exhibition at the Museum of Art entitled "Seeing is Believing". The show was assembled by Curator of Education, Sharon Blume, and is subtitled "3-D in Art and Popular Culture". It is co-sponsored by School Arts Magazine which has an article on the exhibit in its November issue. I was flown back to present a slide show on 3-D comics and relished the opportunity to see the exhibit.

"Seeing is Believing" presents a complete overview of just about every form of 3-D imaging process. It includes anaglyph with 3-D comics (glasses provided) and moves right along to multiplex holograms with Lloyd Cross's classic "The Kiss". A display case on view contains a Stereo Realist camera and ad (with Bob Hope), an old-time stereopticon and stereocards, a Tru-View Viewer and a ViewMaster viewer with scenes of "Tom Corbett of the Space Patrol". A row of ViewMaster viewers hanging on the opposite wall contains vistas of Fort Wayne shot especially for the exhibit by a local photographer. Stereo Club members Susan Pinsky and David Starkman graciously lent a ViewMaster camera to the Museum for this purpose.

Some of the most exciting displays in the exhibit showcase fine art applications of 3-D. Bill Liedlich has large color photos of layered images on adjacent walls that one must view using a free-standing mirror. San Francisco artist Jim Pomeroy displays a number of mischievous 3-D postcard images wall-mounted. Tom Petrillo with a piece titled "Glasses & Glasses" has modernized Wheatstone's stereoscope with a panoramic scene depicting a continuous passage of objects that appear to float in space. A back-lit lenticular process is utilized by Linda Girvin in the creation of kinetic images. Unconventional technology is applied to a spectacular piece entitled "Georgia O'Keeffe" from a collective of artists called (ART)ⁿ, Inc. This ground-breaking piece is a lenticular composite which combines computer graphics, holography, 3-D photography, video and sculpture.



The "Seeing is Believing" exhibit is a sign of the coming-of-age of stereography. In 1987 the show will begin a tour of America and we'll be keeping you informed here as to its whereabouts.

I bid you all Happy Holidays as we look back on a fruitful year and forward to continued stereo advances. Merry Christmas!

MEETINGS: The third Thursday of each month at 7:30 at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors and guests always welcome. **MEMBERSHIP:** Annual Dues—Single/\$12; Couple/\$18; Patron/any additional amount, all due July 1. New membership dues are prorated for first partial year. Send new dues to the Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly and included with membership; \$8 for 12 issues for non-members; send fee to 3-D NEWS Editor.



Stereo Activity Calendar

December 1986							January 1987						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
	1	2	3	4	5	6					1	2	3
7	8	9	10	11	12	13	4	5	6	7	8	9	10
14	15	16	17	18	19	20	11	12	13	14	15	16	17
21	22	23	24	25	26	27	18	19	20	21	22	23	24
28	29	30	31				25	26	27	28	29	30	31

- TUE DEC 16 Club Christmas Party - Michaels Los Feliz Restaurant - Contact Gail Zone to make your reservations
- WED DEC 31 Copy deadline - January 3-D NEWS - Fellow members enjoy reading your contributions
- THU JAN 15 Monthly Club Meeting - Photo Center - 7:30 Third Club Competition, and the Godzilla's Choice Theme is "luminous"

Member & Subscriber Update

A hearty welcome to these three new Club members:

ROBERT JACOBS
48 Country Wood Drive
Pomona CA 91766
H (714)622-2117
W (818)575-1924

LOWELL OVERTON
118 Cottonwood Cove
Diamond Bar CA 91765
H (714)861-6254

RICHARD STANLEY
4536 Avocado Street
Los Angeles CA 90027
H (213)667-1956
W (213)825-4574

Club membership anniversaries for December:

Norvin Armstrong - 4 years
Bill Boyd - 4 years
Dan Doll - 5 years
Richard Lindblom - 7 years
Daniel McCarthy - 6 years
Charles Piper - 20 years
Marc Ratner - 4 years
Charles Smith - 4 years

Looking Backward to...

...November 20

Our competitions this year are becoming rather sensational. We are seeing a better selection of slides - quality, quantity and variety -- than we've seen in many a year. As a matter of fact, the competitions have become downright visually exciting. November gave us some classic gems. And several of those gems were stimulated by the Godzilla's Choice Theme "squeezable". We've never had "female figure studies" in quite such abundance!

In addition there were two stereo serendipities. First we saw the honor slide group from the recent Southern California Council of Camera Clubs (S4C) Stereo Exhibition -- all the fine ribbon and medal winners from around the world. "Sunrise In A Swamp", Best of Show from Paul Milligan, as written up in the November NEWS is a true sight to behold. Thanks to Oliver Dean, 1986 Exhibition Chairman, for bringing them all.

Secondly, veteran stereographer and Club member Paul Wing was gracious enough to lend some of his diablerie slides; the original views that we saw slides of were created as early as the 1880s. The projection of slides followed a progression by which the black and white front lit image preceded the full color rear illuminated views. Stereo Club members were delighted by this rare opportunity to view the French tissues of the B.K. Edition of grotesque and whimsical histories of Satan and life in Hell. Thank you, Paul.



Let's Join Together...

...December 16

Greetings 3-D People. Gail Zone here with info on our Christmas Banquet. I'm looking forward to December 16 at Michaels Los Feliz Restaurant, 4500 Los Feliz Blvd, at 7:00 PM. Aside from the good food and good cheer we should have some good viewing pleasure. I've invited anyone and everyone with 5 or 6 cheery and colorful 3-D slides to show them at this Banquet. Ray has some wonderful slides of the Fun Zone at the County Fair, and Jason Cardwell has something special planned. Santa will probably also leave something for all the good people who show up. It's \$20 per person and there is still time to sign up. Money may be sent to me or you can pay at the Banquet. There is a choice of fish or filet and you can let me know when you send me the money. Call me at (213)386-9437 and we will all have a great holiday time.

--Gail Zone, Banquet Director

Stereo Exhibitions Calendar and News

SAT JAN 10 Closing - Oakland Stereo Exhibition
 WED FEB 4 Closing - Hollywood Stereo Exhibition
 Forms - Rick Finney, 1098 Montecito Drive,
 Los Angeles CA 90031

Both of these exhibitions have enticements for the Newer Stereographer; both exhibitions present a special award for the best slide by an exhibitor who has never had a slide accepted in each respective exhibition. So, if you don't have an entry form, send for one right away. If you have the form, pick out your 4 best slides and send them off to share in this very significant area of 3-D photography.

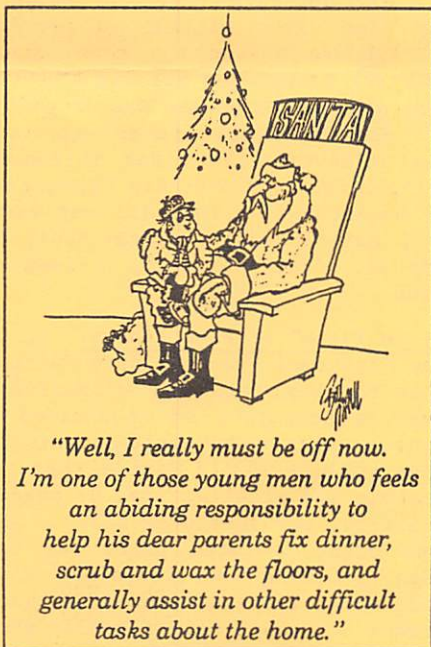
For Immediate 3-D Release

Los Angeles-based 3-D enthusiast Ray Zone has announced publication of a new monthly 3-D comic book series titled "The 3-D Zone" to begin in February 1987. "The 3-D Zone" will feature 3-D conversions of classic material by such artists as Wallace Wood, Basil Wolverton and George Herriman, as well as original new material created specifically for the dimensional medium.

Each book will make use of the "Zonevision" 3-D process, a state-of-the-art dimensional conversion technique developed by Ray Zone with his work on numerous 3-D comic books. Zone is well-known to comic book fans as the "King of 3-D" and the man who revived 3-D comics in the 1980s. "The 3-D Zone" will be a 32-page comic book with 4-color covers, printed on deluxe format English finish bright white paper and sell for \$2.50.

Distribution of "The 3-D Zone" will be handled by Renegade Press for whom Zone has produced several 3-D comic books. Zone looks forward to continued association with Eclipse Comics, Kitchen Sink Press, Blackthorne Publishing and others for whom he has produced dimensional conversions.

The first issue of "The 3-D Zone" will showcase a rare graphic novel of Wallace Wood in the "Zonevision" process and go on sale February 10. For distribution information contact Renegade Press at (213)433-4874.



*"Well, I really must be off now.
 I'm one of those young men who feels
 an abiding responsibility to
 help his dear parents fix dinner,
 scrub and wax the floors, and
 generally assist in other difficult
 tasks about the home."*

It has been said so many times before that light is not used to expose your film. It is used to separate the planes of your subject. It is used to add the dimension of depth to the photograph.

Movie Division News

The Movie Division of SCSC held their September meeting on October 11, beginning what they insist is their fifth glorious year. A dozen members were in attendance -- a typical consensus.

New officers were elected by voice vote: Bill Shepard was selected to be the Chairman; Bryce Malek as Secretary, and Earl Colgan as Treasurer. There was some discussion about the current status of the treasury, and dues of \$1 each were collected.

Some of the members attended the World's Fair in Canada. Oliver Dean shared his description of "Transitions" -- what he considered to be the best of the 3-D films shown at the Exposition.

Several of the members had recently seen "Captain EO" at Disneyland, and a lively discussion followed of the film and its effects. David Starkman was on hand to describe some of the technical workings of the exhibition.

A few of the members were fortunate enough to see a private screening at the Paramount Studios of the film "Money From Home", a 3-D Jerry Lewis and Dean Martin movie from the 1950s. They said the effects and the projection were excellent.

Wes Western described his search for the perfect anaglyph filters, which he at last found in gels for theatrical lighting. His experiments with color filters led him a bit beyond the third dimension, and he demonstrated some unique color filters that, when projected in a darkened room, revealed green plant life to reflect a bright red color.

Alan Williams has a new 3-D film project he wants to produce with help from the other members of the Club. The current title is "Teenage Zombies From Outer Space", and he is presently working on the starfield for the effects models and the script.

Following the discussion, there was a presentation of films. Bill Shepard projected his new anaglyph film, shot in Super 8 with the help of a stereo device he obtained from England. There were scenes of an outdoor haircut and some POV scenes while driving in his car which showed the stereo effects to their best advantage.

John Hart presented some documentary scenes of his school's track meet and other activities. Shot in Super 8 sound and projected through polarized lenses, it was super dimensional.

Wes promised to show his latest film at the next meeting of the Movie Division, when the sound track is completed. The meeting will be held at 7:30 on Saturday, December 6. All interested parties are invited to attend our somewhat regular meetings, held at 2601 Longley Way. For more information, call John Hart at (818)447-8152.

--Bryce Malek, Secretary

Song Contest

Here is what appears to be the last batch of entries from Pundifer Sneeglove's "And Then He Wrote..." stereo photography song title contest. Any last minute entries will be printed in the January NEWS; send your final entries to the Editor right away. The next NEWS will also carry the results of the final judging providing Professor Pundifer Sneeglove returns in time from his musical excursion to Melody, Missouri.

From Larry Brown (not his real name):

From Broadway to Hollywood --

Richard Rodgers: "The Twin Carousel Waltz", from "Carousel"

Rodgers and Hammerstein: "A Two-Eyed Realist", and "There is Nothing Like a 7-Sprocket Frame" (Sung by a chorus of Vera-scope fans*), from "South Pacific"

* With apologies to Ray Walston

From Marjorie Webster:

"Button Up Your Camera Case (Over Coat)"

"Dream A Little Scene (Dream) of 3-D (Me)"

"3-D (Green) Eyes"

"I'll Be 3-D-ing (Seeing) You"

"I'll See You In My 3-D (Dreams)"

"I've Got A Flash (Crush) On You"

"I Want To Be Snappy (Happy)"

"Second-Hand Camera (Rose)"

"The Best Things In Life Are 3-D (Free)"

"The 3-D (Third) Man Theme"

"Stereo (Love) Will Keep Us Together"

"3-D and I (The Breeze And I)"

"Bringing In the Slides (Sheaves)"

"Wait Till The Sun Shines, 3-D (Nellie)"

"What Every Will Be, 3-D (Will Be)"

"Look For the Silver 3-D Screen (Lining)"

"I Can't Give You Anything But 3-D (Love), Baby!"

"By The Light Of The Silvery Screen (Moon)"

"Stereo (Georgia) On My Mind"

"Somebody Stole My Stereo (Gal)"

"If You Knew 3-D (Suzie), Like I Knew 3-D (Suzie)"

"I Only Have 3-D (Eyes) For You"

"Me And My Stereo (Shadow)"

"Yes Sir, That's My 3-D (Baby)"

From Michael Weinberg

...to "Lover Come Back To Me"...

The sea was red,

The sky was green,

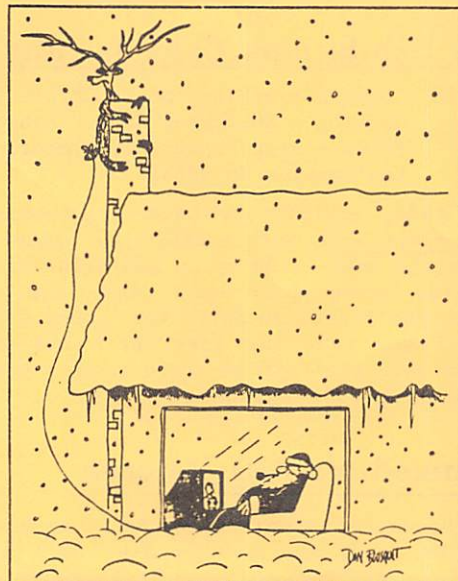
The stereographer began to scream;

There was nothing wrong with the camera,

Developer come back to me!

The part of photography I enjoy best is carrying a camera, looking for pictures. You look more closely at the world around you and your eyes are opened to much of beauty and interest that would otherwise go unnoticed. Ordinary things are no longer ordinary: a small flower becomes a miracle of design, a tree is a pattern against the sky, a face, a pair of boots or an abandoned house tells a story. Sometimes the camera sees more than you do. Found pictures have more meaning than those that are posed or fabricated in a studio.

--Reg Balch, Camera Canada



INSIGHTS:

MEMBERS TALK ABOUT THEIR SLIDES

The Editor especially thanks the following four members for responding to the request to write a few words about their high-scoring slides at the November competition. This is how we all learn -- by sharing our ideas and techniques and thought processes.

"Angela" by Derek Cowie. This was my first attempt at nude photography. I wanted to create a respectable image, one you would not be embarrassed to show mother. The set was simply a seamless white paper backdrop; lighting equipment was a Norman 2000 flash unit. My initial approach was the conventional one -- two lights with light boxes and reflectors. Trial shots were taken with a Polaroid camera to check lighting and exposure. Several different poses were taken, but they all seemed to be so very ordinary. So then I tried a single lamp head placed directly above the subject. The lamp was fitted with a 10" reflector and a honeycomb grille. The purpose of the grille was to direct all the light downward onto the subject and prevent and stray light from hitting the backdrop. A trial Polaroid exposure showed the model stood out nicely against a black background but was a little overexposed (not photographically) so she was draped with a white netting. For the final stereo exposure, theatrical smoke was released. This was intended to make the shaft of light from the overhead flash stand out against the black background. This did not work out as well as I would have liked. Camera: Realist f/2.8; film: Kodachrome 25; 1/50th at f/5.6. Flash was set at 400 watt seconds.

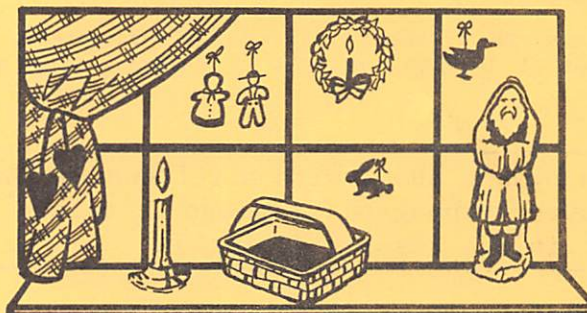
"A Street In Taxco" by Rick Finney. Several years ago during the Christmas Season, Jerry Walter and I took a cruise down the Western Coast of Mexico. We had a 2-day layover in Acapulco, so we decided to take a bus up to Taxco, a little historical mining town. Taxco has all the romance of old Mexico that you imagine in its life-style and architecture. By chance I came upon a steep, narrow, cobble-stoned alley. Above this tiny street was draped colored paper and banners for the Las Posadas. Coming down the alley was a little old bow-legged Indian lady carrying a red shopping bag and draped around her was a knit lavender shawl. She was holding her dress up with her left hand so she could watch her step on the cobble-stoned surface. She was

walking down the right side of the alley which was flooded with sunlight while the left side was in shadow cast by the old tile-roofed buildings. The whole picture is a study in different textures, light values, and colors. The exposure was sunlight routine on K64 with my Stereo Realist. The memories evoked by this slide are far from routine -- they bring back the sounds and smells and a thousand sensations of that really neat Taxco day.

"Hearst Place Setting" by John Ladd. This slide was taken on a recent trip to San Simeon. While I had never visited the Castle before, I had a mental picture of the place based on countless viewings of "Citizen Kane". It turns out Orson Welles wasn't too far off. The dining room in which my shot was taken had dramatic shafts of light pouring in from the windows illuminating the room's ostentatious furnishings. I happened to be there at a time of day when the light fell directly upon the place setting. Using K64 in my Kodak, I set the exposure for 1/100 at f/11, hoping for natural color saturation on the dishes and very little shadow detail. That, fortunately, is what resulted.

"Squeezable" by Marjorie Webster. When I took this shot of Jayne Mansfield, I was a member of the Hollywood Stereo Club. We were expected to dine at Romanoff's, in Beverly Hills; then we moved into the Crown Room to view our slides. A powerful arc lamp projector was used. Most of the members were producers, directors, photographers and many famous movie stars. They were all wealthy and well-travelled. During competitions I usually won one or two awards out of a total of ten. (This was before I had a projector and before I had travelled extensively.) Jayne Mansfield was in her prime in motion pictures. Her image was similar to the departed Marilyn Monroe, so many people confused the two when they see their photos. I took the "squeezable

slide" with available light. Soft flesh-tones were accented by glittering rhinestone earrings and shoulder straps. (Several SCSC members on November 20 thought she was a wax figure. No way!) I took several other shots with flash: profile, full-figure rear and bust! Jayne was wearing a skin-tight red velvet dress. She could not sit down! Also my Kodak Stereo shot of Edgar Bergen shooting Jayne with his Stereo Realist. I was invited to Jayne's birthday party at her famous pink mansion on Sunset Boulevard. I took 3-D pictures of her cutting her pink birthday cake; her pink children; her pink bathroom with the pink fur walls and heart-shaped gold-tiled tub; heart-shaped chaise lounge; heart-shaped fireplace; heart-shaped rose garden and heart-shaped swimming pool! At the November meeting I said "I don't recall the name of the first photographer in my slide, but behind him was Art Linkletter, checking his 3-D camera for his next shot, and behind him was Bob Cummings." The astonished reply was "I didn't notice anyone in the slide except Jayne!" My squeezable slide is very reminiscent of a famous photo of Jayne Mansfield bending forward in a similar manner, and Sophia Loren, also buxom, eyeing Jayne with envy and disapproval. My stereo shot is in better taste, I think! I have many Christmas cards from Jayne until her tragic death.



Club Competition Standings

A GROUP STANDARD

NOV	CUM	
66	128	Rick Finney A: Street in Taxco HM: Clouds Over the Canyon
64*	128	David Kuntz HM: Chacmool and Pyramids
62	124	Valeria Sardy HM: Pumpkin Season
62	124	Nathan Wong HM: Nobska Lighthouse
62	123	Jim Murray
61	121	Larry Brown
62	121	Jerry Walter HM: Bishop Lane
*	120	Tony Alderson
59	119	Oliver Dean
61	116	Bill Daggett
61	116	Marjorie Webster
60	115	Ray Zone
55	112	Earl Colgan
--	59	Herb Fisher
--	59	Susan Pinsky
--	55	David Starkman
--	54	Linda Cervon

B GROUP STANDARD

NOV	CUM	
60	121	John Sardy HM: In The Park HM: Fall
59	119	Jason Cardwell HM: Rooftop
61	117	David Dickinson HM: Big Eyes
62	116	Derek Cowie A: Angela
59	116	Marc Ratner
58	115	Tom Scobey
55	113	Richard Ogle
57	113	Bert Sikli HM: Ecstasy
58	111	John Ladd HM: Hearst Place Setting
--	57	John Konrad
--	57	David Ratliff
57	57	Glenn Wheeler
55	55	Jim Atkins HM: Leaves
--	55	Mildred Hamilton
39	39	Don Lavallee HM: Neighbor's Kids

A GROUP NONCONVENTIONAL

NOV	CUM	
65	127	Rick Finney A: Mums and Pewter
64	126	Valeria Sardy HM: Fuchsia HM: Girl in Red
65	125	Jerry Walter HM: Orchid Flair HM: Sliced Orange
*	124	Tony Alderson
58	121	Earl Colgan
--	57	Ray Zone
--	56	Herb Fisher
--	55	Susan Pinsky

B GROUP NONCONVENTIONAL

NOV	CUM	
63	122	Bill Carter A: Gone Hollywood
60	120	Jim Murray
60	120	John Sardy HM: Under Pressure
61	118	Marvin Josephson HM: Milk River
60	118	Richard Ogle
42	101	Jason Cardwell HM: Serehps
21	75	Derek Cowie
--	58	L. Van Vliet
--	35	Mildred Hamilton
--	18	Larry Brown

Godzilla's Choice Theme Winners:

"Squeezable"

Standard: Marjorie Webster -

"Jayne Mansfield"

Nonconventional: John Sardy -

"Under Pressure"

Judges:

Gladys Riggs, FPSA

Marilyn Felling

Tony Alderson

* Judge's Scores Averaged

EXPO 86

A VICTORY FOR THE MATURING OF 3-D

By the time you read this, EXPO 86 in Vancouver will have closed; its last day was October 13, after which the greatest Disneyland-for-adults in many a year will close forever. The brightly colored pavilions, the imaginative exhibits whose creation had so taxed the best talents a country has to offer, the glorious national performers, the excitement, the fireworks, the presence of high-tech everywhere, the well-chosen location permitting water transportation to various points within the Fair as well as monorail routes, and, above all, the shining examples of 3-D and large-screen cinema -- the great gestalt of those attractions called "EXPO 86" is gone, never to return.

But our minds have a way of keeping things alive. Just as Russ Terrill and Hugh Stilley are still alive in the memories of those fortunate enough to have known them, so is EXPO 86 still alive in the memories of those fortunate enough to have attended. (Stereo slides help to resharpen those memories, of course, and I hope that the 33 rolls of stereo I took of the Fair will keep many of my memories vivid!)

"What about the 3-D movies?" I hear you cry.

OK, down to business. There were three stereo (3-D) movies at EXPO 86, as well as numerous wide screen

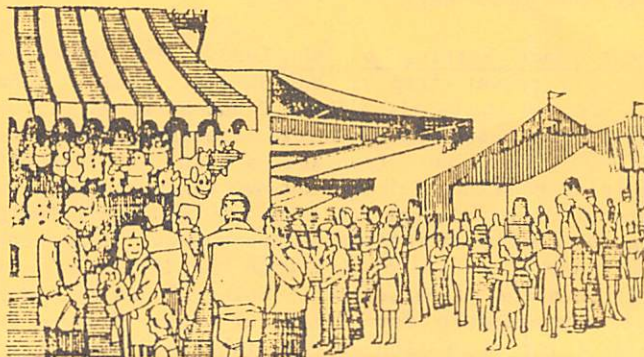
An enjoyable show, with a refreshing absence of Soviet Propaganda (unless I missed some of it in the Russian dialog!)

productions, some in the Showcase process (wide screen, with more than double the normal number of frames/sec. to give sharper images during pans and fast movement), and one stunner in Omnimax, the concave domed screen process that surrounds the viewer horizontally and vertically.

Of the 3-D process, the most traditional was the Russian, which played only once a day, and which was apparently a single-film-and-projector format that compared favorably with most U.S. commercially distributed 3-D movies of recent vintage. I am told it was a 35mm side-by-side format. The showing I saw was perfectly in sync and usually well aligned throughout, although the print didn't quite have the crisp sharpness that adds so much to the realism of 3-D. The subject matter of the first half was well chosen for charm and low Soviet budgets, namely, young animals in the wild, including bear cubs, white wolf cubs, and an unidentified species of wildcat kittens. All were shown in relatively well-handled 3-D closeups as they romped, got into trouble, and got out of it. (All the narrative was Russian with no subtitles, but the pictures spoke for themselves). The second half tied the film to the EXPO 86 theme "transportation and communications", with an animated puppet story of a milk-wagon horse who, upon being replaced by a truck, runs away and endures humorous and poignant situations trying to find a new life for himself. The 3-D was generally good, but the colors seemed faded, and the slight off-sharpness persisted. Nonetheless, an enjoyable show, with a refreshing absence of Soviet propaganda (unless

I missed some of it in the Russian dialog!)

The second 3-D show, while often thrilling, occasionally seemed hastily done. This was the twin 70mm wide-screen production at the Ontario Pavilion. The best scene in it, and one of the better 3-D cinema shots at EXPO,



was the widely talked-about view of Canadian Geese flying along side of a travelling camera. After a clever lead-in scene showing a sculpture of geese in flight at what appeared to be a shopping mall, the live geese were shown so close that one nearly filled the screen, and its body appeared in space to be about two audience rows away, with the near wing tip tapping the head of the spectator just in front of you! Other good scenes involved views of steel mills, including red hot rolls of glowing metal, a launching of a large merchant ship, the opening scene of a landing hang-glider, and a few momentary shots made from old 19th Century black-and-white stereo views (although one of these was so badly out of vertical as to be unviewable). Other scenes, however, appeared to be of live events that universally occurred on overcast days, and they suffered in comparison to the sparkling presence achieved in the IMAX 3-D described below. In addition, many of the scenes were not 3-D and would have been improved greatly by the process, leaving me to wonder if something happened during production that destroyed one of the two 3-D originals, or whether budget constraints were the culprit. In any case, the makers attempted to add 3-D where there wasn't any originally by putting two or three inset 2-D scenes in frames at different 3-D planes in front of a background that was usually not 3-D either. This was seldom successful unless at least one of the insets or the background was in 3-D. It was, however, a rousingly good potpourri of scenes showing the variety of life, entertainment, and pro-

.....leaving me to wonder if something happened during production that destroyed one of the two 3-D originals...

fessions going on in Ontario, and the Canadian Geese scene more than made up for whatever shortcomings there were in the rest of the film.

However, when in the title I say "EXPO 86 -- A Victory for the Maturing of 3-D", I am speaking primarily of one outstanding 3-D film, the Canada Pavilion's IMAX 3-D presentation for Canadian National (CN), called "Transitions". Here was every dream I have ever had for 3-D cinema fully realized! The intelligence and care observed in making this film was reflected in

every aspect of its production, from the construction of the camera, through the direction, the story-board, the well-planned camera angles, the perfection in lighting, the technical expertise in filming, the outstanding expertise of the film editors, to the precision in final projection. The National Film Board of Canada has suddenly emerged as having assembled by far the outstanding team in 3-D cinema production to date.

No small contribution to this success, however, belongs to the IMAX 3-D process itself, which uses twin 70mm films, each run sideways through camera and projector, which results in a much larger film image than normal 70mm cinema frames. Furthermore, the image was projected on a gigantic nearly square screen typical for

Here was every dream I have ever had for 3-D cinema fully realized!

the IMAX process but much larger (I estimated about 75 feet across). The 3-D image, wonder of wonders, was brilliantly illuminated, and grainlessly sharp to the limits of visibility, two characteristics lacking in just about every 3-D movie I have seen to date. I had almost forgotten how much difference it makes to 3-D when the image is large, razor sharp, brilliant, and needless to say, vertical and horizontal image alignment appeared to be nearly flawless throughout, resulting in viewing gloriously free of eyestrain. All of these characteristics held true even when the film was viewed from the fourth row, where I sat for a second viewing (the first viewing was from near the back!)

But the outstanding impression I had was the overwhelming sense of presence -- of actually being there -- partly because of the sharpness, brightness, and proper alignment of the images, but mostly from the huge screen; this giant image eliminated most of the need

for the "stereo window" considerations, because the picture edges were way out at the periphery of vision, where edge discrepancies would not be perceived or would be perceived as trivial.

The subject matter was well selected to show off the sense of presence on a mature rather than razzle-dazzle way. The film's name, "Transitions", reflected its theme of change in transportation and communications, and the "transitions" from each scene to the next were skillfully story-boarded for clever continuity. Some of the outstanding scenes were...

- ...the opening shot of a forest, with a branch of bright yellow leaves close enough to touch
- ...an old-fashioned locomotive puffing steam from its cylinders a few feet away
- ...a carload of pigs oinking happily in your lap
- ...a view pacing a speeding postal motor cycle as seen looking backwards from about two feet in front of the handlebars
- ...a robot arm that picks up a raw egg, extends it over your lap, and breaks it gooly
- ...some glorious scenics of railroad passes, and a wheat farm
- ...a delightful fantasy of a Teddy Bear factory in which a Teddy Bear breaks loose and floats away
- ...a children's birthday party
- ...close-ups of a horse in a sulky race
- ...some stunning computer-generated graphics of an approaching communications satellite skeleton
- ...an outline globe of Earth, and a complex structure through which the audience flies
- ...and many more too numerous to list.

But, in retrospect, it was the combination of talents and skills of the National Film Board and the IMAX 3-D engineers and technicians that made the film outstanding, because the standards were kept high throughout. When all elements of 3-D film making are so competently designed and controlled, it can be said that the medium has finally matured. Bravo!

--Oliver Dean

The Floating Lights of Newport Harbor

by Lannie Avery

The reflective beauty of Newport Harbor each holiday season is glorious enough to catch even Santa's eye.

John Scarpa, the man who is credited with the creation of the annual Parade of Lights, was originally a singing gondolier. In 1907, Scarpa became disillusioned with the canals of Venice, Calif., and moved himself, his gondola, and his penchant for singing southward to Newport Beach. This fresh new environment quickly resuscitated his enthusiasm and soon he was serenading many of society's finest around the Upper Bay. Scarpa, an Italian, thought it would be a grand idea to reproduce Italy's Venetian Illuminated Night Water Parade that for seven centuries has glided along the Grand Canal in Venice, Italy.

With Scarpa's gondola leading the way, eight canoes, each lit by Japanese lanterns, made their way through the moonlit harbor. The second effort took place in 1913, when townspeople staged another water spec-

tacular; vessels were fashioned in the manner of the Rose Parade.

The tradition began without interruption in 1919 by Joseph Beek, a pioneer in developing the Newport area. The beauty of the lights reflecting on the water drew many spectators to the harbor; during this time the "Tournament of Lights", as it was then known, was a sales tool to attract potential land investors. Beek directed the Tournament from 1919 to 1950, and for the first 22 years it was a summer evening event. Public enthusiasm for the parade on the water grew, not even allowing the great depression to dim its lights.

In August 1941, the parade drew a crowd of 150,000 and marked the beginning of the use of indirect neon lighting. Illuminated water floats were entered from all over Southern California by this time, but as history unfolded on Dec. 7 at Pearl Harbor, Newport Harbor was to be closed to all unauthorized craft for the duration of World War II.

The end of the war brought the enthusiasm

for the parade back with a flourish. The Newport Harbor Jaycees spearheaded the revival, and soon the holiday tradition began in earnest. A barge was commissioned to cruise the harbor, complete with a giant lighted Christmas tree, and carols sung by the Jaycees, city employees, and their families. In the late '60s the Commodore Club of the Newport Harbor Area Chamber of Commerce began the sponsorship of the "Parade of Lights" and it continues in much the same form today.

This year's parade will run for seven nights, beginning Dec. 17. The parade lasts for approximately 2½ hours beginning at 6:30 p.m. There will be an estimated 200 boats, each creatively decorated by its owner. Last year's Grand Sweepstakes winner thrilled sightseers with a spectacular hot-air balloon attached to his vessel. The boats travel counterclockwise from Collins Island; just about any view of the harbor is a good spot for watching the parade glide magnificently through the water.

SOME OTHER WAYS TO USE THE GENERAL STEREO EQUATION

In #105 we defined the parameters in a stereo situation and worked an example keeping all dimensions in mm. We now address 1) use of other units. and 2) different given parameters. A recap of the definitions:

S_1 = near point of subject	F = focus setting of taking lens
S_2 = far point of subject	h = hyperfocal distance of taking lens
θ = circle of confusion	A = aperture diameter of taking lens
p = parallax on the chip	N = f / number of taking lens
f_1 = focal length of taking lens	b = baseline
f_2 = focal length of viewing lens	d = depth = $S_2 - S_1$

USE OF OTHER UNITS

Any consistent set of units may be used, subject to two conditions: 1) S_1 , S_2 , F , b , d , h , A must all be in the same units, such as inches, feet, or meters. 2) f_1 , f_2 , and p must be in the same units, such as mm, cm, or inches. However, you must use caution in calculating N , which involves both sets of units. If you have calculated S_1 , S_2 etc in feet, the expressions for A and h will come out in feet. so be sure in calculating N that you have all the numbers in the same units.

VARIOUS STARTING CONSTRAINTS

Given S_1 , S_2	$b = pS_1S_2/f_1(S_2 - S_1) = ph/2f_1$ (used in #105)
Given S_1 , b	$S_2 = bf_1S_1/(bf_1 - pS_1)$ (fixed baseline)
Given S_2 , b	$S_1 = bf_1S_2/(bf_1 + pS_2)$ (= bf_1/p if S_2 is INF) (1/50 rule)
Given d , b	$S_1 = \sqrt{(d/2)^2 + bf_1d/p} - d/2$

For all the above cases $N = f_1^2/f_2\theta h = f_1/A$, but make sure to change h or A to the same units as f_1 and f_2 if they are different. Note also that if you are shooting a hyperstereo, the formulas for A and N will tell you that you could use an aperture much larger than you have available, because of the Ten Times Rule that says depth of field and picture depth will be reached simultaneously when baseline is ten times aperture diameter, or in other words, when aperture diameter is one tenth of baseline. In hyperstereo, depth of field will not be a problem; you may shoot wide open if you wish.

REWORKING THE EXAMPLE FOR THE VARIOUS STARTING CONDITIONS AND UNITS

In #105 we used an example in which S_1 was 10 inches, S_2 was 12 inches, f_1 was 50mm, f_2 was 35mm, θ was 1/1000, and p was .7mm, and used the first of the above formulas to come up with a baseline of 21.34mm. With our new found freedom to use inches for distances, we get $b = (.7)(10)(12)/(50)(12 - 10) = .84$ inches, $h = 2(10)(12)/(12 - 10) = 120$ inches, $A = (35)(120)/(1000)(50) = .084$ inches. To get N , we must put A into mm viz. $(.084)(25.4) = 2.13$ mm. Then $N = 50/2.13 = 23.4$ as before.

For the case where we have two cameras bolted bottom to bottom, thus fixing b , we wish to know how close the backstop must be to avoid excessive parallax in the shot. Using the second of the above formulas and assuming we are shooting a chipmunk at 60" with a 135mm lens, two cameras 3" apart, and allowing .7mm parallax we have

$$S_2 = (3)(135)(60)/((3)(135) - (.7)(60)) = 66.94"$$

In other words, the allowable subject depth at 5 feet with 135mm lenses is 7 inches, if you are going to use conservative parallax. By allowing 1.1mm parallax, the depth could be a foot.



3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXI

NUMBER SEVEN

JANUARY 1987

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Dimensional Salutations!

As the new year of 1987 opens I look forward to an increasing interest in 3-D photography and stereography in general. I'm encouraged by the growth of our Club and it is my hope that all you old-timers will encourage the new members to participate in our activities such as competitions and workshops.

The national groundswell of public interest in 3-D continues. A recent fine arts exhibit and series of workshops at the New York Hall of Science was entitled "Amazing 3-D Holidays". It included a showing of "The Maze" in 3-D, performance art in 3-D by Gerald Marks and a hands-on workshop and 3-D performance by Joy and Steve Aubrey. These two are really an East Coast adjunct to the Southern California Stereo Club and important figures in the current 3-D renaissance.

The Club Banquet held recently was a big success (see two reports inside) and indicates that 3-D may also serve as a social focus for a lot of fun. Later this year, of course, the Club looks forward to participation in the PSA Convention in Long Beach and giving stereo real visibility in that event. Thanks to Club member Michael Weinberg, the Stereo Club of Southern California now has a listing in the Audiophile Network. For those of you with computer modems the data board numbers with information of interest are (818)782-1676 or (818)988-0452. Our Club Vice President Jason Cardwell is currently making a tour of Great Britain and he promises a full 3-D report upon his return. Jason will be examining, of course, the state of stereography in the British Isles and needless to say he is lugging his trusty Stereo Realist camera about the Continent.

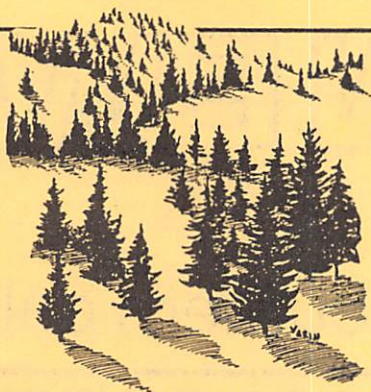
Jim Murray, our Program Director, will be giving us a glimpse of what we can expect on our program schedule. I have to say I'm particularly excited by the prospect of a slide show by Rick Finney and Jerry Walter, a "close-up" night and a dual 35mm night which will include stereograms generated on a computer. Many good 3-D pleasures are coming and I hope you'll be here to enjoy them with me.

In the meantime, remember that binocular stereopsis is one of humanity's most treasured birthrights. Without it we may have never evolved out of the seas, the trees or the caves. Remember that you who labor in the arts of binocular separation are among the elect of the Earth. And our numbers increase.

Excelsior!



MEETINGS: The third Thursday of each month at 7:30 at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors and guests always welcome. **MEMBERSHIP:** Annual Dues—Single/\$12; Couple/\$18; Patron/any additional amount, all due July 1. New membership dues are prorated for first partial year. Send new dues to the Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly and included with membership; \$8 for 12 issues for non-members; send fee to 3-D NEWS Editor.



Stereo Activity Calendar

JANUARY

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

FEBRUARY

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

- THU JAN 15 Monthly Club Meeting - Photo Center - 7:30
Third Club Competition, and the Godzilla's
Choice Theme is "Luminous"
- SAT JAN 31 Copy Deadline - February 3-D NEWS - Other
members enjoy reading what you write about
stereo photography
- THU FEB 19 Monthly Club Meeting - Photo Center - 7:30
Program evening with Rick Finney and Jerry
Walter presenting "Stereo Spectrum", and
perhaps some added featurettes

Member & Subscriber Update

A hearty welcome to these three new Club members:

CHAD J. ANGOTTA
13841 Tustin East Drive #97
Tustin CA 92680
H (714)731-0216
W (714)731-6111

PRISCILLA FERGUSON
45004 N. Camolin
Lancaster CA 93534

GENE MERLINO
16615 Park Lane Place
Bel Air CA 90049
H (213)472-6445

Good reading extended to this new subscriber:

CHARLES C. ROGERS
203 Seventh Street
Dayton Oregon 97114
H (503)864-2739

Club membership anniversaries for January:

Max Bruensteiner - 31 years (Charter Member)
Tim Cardinale - 10 years
Linda Cervon - 1 year
George Cushman - 5 years
Skip Greenlee - 2 years
Rhenda Greenlee - 2 years
Dick Heard - 2 years
Georgia Heard - 2 years
Jim Pettit - 9 years
George Pond - 31 years (Charter Member)
Burt Sikli - 4 years
George Skelly - 9 years
Ray Zone - 2 years

Looking Backward to...

...December 16

To make up for all the Club activities that have occurred in the past without any post-activity review in the NEWS, we herewith give two stories of the Club's Christmas Banquet...

3-D BANQUET RE-HASH

As far as I am concerned, the Stereo Club banquet was a blast!!! On December 16th at Michael's Restaurant on Los Feliz, 36 fans, friends and members of the Stereo Club partook of filet mignon, halibut, presents, good cheer and socializing in a most fun sort of way. After a cocktail or two, we enjoyed our dinners; then while dessert was thawing, our programs began.

The lovely Wahini Marjorie Webster led us all in a White Christmas Hula! Everyone sang -- it was great! Earl Colgan and Bryce Malek walked away with door prizes in the form of crystal decanters. Earl told me in the beginning he was going to win and he did.

The Stereo Club then presented 3-D NEWS Editor Jerry Walter with a computerized typewriter which will make his job in the future a lot easier. Everybody was relaxed and laughing as we went into the slide program portion of the evening. First Marjorie Webster showed various Christmas visions; then Ray Zone presented a look back at the L.A. County Fair in 1986. A 3-D slide potpourri concluded the evening with whimsy and many lovely stereo views to begin a Holiday Season on a really great foot.

Hope everyone enjoyed it as much as I did. See you next year!

--Gail Zone, Banquet Director

STEREO SHARING AT CHRISTMAS

The Christmas Banquet of the Stereo Club of Southern California was held in the Riviera Room of Michael's on Los Feliz on Tuesday, December 16.

Club President Ray Zone collected the money at the door as his wife, Gail, completed the finishing touches on the elegant centerpieces which included several 3-D and non-stereo items. (What an egg whipper has to do with stereo photography or Christmas is anybody's guess, but it made for fascinating table conversation!)

After dinner, 3-D NEWS Editor Jerry Walter was presented with a gift from the Club of a new electronic typewriter. Jerry looked pleased (I'LL SAY!!! - Ed.) -- if a bit nervous, wondering aloud what sort of commitment to the Club's newsletter this gift represented. "Ten More Years!" was Bill Shepard's chanted response, although most of us agreed five years would be sufficient!

Marjorie Webster led the members in an unusual rendition of "White Christmas" (a capella, since no tape recorder was available to play the accompaniment), using Hawaiian sign language. Then there was a drawing for two identical crystal decanters, which were won by Earl Colgan and Bryce Malek. And, before the tables were dismantled for the slide presentation, the members were invited to split up the centerpiece items amongst themselves, leading to wild shouting, grabbing, and general merriment. Rick Finney got one of the delightful Panda Teddies.

The holiday stereo slide show began with a brief collection of personal slides by Marjorie Webster of

past Christmases, accompanied by a reading of her parody of "The Night Before Christmas". This was followed by some views of the L.A. County Fair in Pomona taken by Ray Zone, and some holiday scenes (Halloween being the holiday!) shot of/by Jason Cardwell/Tony Alderson. A visitor to the Club that evening might have wondered what these slides and the others that followed have to do with Christmas, but everyone there enjoyed this eclectic collection.

And what better way to celebrate a season of joy-- making new friends and renewing old friendships-- than to share our favorite stereo views with one another?!

--Bryce Malek

"A 3-D CHRISTMAS"

(The following parody by Marjorie Webster accompanied her slides at the Christmas Banquet.)

'Twas the day before Christmas, and all was ram-pant,
We were going to San Diego, to visit my aunt.
The stockings were hung, by the chimney so bare,
In hopes that St. Nick, soon would be there.
The children patiently waited, under the tree:
Annabelle Lee asked: "Is this one for me?"
A much needed nap, before a long drive,
Was Ma in her Eva Gabor Wig (dahling) - in bed,
Waiting for Mr. Claus to arrive.
All of a sudden, we heard a commotion,
We opened the window, with mixed emotion.
There to our wondering eyes did appear,
A miniature sleigh -- but no reindeer!
Out in the patio stood a plastic Santa,
And one huge pink elephanta!
A nice frosty snowman posed nearby,
And pink poinsettias in the grass did lie.
So, off to Auntie's house we did go,
(Whose birthday was the same date),
Loaded with double presents,
And a Christmas tree cake, so great!
The table was set for the holiday fete,
And decorated cookies for an extra sweet.

I think that I shall never see
Anything lovelier than a Christmas tree!
Whether it be large, or small,
Or laden with lights, and such,
It's the dear ones we love, who care so much.

Christmas is...
Grandpa opening a gift,
And Baby's first holiday, who gives us a lift!
Also, an antique buggy and doll,
And children giggling with the delight of it all!
Christmas is...
Playing "Joy to the World" and "O, Holy Night",
And singing carols of "Away in a Manger" and
"Silent Night".

Christmas in Hawaii is strange, but fun!
A cardboard Santa in the tropical sun!
Pink poinsettias and golden reindeer,
And painting of surf, beyond in the rear.
Posing with gift and many a Christmas card,
Pinned to the drapes, wasn't too hard!
Gifts galore and golden decor and more,
Chinese brocade and metal Christmas tree --
Relaxed and enjoying gifts for me!
Another party to give me a lift,
Plastic tree and fake fireplace,
Plastic leis in front of my face,
"Mele Kalikimaka" to every race!

Christmas is...
Opening gifts on Christmas morn,

To celebrate that Christ was born.
Ornament, hand-made, of silver thread,
And of dixie cups and ribbons red!
Enticing mistletoe, encased in a red cage,
A couple who got the impelling message!
Another plastic Santa, with candy cane and all,
More cards, cookies and candles, for "You All".
Chinese "Heavenly Bamboo", and the Christmas eve flower
Mexican poinsettia "Flor de Noche Buena"
Then the star of Bethlehem, which shines so bright,
"Happy Christmas to all, and to all a good night!"



Let's Join Together...

...January 15

The third big Club competition of the year will be held on January 15 at the Photo Center. All members are encouraged to participate, so bring those 3 choice standard and/or nonconventional slides. If you're entering for the first time, plan to come just a little bit early to receive assistance in completing the cards. And don't forget that the Godzilla's Choice Theme for this month is:

LUMINOUS

It will be interesting to see what wild and wonderful slides will show up depicting this theme. Join us ... to enter or to watch!

...February 19 ...and Beyond

I sure love these California winters! Where else can I shoot stereo photos in my flower garden on Christmas Day? Where else can I see Santa Claus in shorts? Only in California. But this sort of nonseasonal weather does have its drawbacks. Christmas and the New Year always seem to arrive too early, sneaking up on me unawares.

This New Year, however, did not catch me completely unprepared. At our December Board Meeting we finalized the program schedule for the remainder of the Club year, which I can now report. I think you'll find we have some fresh, new ideas for the new year. We will hold the three remaining slide competitions at the January, March and May meetings. Don't forget to also enter the GCT competition on these nights -- this has proved to be a crowd-pleasing addition to the normally hard-boiled competition scene.

In February, Jerry Walter and Rick Finney will treat us to one of their slide shows, this one being "Stereo Spectrum". If you have ever seen one of Rick and Jerry's presentations, you will know this is a meeting you will not want to miss; if you have not, then come

early so you can be sure to get a good seat.

At the April meeting, we will try a new program idea: Close-up Night. This program will feature a series of presentations by several Club members working in close-up and macro stereo photography. This promises to be an educational as well as fun-filled evening.

In June, we will give the TDC projector a rest and instead, fire up a pair of mono projectors for Dual 35mm Night. While we have not finalized the format for this program, it should give members using the dual 35mm format an opportunity to present their work.

You may have noticed short "supplementary programs" popping up here and there at Club meetings. We hope to keep this an ongoing feature at every meeting, but we need your help and participation to do so. Why not share a couple dozen slides with the rest of us?

--Jim Murray, Program Director

Movie Division News

The Movie Division of SCSC held their second meeting of the season on December 6, with ten members in attendance. Two short 3-D films were presented -- a test film shot by Bryce Malek with the Powell Super 8 camera, and some Super 8 footage taken by John Hart during the 1984 Olympics.

Bill Shepard, the new Chairman, brought the business part of the meeting to order, and most of the discussion centered around Alan William's new stereo movie project, "3-D Zombies From Outer Space" (incorrectly billed in the last report as "Teenage Zombies From Outer Space" -- Sorry, Alan!). At this point, Alan has completed the shooting script, the storyboard, and an elaborate production chart. The Club members read through the script of the film, which Alan estimates will have a running time of ten minutes. He plans to film it in color with the 16mm Bolex system. We discussed the special effects, and Alan explained how he planned to film most of them, and suggestions were offered on the other, more difficult effects. Summarizing, Alan noted he had more work to do on location selection and preparing a shooting schedule, utilizing members of the Club as part of the cast.

There was more discussion about the current status of the Division treasury, and dues of \$1 each were collected by Earl Colgan, Treasurer.

Following the discussion part of the meeting, Larry Brown projected some old Regular 8mm films, non-stereo, both B&W and Kodachrome, shot around the late 1930s and early 1940s by a serviceman in Shanghai. Larry discovered this vintage footage in a thrift shop.

The next meeting of the 3-D Movie Division of SCSC will be held on Saturday, March 7, 1987 (we meet only four times a year!), most likely at 2601 Longley Way, and we encourage anyone who might be interested to attend. For more information call John Hart at (818)447-8152.

--Bryce Malek, Division Secretary

Song Contest

We still have no winners to announce. Professor Pundifer Sneglove, who is in charge of this project, is now away giving a marimba concert in New Wave, Nevada. Final results promised in February.

For Immediate 3-D Release

The Stereo Division of the Photographic Society of America is inviting ALL stereographers everywhere to participate in the 1987 Stereo Sequence Exhibition. Closing date is June 1, 1987. Selected entries will be premiered at the Annual PSA Convention August 3 through August 8, 1987 in Long Beach, California. Entries remain the property of the maker. Accepted sequences (scripted stereo photo-essays) are retained for exhibition at requesting clubs, then returned to their makers about September 1, 1988. Rejected entries are returned immediately after the selection date of June 8, 1987. Awards for the 1st, 2nd and 3rd places and for the three honorable mentions will be presented at the PSA Convention in Long Beach.

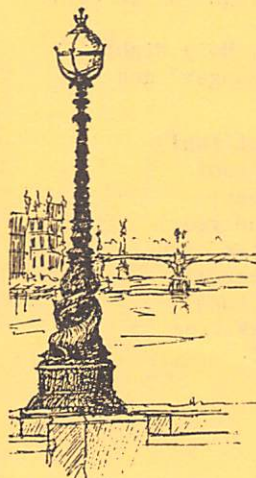
Entry forms are not required. However, sequence guidelines with complete details are available from the Sequence Director, Paul Milligan, 508 La Cima Circle, Gallup, New Mexico 87301 (505)722-5831.

ISCC Report

The Club participates in the International Stereo Club Competition (ISCC) held three times each year. Six slides are sent to the host Club where they are scored. Points are cumulated for the three judgments and the high-scoring Club receives a plaque at the annual Photographic Society of America Convention. The first competition this year was hosted by the Potomac Society of Stereo Photographers and the Club placed second in a field of 11 participating Clubs, being out-scored only by the Deutsche Gesellschaft fuer Stereoskopie. The Club's six participants were Earl Colgan, Tony Alderson, John Konrad, Jason Cardwell, Jim Murray and Bill Carter. Jason came away with the Second Place Ribbon for this round, with his great slide "Waiting" which we saw at the Club's September competition. Congratulations! In addition, Jason is coordinating sending the Club's entries out this year. The second round will be hosted by the Detroit Stereographic Society in February and Jason might just be asking for one of your slides.

--Editor

3-D HINT



There is no question about it -- 3-D is better when there is real depth in the picture -- when there are several planes within the picture to rest your eyes upon. So let this photo hint be a constant reminder -- always have something of interest in the foreground of your 3-D scenic -- as close as 10 feet. Go out of your way to include something; sometimes only a few steps to the side will do the trick. Try it -- practice it -- and your 3-D slides will be far more interesting.



Stereo Exhibitions Calendar and News

- WED FEB 4 Closing - Hollywood Stereo Exhibition
Forms - Rick Finney, 1098 Montecito Drive,
Los Angeles CA 90031
- SAT FEB 7 Judging - Hollywood Stereo Exhibition at
the First Methodist Church in Glendale at
134 North Kenwood. Everyone is invited
to watch the process and maybe will be
invited to assist. Come on by at 9 AM.
- SAT FEB 14 Closing - Rochester International Exhibition
Forms - David Rounseville, 68 Palo Alto,
Rochester NY 14623

The following article appeared in the April 1978 issue
of the 3-D NEWS under the title:

"NOW WHAT DO I DO WITH 'EM?"

Do with what? Your good -- very good -- stereo
slides. Put 'em away in a file to collect dust and be
dragged out on holidays when the relatives are in, and
who probably won't appreciate their true worth anyway?
What a waste. No way!

Your very good stereo slides are your keys to a whole
'nother world of stereo involvement, which is the
rather ominous-sounding Photographic Society of
America (PSA) International Stereo Exhibitions. (You
don't have to be a member of PSA to enter.) There are
15 or so of these each year: 4 in So. California, 2 in
No. California, 6 or so scattered around the U.S., and
a few across the oceans.

Chances are that your slides that have scored 21
points or better in Club competitions have a better-
than-even chance of being what's called "accepted" in
Exhibitions, which accept about 40 per cent of the
entries. This statement of course is subject to some
qualifications: 1. The scores at our Club vary, some
evenings quite high, some low, so watch the general
trend. 21 is only a suggested starting point. The
Editor has had slides accepted in Exhibitions that
have scored only 17 points in Club; and had slides
rejected that have scored 24 points. 2. All
Exhibition judges are human (!) and consequently each
sees slides differently. There is nothing absolute in
judging. So slides that get rejected in one
Exhibition may get a medal in another, which should
give you the assurance that there will always be room
for original stereo work, and the frequent divergences
of judges' opinions add to the challenge and
fascination of the stereo photographic-art in the
Exhibition world. Whatever you do, don't lose heart.

There's an assortment of motivations for entering:
Satisfying your competitive urge...the thrill (or
horror) of getting a report card back...the collection
of ribbons or medals...the collection of PSA Star
Ratings for certain numbers of slide acceptances, a
life-long activity if you're so inclined...the people
met around the country through sharing your
slides...the fun of seeing your slide on the screen
next to a real "biggie" (or loser)...the fun of
participating in a judging and related social
activities (stereographers definitely believe that all

work and no play makes stereo a dull game)...the lift
in finding out your accepted slide really was good, in
spite of what the local judges thought...the glory of
having your slide publicly exhibited in a distant
city...simply sharing your slides with others...or
getting involved in the endless possibilities of
assembling a "show" with the accepted slides, set to
music. Whatever your motivations, there's lots of
room and an open invitation for you to get involved.

How to get started? Anyone in the Club who is
currently entering Exhibitions will be more than happy
to help you get started by showing you how to get
entry forms (entry fees run about \$4.00 for 4 slides),
how to pack your slides, what to expect, and perhaps
even assist you in selecting your slides if you wish.

Don't keep your very good slides buried -- share them!
Use them as keys to open up involvement in another
stereo world.

Board Meeting Notes

The second quarterly Board Meeting was hosted by
President Ray Zone on December 3. A really productive
2-hour discussion took place on what is and is not
happening in the Club, and ways to bring ideas to
reality. Among the subjects discussed were: the
Christmas Banquet...Program schedules...close-up night
...dual 35mm night...Club's participation in the PSA
Long Beach Convention in August and volunteers needed
...Treasury balance of \$2400...Club screen replacement
possibilities...improved Club publicity at the L.A.
County Fair...upcoming flash fill and mounting
workshops. The meeting concluded with all sorts of
cakes and pies and things.

Classified

WANTED: Realist projector. State condition and price.
Bill Lund, 9820 N. Loop Blvd., California City CA
93505 (619)373-4258

Letters

Dear Editor:

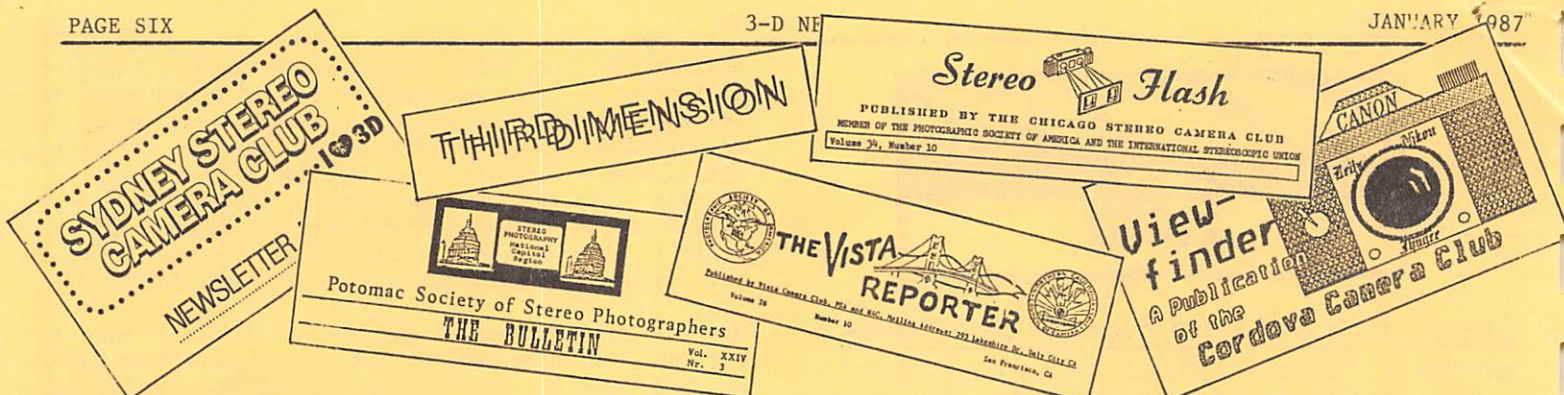
I wanted to drop you a note with an item for the next
3-D NEWS. I recently won three awards, including
"Best of Show", for my medical photography at a
national meeting of the Ophthalmic Photographers'
Society. This annual meeting and photo exhibit was
held in conjunction with the American Academy of
Ophthalmology in New Orleans, last November. This is
the sixth consecutive year that I've won awards at
these meetings, but this is the first time I haven't
won in the stereo slide competition. Maybe next year.
The "Best of Show" award was for a print entitled
"Vitreous Hemorrhage", showing a hemorrhage that
occurred within the eye.

I really miss the Club meetings and haven't been able
to contribute to the competitions because I haven't
shot much since I moved here. But I am giving a
stereo slide show to the photography section of the
local Sierra Club in January. I'm glad I brought my
lenticular screen with me from L.A. There ain't no
such animal rentable here in Dallas.

I hope all is well with my photo friends in the Club.
Best wishes for a Happy New Year.

Sincerely,

Richard Evans
4007 Santa Barbara Drive
Dallas TX 75214



The other day I thought the postman was playing a trick on me, and someone had officially declared it "3-D Day". For there in the mail, all at the same time, were various 3-D publications, newsletters, and bulletins from other Clubs, primarily of a 3-D nature. And here, for your interest, I intend to relate a gleaning from each of these, just to let you know that while you are reading this 3-D NEWS, other stereographers from various parts of the world are engrossed in their local Club publications.

On this "3-D Day", I had just finished reading through the big special issue of the "Third Dimension", magazine of the Third Dimension Society. The Editor is Pat Milnes from Stockton-on-Tees, Cleveland, England, and the Society has members throughout the world. This special issue was in celebration of its 100th Issue. The magazine, this one with 64 pages, covers 3-D happenings and news from around the world, with detailed discussion of events in England. This issue contained 27 free-view 3-D photographs, some artistic, and others of popular folks in the 3-D world. The magazine is noted for the fine detail in its articles, as evidenced in this issue with the "Story of the Hawk", which detailed the history of the Hawk Stereo Projector. Folded with this issue was an outstanding giant anaglyph poster, an aerial view of St. Paul's Cathedral, London. This Society really works on their 3-D!

The recent issue of "The Bulletin" of the Potomac Society of Stereo Photographers told of their recent monthly meeting at which there was a presentation on using paired SLRs for stereo, mounted in 1 5/8" x 4" standard stereo mounts vs. 2x2; the new set of photo-technique variables was discussed and demonstrated. The feature of the meeting was a showing and judging of the 1986-87 PSA Traveling Stereo Exhibition, a fine collection of 100+ slides from stereographers everywhere. In addition, the meeting contained a "show-and-tell" from several members. The enthusiasm of this group is sparked by Mel Lawson, immediate past Chairman of the PSA Stereo Division. The Bulletin continues to emphasize the strong ties their Club has with stereographers across the Atlantic in Europe.

Heading west, the "Stereo Flash" of the Chicago Stereo Camera Club tells of the recent Club competition in which a Class B competitor won the "Slide of the Month" award. At each competition evening one noteworthy slide is singled out as the best slide of the evening. Of continued concern for the Club managers is finding and holding a place to combine their monthly meeting and dinner, near downtown Chicago, for this is a Club that has, since the early 1950s, traditionally and successfully combined a social atmosphere with stereo photography interests. The "Stereo Flash" would not be complete without "Tips and Techniques", a monthly feature edited by Walter Heyderhoff, that over the years has featured

discussions of every subject of use and interest to stereographers.

The Cordova Camera Club takes great pride in its monthly field trips, and the leading article in their monthly publication "Viewfinder" tells of these good times -- meeting for breakfast, getting organized, planning lunch, getting lost, having lunch, getting organized, planning dinner, getting lost, enjoying the sunshine (it never rains on one of their field trips), enjoying a sumptuous dinner, sometimes near a famous Northern California winery, relaxing after a hard day in the field, sometimes camping out on their over-nighters, and generally getting to know one another a lot better. Although seldom reported it is presumed that the participants actually sneak in a few pictures. As reported in the Viewfinder under Bored News, the Club's Board recently purchased a new 35mm projector and a new stereo projector. The Club sponsors activities and competitions in all mediums of photography -- prints, slides and stereo, and brings in judges from all over the San Francisco/Sacramento area.

I also received a recent copy of "The Vista Reporter" published by the Vista Camera Club, San Francisco. This Club also delves into all mediums of photography, with two meetings each month. The stereo shooters have a wide range of interests, and the Reporter recently printed an article on close-up 3-D photography with the Nimslo 3-D Camera. A nice mental-image-producing lead article told of the colors of the field and skies of the ending of Indian Summer, and the back roads, ranch scenes, and grape picking--all at the camera buffs disposal.

The Sydney Stereo Camera Club publishes a regular "Newsletter" which is circulated amongst members throughout Australia, New Zealand, South Africa, United Kingdom, U.S.A., and West Germany. They have recently had a "Spread-the-good-news-of-Stereo" Campaign which has brought in many new faces to their monthly meeting. They take great pride in the success of their recent Club-sponsored International Stereo Exhibition which brought in 162 entrants. The Newsletter gives lots of tidbits about local members, as well as detailed articles such as the recent discussion of stereo viewing through the years.

The important thing of all this is that you rightfully should feel that you are a member of a 3-D family...folks all around the world who are, basically amateur photographers, enjoying the art of 3-D photography as a hobby, and sharing their work with fellow Club members in their area. And through the medium of international competitions and general correspondence, they are sharing their 3-D work and thoughts with others in the greater 3-D family. Getting to know these other folks, via correspondence and ultimately at conventions, gatherings or slide judgments, is a very rewarding experience.

SCIENTIFIC AMERICAN

November 1986

THE AMATEUR SCIENTIST

The hyperscope and the pseudoscope aid experiments on three-dimensional vision

by Jearl Walker

How is it that the visual system sees things three-dimensionally when the image on the retina is two-dimensional? The reason is that one interprets a variety of cues in the retinal images to create a perception of depth in a scene. Terry Pope of the University of Reading has devised two instruments that alter the cues so that he can do experiments on the perception of three dimensions.

The cues about distance and depth can be grouped into five categories: convergence, retinal disparity, accommodation, motion parallax and pictorial. Convergence involves the angle between the lines of sight from each eye when you look directly at an object. Retinal disparity involves the difference in the position of an image on the two retinas. Accommodation is a change in the shape of the eye's lens in order to focus an object onto the retina. Motion parallax is the relative motion of near and far objects through your field of view when you move or the objects move. Pictorial cues involve the information about depth that can be perceived even in a flat painting. Included are lines of perspective, the blocking of one object by another, shadows and shading and the variation in the density of textures with distance.

Convergence and retinal disparity play a role in most perceptions of three dimensions. They invoke the concept of the visual axis, or line of sight, which is an imaginary line connecting an object with its image on the retina when you look directly at the object.

Suppose you look directly at an object *A*. Its image lies on the visual axis, and so on the same part of the retina in each eye, enabling the brain to fuse the two views into a single perception. The angle between the two visual axes is called the angle of convergence. It is related to the angle through which the eyes must turn in order to direct their axes at *A*. The visual system associates that angle with distance to the object: the larger the angle is, the closer the object seems to be.

When you look directly at *A*, the images of a more distant object *B* are at different places on each retina. The visual system recognizes this disparity as a cue to the depth between *A* and *B*. The recognition can also be explained in terms of convergence angles. If you look directly at *B*, the angle between the visual axes is smaller than it was for *A*. Therefore *B* must be farther away than *A*.

Retinal disparity depends partly on the separation between the two eyes, which is about six centimeters. Pope set out to explore what happens to perception if the separation is changed. One of his instruments, the hyperscope, effectively increases the separation to about 20 centimeters by means of reflections from mirrors. Similar instruments were studied by Charles Wheatstone and David Brewster in the 19th century.

The increase in the effective distance between the eyes increases the retinal disparity of images formed on the retinas and the difference in convergence angles when you look from

one object to another at a different distance. Suppose you look at *A* through the hyperscope while *B* is also in view. The new disparity of separation between the images of the two objects on the retinas forces you to perceive greater depth between them. You also perceive greater depth because the difference in convergence angles for the objects is now greater.

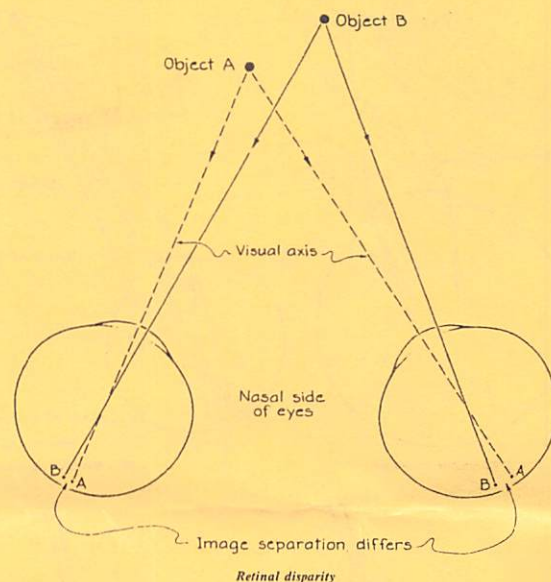
The hyperscope also alters the apparent height and width of nearby objects. In normal vision you are accustomed to a certain relation between the size of an object's image on the retina and the object's distance, as implied by the convergence of the eyes when you look at it. Seen through the hyperscope, an object looks smaller because the angle of convergence required to see it through the mirrors is larger than normal.

Many other familiar objects take on a strange appearance through the hyperscope. For example, a person's face looks thinner and seems to have a prominent nose. All the objects immediately return to their normal appearance if you close one eye while still looking through the instrument with the other one. Because you are no longer able to compare retinal disparity or convergence angles between the eyes, you are left with only the pictorial cues about depth.

Another of Pope's instruments, the pseudoscope, makes use of mirrors to switch what the eyes are seeing. The exchange reverses the cues about distance from retinal disparity, sometimes causing a distant object to seem closer than a nearer one. The exchange of depth is most vivid for me when I look through the pseudoscope at complex arrays such as trees or brush. Branches at the rear of a tree seem closer than branches at the front. The sight is eerie because I realize that the front branches partially block my view of the rear branches. Depth is also inverted when I look at an object that can easily be reversed mentally. For example, a pot hung bottom out on the kitchen wall suddenly appears to bulge inward rather than outward.

Pope has made several constructions of transparent plastic that seem to move surprisingly when a pseudoscope inverts them. One is a rhombus consisting of two plastic parallelograms held together by four metal rods. The rhombus is suspended by a thin wire. Propped on top of the rhombus is a band of alternating green and black stripes. One of the rods passes through the band to hold it in place.

I suspended this device from a ceiling lamp fixture, rotated the rhombus to twist the wire, released it and then viewed it through the pseudoscope from a distance of about five meters. Initially the rhombus and the band ro-



tated together, first one way and then the other as the wire twisted and untwisted. Suddenly the rhombus inverted front for rear. Thereafter it and the band appeared to rotate in opposite directions. Although I knew the two objects were firmly connected, I could not shake the illusion of opposite rotation until I closed one eye.

Readers interested in buying the hyperscope, the pseudoscope or a device called the duoscope that combines the two instruments should write to Pope at Scope Productions, 102 Newbury, Berkshire, U.K. RG16 9HJ. Pope can specially design large versions suitable for museums.

Some printed advertisements invoke a sense of depth with adjoining regions of different colors. For example, small red letters on a blue background seem to me to be higher than the background if the illumination is bright. The illusion becomes stronger when I move the pattern farther away. As the illumination is made dimmer, the letters seem to drop to the plane of the background and then move below it. In very dim illumination the sense of depth disappears. Colors intermediate to the red and blue ends of the visible spectrum give rise to weaker sensations of depth.

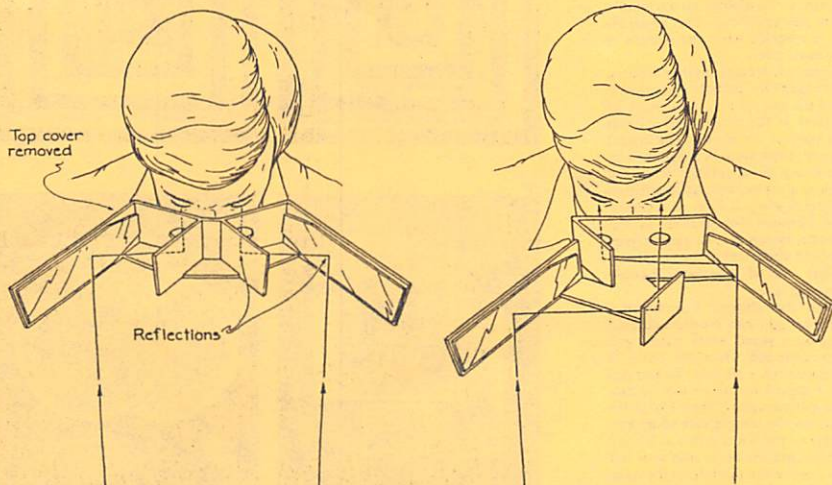
The illusion of depth in colored patterns is due to the spreading of colors by the eye (a phenomenon called chromatic dispersion or aberration) and to the fact that the center of the pupil is not on the visual axis passing through the pupil. When rays of light pass through the curved cornea of the eye, they are refracted and their component colors are spread. The refraction is measured in relation to a line (the normal) perpendicular to the surface at the point of refraction. If the incident ray is white, the refracted blue ray is closer than the refracted red ray to the normal. Intermediate colors are refracted at correspondingly intermediate angles.

Because the cornea is curved, the normals to it are oriented in different directions at different points on its surface. Hence rays entering the nasal side of the cornea are refracted in directions different from those of identical rays entering the temple side. The extent of dispersion at any location depends on the angle between the incident ray and the normal there. A larger angle yields a greater dispersion. Additional dispersion arises in the lens of the eye.

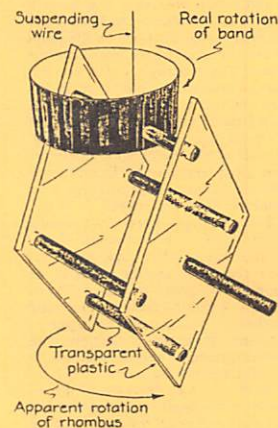
To demonstrate the illusion, which is called the color-stereoscopic phenomenon, paste two small circles, one blue and the other red, on a black card. I cut the circles from cards display-

ing pure tone colors as guides in color printing and photography. Inked circles from ordinary pens may serve, but impure colors weaken the illusion. Space the circles closely, putting the red one on the left. Hold the card in bright light and look directly at the red circle, making whatever adjustments are needed to bring it into focus. At each eye rays of light from the circle are refracted at the cornea, pass through the pupil and cross, forming a sharp image at the point where the visual axis intersects the retina. If the second circle were also red, it would form a sharp image slightly to one side of the first image. When that circle is blue, the image is blurry. The blue rays are additionally refracted, and so they cross in front of the retina. By the time they reach the retina they are spreading. That is the reason they produce a blurry image.

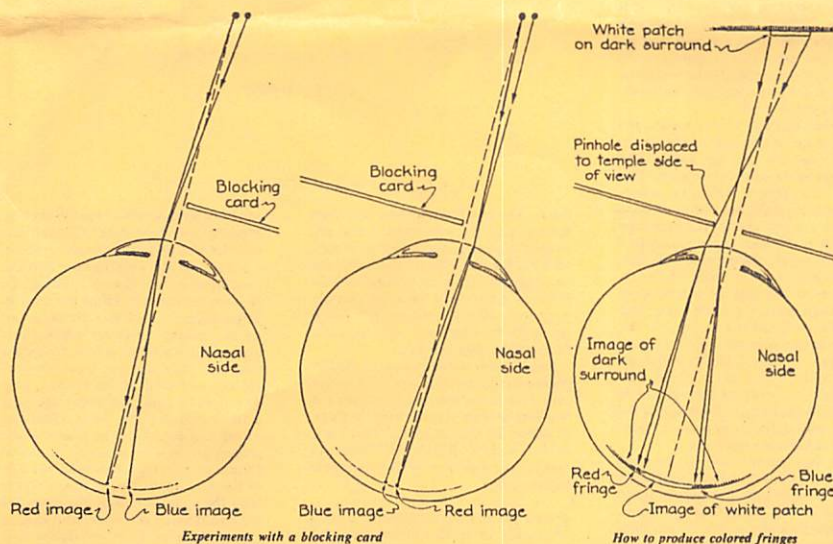
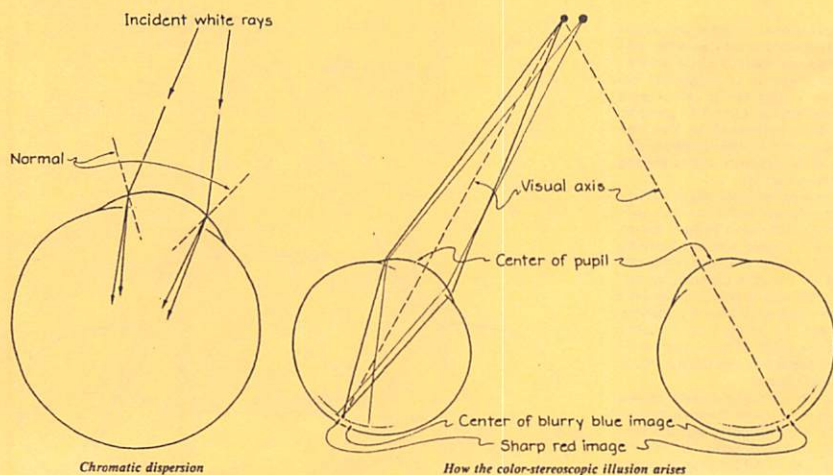
For two reasons the center of the blurry blue image does not fall on the sharp image. First, in bright illumination the pupil is small and its center is on the temple side of the visual axis. Light rays can enter the eye farther off the axis on that side than on the other side, thereby putting more of the blurry image on the nasal side of the axis. Second, additional bias in the position of the blurry image results from the



Terry Pope's hyperscope (left) and pseudoscope (right)



Pope's rhombus



skewed pathway of the visual axis through the lens of the eye. The line of symmetry through the lens lies on the temple side and at an angle of about five degrees to the visual axis. Light passing through the temple side of the lens is dispersed more than light that passes through the nasal side. The arrangement of the blue image on the nasal side of the red image creates the illusion that the blue circle is farther away than the red one.

The apparent depth is not altered if you switch your gaze and focus it sharply on the blue circle. In each eye the blue image then lies on the point where the visual axis intercepts the retina. The red rays, which are less strongly refracted, tend to focus behind the retina. When they reach the retina, they form a blurry image. The center of this image lies on the temple side of the blue image. Again the blue circle seems to be farther away because the blue image still lies on the nasal side of the red image.

The relative positions of the colored images change in decreasing illumination because each pupil then widens eccentrically and the center of the pupil shifts toward the nasal side of the eye. When the center of the pupil reaches the visual axis, the center of the blurry image almost coincides with the sharp image. The circles seem to be equidistant from the viewer.

With a further decrease in illumination each pupil widens more and its center moves off the visual axis toward the nasal side of the eye. This migration moves the blue image across

the retina toward the temple side of the red one. The visual system's perception of depth is then reversed from what it was initially.

Many observers cannot discern any depth in arrangements of this kind, whereas others see the letters consistently above or below the background even when the illumination level is varied. I suspect that in the first group the observer's knowledge that the circles are equidistant overrides the illusion. In the group that does perceive a disparity the center of the pupil may stay on one side of the visual axis or the other regardless of the change in the pupil's width.

In 1965 B. N. Kishto, a resident of the Indian Ocean island of Mauritius, described in *Vision Research* ways to demonstrate chromatic dispersion by illuminating only one side of each eye. To repeat one of his demonstrations I block the nasal half of each eye's field of view with a card as I look at the colored circles. The light entering the eye on the uncovered temple side is refracted. Blue light is directed more than red toward the normal at the corneal surface. Dispersion is enhanced by the lens of the eye. The blue image ends up on the nasal side of the red image. The blue circle looks farther away than the red one.

Next I block the temple half of each eye's field of view. Although blue is still refracted more than red, the new orientation of the normal changes the relative locations of the images. The blue image is now on the temple side of the red image, and as a result the

eye. In the center of the retina, however, the color from one point of the patch overlaps colors from other points to re-create a perception of white. You therefore see color only along the left and right edges of the rectangular patch.

In several other experiments Kishto described, observers viewed equidistant colored patches through narrow glass prisms in order to increase the dispersion of light. When the apexes of the prisms pointed toward the temple side of each eye, an observer had to decrease the convergence of his eyes to see the patches. In this situation a red patch seemed closer than a blue one. The situation was reversed when the apexes pointed toward the nasal side of each eye.

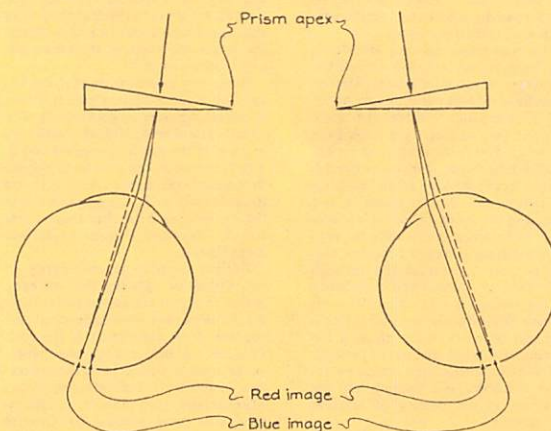
The illusion of depth worked best when the patches occupied about one degree in the field of view and were separated by about a quarter of a degree to half a degree. In some trials an observer viewed an array of four patches of different colors. With certain color arrays the inner corners of the patches seemed to curl up or down in relation to the plane of the outer corners. The illusion of depth is weaker at the more distant outer corners. Joseph Hodych of the Memorial University of Newfoundland has suggested that contour maps of magnetic fields in the ground be coded in colors and then viewed through a large

magnifying lens so that the relative strength of the fields is represented by the perceived depths of the colors. The lens is in effect Kishto's first arrangement of two prisms.

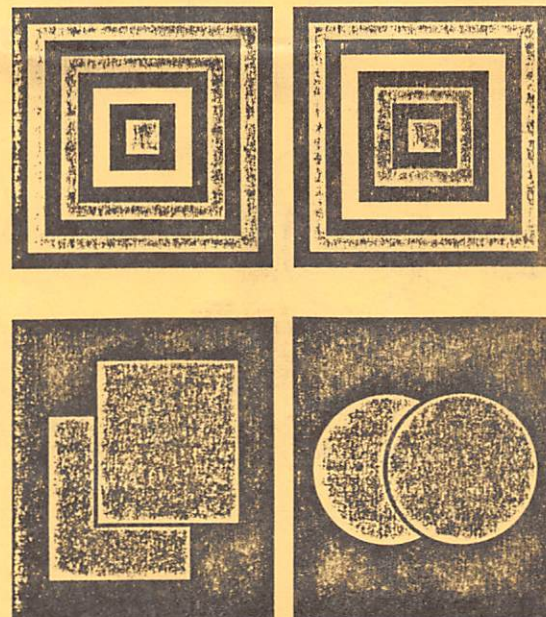
In another set of experiments observers viewed arrangements of colored and black strips designed to give pictorial cues about depth. In one case the order of the colored regions from the central square outward was red, yellow, green and blue. When this pattern was viewed with both eyes looking through prisms whose apexes were directed toward each other or with one eye looking through a pinhole on the nasal side of the eye, it resembled a hallway. When the experimenter reversed the order of the colors, the pattern looked like a bellows projecting toward the observer.

If the pattern is colorless, its depth cues are ambiguous. I can see it as either a hallway or a projection toward me. With the extra sense of depth generated by the colors I become locked into one of those perceptions. With another pattern [see bottom illustration]

the pictorial cue that one object is blocking my view of a more distant object is so strong that the color-stereoscopic phenomenon cannot change my perception of depth in the pattern. You might enjoy investigating other patterns where pictorial cues enhance or oppose the illusion of depth created by adjacent colors.



Testing the depth illusion with prisms



Patterns designed to give pictorial cues

blue circle now appears to be closer than the red one.

The same results can be obtained with a pinhole. Make a hole about two millimeters in diameter in an index card. Look at the colored circle with one eye closed and the pinhole in front of the other eye. The blue circle seems farther away than the red one when you position the pinhole on the temple side of the open eye. The apparent depth is reversed when the pinhole is on the nasal side.

The pinhole creates another illusion. Look through the pinhole and move it toward the temple and nasal sides of your view as far as you can without losing sight of the circles. The lateral (left-right) separation between the circles changes, being smallest when the pinhole is at its extreme nasal position and largest when it is at its extreme temple position. The increase in dispersion on the temple side results from the skewed alignment of the visual axis with the line of symmetry passing through the lens.

Kishto also showed how the dispersion of light can produce colored fringes on a small white patch with a dark surround when the patch is viewed through a pinhole. To test this result I pasted a small white rectangle on a black card. When I hold the pinhole on the temple side of an eye, that side of the white patch is fringed with blue and the nasal side with red. When I move the pinhole to the nasal side of the eye, the colors reverse.

White light from the patch is dispersed into colors when it enters the



3-D NEWS

from the **STEREO CLUB** of southern california

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

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Binocular Painters

I just received a copy of Sir David Brewster's historic book titled "The Stereoscope, Its History, Theory and Construction". It's a nice paperback edition printed in London in facsimile of the original 1856 edition and is really an invaluable tome for anyone interested in 3-D as well as practical stereographers.

Brewster was writing about the proper means of making stereograms both with artisanal methods and what he calls "binocular photography" and is very rigorous about the optimum creation of a 3-D image.

In his chapter on "The Method of Taking Pictures for the Stereoscope" Brewster states "No person but a painter, or one who has the eye and taste of a painter, is qualified to be a photographer either in single or binocular portraiture". As one who takes 3-D photographs do you think of yourself as a painter? Maybe you should.

In practicing stereography not only the usual parameters of composition, exposure and center of interest apply but also that unique quality inherent in 3-D. Generically, we call that quality the "stereo effect" and in truth it constitutes a kind of painting for the brain. A specialized rendering of space, the scripture of depth is what unites us as a camera club devoted to stereo. It is a wordless and special thrill of visual excitement that we share. A part of it is the dynamic of increased realism we experience in looking at 3-D. But even more important is the unnamed magic of that experience.

Of course this magic is subject to the laws of science just as Brewster's rigorous guidelines apply to stereography. But it is the magic that first excites us and then impels us to study the guidelines. There is always something fresh and wordless in great 3-D just as the finest works of art always seem to be continually new.

Our stereo cameras enable us to be painters of space, specializing poets of depth, as well as opticians and trappers of light, mere scientists with machines.

In developing ourselves as stereographers it is important to remember that first thrilling exposure to 3-D which led us here whether that experience happened with a stereopticon, a View-Master or a 3-D comic book.

And as proselytizers of stereo it is important to remember that that first experience still awaits a great many people.

As binocular painters your canvas is a silver screen and your paint brush a strip of film coated with emulsion. The sum of the world and, beyond that, the entire domain of the imagination are your palette.



MEETINGS: The third Thursday of each month at 7:30 at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors and guests always welcome. **MEMBERSHIP:** Annual Dues—Single/\$12; Couple/\$18; Patron/any additional amount, all due July 1. New membership dues are prorated for first partial year. Send new dues to the Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly and included with membership; \$8 for 12 issues for non-members; send fee to 3-D NEWS Editor.



Stereo Activity Calendar

FEBRUARY

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

MARCH

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

- SAT FEB 7 Judging - Hollywood Stereo Exhibition
First Methodist Church, 134 N. Kenwood.,
Glendale at 9AM
- SUN FEB 15 Workshop to assemble "EXPO 86" to be
featured at the February Club Meeting, at
Ray Zone's, 128 N. New Hampshire, Los
Angeles. Call (213)386-9437 for time.
- THU FEB 19 Monthly Club Meeting - Photo Center - 7:30
Double Feature Program: "EXPO 86" by
numerous Club members, and "Stereo
Spectrum" by Rick Finney and Jerry Walter.
You all come!
- SUN MAR 1 Copy Deadline - March 3-D NEWS - All 250
NEWS readers enjoy the details of your 3-D
contributions.
- SAT MAR 7 Meeting of the 3-D Movie Division of SCSC,
2601 Longley Way, Arcadia. Call John Hart
for more info.
- THU MAR 19 Monthly Club Meeting - Photo Center - 7:30
Fourth Competition for the year and the
GCT is "Eerie"

Member & Subscriber Update

A hearty welcome to these three new Club members:

JIM ATKINS
1012 Weber Street
Pomona CA 91768
H (714)623-4819 R (714)868-1555

JOY AUBREY
STEVE AUBREY
266 E. 83 Street
New York NY 10028
H (212)737-0697

Good reading extended to this new NEWS subscriber:

WESLEY C. ULSH
7401 Pioneer Way
Gig Harbor, Washington 98335

Club membership anniversaries for February:

Marjorie Adams - 21 years
Tony Alderson - 6 years
Bill Daggett - 6 years
Carl Felling - 9 years
Marilyn Felling - 9 years
D. E. Hallard - 2 years
Richard Karnette - 5 years
Ruth Mann - 3 years
Daniel Marquez - 1 year
Len May - 6 years
Steve McGrogan - 1 year
Rob Morris - 2 years
H. Lee Pratt - 7 years
Wayne Putnam - 5 years
Joan Putnam - 5 years
Gail Reece - 7 years
Ray Walston - 1 year
Marjorie Webster - 5 years
Bruce Wendorff - 4 years

Workshop News

Calling all "EXPO 86" stereo slides! On Sunday, February 15 a group of Club members will get together at Ray Zone's apartment at 128 N. New Hampshire in Los Angeles (213)386-9437 to assemble "EXPO 86". This will be made up of slides taken by members in Vancouver last year. If you have slides of your own on this subject, please come by that day, or arrange to get your slides to one of us beforehand to have them included in the show. Come on by if you want to get involved in this Club Project. Call first to get the time this will all begin.

--Jim Murray, Program Director
--Ray Zone, President

Classified

WANTED: Realist Film Cutter at reasonable price.
Contact Lew Edler (213)465-1237

The Editor gets very little feedback regarding responses to these Classified Ads. But one recent response was most heartening. In the October NEWS J. G. Wood of Hemet ran an ad for a stereo projector for \$300, and received six phone calls; he sold the projector on the first call. So if you need something in stereo, or have something to sell, let the Editor know; you may be quite successful. And all this is free!

Photographs are traps for our several selves.

--Vicki Goldberg

Looking Backward to...

...January 15

The slides in the January Competition were some of the best in several years. What visual treats we had! All the participants should be proud of their contributions. And the viewers certainly expressed their delight. Will it hold through March and May? Of course! Stay tuned.

Let's Join Together...

...February 7

Why not join us for the judging of the Hollywood Stereo Exhibition? Why not, indeed! You'll see about 400 stereo slides from all over the U.S., plus entries from Australia, Canada, Germany and England. Most of the slides you've never seen before, and many of them are very, very good and indicate many different approaches to 3-D photography. The judging starts around 9AM on Saturday, February 7. The location is the First Methodist Church, 134 North Kenwood, Glendale (come in the new aluminum and glass doors on the east side of Kenwood just south of Wilson).

We'll have donuts and coffee to start, and then probably go through all four rounds of about 100 slides each before noon. Then we'll walk over to a restaurant for a nice social lunch. We'll then return and watch the judges pick the honor slides and special category winners and be done by 3PM. So come on my for a good day of stereo! Everyone is welcome to view the slides, whether you entered slides or not.

--Rick Finney, 1987 Hollywood Chairman

...February 19

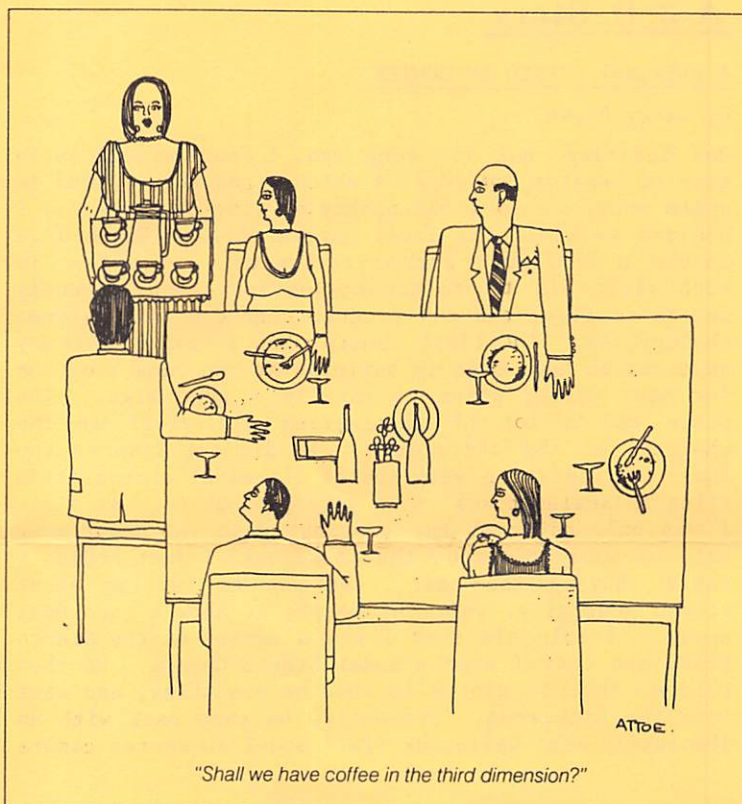
A double feature for this evening. First, the premier (and possibly the only showing) of "EXPO 86" assembled from slides made by Club members at the big World's Fair in Vancouver, Canada last year. We have seen a sprinkling of members' slides on this subject in competition so far this year, and they have been great! So we can look forward to a fine show of many of them.

As if this is not enough, we will also present "Stereo Spectrum", a show with narration and music assembled by Rick Finney and Jerry Walter. Subtitles within this show of potpourri of slides are:

- * Collage
- * Norway - Land of Genesis
- * Navidad En Taxco
- * Children of Norway and Mexico
- * 3-D Or Not 3-D
- * William at the Canyon
- * Come Saturday Morning
- * According to St. Matthew
- * In Search of a City
- * Dream Without Works
- * Sea Poem

Sounds interesting, huh? Well, be sure to join us on February 19. And bring your own popcorn.

--Jim Murray, Program Director



"Shall we have coffee in the third dimension?"

Stereo Exhibitions Calendar and News

- SAT FEB 14 Closing - Rochester International Exhibition
 TUE MAR 17 Closing - Wichita International Exhibition
 Forms: Jack Covey, 331 South Poplar,
 Wichita KS 67211
 WED MAR 25 Closing - Chicago Lighthouse Exhibition
 Forms: Alfred D. Sinden, APSA, 1348
 Kensington Place, Aurora IL 60506

The Catalog of the International Exhibition of the Third Dimension Society, England, is always very interesting, especially with inclusion of "Selectors' Comments". Here are several of those comments from the 1986 Catalog: "Very many otherwise excellent slides lost marks through poor presentation, ie. mounting errors, untidy masking, dirt and scratches. So if you feel the judges have been ungenerous, look carefully at these aspects which are an integral part of the art of Stereo Photography. As the Exhibition is shown extensively to photographic societies and the public, it is doubly important that slides are accurately mounted and masked for comfortable stereo viewing on projection. There were few overall poor slides and subject matter was interesting and varied, more so than usual in recent years. The high number of Honourable Mentions is an indication of the high quality of many of the slides...The special subject categories were well represented and the Selectors requested that the Award for Humour be re-introduced in view of the standard of several slides in this category. We found it extremely difficult to decide on the 1st., 2nd., and 3rd. awards and two of the set subject winners were finally included. The three slides are so different the final placing took considerable time and thought...All three winners were perfectly mounted and clean." There were 14 presentations of the accepted slides. The Catalog featured eight beautiful stereo pairs in full color of award-winning slides.

A 3-D Story

A PLEASANT STEREO ENCOUNTER

by Larry Brown

One Saturday, not too long ago, I found myself in an area of Greater Los Angeles which I had not visited in quite awhile. As I had plenty of time on my hands, I decided to visit the local camera shops. Since I've become a confirmed stereo enthusiast, my object in such visits is two-fold: Looking for cheap, recently out-dated film, and any product connected with stereo photography. The first camera shop I visited this day appeared to have been in business at the same location for many years, which is usually a good sign. The place had a lot of interesting old stuff on the shelves, at the old prices. It did not take me too long to find three very scarce all-metal stereo slide files in sealed boxes, at a very good price. At first I was only going to buy two, but when the proprietor said he would discount the third box, I just couldn't resist buying them all. We got to talking about stereo generally, which he seemed to know a good deal about. I told him that I was a member of the Stereo Club, and that I used a Kodak Stereo Camera. He then told me that he wanted to show me something, and went into the back room. Presently, he came back with an absolutely mint Wollensak f/2.7 Model 10 stereo camera

in a perfect leather case. He said that only one or two rolls of film had every gone through the camera. Although I hinted broadly, he said he didn't want to sell it ... yet. The shop owner then asked me if I had a manual for my camera. I said I only had a Xerox copy. He again disappeared into his back room and reappeared a minute later with a mint Kodak Stereo Manual in his hand. At first I thought he wanted to sell it to me, but to my pleasant surprise, he presented it to me gratis. As the Mayor of Carmel likes to say, that really made my day. As for the name and location of the camera shop, that remains a secret until I can scrape some cash together and go back and make a deal for that camera!

COME TO THE BEACH



PSA INTERNATIONAL CONVENTION
AUGUST 3-8, 1987

Club Competition Standings

A GROUP STANDARD

JAN	CUM	
61	189	Rick Finney
*	186	Valeria Sardy
65	186	Jerry Walter
		HM: Forest Animal
		HM: Luminous
62	186	Nathan Wong
		HM: Winter Cove
63	184.5	Tony Alderson
61	184	Jim Murray
		HM: Looking Back in Time
60	183	David Hutchison
		A: Merrill Gorge #2
61	182	Larry Brown
		HM: Water Riot
60	176	Bill Daggett
59	175	Marjorie Webster
57	174	Susan Pinsky
59	174	Ray Zone
59	171	Earl Colgan
--	119	Oliver Dean
--	96	David Kuntz
*	82.5	David Starkman
--	59	Herb Fisher
--	54	Linda Cervon

Godzilla's Choice Theme Winners:

"Luminous"

Standard: Jerry Walter

"Luminous"

Nonconventional: Rick Finney

"Rosy Glady"

B GROUP STANDARD

JAN	CUM	
61	182	John Sardy
		HM: City Scene
		HM: Floating Hibiscus
		A: The Antique Gas Pumps
61	177	David Ratliff
		A: Lake Castaic
		A: Guardian Owl
58	174	Derek Cowie
		HM: Wooden Web
		HM: Rainbow Yosemite
58	173	Tom Scobey
		HM: Reading the Slate
		HM: Defender
55	116	John Ladd
--	119	Jason Cardwell
--	117	David Dickinson
--	116	Marc Ratner
57	114	John Konrad
		HM: Mt. Whitney Fish Hatchery
58	113	Mildred Hamilton
		HM: Ferry to Ireland
--	113	Richard Ogle
--	113	Bert Sikli
57	57	Priscilla Ferguson
		HM: Above it All
--	57	G. W. Wheeler
--	55	Jim Atkins
55	55	Lew Edler
53	53	Alan Williams
--	39	Don Lavalley

Judges:

Bryce Malek

Valeria Sardy

David Starkman

* Judges Scores Averaged

A GROUP NONCONVENTIONAL

JAN	CUM	
67	193.5	Tony Alderson
		HM: Sleepy Time Cat
		HM: Fanzine of the Stars
65	192	Rick Finney
		HM: Clockwork Motion
		HM: Rosy Glady
66	191	Jerry Walter
		A: Red Pair
*	189	Valeria Sardy
66	185	Susan Pinsky
		HM: Striped Kitty
61	182	Earl Colgan
60	117	Ray Zone
--	56	Herb Fisher

B GROUP NONCONVENTIONAL

JAN	CUM	
65	185	John Sardy
		A: Under the Half Dome
		A: Sunset Magic
		HM: Highlights & Shadows
63	183	Jim Murray
		HM: First Freeze
		HM: Crotch Shot
		HM: Burnt Pine
60	182	Bill Carter
		A: Hollywood Lights
		HM: Tigers Play
60	178	Marvin Josephson
		HM: No Gravity
60	178	Richard Ogle
		HM: Mountain Lake
		HM: Flower Tree
--	101	Jason Cardwell
57	92	Mildred Hamilton
59	77	David Ratliff
--	75	Derek Cowie
--	58	L. "Van" Vliet
--	18	Larry Brown
17	17	John Konrad



INSIGHTS:

MEMBERS TALK ABOUT THEIR SLIDES

A very special "Thank You" to the following four Club members who took time from their busy schedules to respond to the Editor's request for a few words about one of their high-scoring slides at the January Competition. This is how we all learn...by sharing our ideas and techniques and thought processes.

"WINTER COVE" BY NATHAN WONG. As a Yale graduate student studying cardiovascular epidemiology I have found a place to reside for the year that is cheaper and healthier than living in the dormitory. And complete with private beach and sweeping views of the rugged New England shoreline only 50 yards away! This place is the rustic seaside community of Indian Neck, only 10 miles from the bustling city of New Haven, Connecticut. This mainly-summer retreat, where many residents have lived for most of the Century, is a true photographer's paradise, especially during the quiet seasons. As the leaves begin to fall, the boats anchored offshore are retreated to land one by one in preparation for the season to follow. And so is winter ushered in by the brisk winds, choppy seas, and relentless storms. "Winter Cove" sees a few last dinghies caught out in a pre-Thanksgiving snowstorm that just finished creating this picturesque scene of what locals say is Maltby Cove. Waiting for the roads to clear before I went into the city, I took a walk around the neighborhood, taking shots of the shoreline and the houses dressed in white. The shot of the cove with the snow-covered boulders and brush opening one's view into a small harbor with a few boats, a small dock, and several solid white houses was not difficult to compose upon arriving at the scene. The clearing storm clouds in the background also added to the mood and made the scene "come to life". Using a Kodak Stereo-Vivid, the snow made it necessary to adjust the exposure to something on the order of "hazy sun". Next: cross-country skiing along the shoreline.

"SLEEPY TIME CAT" BY TONY ALDERSON. Bob the Cat appeared at the doorstep of our triplex sometime last spring, a friendly if somewhat scrawny adolescent. Encouraged by the indiscriminate kindness of my next door neighbor, he quickly and permanently adopted the building as his own. Now, this was in addition to an entirely legitimate feline princess and a stray Who Is So Skittish She Has No Name. Within a few months the salt-and-pepper tom filled out to alarming proportions, eventually assuming a rather lordly disposition towards the two females, who he no doubt fancies to be his personal harem. Sadly, certain biological precautions with the ladies have rendered this fantasy somewhat implausible. In any case, as indisputed Dominant Cat on a choice corner lot, Bob has taken up the traditional duties of screeching loudly at night and sleeping during the day. I could tell you a funny story about the former, but instead I'll tell you about photographing the latter. This stereograph was taken last August on my front porch. Bob likes to sleep on top of a window air conditioner, at least while it's still shady there. I was experimenting with 5247 film for 3-D, and a sleeping

cat seemed a potentially cooperative and convenient subject. The shot was made with an unmodified Kindar Hypostereo Lens on an Exakta VXIIa. Twelve exposures were made, allowing for some exposure bracketing, but mainly to vary composition. Aperture was probably f/8 or f/11. The Kindar lens is a stereo close-up device designed by Seton Rochwite in the middle 'fifties. It consists of two 35mm focal length lenses mounted in a single barrel, with an interaxial of about 15mm. The lens was made only to fit the Exakta, a popular 35mm SLR of the time. The Kindar splits the frame, creating two 4-perf frames. Focus is fixed at 9 inches, but can be varied with supplementary lenses. Rochwite later produced a virtually identical lens called the Hyponar. 5247 is Kodak's designation for the 35mm color negative film stock it manufacturers for the motion picture industry. Several enterprising companies have packaged the film in cassettes for still cameras, the principal advantage of being that one can get both prints and slides (and duplicate slides) from the same roll. The cost is quite reasonable. I have shot several rolls now in a variety of 3-D formats, and my impression is that while the film is acceptable for some applications, it ain't no Kodachrome. 5247 is definitely grainier than K64, although the grain is not enough to affect projection. I prefer the color qualities of



Kodachrome as well, not to mention the stability of its dyes. On the other hand, 47 is much more forgiving and flexible, in that frames can be corrected for color balance and even exposure. If you want to try this stock, be sure to try out different labs. I have noticed clear differences in both price and quality. 5247 has an ASA of 100. Also available is 5294, with a speed of 400 ASA. The slide was mounted in a Sigma Nimslo mask. The offset center of the

Nimslo mask conveniently cropped some irrelevant foreground, and the "Realist" style film channels allowed easy adjustment of the relationship of the image to the stereo window. For enhanced stereo impact, I like to bring the subject as close to the window as possible without "breaking" the edge. Finally, the title was inspired by the old song "Sleepy Time Gal".

"ABOVE IT ALL" BY PRISCILLA FERGUSON. I am really a novice with stereo photography. Jim Murray got me started about a year ago. I am learning little by little. I have a Nimslo and was using Fuji 35mm 100 film. The picture was taken over the Atlantic on my way to England last July. Early morning sunrise was casting that special glow on the clouds. I was worried about trying to get much of anything shooting through the "thick, less-than-crystal-clear" glass of the airplane window. Four attempts were made during about a 20-minute time period, with two shots from each side of the plane. This one I believe was the second one taken on the right side. It was a wonderful six-week trip. I used eight rolls of 36 exposure film, resulting in an almost overwhelming job to get it all properly mounted...still much to be

done. You see, Jim took one look at the amount of film I brought back and decided he would teach me forthwith to mount my own stereo slides. Prior to that he had been doing it for me. It seems to me, at this point in time, that it's far easier to take the pictures than to get them precision mounted as they should be (must be) to show well.

"MERRILL GORGE #2" BY DAVID HUTCHISON. Living in New York City, I grab every opportunity to leave town and get into the country with my camera. Merrill Gorge is located just above the famous military academy, Westpoint, and a few miles inland from the Hudson River. In Revolutionary times, the steep hills and valleys were farm country, but this Century the land has been returned to the wild with a covering of new forest and an expanding population of deer. The old farm roads still wind through the rocky hillsides, though, giving access to residents and visitors equipped with 4-wheel drive vehicles. I used a friend's cabin in a fairly remote section of the forest for a base which I trek with tripod and camera bag slung over my shoulder. We had had eight inches of new snow the night before. The boughs of evergreens were weighted down with snow and ice. Young birch trees were bent completely over -- frozen to the ground -- just waiting to spring up with the first thaw or the jarring of a heavy footstep. The gorge runs in a series of cascades and falls only about a mile's trek from the cabin. I usually prefer to shoot in the middle of streams, because I like the drama of water flowing toward the camera, but the rocks and stream bed were hazardous with ice, so I had to pick the best and safest places for my tripod. I exposed Kodachrome 64 in a Realist Custom at about one second at f/11. I usually add a Wratten 81b or c to cut the excessive bluishness in the shade. There wasn't as much water running as I would have liked to have seen, but enough to make the shot worthwhile. A good deal of controversy rages in the stereo world over the proper technique for photographing water. Some people hate the soft angel hair look of time exposures and others complain about the solid jello look of fast shutters. Paul Wing has suggested a combination of the two effects by popping off a strobe several times during a long time exposure. The technique should produce an effect of misty water with the addition of strobed-captured splashes and sparkles. I haven't had a chance to really give the technique a good try...yet.

Free View!

Z J C W G B R V O M R	Z J C W G B R V O M R
J S T E R E O B T G N	J S T E R E O B T G N
Z S D C J R A F F P H	Z S D C J R A F F P H
J W P H O T O K S C K	J W P H O T O K S C K
V X O X F G R A P H Y	V X O X F G R A P H Y
J D A Z E I U P C O F	J D A Z E I U P C O F
J X C A N T F C A S Z	J X C A N T F C A S Z
I I X O I D D X D J Z	I I X O I D D X D J Z
Q B T C Y B E T W E K	Q B T C Y B E T W E K
U R V K Y B G S L N S	U R V K Y B G S L N S
T K V F U N T U O Z Y	T K V F U N T U O Z Y

This 3-D free view was created by Jason Cardwell, and contains a special hidden message. It may help if you place a heavy pencil mark above a pair of corresponding letters on the top row, to act as "fusion spots". Once you get these points together in eye and mind, move your vision downward to read the message. We'll have a page of free-viewing techniques and assists in an upcoming 3-D NEWS.

Letters

Dear SCSC:

We owe your President a *raison d'être* of thanks for the January front page mention (pronounce that ray-zone-debt, please). You made us feel like one of the family but...oh, the Aubrey's are embarrassed we're not members! Enclosed please find a check for dues for the remainder of the Club year. Now we are official "couple-members" and not just subscribers to the 3-D NEWS. Someday we'll get to Los Angeles on a third Thursday, we promise.

Meanwhile, we've been collaborating with another familiar name to SCSC. Paul Wing helped us get a booking for "The 3-D Show". The performance took place January 24th at grandson Matt's elementary school. 3-D helped raise funds for new playground equipment. And it did a splendid job! The school raised over \$2,000. About 1000 people attended the show. Just think, this spring happy children will be climbing Monkey Bars thanks to 3-D! (And a belated "thanks" for including all that info on "The 3-D Show" in the July 1986 issue of the NEWS.)

Loved the varied descriptions of the Club's Christmas Banquet. Egg beaters and Panda Bears??? We want to see the pictures!

Best Always,

Joy and Steve Aubrey
226 E. 83 St.
New York NY 10028



Banquet Reflections

"WHAT MICHAEL'S MEANS TO ME"

By Marjorie Webster

Oh, my! Am I so antique that everything has a mind-boggling memory? Our Christmas Banquet of the Stereo Club on December 16, 1986 was held at Michael's on Los Feliz. Rain was predicted, but it didn't precipitate! (That day, I gave a private organ lesson and a group "Hula For Health" lesson. Attended two holiday parties and led them in my "White Christmas" hula-pantomime, with tapes of Dinah Shore; also the original Irving Berlin's number, sung by Bing Crosby from the 1942 movie "Holiday Inn".)

My well-traveled friend, Ted Henderson, and I arrived at Michael's before anyone. It was fun sitting in the bar, on the dance floor, and watch the various 3-D Club members arrive: Gail and Ray Zone, our First Lady and President, were loaded with huge plastic bags of goodies, gifts and decor for our tables. It was a "Guess Who's Coming To Dinner" drama, as there were no fixed reservations. We saw the 3-D equipment go by.

carried by devoted members. After a semi-Happy Hour, a truly great and delicious dinner was served by a very efficient waitress, Rita, and her assistants. The salad was super: not too large and not "lettuce alone". Great garlic bread! I sample Ted's Filet Mignon, which most of those attending ordered, and all agreed was superb. I had the best Halibut ever -- large, thick, moist and delicious, accompanied by peas, tartar sauce, huge baked potato. When the chocolate sundae parfait arrived, it was quite frozen -- so Gail and I decided this was the time to "thaw out" with my "White Christmas" hula-pantomime, with the entire group following the motions. Regretfully there was no tape recorder for music (as promised) so I had to do the "a cappella bit". (I wore my famous Christmas Tree Apron).

While the room was being set up for our slide show, Ted (my archaeological friend) and I did some exploring. We discovered the only trivia left from the restaurant's Brown Derby Days. Guess where? Our secret!

I did my "A 3-D Christmas" of 48 slides, to my parody poem of "The Night Before Christmas". The other members showed an astonishing variety of 3-D slides, which were excellent. A good time was had by ALL!

I wonder how many members of our Club realize that Michael's was once one of the five former, famous Brown Derby Restaurants of L.A.? I had been to all the Brown Derbys, and I recall several startling situations other than just dining, especially at the Los Feliz location. These memories trace through my marriage to Architect Robert B. Stacy-Judd, birthday parties, dinner reunions, auto mishaps, organ recitals, and celebration brunches...all revolving around the Brown Derby restaurants. Wonderful Memories!! And on December 26 of this year Ted and I celebrated at the brand new Brown Derby on Colorado Boulevard in the Crown City of Pasadena. We sat in one of the original booths (#17) from the Hollywood Brown Derby. All this reminiscing brought about by the Club's 1986 Christmas Banquet at Michael's!

COMICS BUYER'S GUIDE

January 30, 1987

Wolverton in 3-D '3-D Zone' #2 features comics and Biblical illustrations

Ray Zone said that *The 3-D Zone* #2 will feature "The Weird 3-D Tales of Basil Wolverton."

The issue is to go on sale March 10. *The 3-D Zone* is published by Zone as a monthly 3-D comic book, 32 pages, with full-color covers. The second issue will be printed on Baxter paper and sell for \$2.50.

"The Weird 3-D Tales of Basil Wolverton" are bizarre science fiction stories written and illustrated by Wolverton and first published in the early 1950s. Stories included in *The 3-D Zone* #2 are "Nightmare World," a tale of the grotesque transformation of a man under the effects of an LSD-like drug, "The Man in the Moon," a cautionary tale of doomsday, "The Brain Bat of Venus," "Escape to the Future," and "Flight to Death."

As a bonus, six illustrations by Wolverton depicting the end of the world from the Biblical book of Revelation are included in a *Doomsday 3-D Gallery*. One of these illustrations is featured as a *Zonevision* centerspread depicting an apocalyptic rain of fire. These were created for the Ambassador Press publication, *Tomorrow's World*, when Wolverton dropped out of comics in 1954 with the onset of the Comics Code and turned his hand to Biblical illustration.

Zone said that Wolverton's illustrations from the book of Revelation are every bit as bizarre as his science fiction comics and equally apocalyptic in tone.

The 3-D Zone is distributed by Renegade Press and a new issue will go on sale every month.



The Photo Traveler

The following material is taken from the narration from the slide show entitled "The 3-D World of John T. Chord, FPSA" which was shown at the February 1986 Club meeting.

Capturing on one frame the whole atmosphere of a place is an ambitious goal, yet nearly every photo traveler sets it for himself. Such qualities as warmth, desolation, antiquity, sound and smell all play crucial roles in fortifying the impact of sight. The most rewarding task is to make a picture that connotes more of a place than the sum of its visual parts. The camera can be used to translate non-pictorial attributes into a picture that stimulates more senses than vision alone.

A photographer's most reliable tool is his own feeling about a place. His personal reaction must determine how the camera is set to render the many aspects of atmosphere in the language of color, shape, contrast and composition. Point of view and visual drama go hand in hand. Ultimately, simplicity is the goal.

Every hour of every season offers a different kind of light, and every place is affected by the changing light in its own particular way. The special personality of a place comprises complex and often elusive elements. The contours of the land, its climate, and the imprints of its history and people are all part of a local character and flavor. The real challenge is to render this flavor truthfully.

A traveler's itinerary may be a close inspection of single country or even a single area of a country. This kind of thoughtful travel enables the photographer to make a more detailed and intimate record of the impact of a place upon his mind and eye, and to sum up in a series of photographs just what makes a place special to him.

Photographs of the people reveal as much about their country as the landscapes themselves. The sensitive photo traveler, with a responsive camera under his direction, will record self respect, dignity, and a code of honor. He is curious about the infinite variety in the world around him, has appreciation for other cultures, and has an eye for scenes that are unusual, telling and poignant.

Golden light of late afternoon can add a sympathetic touch of warmth and sadness. In every sight there is an intermingling of the work-a-day present, the soul of the human element, and the sense of the romantic past and historical time.

The photo traveler develops the habit of searching every scene for its hidden value, while analyzing its meaningful components. And in so doing he sees with a special acuteness that enriches every moment of every journey. Some places speak out boldly, while others seem to withhold the secrets of their natures until a certain time of day or a particular weather situation. Then, suddenly, they take on an air that conveys their essence. All places have unpredictable moods; no scene ever looks the same twice. The versatile photo traveler moves in for interesting details that reflect the landscape itself.

Film and camera, the eye, comprehension and light--these are the resources of the photo traveler. And with these, capturing the atmosphere of a location is the photo traveler's true role.

HIGH TECHNOLOGY/NOV 1986

TWO-EYED ROBOTS

by Daniel Sweeney

Dual cameras will allow faster assembly without the drawbacks of current 3-D vision

The era of two-eyed industrial robots has begun, as researchers in the U.S. and Canada unveil machine vision systems that use two video cameras to perceive depth the way humans do. While three-dimensional machine vision systems have so far been used primarily for product inspection in factories, the new systems promise to greatly expand the versatility of factory robots. Stereoscopic vision augments high-speed robotic assembly, since a detailed 3-D map of its surroundings permits a robot to position components faster. It may also be used for guiding fast-moving, self-navigating robot drones.

And because stereoscopic vision enables robots to find parts amid a random, irregular background, the robots can be more effective at tasks like bin sorting; in most current applications, they can select only parts that have been prearranged in a magazine or on an assembly line.

As in human eyesight, stereoscopic machine vision merges two pictures into a single image, calculating depth by measuring the apparent displacement of an object between the two "eyes." Thus the closer the object, the greater its displacement. But until recently, the images of the two cameras could not be brought into registration quickly enough to be practical for industrial use. It's hypothesized that the human brain makes millions of computations, many simultaneously, to construct a comprehensive 3-D image. Serial computers, performing only one task at a time, cannot do that in the fraction of a second necessary for decision making in many industrial processes.

But two new stereoscopic systems are said to permit rapid depth perception in a typical factory environment. Keith Nishihara, chief researcher in two-eyed vision at Schlumberger Labs in Palo Alto, Cal., says his system is ready for commercialization.

Refining work he did at MIT in the late 1970s, Nishihara speeds up stereo vision by reducing the amount of image analysis needed to register right and left camera shots. Rather than processing full-resolution images, Nishihara's computer program finds patches of uniform light intensity in one image and merges them with identical patches in the other. This abbreviated correlation process cuts computing time enough for industrial applications.

However, the low resolution of the images prevents object identification; the system can tell a robot how far away an object is, but can't determine precisely what it is. Thus Nishihara's

system is designed for applications requiring distance measurements only. Tomaso Poggio, a former colleague of Nishihara's at MIT and now a consultant for Thinking Machines (Cambridge, Mass.), is developing parallel processing computer programs that provide high-resolution 3-D by processing the two camera images simultaneously, while running other vision subprograms like recognition of an object for which a robot may be searching. However, high-powered computers capable of making such parallel calculations are largely developmental and too expensive for industrial machine vision. Poggio doesn't expect such systems to be widely available for several years.

Meanwhile, a system developed by Automatic Vision (Vancouver, B.C.) for analyzing terrain gradients in aerial photographs is now being offered to industrial users. Advance orders for the vision module, priced around \$15,000, should be filled beginning this year, says company president Theodore Hobrough.

Automatic Vision takes a different approach to stereoscopic depth perception, measuring the voltage-pulse wave forms that represent the image after it is converted to an electrical signal by the video camera. Since two cameras viewing the same image produce identical wave forms, Automatic Vision matches up the waves between right and left cameras and then calculates displacement by measuring the difference in the phase, or timing, of the wave sets.

This system provides high-speed depth perception and the potential for high resolution. But because the basic module computes only the phase difference—the measure of distance—additional software must be used to further process the video image for tasks such as object identification.

Other methods of depth perception are already being used by industry.

Most of the current techniques—which find the range, or distance, to an object—project an audio, microwave, or light signal toward an object and receive the reflection at a sensor or sensor array. The simplest ranging systems, such as ones developed by General Motors (Detroit) and the Stanford Research Institute (Palo Alto, Cal.), use a projector and video camera, which are coupled to a computer that determines distance to the object by elementary trigonometric calculations based on readings of the light's path. Ultrasound systems measure the elapsed time between the emission of a sound wave and the reception of its echo at a microphone. Although a sonar method developed by Cochlea (San Jose, Cal.) can detect object contours, most ranging systems calculate distance to an object only; they cannot provide a comprehensive 3-D picture of a work space. What's more, ranging methods require additional 3-D systems to perform other vision functions like pattern recognition or object identification.

Monocular vision systems, using a single video camera, may also be programmed for depth perception, by comparing the apparent size of an object viewed at a distance to its actual size, or the apparent velocity at which it crosses the field of view compared with its actual, known velocity. However, values like actual size and velocity must be preprogrammed into the system, limiting its ability to handle the unexpected.

Another method of depth perception uses colored light projected in bar or grid patterns, with video cameras to pick up the deflection pattern caused by the objects in the light field. By analyzing the amount of deflection, a computer determines an object's depth dimensions. Thus, this "structured light" approach is employed extensively for checking parts. GM uses its Con-sight method in assembly plants, and

Diffrauto (Windsor, Ont.) offers another system. The National Bureau of Standards (Gaithersburg, Md.), Stanford Research, and Jet Propulsion Laboratory (Pasadena, Cal.) are also developing systems.

Since inspection tasks account for about 75% of the current industrial vision market, structured light dimensioning has strong market promise, says John Meyer, president of Tech Tran Consultants (Lake Geneva, Wis.). Such noncontact inspection systems, he says, are faster than conventional touch-gauging while remaining relatively low in price.

However, structured light requires dim illumination; a special environment must be provided on the factory floor. Since most other vision systems need bright illumination, they can't be combined with structured light to perform additional vision tasks.

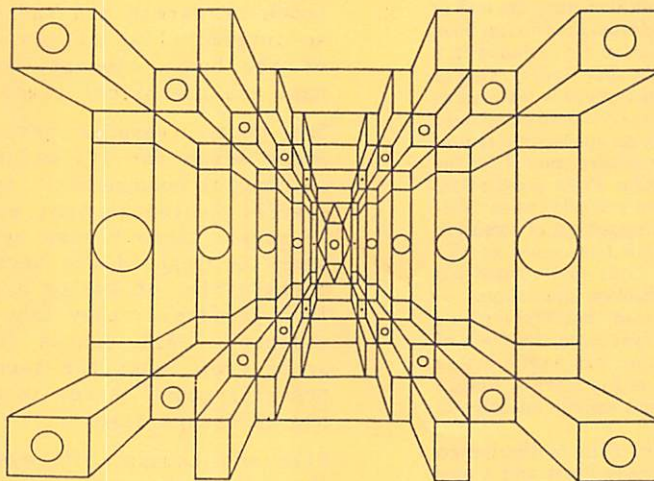
Recognizing this limitation, the Delphi study of machine vision, completed in June by the University of Michigan, identified stereoscopic systems as one of the top vision priorities of U.S. automakers. The report also concluded that stereo vision, necessary for part selection and orientation by robots or other material-handling devices, will reduce the dependence on specialized lighting conditions for 3-D techniques like structured light.

Since they fit well into factory environments and promise both range finding and object identification, stereoscopic systems "have tremendous potential," says Marcia Brooks, a senior analyst at International Data Corp. (Framingham, Mass.). Nevertheless, she warns that prices for such systems must be moderate, and that vendors of stereoscopic and other vision systems must pay closer attention to fitting their products to specific applications. A common fault in the industry so far, she says, has been to assume that off-the-shelf vision systems can be used in a wide array of applications. "You can develop the basic technology," she says, "but then you have to make it do something."

If they succeed at this, 3-D vision vendors stand to profit: Meyer of Tech Tran forecasts that 3-D's share of the vision market will grow from its current 10% to about 25% by 1990. At the same time, he says, total machine vision sales will expand by about 40% annually from their current level of about \$100 million.

Most 3-D industrial applications will remain in inspection, according to the analysts. Although stereoscopic vision systems will greatly enhance robot guidance, continued sluggish growth in robots will hold back wider use of vision to control them, Brooks says, even as robot makers and vision suppliers become more responsive to the needs of potential customers. But this situation will eventually change. "3-D just hasn't reached its time yet," she says. "It will explode, but that's still several years away." □

Daniel Sweeney is a freelance electronics writer based in Burbank, Cal.





3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXI

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Autostereo?

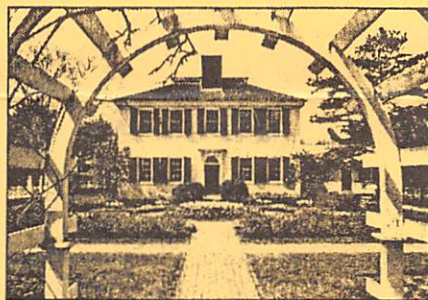
I don't know how many times in my work as both amateur stereographer and 3-D professional I have encountered the refrain "Yes, the 3-D effect is interesting but isn't there some way to get rid of the glasses?"

Autostereoscopic systems exist, of course, and throughout the present day there have been several. The hologram and the lenticular images produced by the Nimslo camera are the most commonly seen today. The Russians have built stereo cinemas using the lenticular process and, more recently, there have been interesting attempts at an alternating field video image system. But as challenging as autostereoscopic processes are, they lack one essential element.

It is the viewing device, whether it is a pair of polaroid glasses, a hand viewer, or an anaglyphoscope, which makes 3-D a specific art form. The working dynamic of that art form is binocular separation by which discrete sets of visual information are channeled to each eye. Parallax is the fundamental difference between those two sets of information.

Of course there is parallax in an autostereoscopic image, but the binocular separation is not as well defined and there is visual cross-talk between the stereo pair. It is clearly channeled binocular separation which makes 3-D a bicameral art form with additional artistic possibilities beyond the mere replication of reality.

With 3-D glasses one may exploit retinal rivalry and push the dimensional image into new, strange realms which bear directly upon the way in which we perceive the universe. Hyperstereo is one dramatic effect that results from the use of a viewer.



The use of 3-D glasses comprises a compact between the spectator and the stereo artist by which the dimensional image becomes fully interactive. As Murray Lerner describes them in his 3-D film "Sea Dream", the glasses are a "gateway to another world of experience". I often refer to them as windows on another dimension. And they are binary windows which also serve as portals to the self in a dual photonic bombardment which we call 3-D.

At the Stereo Club of Southern California we always provide 3-D glasses for visitors. Many members, of course, have their own custom style glasses. And we are still in the business of stereography which makes full use of binocular separation. We often utilize this process to enjoy some of the finest 3-D images in the world.

And we will continue to do so.

Bicamerally, Ray

MEETINGS: The third Thursday of each month at 7:30 at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors and guests always welcome. **MEMBERSHIP:** Annual Dues—Single/\$12; Couple/\$18; Patron/any additional amount, all due July 1. New membership dues are prorated for first partial year. Send new dues to the Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly and included with membership; \$8 for 12 issues for non-members; send fee to 3-D NEWS Editor.



Stereo Activity Calendar

MARCH

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

APRIL

- THU MAR 19 Monthly Club Meeting - Photo Center - 7:30
Fourth Competition for the year and the GCT is "Eerie"
- TUE MAR 31 Copy deadline - April 3-D NEWS - Will anyone make an April Fool's contribution this year?
- SAT APR 4 Club Photo Outing to the Antelope Valley for poppies and other features -- Jim Murray has all the details
- THU APR 16 Monthly Club Meeting - Photo Center - 7:30
This is scheduled to be "Close-up Night"

Member & Subscriber Update

A hearty welcome to these four new Club members:

MICHAEL ANDERSON
DOLORES M. RICHEY
809 N. Kilkea Drive
Los Angeles CA 90046
H (213)651-4146

JAMES HOLLANDER
DORIS HOLLANDER
16145 Alcima Avenue
Pacific Palisades CA 90272
H (213)459-5118

Club membership anniversaries for March:

LeRoy Barco - 4 years
Anthony Bell - 5 years
Jim Boren - 5 years
Richard Brown - 3 years
Steven Buchanan - 3 years
Earl Colgan - 9 years
Lori Ervin - 4 years
Howard Frazee - 6 years
Tim Hay - 4 years
Steve Hines - 4 years
Bob Hyskell - 4 years
George Kirkman - 12 years
Bob Kneisel - 6 years
Peggy Knorr - 3 years
David Kuntz - 7 years
John Ladd - 1 year
Bert Laursen - 22 years
Richard Pitman - 4 years
David Ratliff - 1 year
Thomas Scobey - 1 year
Robert Simonton - 2 years
Ruby Steins - 9 years
Leighton Stewart - 8 years
Lorraine Stewart - 8 years
Charles Strickland - 6 years
George Walker - 9 years
Joseph Weisman - 1 year
Etta Weisman - 1 year

(Yes, March has been a traditionally very busy month for the Membership Director!)

Letters

Dear Editor:

Back in the early fifties during the stereo boom, stereo slides were a powerful and effective selling tool in business and industry. The reason for this is obvious to anyone with imagination and a knowledge of stereoscopy.

Why stereo fell out of favor as a selling tool is a mystery, but I think the time has come to rejuvenate the concept.

The thought occurred to me that there must be some Club members who have entertained the notion of turning their love of stereo into a profitable business venture.

With that in mind, I have composed a letter to send to prospective clients. It pretty much lays out my idea. I would like your assistance in contacting any Club members who would be interested in getting involved.

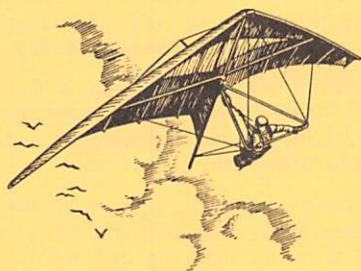
I am not a salesperson nor am I an effective business person so I need input from people who have the talent of business promotion. With the proper talents involved, I see no reason why a service such as I propose cannot be richly satisfying and highly lucrative.

Sincerely,

Chris Mohr
20805 Hunter Street
Mead Valley CA 92370
(714)657-9725

Contact either Chris or the Editor for a copy of the letter mentioned above.

--Ed.



Looking Backward to...

...February 19

I was hesitant last fall when Ray Zone asked me to be the Program Director. I was dubious when he assured me that I would have lots of help in putting together Club meeting programs for the year ahead. Happily, Ray was right. The program put together by several Club members (with only a little encouragement from me) for the February Club meeting was one of the more impressive and inspiring ones I have seen for some time. If you made the meeting, you know what I am talking about; if you missed it, then you really missed it.

The "EXPO 86" show we saw first was a major collaborative effort assembled during a cookie feast and previewing party held at Ray Zone's place a week before the meeting. Oliver Dean, Earl Colgan, Bill Carter, Jason Cardwell, Tony Alderson, Bill Daggett, Chris Senchack and David Burder (from England) all contributed slides from their trips to Vancouver last summer. Originally intended to be a short, informal program, "EXPO 86" was an impressive, polished project, thanks mostly to Oliver Dean, who took a day off work and spent a marathon 14 hours composing the program. Thank you all!

But that was just the opening act. Jerry Walter and Rick Finney followed with one of their stereo slide extravaganzas, "Stereo Spectrum", which Jerry modestly describes as a "potpourri". Yeah, a potpourri complete with fade and dissolve and quadraphonic sound, maybe! Composed of several sequences, "Stereo Spectrum" certainly has something for everyone; my favorite sequences were "Come Saturday Morning" featuring a supporting cast of unclad veggies, and "According to St. Matthew," an excellent treatment of graveyards and cemeteries. The real crowd pleaser, though, was "3-D Or Not 3-D", which really showcased the advantages stereo has over mono photography. But my words are a poor substitute for one of Rick and Jerry's shows. Next time come see for yourself if you missed it. Our huge turnout for the evening was most gratifying; we were using every seat at the Photo Center.

--Jim Murray, Program Director

I would like to add my thoughts about Rick and Jerry's program at the February meeting. I had seen some of the segments before, but always enjoy them again and again. What impressed me most was the professional presentation: super selection of stereo music; perfect dissolving with two projectors; marvelous mood changes; Rick's resonant and dramatic narration; and most of all, the coordination of "two masters of the 3-D Art". Whatta show! Bravo!

I had chills all over my body and even cried a little,

for many reasons. Memories. I had been to and photographed, in 3-D, all of the places that were shown.

The "Children of Norway and Mexico" alternated, with proper music, was most clever and unique. "3-D Or Not 3-D" -- a-la-Shakespeare, is a perfect example of why our stereo slides are so super special. "In Search of a City": dramatic shots of our own Los Angeles were dynamic. The serene and silent scenes in various graveyards were superb. "Come Saturday Morning", with fruits, flowers and such was a happy contrast. Again, thanks to Rick and Jerry for their dedication, expertise and just plain labor-of-love in 3-D!

--Marjorie Webster

Let's Join Together...

...March 19

"EERIE" SLATED FOR GCT AWARD THEME AT MAR COMPETITION

Godzilla, my Grey-Cheeked Parakeet with delusions of grandeur, was dressed in her crime-fighter's tights and was getting in condition by doing bench-presses with a tiny barbell made out of a pencil and two walnuts.

"What on (OOF!) Earth are people (OOF!) going to take pictures of (OOF!) that can be judged as (OOF!) 'eerie'? (OOF!)", she puffed.

"I dunno", I responded cleverly. "That's what makes the Godzilla's Choice Theme (GCT) Award so much fun, I guess. You never know what the creative minds of stereographers will invent when stimulated by off-beat ideas."

Godzilla had finished her reps and was towelling down with my best handkerchief. "Yeah, but can't you come up with anything more specific as an example?"

I gave Godzilla a wry look (you haven't lived until you've washed sweaty feathers out of a linen 'kerchief). "Well, I suppose somebody could do a black-light tabletop arrangement of, say, a skull and a candle, maybe dressed up with a treasure chest or a pile of old doubloons."

"That's what I like about your tabletop suggestions", Godzilla chirped. "You always recommend props you can find around the house! Now if it were Earl Colgan doing it, he'd probably submit a picture of a waterscape and tell us it was taken at Lake Erie. Simple!"

"Too simple", I replied. "The slide has to communicate the idea of 'eerie', not the place 'Erie'. I'll be interested to see what the members come up with for this one."

"This is going to be a short column, isn't it?" Godzilla observed.

"Right", I answered. "But I notice it didn't stop you from saying a lot."

"Naturally", she rejoined. "The whole GCT Award was my idea in the first place."

There is no arguing with that kind of logic.

(See you at the competition. Bring your three standard and/or nonconventional slides and join in the fun.)

--Oliver Dean, Competition Director

CALIFORNIA GOLD

Long before California's gold rush drew a flood of immigrants, another "gold" had been dotting its dimpled hills for untold centuries.

When Spanish mariners saw the blanket of gold stretch from the foothills to the sea, they dubbed it the "land of fire." And when they discovered the brightness was from the sun-glow of the reddish gold poppies, they called the flowers "cups of gold."

The hardy annual flowers actually endure in many climates—from the deserts of North Africa to arctic and

alpine areas. The California version grows mainly in the lower end of the state, and is found in mid-spring on chaparral lands that have been cleared or burned over the previous year. The California Poppy also has a shrub-like cousin which grows in various parts of the state.

California poppies have now splattered their gold generously in flower gardens all over the world. But nowhere do they seem to bask in the sun so brilliantly as they do in their native golden state of California.

Outing News

Some months ago I announced an outing I would host up here in the Antelope Valley when the poppies bloom in April. Well, so far this winter we've only got about 1 1/3 inches of rain, and everyone knows that 1 1/3 inches just isn't enough. Unless we have a very wet March up here, our wildflower display this spring is gonna be pretty sad. In any case, the outing will go on -- for the Antelope Valley has a lot more to offer than just wildflowers. The revised outing (presuming no substantial additional rainfall) will feature my favorite Joshua tree, apple blossom, windmill, and gold mining ruin shooting locations. So mark Saturday, April 4 on your calendar for the Antelope Valley outing -- I'll be waiting for you. I will give more details at the March meeting when I know the rain situation better. If you can't make the March meeting and want to come, contact me at the address/phone on Page 1. Until then -- think rain!

--Jim Murray, Antelope Valley Outing Director

Most of us agree that this photography Club of over 150 members needs outings -- happenings where we can get together and share stereo viewpoints, both literally and figuratively. Let's all support Jim's outing on April 4. Would you like to lead an outing? Maybe just one? Contact Ray Zone. For old time's sake, below we are reprinting an outing report prepared by Gladys Riggs for the 3-D NEWS of just 14 years ago -- February 1973. It worked great then, and it could work equally great now. Consider leading an outing!

--Ed.

FROM THE FEBRUARY 1973 3-D NEWS

A big "Thank You" goes to Charles Osborn for directing the marvelous trip over the weekend of January 13-14. The following people attended and had a fabulous time: Maude and Charles Osborn, Elmer and Marilyn Weidknecht, Charles Piper, Erma and Lester Lauck, Martha and Andy Sihvonen, Edna and Joe Abramson, Ruby Steins, Gladys and Bryan Riggs, Connie Hodnik, Russ Terrill, Stergis Stergis, Sylvia Sikes, Gladys and Ward Clark, Eleanor Hemstreet, Oliver Dean, Floyd Garton, and Fred Coops. Those of you who missed the trip missed one of the very best. Charles ordered good weather and it was perfect. Joe Abramson modelled in an early California friar's costume and what a wonderful sister Marti Sihvonen made. You undoubtedly will be seeing much of Friar Joe and Sister Marti in the future. At La Purisima Mission

Bryan and Ward both modelled in a Mexican costume and the old wooden ox carts and the beautiful arches of the mission provided a perfect setting.

At Santa Barbara we all enjoyed a delicious lunch at El Paseo Restaurant after a morning of hard work shooting all the wonderful models and the subjects offered at the beautiful mission.

Saturday afternoon was spent journeying from Santa Barbara to Buellton and getting settled in our motel. The a quick trip to Solvang and a few pictures of the old windmill. Then back to the motel to spruce up for the cocktail party at the Osborns' and dinner at Anderson's Inn. What a super way to end a perfect day!

Sunday morning we drove back to Solvang for breakfast and some more model shooting at Santa Inez Mission where the morning light creates beautiful shadows through the graceful arches. Then over to La Purisima Mission for more of the same. As I said, you'll be seeing more and more of Friar Joe and Sister Marti, along with Pedro Riggs and Pedro Clark.

Not only does a big "Thank You" go to Charles for arranging such a wonderful outing, but also to Joe Abramson and Marti Sihvonen for so graciously and patiently modelling for all of us. You were super!

--Reported by Gladys Riggs, 1973 Assistant Editor



Stereo Exhibitions Calendar and News

TUE MAR 17 Closing - Wichita Stereo Exhibition
WED MAR 25 Closing - Chicago Lighthouse Stereo Exhib.
THU APR 16 Closing: Southern Cross Stereo Exhibition
Forms: Susan Pinsky, PO Box 2368, Culver City CA 90231

Question: What slides should I submit to an exhibition?

Answer: Your best slides, always the best you have available at the time. Never hold back. Use those slides that have scored the highest in Club competition. The only slides that cannot be entered are those that have been previously accepted in that particular exhibition. However, they can be entered and accepted in any of the other exhibitions. Right now there are about 16 different exhibitions, with nearly each one conducted every year.

Question: But shouldn't I be concerned that maybe one or more of the judges has seen that particular slide before?

Answer: No. First of all, the judges consciously attempt to be as impartial as possible, whether it's new or old work, previously seen or not. Primarily, the judges are trying to assemble the best possible show with the slides submitted, and if your slide is good (defined as within the top 40 percent or so submitted to that exhibition) it deserves to be accepted into and shown in that exhibition. Simply, always enter your best.

More questions? Sent them to the Editor.

Conventions -- 1987

NSA/PHILADELPHIA

The National Stereoscopic Association has chosen King of Prussia PA as the site for this annual affair, which will run June 27 - 28. Programs are well defined at this time, and include:

- Stereoscopes - An Historical Review by Paul Wing
- Keystone Heights - The Town Stereo Views Helped Build by Dr. James Quinlan & John Waldsmith
- Highway U.S.A. by Bill Zulker and Ray Holstein
- New Guinea - 7 Essays by Mel Lawson, APSA
- Contemporary Stereo Photography Holdings in the Holmes Library by Bill Zulker, with Ray & Marge Holstein
- Contemporary Holdings in the PSA Stereo Hall of Fame presented by Mel Lawson, APSA
- The Stereoscopic Society - Carrying On The Tradition of Sharing and Participation by Norm Patterson and John Waldsmith
- Contemporary Commercial and Educational Stereo Photography by Guy Ventouillac, presented by William A. Duggan

Additional information is available from Wm. A. Brey, PHILLY-87 General Chairman, 19 Cardinal Lake Drive, Cherry Hill NJ 08003

PSA/LONG BEACH

The Photographic Society of America International Convention will be held right here in Long Beach at the Hyatt Regency Hotel next to the Queen Mary August 5 - 8. Stereo shows include the Club's "Stereography - A Fresher Portrayal" and the PSA International Stereo Exhibition; more will be announced later. In addition, there are many shows in the other photographic mediums: color slides, nature, photo journalism, etc., plus a great print exhibit. SCSC will have a lot of involvement in this Convention, and we'll give you a monthly update right here on this page. Mark the date on your calendar now!

ISU/INTERLAKEN

The International Stereoscopic Union is sponsoring a convention in Interlaken, Switzerland October 1 - 7. Not a great deal is known of the programming at this time, but shows are to include one from the members of the Potomac Society of Stereo Photographers, our own "Stereography - A Fresher Portrayal" from SCSC members, and the Third Dimension Society International Stereo Exhibition.

Classified

WANTED: Realist Film Cutter at reasonable price. Lew Edler, (213)465-1237

SERVICE AVAILABLE: A Custom Slide Duplication Service has been announced. Many types of dupes are available (standard, color shift, enlargements, etc.) Stereo pairs from \$2.50. For further info contact Barrie H. Bieler, FPSA, 737 Wiget Lane, Walnut Creek CA 94598 (415)939-6272

FOR SALE: TDC #116 projector in excellent condition, with carrying case and five pair of 3-D glasses. Also a 40x40 flat screen in good shape and a spare projection lamp. \$375 for the outfit. Glenn Ammer, 6821 Vanport Avenue, Whittier CA 90606 (213)692-5560

FOR SALE: Elmo Movie Outfit Super 8 stereo attachment \$220. TDC #116 projector which has been reworked to accept 750w bulbs. Also a Compco Triad projector. George Skelly, 1850 Avenida Estudiante, San Pedro CA 90732 (213)514-0805 or (213)517-6569



Song Contest

THE RETURN OF PUNDIFER SNEEGLOVE

(Minutes of the "...And Then I Wrote..." Stereo Song Title Contest Judging, February 29, 1987)

The Judging Meeting held at the home of member J. Clogbod ("Dumpy") Duplemere, FSPCA, was attended by Dumpy himself, yours truly (Oliver Dean), Pundifer Sneeglove, Murbley Feznock, and Dumpy's lady friend, non-member Snorli Guppelmeyer. Since it was his home, Dumpy decided to take nominal charge and called the meeting to order at 8:37 PM. Sneeglove protested that this was a judging, not a meeting, but he was overruled, and I was asked to take minutes. Dumpy expressed the hope that the meeting would be short and over by 9:00.

Straws were drawn for the three judges, won initially by Sneeglove, Feznock, and Dumpy, but Snorli Guppelmeyer pointed out that Sneeglove had submitted entries and was ineligible. Sneeglove protested that the contest was his idea and that he should be allowed to judge, but he was overruled again. Upon a motion made by Guppelmeyer, seconded by Feznock, and approved by a four-to-one majority, Snorli Guppelmeyer was elected to replace Sneeglove as judge. There followed a violent discussion, started by Sneeglove, over whether a non-member could make a motion. The discussion ranged over several provisions of "Robert's Rules of Order" and gradually deteriorated into a lot of shouting, interruptions, and arm-waving. After about 45 minutes, no one was speaking to anyone else and everyone was sitting silently, stoney-faced, in impasse.

Dumpy finally sidestepped the problem by adroitly serving refreshments. Soon everyone was happily

New York Report !

"UPPIES" INVADE 4D

Quite a few of New York's downtown types have lately been spotted testing the city's up-town waters. These "uppies," as writer Joe Dolce calls them, are probably uptown to check out a new club called 4D (as in fourth dimension).

Every club has a concept, and this one, says its designer Robert Johnson, "is to provide the guest with a sense of being suspended in a

timeless, formless, embryonic environment." To achieve this effect, the domed ceiling is cracked, walls explode and surrealistic, spaced-out paintings are everywhere. To further the sense of illusion, holograms are randomly projected throughout the space.

Reality is kept to a minimum at 4D, and that seems to suit the guests just fine. (605 West 55th Street, New York City, 212-247-0612).

munching on Snorli Guppelmeyer's delicious Baked Alaskan Cheesecake ala Mode with Serbian Peanut Butter Sauce. Snorli said that it was made from a secret family recipe handed down from generation to generation ever since 1978. Sneeglove grudgingly allowed as how it "tasted better than boiled spinach", and everyone was soon speaking to everyone else again as though the brannigan had never happened.

Smoothly capitalizing on the momentary good feelings, Dumpy got the judging under way. Scoring was by "In-Out" method. Snorli Guppelmeyer, however, asserted her independence by scoring exactly the opposite of Dumpy on every entry, which effectively cancelled both of their scores and left the deciding score to Murbly Feznock.

After the winners had been picked, Sneeglove muttered that they could have "left the judging entirely to Feznock and avoided calling this stupid meeting." Dumpy agreed that the meeting should have been avoided, but wisely refrained from giving a reason. Upon learning that he alone was responsible for the winning votes, Murbly Feznock had to retire to a dark corner and feel his blanket for about twenty minutes before he was able to rejoin the group.

A motion, made by Sneeglove and seconded by Guppelmeyer, was passed unanimously to make a special award to Marjorie Webster for the sheer, stomach-turning volume of entries she generated (over 75 of them), as well as for the full-page "You Oughta Be In 3-D" parody published (probably by mistake) in the 3-D NEWS.

Winners (losers?) were:

Horrible Mentions:

- 1) "Developer Come Back to Me" (Michael Weinburg)
- 2) "Chim-Chim 3-D" (Marjorie Webster)
- 3) "Whatever Will Be, 3-D" (Marjorie Webster)
- 4) "Someone to Watch My 3-D" (Marjorie Webster)
- 5) "I'm Sure of Everything But View" (Marjorie Webster)
- 6) "This Time It's Reel" (Marjorie Webster)
- 7) Wagner's "Prelude to Die Meisterstereoscopie..." (Larry Brown)

Awards (Most Worthy of Being Immersed In Pond Scum):

3rd Award

Beethoven: Symphony No. 3-D
Op. 35mm, "Steroica" (Larry Brown)

2nd Award;

"The Best Things in Life Are 3-D" (Marjorie Webster)

1st Award and Grand Prize:

Vince Youmans' dance number from
"Flying Down to Rio",
"The Stereoca" (Carioca) (Larry Brown)

It was with a universal sigh of relief that the Judging Meeting (supposed to end at 9:00) finally wound down and was adjourned at 1:30 AM.

Regretfully submitted,

Oliver Dean, Acting Secretary

PSA...From The Inside Out



The Photographic Society of America has been around for over 50 years, and the Stereo Division of PSA has been around for 35 years. Many PSA members have tried to express what PSA means to them, and they have also tried to describe what it might mean to a newcomer. Perhaps the latter material has often been written too objectively to have insightful meaning. However, newly-elected Stereo Division Chairman Mel Henningsen of Hayward, California, recently sent the following letter to each of his 42 Stereo Division Officials (officers, delegates, directors, representatives and counselors). For me, this letter describes the Division and PSA involvement from the "inside out", and quite effectively captures the heart of PSA involvement.

--Ed.

January 1987

Dear Stereo Team Member:

It is an honor and a privilege to present the 1986-88 Stereo Division Officials.

The Stereo Division enjoys a heritage of outstanding leadership handed down since it became a separate Division of PSA in the Spring of 1952. Dr. Frank E. Rice, FPSA of Chicago was the first Chairman who also served as Editor, Membership Chairman, Secretary, Treasurer and Vice Chairman.

Credit for today's strong Stereo Division goes to the former chairmen and their dedicated volunteer teams who have contributed and built through the years.

FORMER DIVISION CHAIRMEN

1952-54 Dr. Frank E. Rice, FPSA
1954-56 Paul J. Wolfe, FPSA
1956-58 Jack Stolp, FPSA
1958-60 Lee N. Hon, FPSA
1960-62 Lewis F. Miller, FPSA
1962-64 Mrs. Ruth I. Bauer, FPSA
1964-66 Henry H. Erskine, FPSA
1966-68 Paul S. Darnell, FPSA
1968-70 Mrs. Dorothy Hodnik, FPSA
1970-72 Joseph P. Fallon, Jr., FPSA
1972-74 Dr. Albert L. Sieg, FPSA
1974-78 Charles R. Osborn, FPSA
1978-82 Howard R. Sweezy, FPSA
1982-86 Col. Melvin M. Lawson, APSA

These past chairmen provide strong leadership by motivating other people and communicating with them. All were encouraged to make a contribution.

Experience has shown that interaction between team members, PSA Headquarters and other PSA Divisions is valuable. The spirit of helping one another through communication of helpful ideas and suggestions for the common good has helped stereo photography advance.

Past Chairman Colonel Melvin M. Lawson, APSA, after two inspiring terms of leadership, bequeathed to us a dedicated, functioning team most of whom are continuing to serve. His hours of devotion to our Division have left a long never-to-be-forgotten trail of efficient leadership and camaraderie for which we say -- "Thank You".

Our heritage is rich since the days when Seton Rochwite, FPSA, gave us the Realist camera, and our



thanks goes to all those dedicated men and women who have served since. Former workers have taught us to care for and to appreciate one another by working together. Team spirit is the feeling we have for our fellow stereographers who enjoy our mutual hobby.

When we are imbued with that special feeling of working well with our colleagues and serving our hobby with our hearts we become a powerful service organization where every one is "a most valuable player" and some even become "All Americans".

Results in our PSA depend on fulfilled objectives of people willing to volunteer part of their time, knowledge and even some personal finances if possible. The product they contribute might be called "service", and the objectives can be considered as instruction in photographic techniques or a learning experience through slide circuits and instruction slide sets. A second service objective is to provide entertainment or pleasure received through lectures, Journal articles, slide shows, etc.

Another source of information and pleasure members receive is found at the various Division Photo Dens at the conventions. These serve as a meeting place where fellowship abounds, and team effort and interpersonal skills are shared. Visitors help one another solve photographic problems. New members talk over basics, and better ways to take pictures are discussed along with equipment handling, etc.

Please communicate ideas you have for the 1987 Stereo Den at the Long Beach Convention to Oliver Dean who already has great plans for our benefit.

A third very important service objective is helping to satisfy the creative and competitive drive within many of us. Here credit and thanks must be given to the many hard-working exhibition volunteers who provide an outlet for these creative and competitive talents. These workers help members in their quest for acceptances and star ratings.

In addition to obtaining star ratings and listing in Who's Who, entry of slides in the Stereo Hall of Fame established in 1979 means a great deal to many stereographers. It honors their slides and gives recognition to the maker, as well as providing material for the available excellent Hall of Fame programs.

It may be of interest to mention that the late President Dwight D. Eisenhower was an ardent stereographer who has 25 slides in Program III of the Hall of Fame entered under a special category.

Harold Lloyd, FPSA, was an early stereo worker who left a library of over 30,000 slides and has 4 slides in Program II of the Hall of Fame.

International Exhibitions stimulate and inspire some who may have an interest in becoming photographic judges in addition to adding zest to our hobby.

All members of the Division and their stereo friends should support those exhibitions that are including stereo. Every contribution of slides helps to make the exhibitions a success. Also it is a good way for the photographer to learn how his work rates in big league competition.

Let us not forget to get necessary forms and reports to our Secretary and Treasurer on time to help make their tasks easier.

If you have worthy news items for the PSA Journal please submit them to the new Director-Stereo News Editor Stan White who relieves Mim Unruh, FPSA, who did a great job for many years.

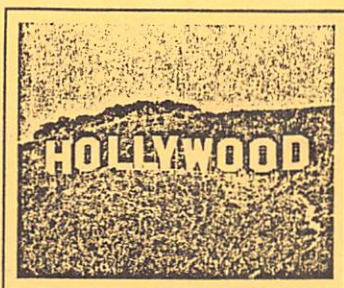
Greg Taylor (8211 27th Ave. No., St. Petersburg FL 33710) continues to supply valuable information to new and prospective PSA members.

Feature articles for the PSA Journal should be sent to the Director-Media Features, Paul Wing, APSA.

Please be on the lookout for ways we can better serve our membership. Your Chairman and all those in charge of activities welcome suggestions, constructive criticism and questions. Through the services we provide we hope to interest an ever-increasing number of people in our particular hobby -- to "spread the word" as it were.

Now that we know a little about our Division's origin, who we are as a team, and some of the objectives we hope to accomplish, let us go forward with confidence, do our various jobs, and remember what counts is performance. Good teammates make all the difference in the world. Good Luck and Thank You for serving.

Yours in Stereo Fellowship,
Melvin G. Henningsen, APSA



MOVIEMAKING MOVES WEST

by Karen Debats

When winter descended on Chicago in 1907, director Francis Boggs had a problem. Only the indoor scenes for his 12-minute version of "The Count of Monte Cristo" had been filmed. Completion would require both sunshine and gorgeous scenery. He found both

in Southern California—and a hot new industry found its real home.

The following year, Boggs set up a permanent studio in downtown Los Angeles. Soon other film companies also came to the West, at least for the winters. Before long, however, more permanent studios were established and many movies were filmed entirely in Southern California.

Another important early director was Thomas Ince, who came here in late 1911 and established a spacious studio five miles north of Santa Monica. Working with real cowboys and Indians, he filmed westerns that were both credible and entertaining. Until Ince came along, most westerns were filmed on Long Island by people who didn't know a cactus from a coyote.

Comic relief arrived in 1912, in the form of Mack Sennett. A creative opportunist who worked on a low budget, Sennett and his crew searched for exciting events that would attract a crowd. Then his actors would exploit the situation while his cameraman got everything on film—all for free. When the

police arrived during filming of a Shriners' parade, their efforts to catch Sennett's actors became part of the story—and the "Keystone Comedy" was born.

In late 1913, the first feature-length movie produced in America was filmed in Los Angeles. Titled "The Squaw Man," it was directed by Cecil B. De Mille (who later became famous for such spectacles as "The Ten Commandments"). De Mille had originally planned to film in Flagstaff, Ariz., but the locale did not meet his artistic expectations. It was also snowing when he arrived in Flagstaff, so he got back on his train before it left the station and continued to California.

By the time World War I broke out, Los Angeles had become the recognized center of filmmaking. Most of the leading actors and actresses could be found here, as could the most important screenwriters, directors and producers. The local movie industry also enhanced Southern California's romantic appeal and became a significant factor in the area's dramatic growth.



BACK TO BASICS

At the conclusion of the January meeting I was approached by a Member with the question, "How did you like tonight's slides?" I had to admit that far too many were badly mounted, and several pulled my eyeballs. Also, one was pseudo mounted, and one had two "lefts", and so no stereo. Upon later reflection it came to me that the Member was really asking, "Are you doing enough to steer the new Members in the right direction?" Perhaps not. This month, after a year of addressing advanced subjects, we return to what the new Members need most, a discussion of fundamentals in terms they can understand.

HOW DO TWO APPARENTLY IDENTICAL FLAT PICTURES CREATE A 3-D ILLUSION?

If you look at one chip of a stereo pair, you can't tell whether it is a left or a right. But there must be a difference, because if you interchange the two chips, the stereo illusion vanishes, and depths become reversed. The effect is now "pseudoscopic" rather than "stereoscopic". Take a landscape slide, and using a hand viewer, look at some nearby object with your left eye. Note its relation to the background. Now look at the same object with your right eye, and note that the background has shifted a little to the right. This shift, technically known as parallax, is mainly responsible for the stereo illusion. Note also that the shift is minuscule, perhaps 3% or 4% of the width of the slide.

HOW MUCH PARALLAX?

The parallax must be there, otherwise there is no stereo, and it must be in the right direction or the stereo becomes pseudo. But it must be strictly limited, otherwise you will have difficulty in "fusing" the two views into a 3-D illusion. Five per cent of the width of the slide is about the maximum tolerable, and corresponds to foreground at 7 feet and background at infinity. One can't make a good landscape with foreground at 4 or 5 feet, which is what some of you are trying to do. Stopping down to f/16 or f/22 may get everything sharp, but it won't change the parallax. Until you are more skilled, use 10 feet minimum.

HOW DO YOU KNOW YOU HAVE ACCEPTABLE PARALLAX?

To make sure you have not exceeded the 5% use your depth of field scale.* Note the foreground distance and background distance on the DOF scale. If the foreground and background are farther apart than the space between the two f/5.6 marks, you are in trouble. Reduce your subject depth.

VERTICAL MOUNTING ERRORS

Mounting problems can result both from incorrect vertical alignment, and from too much subject depth, or use of the wrong mask. To check for vertical error, look at the bottom edge of the slide with one eye, and identify some object. Now look at the same object with the other eye and see if it is the same distance from the bottom. Correct the error by moving one chip up, or the other down.

HORIZONTAL MOUNTING ERRORS (WINDOW ERRORS)

A landscape should be mounted in a DISTANT or NORMAL mask, a group subject in a MEDIUM mask, and a close-up in a CLOSE-UP mask. In any properly mounted stereogram you should be able to see further to the right in the left chip, and vice versa. If you are seeing more at the right in the right chip, your subject is "coming through the window". Separate the chips until the subject is behind the window. CAUTION: In any slide shot with too much parallax, separating the chips will get the foreground behind the window, but won't correct the excessive parallax. A shot made with too much parallax is usually scrap; get rid of it before you get attached to it. Above all DON'T enter it in competition.

SCSC HAS COME A LONG WAY

When I joined the Club, one of the Officers had attempted to make stereo slides out of his vacation postcards by copying them twice onto stereo format. I expect any of you who have been to 3 meetings to understand why this doesn't work. DO YOU?

* If your early model Realist lacks a DOF scale, I can put one on it.



3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXI

NUMBER TEN

APRIL 1987

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A Man Of Depth

Arch Oboler, one of early radio's top scripters, has passed away at the age of 78. He was primarily known for his invention of such radio suspense shows as "Lights Out" in which listeners were held breathlessly caught in a web of tension and eerie expectation by his taut narratives.

Oboler was also a novelist who produced several works in a science fiction and mystery vein. But I remember him most of all for his production of "Bwana Devil" the first feature length film in three dimensions. When "Bwana Devil" opened in 1952 it unleashed a flood of 3-D films of all types. Subsequent to "Bwana Devil" Oboler never abandoned his love of the 3-D medium and he released "The Bubble" in 3-D in the early sixties as well as a travelogue of Japan titled "Domo Arigato." He worked with both twin-strip and over-under film formats.

I was fortunate enough to visit with Oboler in 1983 just as a cycle of stereo films were breaking in theaters. Susan Pinsky and David Starkman accompanied me on the visit and it was a thrill for all of us to visit with this short and insightful man who was a true avatar of the stereo medium.



He was very skeptical of the motion picture industry. "On the opening day of 'Bwana Devil' there were lines for blocks," he stated. "When the film began I noticed there was no 3-D whatsoever. I went straight down the aisle up to the screen and put my hand on it. It was wet! They had simply wetted the screen down." In despite of

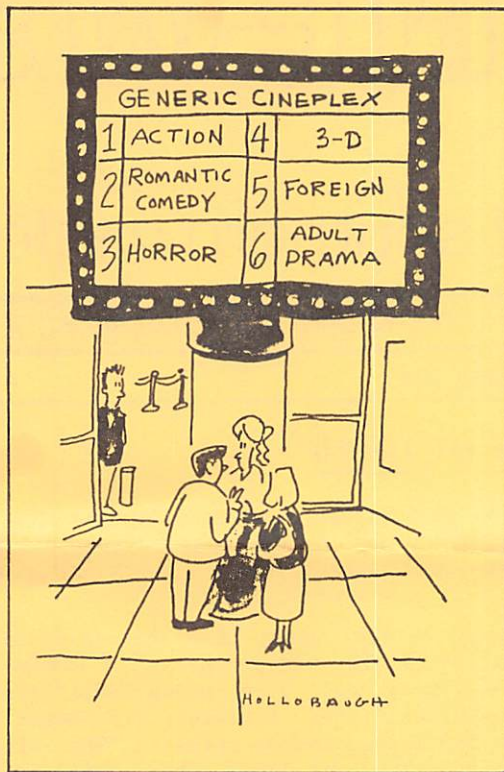
Oboler's negative experiences with exhibitors and studios he never considered abandoning 3-D.

During the visit he pointed to a script on the coffee table. "Right here is a script for the ultimate 3-D film," he said. "It's called 'The Borgia Emerald'." Oboler hoped to use Robert Bernier's "Spacevision" process to shoot the film.

"The future of three dimension," he predicted, "is in the look of the laser. Holography will wipe out optical 3-D as we know it today. In our living rooms we'll have a pinpoint of light coming through the ceiling that will send in dramas, musicals and lectures. We will have a little control by our side to adjust the images and make them Lilliputian or fantastically huge. We will walk around and within them. If the world stays together, it will happen within twenty years."

Arch Oboler was a man of stereo vision, a total genius in the mass media who achieved great heights and yet never abandoned that excitement he felt when he first looked through a stereopticon.

MEETINGS: The third Thursday of each month at 7:30 at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors and guests always welcome. **MEMBERSHIP:** Annual Dues—Single/\$12; Couple/\$18; Patron/any additional amount, all due July 1. New membership dues are prorated for first partial year. Send new dues to the Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly and included with membership; \$8 for 12 issues for non-members; send fee to 3-D NEWS Editor.



Stereo Activity Calendar

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

- THU APR 16 Monthly Club Meeting - Photo Center - 7:30
"Close-up Night"
- FRI MAY 1 Copy Deadline - May 3-D NEWS - Fellow members enjoy reading your contributions
- SAT MAY 2 Club outing to the L.A. County Arboretum starting at 9 AM. More info from Jim Murray and Larry Brown
- THU MAY 21 Monthly Club Meeting - Photo Center - 7:30
Final Competition for the Club year and the Godzilla's Choice Theme is "Nostalgic"

Editor's Lament

For many years for the April issue of the 3-D NEWS we have had several members who have produced wonderful 3-D April Fool Farces. But for some reason, perhaps reflecting how serious everyone is about 3-D, not a single April Fool article appeared in the mail this year. So instead, we are presenting "Hazel's Papers", the true story of the discovery of "3-D Or Not 3-D" which was used as the background narration for one of the photo essays by Rick Finney and Jerry Walter in their Stereo Spectrum show presented at the Club's February meeting. Very special thanks to Jason Cardwell for helping to restore the original etchings to something that could be reproduced in the NEWS.

--Ed.

aprilfoolaprilfoolaprilfoolaprilfoolaprilfoolaprilfoolaprilfoolaprilfool

Member & Subscriber Update

A hearty welcome to these three new Club members:

EDWARD ECKER
4114 Sunnyslope Avenue
Sherman Oaks CA 91423
H (818)789-9749

LARRY MERRILL
4150 Arch Drive
Studio City CA 91604
H (818)762-1326

MIKE SHAW
420 West Franklin Avenue
El Segundo CA 90245
H (213)322-5060
W (213)322-3371

Club membership anniversaries for April:

Lloyd Berman - 6 years
Cheryl Hastings - 2 years
Barbara Henricks - 7 years
Duane Kesler - 9 years
Michael Meyers - 2 years
L. Van Vliet 6 years
F. F. Worster - 5 years

Classified

FOR SALE: Realist f/3.5 camera and case in excellent condition; serviced in 1984 by Charlie Piper \$150 firm. Hawk 3-D projector \$450 or best offer. John Konrad (818)962-9966 after 7 PM.

WANTED: Realist gold button viewer. Dennis Selwa, 4270 Kirkcaldy, San Diego CA 92111

Outing News

Place: L.A. County Arboretum
301 North Baldwin Avenue
Arcadia

Date: Saturday, May 2

Time: 9 AM

Admission: \$3.00

We're going to start this one early to catch the good morning light and also beat any parking problems. Let's meet inside the gate at the benches.

Historically: In 1947 the State and County purchased the remaining 127 acres of Lucky Baldwin's property. The existing buildings were restored, including the 1881 Queen Anne Cottage, a magnificent overgrown dollhouse which sits on the edge of a peninsula encircled by a lagoon and engulfed by tall palms. Also created during the restoration was a prehistoric garden which was an expansion of Lucky Baldwin's original exotic plantings around the lagoon, an area that was already so thick with tropical plants that it had served as a set for the Johnny Weismuller Tarzan movies. Join us for a stereo photo treat.

--Jim Murray & Larry Brown, Organizers

Looking Backward to...

...March 19

For our added slide feature for this meeting we saw all the Honorable Mention and Medal winning slides from the recent Hollywood International Stereo Exhibition. It was a fine assortment of high-quality slides which displayed all the techniques of 3-D photography -- point and shoot with a standard stereo camera, tabletops and portraits with a single 35mm camera with a variety of lenses, Macro-Realist, aerial hyper with a single 35mm, portraits, aerial and action with a dual 35mm. Time did not permit a showing of the entire Exhibition of 200 great slides because we had a big competition waiting in the wings.

Once again the members contributed many fine slides for our enjoyment and judging. Perhaps the most fun was the group submitted for Godzilla's Choice, the theme being "eerie". Quite apparently the competitors got a lot of joy from preparing and selecting their entries for this theme.

An unusual situation also developed during the break before the honor slides were reshown. The meeting evolved into a genuine question-and-answer period, with President Ray and others fielding questions from new and veteran members alike. Undoubtedly there is a need for a short segment of every meeting to be dedicated to this format.

Let's Join Together...

...April 16

We're having a CLOSE-UP NIGHT! Eight active Club stereographers will show and explain their slides and equipment they are using to produce 3-D close ups. Within the Club, all the various techniques are being used, and this will be your night to learn all about the ability to record any subject in close-up 3-D. In addition to seeing various cameras and hardware, you will have the opportunity to talk first hand with those using the equipment during an audience/presenter interaction session. Also, a special group of high-quality and unique slides will also be shown which summarizes close-up opportunities in 3-D. Don't miss this special meeting, or you'll wind up hearing me admonish: "I told you so!"

--Jim Murray, Program Director

Sequences -- 1987

The Stereo Division of the Photographic Society of America is inviting all stereographers everywhere to participate in the 1987 STEREO SEQUENCE COMPETITION. Closing date is June 1, 1987. Selected entries will be premiered at the Annual PSA Convention August 3-8, 1987, in Long Beach, California. Entries remain the property of the maker. Accepted sequences (scripted stereo photo-essays) are retained for exhibition at requesting clubs, then returned to their makers about September 1, 1988. The other entries are returned immediately after the selection date of June 8, 1987. Awards for the 1st, 2nd, and 3rd places and for the three honorable mentions will be presented at the PSA Convention in Long Beach. Entry forms are not required. However, sequence guidelines with complete details are available from the Sequence Director, Paul Milligan, 508 La Cima Circle, Gallup, New Mexico 87301. Phone (505)722-5831.

Stereo Exhibitions Calendar and News

- THU APR 16 Closing: Southern Cross Stereo Exhibition
Our good friends from Australia eagerly solicit your support, and no foreign mailing is necessary -- just mail or deliver your slides to Susan Pinsky & David Starkman, PO Box 2368, Culver City CA 90231, and they'll do the rest.
- TUE MAY 12 Closing: Cordova Int'l Stereo Exhibition
Forms: Benjamin P. Shook, APSA, 8815 Fallbrook Way, Sacramento CA 95826
- WED MAY 27 Closing: PSA International Exhibition
Forms: Jerry Walter, 1098 Montecito Drive, Los Angeles CA 90031

Folks have been asking where to purchase those nifty expanding envelopes, and also containers for mailing slides to exhibitions. Here is one source. The mailers shown here will hold 4 glass mounted stereo slides if you don't put any cardboard between the slides.



featherweight mailers
a real postage saver!

Salon Exhibitors ---
Featherweight Mailers (for 2"x2" glass mounted slides) - Expansion Envelopes and Other Supplies.

NEW ADDRESS
Write for Brochure

Creative Products
P. O. Box 11094
Rockford, Illinois 61126-1094

Movie Division News

If the monthly meetings of SCSC could be compared to the lecture portion of a college science class (and there's really no comparison!), the Movie Division meetings would be the lab sections. At the last meeting, held on March 7, the 17 members that attended were so excited about exchanging information, presenting 3-D samples of their work, and sharing ideas that there was hardly any official agenda at all!

Ray Zone brought copies of his recent 3-D comic release, "Dr. Jeckyll and Mr. Hyde". (Jason Cardwell also contributed some separation work to the issue.) Meanwhile, Wes Western showed his new anaglyph filters with improved color...Was also brought some photo prints he took of 3-D slides projected through red and blue filters -- surprisingly effective. Then, while he brought out some original anaglyph sketches that seemed to rise right off the page at a 45 degree angle, John Hart and Bill Shepard hooked up a video camera to Bill's anaglyph filter system, producing a three-dimensional video of the meeting in progress!

There were plenty of films to screen, too! Wes' latest release, "A Day at the Del Mar Fair", shot in the Elmo Super 8 stereo format, seemed to be the

feature attraction. There were a few in the audience that thought it was better -- dollar for dollar -- than "Captain EO" at Disneyland, and most everyone seemed to think it represented some of Wes' best work to date.

Bill Shepard screened some polarized stereo Super 8 films shot with the Powell System, as well as his collection of anaglyph movies; John Hart shared a reel or two of his personal 3-D film collection just back from the lab; and David Starkman projected some Kodachrome 16mm (flat) footage of the 1939 World's Fair and earlier B&W footage of pre-war England which he recently acquired.

Refreshments were even served, thanks to a birthday cake donated by Earl Colgan. There was so much going on that everyone forgot to chip in a dollar for the Club dues! If you enjoy getting together with some great people who want to share their 3-D discoveries, come to the next meeting on Saturday, June 6. Call our President, Bill Shepard at (818)810-1203 for details on time and place.

--Bryce Malek, Secretary

Conventions -- 1987

NSA/PHILADELPHIA

In addition to the programs itemized in the March 3-D NEWS there will be exhibits and displays of stereo views and other stereo items, what promises to be the largest ever anywhere Trade Fair of stereographica (views, equipment, accessories), a post-Convention guided tour of historic Philadelphia on the 29th, and lots of stereo fraternity throughout. Each of the Convention's scheduled events is being conducted by an expert and dedicated member of NSA: the Trade Show by Russell Norton of New Haven, CT; Programs by Melvin M. Lawson of Arlington, VA; Competitive Exhibits by Margaret Bartlett of Washington, D.C.; the Spotlight Auction by Robert Duncan of Holyoke, MA and David and Robin Wheeler of Norfolk, CT. Visits to the Oliver Wendell Holmes Stereoscopic Research Library, located a few minutes away at Eastern College will be conducted by William Zulker and Raymond and Marjorie Holstein. William Brey of Cherry Hill, NJ is General Chairman and will provide information on other available tours of the historical area. In addition, all registered members will receive a personalized souvenir of the Convention -- an identification badge with a hologram as part of the design and a packet of brochures of local attractions. It's too great an event to be missed. For further information and registration forms write: Wm. A. Brey, PHILLY-87 Gen Chmn, 19 Cardinal Lake Dr., Cherry Hill NJ 08003.

PSA/LONG BEACH

In early August of this year, our nearby neighbor, Long Beach, will be hosting the Photographic Society of America's Annual Convention. Although the published dates are August 3 - 8, a deluxe PSA-sponsored tour of the area surrounding Yosemite will start at the end of the Convention and last several days thereafter. (Shorter tours, scheduled for the first days of the Convention, will cover the local Missions and Catalina.) But you don't have to take one the tours to have fun. PSA Conventions are an annual get-together of amateur photographers from all over the world, for the purpose of exchanging ideas, partaking of programs in all the divisions of PSA

(including stereo), and enjoying the fellowship of other photographers in the spectacular surroundings characterizing the Hyatt Regency Hotel on Pine at Shoreline Drive in Long Beach. Numerous events are planned, and in a future issue we shall publish a schedule showing the whens and wheres. SCSC needs people to tend the Stereo Center, a gathering place that will be filled with exhibits and stereo slide sets that can be checked out for your personal enjoyment while you are there. So plan to attend and help out.

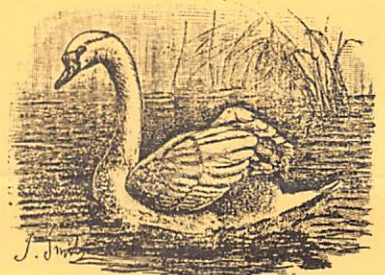
ISU/INTERLAKEN

The Swiss Society for Stereoscopy, organizers of the ISU Congress, is looking forward to welcoming the World's 3-D community on October 1 - 5 to Interlaken, Switzerland. Interlaken is a small town located in the Swiss Alps. Its name means "between the lakes", one on the East and one on the West. There are mountains to the North and South, the most famous of these being the Jungfrau. Interlaken has 13,000 inhabitants and is situated 1868 feet above sea level. October usually starts with beautiful weather. This city was chosen for its picturesque location. The population speaks mainly German but the staff at hotels, restaurants and shops speaks German, English and French. Additional information is available from Paul Wing, 50 Floret Circle, Hingham MA 02043

INSIGHTS: MEMBERS TALK ABOUT THEIR SLIDES

"Thank You" to the following three competitors for responding to the Editor's request for their personal story about their high-scoring slide in the March competition...

"SWAN LAKE" BY VALERIA SARDY. It was summertime. We were traveling in British Columbia and our first stop was camping near Vernon. We found a very charming place by a small lake bordered with willow trees. In the early morning hours and late afternoon, two beautiful swans came to visit us every day. The lovely surroundings with the graceful birds was a good subject for my stereo camera. I was waiting for the swans and when they arrived I followed them. I took several shots in the morning hours because there was a beautiful reflection in the water. I used my Wollensak Stereo Camera at f/16. I made several different exposures at 1/100 and 1/200. In this way one of them is always assured of being good. I used Kodachrome 64 film. I did not use a tripod because it is too difficult with a moving subject such as the swans.



"JUNE MORNING SUN ON MT. MCKINLEY, ALASKA" BY BILL DAGGETT. Camera: Realist; Film: Kodachrome 64; Exposure determination: Sekonic Zoom Meter L-228; Date: June 25, 1986. I had been collecting brochures on Alaska for some time and wanted a chance to photograph in stereo this massive spectacular snow-covered mountain -- Mt. McKinley. It is between Anchorage and Fairbanks. We were at Camp Denali for

four days, and it looked like we would never see the mountain as it was covered by solid clouds on every one of those four long June Alaska days. Early on our last morning, as we were loading the bus to take us the ninety miles to catch the train to Anchorage, the clouds all of a sudden started to break up and the sun, low on the horizon, bathed this mountain in dazzling glory. It was "grab shot time" as the bus was going to leave on schedule. The mirror surface of the camp pond was the only one offering an opportunity to get a reflection of the mountain in my picture. My light meter indicated that proper exposure of the foreground, still mostly in shadow, and the bright sun, reflecting off the snow, would be impossible. My decision was to widely bracket at each composition spot that I could quickly find, shooting three or four exposures at each one. It was a humorous sight to see all the camera nuts in camp scampering back and forth on the north side of this little pond -- until the bus driver started his engine and they all climbed aboard -- reminding me of the story of how Cinderella had to hurriedly leave her dance when she heard the clock strike twelve.

"DIANA" BY LARRY BROWN. This slide was one of many I made with my Kodak Stereo during a visit to the Huntington Library grounds on a beautiful Saturday

afternoon last February. The life-sized bronze statue of Diana the Huntress, with bow upraised, stands in a large columned courtyard near the entrance to the Virginia Steele Scott Gallery, which opened in mid-1984. I had taken some low-angle shots of the same subject about two years before, but the results were disappointing; I had metered for the bright daylight coming through the glass dome of the courtyard, which rendered the already dark statue as a silhouette, with almost no depth. However, I knew I had at least got the composition right. The reason the present slide is more successful is because of fill-in flash, provided by my Vivitar 283. The flash partially balanced the daylight from above, adding depth and highlights to the dark curved surfaces of the statue. In mounting the chips, I used a Nimslo mask to better isolate the statue from two very white columns on either side of it. Regarding fill flash in general, I have found that it sometimes enhances my outdoor slides, even in bright sunlight. Many Club members have seen my fire engine slides; fill flash really brought out that luscious Kodachrome red. One can readily see the difference when the same subject is photographed with fill and without. The moral is: If your outdoor slides suffer from dull foregrounds, or have people with shadowed faces, try fill flash and see what you've been missing.

Club Competition Standings

A GROUP STANDARD

MAR	CUM	
*	252	Rick Finney
64	251	Jerry Walter
		A: Liftoff
63	*249.3	Valeria Sardy
		A: Swan Lake
61	*245.3	Tony Alderson
		HM: Fajada Butte
62	244	Larry Brown
		HM: Diana
59	243	Jim Murray
60	*242.7	David Hutchison
55	241	Nathan Wong
61	237	Bill Daggett
		HM: June Morn Sun/Mt. McKinley
59	233	Susan Pinsky
57	232	Marjorie Webster
57	*228	David Starkman
56	227	Earl Colgan
--	174	Ray Zone
--	119	Oliver Dean
--	*85.3	David Kuntz
--	59	Herb Fisher
--	54	Linda Cervon

Godzilla's Choice Theme Winners:

"Eerie"

Standard: Susan Pinsky
"The Speciman"

Nonconventional: Jerry Walter
"Eerie Harbor"

B GROUP STANDARD

MAR	CUM	
58	240	John Sardy
		A: Night Fiction
60	237	David Ratliff
		A: Maypole
		HM: Yellow Floats
58	232	Derek Cowie
57	229	John Konrad
		HM: Yosemite Falls In Winter
54	227	Tom Scobey
--	166	John Ladd
--	119	Jason Cardwell
--	117	David Dickinson
--	116	Marc Ratner
--	113	Mildred Hamilton
--	113	Richard Ogle
--	113	Bert Sikli
54	109	Jim Atkins
36	89	Alan Williams
--	57	Priscilla Ferguson
--	57	G. W. Wheeler
--	55	Lew Edler
--	39	Don Lavallee

Judges:

Rick Finney
Bill Shepard
Carl Felling

A GROUP NONCONVENTIONAL

MAR	CUM	
63	*256	Tony Alderson
		A: Kong At Home
*	256	Rick Finney
64	255	Jerry Walter
		HM: Rainbow Orchid
		HM: Copper Study
		HM: Eerie Harbor
62	*250.7	Valeria Sardy
		A: Praying Mantis
61	246	Susan Pinsky
		HM: Mr. Cat
56	238	Earl Colgan
53	170	Ray Zone
--	56	Herb Fisher

B GROUP NONCONVENTIONAL

MAR	CUM	
65	247	Bill Carter
		A: A Negative View of Hollywood
		A: Innerspace
		HM: Out Of The Dark
61	246	John Sardy
		HM: Seeing Double
		HM: Filled Up
58	241	Jim Murray
60	238	Marvin Josephson
		A: Going Up In The World
--	178	Richard Ogle
--	101	Jason Cardwell
18	93	Derek Cowie
--	92	Mildred Hamilton
--	77	David Ratliff
--	58	L. Van Vliet
20	38	Larry Brown
19	19	Gregory Hooper
19	19	George Skelly
--	17	John Konrad



Hazel's Papers

Last night I dreamt I went to Mabry again. It seemed to me I stood by the iron gate leading to the drive arched in springtime rhododendrons. It had been many years since the furor over Hazel's Papers took place in the Grand Library of Mabry Mansion, a secluded stone manor tucked away in the heathered hills near Covenshire, England.

The story goes that sometime in early 1887, probably around April 1, Hazel Pimpton was busy about her employer's Grand Library, dusting and preparing the room for the arrival of several literary guests that evening. She knew that Sir Ebender Mabry would want the lofty book-filled room a showplace to win approval of his new friends. Sir Mabry had occupied the Mansion only two months, having inherited it from Great Uncle Farnsworth Mabry at the turn of the year. The Mansion had been in the Mabry family since the early 1600s.

Hazel observed from the mantel clock that she had an extra half-hour for room preparation. "Why not work o'er one of those top shelves?" she thought. "The books haven't been touched since we came into this great manor, and Sir Mabry would be pleased to know I had started a thorough cleanin' over." Hazel moved the rolling ladder into place below the upper shelf which contained a series of thick leather-bound volumes. She climbed the ladder cautiously, observing the thousands of books all around her. At the top she muttered, "Uch," half aloud. "These books haven't been touched for 'un many years."

She carefully moved each book to the side as she deftly worked her cleaning cloth and feather duster in and around the musty volumes. Suddenly the clock struck half past the hour, and she knew she must be off. Hurriedly replacing the last book, she let slip a thin, leather-bound folio, which went dashing to the floor below, papers hither-nither. "Oh, my," she said, worriedly, "I'll nev'r ha' time to put these back." She gathered them up quickly, restored them to the leather sheath, and placed them on the ornate library table. "I'll try to replace them 'fore Sir Mabry returns," she thought.

The fog hung low that evening in the wooded vale surrounding Mabry Mansion, but Ebender knew the way like the palm of his hand. He had traveled the graveled road many times since his youth, visiting his Great Uncle Farnsworth. He delighted in the memories of their mutual fondness, and was thrilled when Great

Uncle Farnsworth chose to leave the Mansion to him. "Its walls contain many Mabry mysteries," he remembered Uncle Farnsworth as once saying to him. "You will do well to unravel them, my boy."

He entered the doors of his home, the Mansion, only minutes before the arrival of the first of several carriages bringing his evening guests. Ebender knew that the members of the Literary Guild of Covenshire had been anxious to visit Mabry Mansion and to peruse the Grand Library. Such visits had been denied the Guild while Great Uncle Farnsworth was master of the Mansion due to a "falling out" between them and Great Uncle Farnsworth, whom they considered quite eccentric.

After a fine dinner of grouse pie and breaded plums, Sir Ebender and the Literary Guild members retired to the Grand Library, where the servants had lit a large array of oil lamps. "Magnificent," exclaimed Guild President Sir Livemoure Garston. "What a pleasure to



Ebender had no basis to judge the importance of the Mabry Library other than vague hints from Great Uncle Farnsworth. But he would do what he could to further knowledge of the published world.

Moving to the Library, Hazel pointed to the top of the ladder. "That upp'r shelf, next to the brown leath'r ones, Sir". Climbing the ladder, Ebender noted the

The exact details of the research that followed have unfortunately been lost in the ledger account -- 47 pages were inexplicably destroyed when a certain Mrs. Woods was employed in the Guild office. But it

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Drink deep of endless space,
Now in this image so transform'd.
See'st thou this sweet sight,
And in so doing take true dimensional delight.

The full text of "3-D Or Not 3-D" as discovered at Mabry Mansion in the mysterious "Hazel's Papers"

The remainder of the existing ledger relates the conclusion of this tale. Ebender and his Guild friend Sir Smoot determined that in fact the journals of early 17th Century English illustrators included notes on one McDougal Denton Donalson. McDougal's associates, deridingly, referred to him as Mc3-D. He explored visual sensations, and frequently depicted what were for him dimensional characteristics in pairs



3-D NEWS

from the **STEREO CLUB** of southern california

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

VOLUME XXXI

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Stereomnipresence!

3-D is everywhere! As I write, radio ads fill the air promoting a 3-D TV special broadcast of "Eye On L.A." featuring a bikini fashion show. In addition, "Daily Variety" will be running its first anaglyph advertisement in the April 29 edition to promote the show. Club member Alan Williams, working in conjunction with Spatial Technologies Incorporated, has consulted on these projects. As if that weren't enough, the Los Angeles "Television Times" has also run an anaglyph ad on its interior pages.



The first broadcast on KABC Channel 7 will be followed up by subsequent 3-D airings of "Gorilla At Large" and "Inferno". Most recently "The Mask" has run on a San Diego TV station along with a 3-D 3 Stooges featurette.

3-D comic books remain alive and well. My own title "The 3-D Zone" is coming out on a monthly basis nationwide. And in preparation is "Captain EO 3-D" for Eclipse Comics to be sold at Disneyland as well as comic book stores. Other 3-D comics in the works include "Ms. Tree With Crime In 3-D" from Renegade Press and a newsstand distributed book from Comico titled "Robotech 3-D".

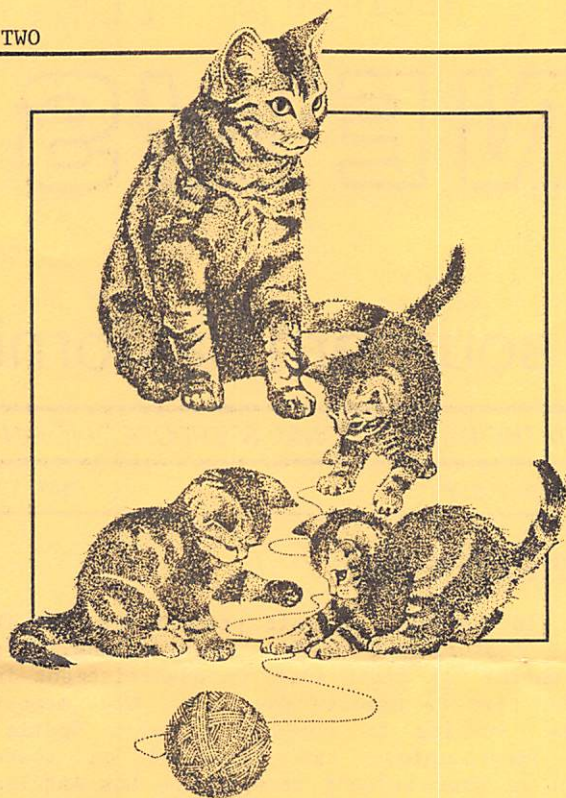
"Stats, Etc." of Los Angeles has produced two promotional 3-D posters with art by Steve Vance as a follow-up to their recent "3-D Adventures" Comic Book and Christmas card. And Adidas in conjunction with Rap Group "Run DMC" is making available a full color 3-D poster that will be available in different shoe stores nationwide. The poster is a color anaglyph that Steve Aubrey consulted on in tandem with San Francisco stereographer Harold Layer.

Murray Lerner's excellent 3-D film "Sea Dream" is currently playing for an extended period of time at Knott's Berry Farm in Buena Park. If you haven't seen it, I urge you to see it. "Sea Dream" features many exciting "off-the-screen" stereo scenes of marine life.

I think all of these things are an indication that 3-D has come of age. For a long time, stereography has shouldered the stigma of being considered a "gimmick" and a "fad". But now, living in an age of information, there is a new sense of visual acuity among the lay public and youth everywhere. Mass culture provides an informational tumult in which we must make our lives. The relentlessly frenetic quality of this tumult has engendered a perpetual "stereo thirst" which only 3-D can slake. And despite the fact that there is something continually novel about 3-D, its incorporation in the kaleidoscope of the contemporary visual world seems assured,

Photonically,

MEETINGS: The third Thursday of each month at 7:30 at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors and guests always welcome. **MEMBERSHIP:** Annual Dues—Single/\$12; Couple/\$18; Patron/any additional amount, all due July 1. New membership dues are prorated for first partial year. Send new dues to the Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly and included with membership; \$8 for 12 issues for non-members; send fee to 3-D NEWS Editor.



3-D NEWS CIRCULATION MAY 1987

Labels for members and subscribers ...	263
Sent to April Meeting visitors	10
Reserved for full-year bound sets ...	10
Free distribution at May Meeting	17
Copies printed	300

From the Editor...

The "embossed" hologram you see on Page 5 of this issue, produced by White Light Works of Woodland Hills CA, was recently used on the cover of a European Fortune 500 magazine ("Trend", December 1986). The process utilizes several stages of development to create the three dimensional effect.

White Light Works is a full service holographic production company, specializing in custom development and production of low cost "embossed" holograms, as well as large format holography for "People Stoppers", used at trade shows and in Point-of-Purchase displays. Jerry Fox, owner, has been active in all areas of commercial holography since 1973, and his holograms and displays span the globe.

Holograms are being used for a wide variety of applications, including magazine and corporate report covers, direct mail campaigns, product packaging, premiums and advertising inserts. Last year "Zebra" books placed a small hologram on the cover of one of their romances and sales doubled. Earlier this year Ralston-Purina used a hologram on their "Ghostbusters" cereal package and sales increased by over 400%.

Recently White Light Works joined forces with David Schmidt Holography to form The Los Angeles School of Holography, where hands-on-training classes are taught on the making of holograms. Their weekend course shows students how to make their own holograms, from setting up their own art pieces to processing both laser viewable and white light viewable holograms. Students also learn how to set up their own holography labs easily and inexpensively.

For information on White Light Works holography services or the Los Angeles School of Holography call (818)703-1111.

A very special thank you is extended to Jerry Fox for providing this special hologram to illustrate the letter printed on Pages 5 and 6. Additional articles on holography and the activities of White Light Works will be printed in future issues of the NEWS.

--Ed.

Stereo Activity Calendar

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

- THU MAY 21 Monthly Club Meeting - Photo Center - 7:30
Final competition for the Club year and the Godzilla's Choice Theme is "Nostalgic"
- SAT MAY 30 Judging of the PSA Stereo Exhibition in Glendale - 9:00 AM
- SUN MAY 31 Copy Deadline - June 3-D NEWS - Other readers always enjoy the contributions you send to the Editor
- THU JUN 18 Monthly Club Meeting - Photo Center - 7:30
Dual 35mm night

Member & Subscriber Update

A hearty welcome to this new Club member:

WILLIAM LUND
9820 North Loop Boulevard
California City CA 93505

Club membership anniversaries for May:

Earl Anderson - 5 years
Joy Anderson - 5 years
Jason Cardwell - 1 year
Joe Garza - 2 years
Herb Guttman - 13 years
Jonathan Kuntz - 6 years
Dennis Lockwood - 11 years
Thomas McDonough - 6 years
Bruce Nolte - 2 years
Kathleen Perkins - 5 years
Josef Petr - 6 years
Brick Price - 2 years

Stereo Exhibitions Calendar and News

TUE MAY 12 Closing: Cordova Int'l Stereo Exhibition
WED MAY 27 Closing: PSA International Exhibition
Forms: Jerry Walter, 1098 Montecito Drive,
Los Angeles CA 90031

See the NEWS elsewhere for details on entering and attending the judging of the PSA International Stereo Exhibition. This is one of those few years that this Exhibition is conducted locally here in Southern California, since the PSA Convention is not held in the Los Angeles area any more frequently than every 10 years. So expose yourself, and enter the grand daddy of all Exhibitions!

Classified

FOR SALE: TDC 116 Projector \$325; Nord Projector \$190. Bill Lund, 9820 N. Loop Blvd., California City CA 93505 (619)373-4258

Looking Backward to...

...April 16

Did you make it to the Close-Up Night at the April Club Meeting? Are you now all excited about close-up stereo photography? Are you spending your evenings photographing your week's fruit supply? I am!

Though I leave every Club meeting with plans to create THE stereo photograph, the April meeting was particularly inspiring. My thanks to Susan and David, Earl Colgan, Charlie Piper, Jason Cardwell, Ray Zone, Tony Alderson, Bill Daggett, Rick and Jerry, and a host of other Club members for an inspirational and educational program.

--Jim Murray, Program Director

Let's Join Together...

...May 21

The final competition for this Club year will be on May 21. Bring your best to finish out the year, and a make-up set if you are one behind. Remember also that the special theme is "nostalgic", so mark one slide in each category on your entry card for the special judging of slides depicting this theme.

...May 30

Everyone is welcome to attend the judging of the PSA International Stereo Exhibition on Saturday, May 30. Judging will start at 9 AM at the First United Methodist Church, Glendale. The specific location for the stereo judging is in the gym, and you get there by using the outside walkway just north of Carlson Fellowship Hall. There's lots of photo judging around the church complex that day, so if you don't need polarized glasses to see the pictures, you're in the wrong room! Take advantage of meeting the three outstanding international stereographers who will be acting as judges:

Allan Griffin -- Australia
Stan White -- Canada
Gene Kirksey -- California

You will see all 450-500 stereo slides entered in the exhibition, and the stereo day should be completed by 3 PM, with still time to see some of the 35mm color slide judging if you'd like. Please drop by!

Rick Finney & Jerry Walter, Co-Chairmen

...June 18

Since the Close-Up Night was such a success, we will try another special membership participation evening for the June meeting -- Dual 35mm night. This is the opportunity for all you slide bar and twin 35mm camera

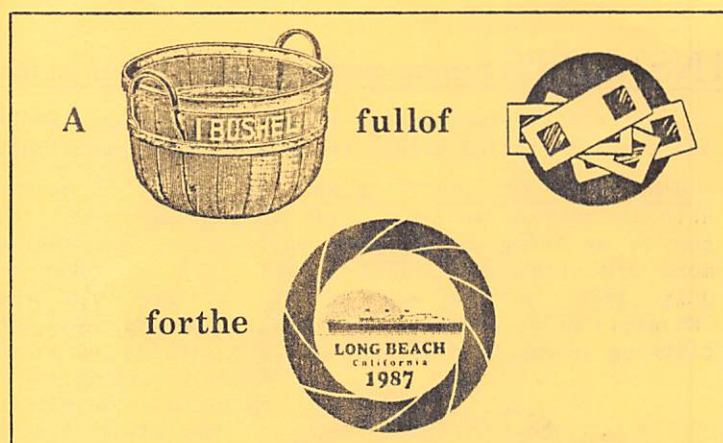
folk to show off those big wide full frame stereo pairs. We will organize a show from all slides you deliver to either me or Ray Zone by the end of the May meeting.

Just a few pointers:

- o Label each slide with your name so we can get it back to you
- o Spot each slide in the lower left corner and "R" (right) and "L" (left)
- o Any mounting that fits in a Carousel-type slide tray is acceptable
- o Try to bring your slides in a box with your name on it so we can keep them organized
- o Bring as many slides as you want ... anything goes! Have fun!

--Jim Murray, Program Director

Picture Game!



QUESTION: What is the hidden message?

CLUES: Our President Ray Zone has pledged that the Stereo Club of Southern California will have "high visibility" at the Photographic Society of America International Convention in Long Beach August 3-8. One of the big activities that commands a lot of exposure on a very individual basis at PSA Conventions is the International Stereo Exhibition. There will be two projected presentations of the exhibition at the Convention, which are viewed by all the stereographers attending, plus many other interested photographers ... and remember that attendees come from all over the U.S. as well as many foreign countries! Due recognition is given to all the makers of the stereo slides accepted into the stereo exhibition during the presentation. So one easy way to gain your personal exposure at the Convention is to enter the Exhibition.

Rick Finney and Jerry Walter are Co-Chairman of the Stereo Exhibition. The last date to give your four stereo slides to Rick and Jerry is Wednesday, May 27, to allow time to prepare the slides for the big judging on May 30. A really perfect time to give those slides to them is at the Club meeting on May 21. If for some peculiar reason you don't have, or lost, your entry form (forms were mailed to all active stereographers in the Club) just bring your four slides with the \$4 entry fee and the rest will be taken care of. From the May 21 Club meeting Rick and Jerry expect to bring back "A bushel basket full of stereo slides for the PSA International Convention", which of course is the ANSWER to the picture game!

Board Meeting Notes

The Third Quarter Board Meeting was held on March 31 hosted by Ray and Gail Zone with a total of 15 in attendance. For two hours a whole range of topics was discussed including: Club Competition participants should start thinking about their entries in the Slide of the Year affair...the annual Awards Banquet will again be held at the Photo Center in July...volunteers are needed to tend the Stereo Den at the PSA Long Beach Convention in August...suggestions are always welcome for outings...Antelope Valley and Arboretum outings planned...Club's Realist Projector will be modified for ease of operation...purchase of new Club screen authorized...details of April close-up night discussed...a questionnaire is in preparation to be completed by all Club members...the next Board Meeting will be the annual pot luck to be held in early June. After the meeting an interesting group of slides was judged from the San Diego Stereo Camera Club. And of course a vast array of munchies kept all the Board Members in good humor throughout the evening.

INSIGHTS: MEMBERS TALK ABOUT THEIR SLIDES

Thanks to these two members for writing insights about their award-winning slides from the March competition.

"GOING UP IN THE WORLD" BY MARV JOSEPHSON. I wasn't able to respond to this slide in last month's issue due to my being out of town on business (and taking more 3-D slides no doubt). This slide was taken in July 1986 on the way up Mt. Whitney via the "Mountaineer's Route". It was a perfect day for climbing peaks in the Sierra.



The previous day had winds averaging 40-50 mph across the ridges of the other peaks, but on this day it was sunny and calm. Two friends and I were scrambling over the last ridge of rocks before we could

reach the snow and the couloir leading to the backside of the summit. I looked up and saw rocks and people appearing in many planes of depth, so I set up my twin 35s and took the shot. The foreground had rocks and skylights (purple flowers that only grow above 12,000 feet), the middle had people and large boulders, and the background had the summit. The cameras were on automatic at f/22, for the greatest depth of field. The film was Ektachrome 200. The exposure was at 1/125-250 second. I took one shot. I have many other shots from this trip, but it is always difficult to represent, even in 3-D, the grandeur and openness of the Sierra.

"THE SPECIMEN" BY SUSAN PINSKY. The slide was a normal 3-D shot taken with my trusty TDC Vivid camera with electronic flash. What wasn't normal was the subject and the opportunity. A few months ago I found myself visiting with some friends (those distant Club members Joy and Steve Aubrey) who were doing a 3-D photography job up at the Stanford University School of Anatomy. They managed to convince me to take a look at the room full of cadavers where the medical students were working, cramming for their exams. Reluctantly, but with ready camera just in case, I walked through the room full of bodies. I wasn't sickened, as expected, but simply fascinated. One

woman had such a serene expression on what was left of her face that I had to take a picture. On closer examination I noticed her toenails, still painted red -- so I took a more distant shot. That became "The Specimen" -- an exercise for me in flexibility, both in mind and spirit. It wasn't meant to be for competition, but when the theme "eerie" came up, David Hutchison suggested I enter this shot. Now I'll go back to my normal cat shots. (And quite mercifully we are spared an illustration of this slide -- Ed.)

Conventions -- 1987

NSA/PHILADELPHIA

A private reception with cash bar will begin the festivities at the Lodge at 7:30 PM, June 26, 1987. The Convention events will be held Saturday and Sunday, June 27 and 28. On Monday, June 29, an optional tour of historic Philadelphia will be available conducted by a guide in colonial costume. (A bit hokey perhaps, but the 3-D picture possibilities will be enhanced.) In addition to visiting Independence Hall, The Liberty Bell, Benjamin Franklin's Print Shop and Elfreth's Alley, you will see the Merchants Exchange building where the Langenheim Brothers opened their first Daguerrian Studio, and Admiral Dewey's Flagship "Olympia" at Penns Landing. Mark your calendar now and plan to bring the whole family to NSA PHILLY '87. Full details on how to get there, where to stay, where to eat, what to do and see will be provided on request from William Brey, 19 Cardinal Lake Drive, Cherry Hill NJ 08003.

PSA/LONG BEACH

Here is a tentative list of stereo programs for the Photographic Society of America Convention in Long Beach August 3-8: "Stereography -- A Fresher Portrayal" from the Stereo Club of Southern California; Report From Down Under by Allan Griffin; Mountain Climbing in 3-D by David Morison; Glamour and Portraiture and Figure Studies by Otto Walasek; Stereo Hall of Fame; Stereo Sequence Exhibition; International Stereo Exhibition; plus various committee meetings and the big Stereo Division Dinner on Friday night. In addition there are many photographic programs in all of the other photo mediums, making attendance a real photographic treat. And it is so close by, right here in Long Beach.

ISU/INTERLAKEN

Thirty three 3-D photographers were asked in early February to send details concerning their shows. The Congress (October 1-5) will welcome as exhibitors regular members as well as newcomers to the international scene whose photographs meet the international standards and merit this public attention. Among the well known names: Pat Whitehouse (GB) with a full program; Paul Wing (USA) with a historical theme; Allan Griffin (AUS) with a new show and probably two shows from the teachers of 3-D: Koo Ferwerda (NL, "The World of 3-D") and Fritz Waack (WG, "Stereo Photography"). The Third Dimension Society (GB) will be there with its International Exhibition 1987, and the Stereo Club of Southern California will show "Stereography -- A Fresher Portrayal", which was one of the highlights of the last ISU Congress. Susan Pinsky is planning a show about all of the past ISA Congresses (if you have any photographs from past congresses, mainly pre-1983, please contact here at Reel 3-D Enterprises, PO Box 2368, Culver City CA 90231). More details forthcoming.

Talking Back

Dear Ray:

I really must respond to your column in the 3-D NEWS in the March issue. I strongly disagree with your central thesis that "It is the viewing device...which makes 3-D a specific art form." This goes well beyond a comparison of different technologies and completely misses the essence of the stereoscopic aesthetic. Furthermore, your argument is rife with technical errors and misunderstandings. Let's examine your article and see where you went wrong.

To begin with, you make a rather surprising error by mentioning alternating field video systems as an example of an autostereoscopic system, when in present incarnations they clearly are not. Perhaps we should review the nature of such systems. A video image is made up of a series of dots arranged along horizontal lines. On a standard TV set, these lines are not drawn in sequence. Rather, the electron gun draws the odd numbered lines, moving from the top of the screen to the bottom, then jumps back to the top and fills in the missing "even" lines. A complete frame is drawn in a thirtieth of a second. This is called an "interlace" display. Now it has occurred to some clever people that the signals from stereo video cameras could be encoded on a single videotape by interlacing the odd numbered lines from the left camera with the even lines from the right. As this forms a distinct stereo pair, it is possible to display the encoded signal in any number of ways. However, it occurred to these same clever people that by placing synchronized alternating shutters in front of the eyes, a stereoscopic image could be perceived on a monitor. (This is not a new idea, by the way. The same principle was used commercially for stereoscopic movies some sixty years ago.) So although an autostereoscopic alternating field video system probably could be devised, everyone I have seen or heard about utilizes electronically shuttered glasses to view the 3-D image.

Your contention that the "viewing device" makes 3-D a unique art form is absolutely wrong. One might as well say it is the shoes that make running a sport. It is the plasticity (and the presence) of the stereoscopic illusion that makes 3-D art unique, not some external artifice. Are you saying that people are attracted to 3-D images because of the viewers? (This is certainly not indicated by the constant queries about eliminating the glasses.) Do you mean to imply that holograms have no potential as an artistic medium? I find this difficult to accept. And the dynamic of the form is not the binocular direction, but rather the binocular perception of discrete views. You are confusing an economic convenience, a compromise of conflicting engineering goals, indeed, an adaptation to conditions of primitive technology, with the essence of the process. It is not the device but the image that counts.

Your complaint that autostereoscopic displays lack definition and suffer from cross-talk is not only an overbroad and untrue generalization, but is an irrelevant point as many "glasses" systems suffer from the same flaws. I might point out that your beloved anaglyphs are notorious for cross-talk. Are process color anaglyphs less an art form than stereo cards? Are 3-D slides less of an art when projected than when seen in a viewer? Next time you are over at "Chez 3-D", take a look at some of Susan and David's lenticular transparencies and tell me again that the

lenticular image is inherently inferior to anaglyphs. Take a look at a state of the art hologram, notice the clarity of the dimensional image and ask yourself again if binocular separation is not as well defined as a real image. It may be true that "clearly channeled binocular separation" is necessary for the 3-D art, but this condition is not limited to systems requiring viewing devices. The ultimate stereoscope is the human eyes, and any system that can supply a stereoscopic image to the eyes can satisfy all your other requirements for a medium of 3-D art. (By the way, how does freevision fit into your schema?)

When you champion retinal rivalry and shape distortions (such as hyperstereo), you come somewhat closer to the heart of stereoscopic art, but you are wrong in denying these techniques (and they are techniques, not the art itself) to autostereoscopic displays. Let me remind you that a stereoscopic view is made up of two similar, yet different views. If a system can transmit two distinct, homologous images



to two separated eyes, it can also transmit two distinct, rivalrous images. In other words, the requirements for the transmission of stereoscopic and rivalrous images are identical. And, in fact, it is not difficult to find lenticular prints that contain rivalrous images, although it is true that this is rarely done deliberately as such. I suggest you carefully examine a number of lenticular prints and see for yourself. In fact, most of the "cross-talk" in lenticular prints is really rivalrous ghost images resulting from intersecting view zones. You might also examine Xographs created with animation effects.

In order to expedite your reeducation, I have enclosed a foil sticker, produced with holographic methods, although it is obviously flat. (Which, of course, is why I'm willing to sacrifice it as a sample: flat images have little other value. But no matter, you can see the same effect in any rainbow hologram, with 3-D to boot.) Hold the sticker under a bright light. If you hold it square, both eyes see the same color in analogous areas. If you tilt the sticker back and forth, the colors change over the spectrum, but without rivalry. However, if you carefully rotate the sticker, say about 20 degrees, you will get to a position where different colors are reflected to each

eye, to wit, retinal rivalry in an autostereoscopic image!

Nor is it true that depth distortion is limited to "device" systems. Lenticular Nimslo prints exhibit a curious yet definite hypostereo effect. (Consider for a moment the spacing of the lenses on a Nimslo. You might mount two adjacent chips in a "Nimslo" mask and compare the depth in a print.) I have seen multiplex holograms that are undeniably hyperstereoscopic. I have also seen retinal rivalry in multiplex holograms, and can easily imagine methods for incorporating rivalry in other types of holograms. So it is not true that the "strange realms" of stereoscopy can only be explored through a viewer.

It is not even true that all autostereoscopic systems (if we define the term as shifting image separation from the viewer to the image) lack the "essential element" of a viewing device. It is possible to remove the lenticular screen from the stereo array, and use it to view other properly prepared images. In fact, systems have been marketed that utilize such approaches (Butterfield's TV system is just one example). I fail to see how a lenticular screen differs in principle from any other stereoscope.

Part of your problem lies in confusing technical flaws in current autostereoscopic systems (especially cheap, popularized versions) with the theoretical and practical limitations of same. The fact that the Nimslo print was a lousy image at best does not mean that autostereoscopic systems in general are incapable of distinct binocular transmission, on either a theoretical or practical level. It certainly does not justify ignoring the common aesthetic of all three dimensional imaging systems. Nor does it justify a fetishism of stereoscopes.

Additionally, you overrate the importance of some "bicameral" effects, especially rivalry. Part of the reason rivalry is so rare in autostereoscopic images is the same reason that it is rare in "binocular device" systems: namely, there is not much demand for the effect. Frankly, I find the effect annoying and difficult to view in any but the smallest doses, and it is my impression that few people are especially enthralled or even interested in rivalry. Surely you have noticed that the inherent rivalry of anaglyphs is so pronounced that many will only view them for brief periods. This was obviously a factor in the failure of broadcast anaglyph TV. Retinal rivalry is an interesting and of course important side effect of binocular perception, but it is not a central issue. Lindblom to the contrary, retinal rivalry will always, I feel, be a peripheral gimmick. You should not forget that while the human brain has two halves, it functions as an integrated whole. You can carry this "bicameral" stuff too far, and miss the forest for the trees.

In this respect, you appear to be trying to make a virtue of what is merely a historical artifact, and actually an impediment to the popularization of 3-D imaging. It seems obvious to me that, in spite of their inherent charm, it is the necessity of the stereoscope that restricts the joys of illusory stereopsis to a cultish minority.

So we have seen that separated viewing devices hold no inherent or unique advantages over autostereoscopic images, but only temporary, technical and indecisive ones. In fact, each and every system that has been devised for viewing three dimensional images has had its own particular plusses and minuses resulting from

the necessary compromises of engineering in the real world for specific circumstances. Clearly modern stereo photography, in spite of its truly excellent image quality, suffers so much from compromises that it is relegated to the periphery of modern photography. Of course, at the current state of technology, I agree that a stereo transparency, or even an anaglyph lithograph, represents about the best trade-off of cost, quality and convenience but only for those sufficiently motivated to make the significant extra effort. But as holography evolves and is perfected, I think we will see the eventual dominance of this autostereoscopic method, not only over binocular viewing devices, but over all methods of imaging, especially including all "flatties". For the first time, dimensional imaging will reach out beyond the dedicated aficionado to the general public.

I do not believe that stereoscopes will disappear however, even faced with such competition, and not only due to their historical and collector value. The unique aesthetic advantage of the stereoscope is also, not coincidentally, its chief commercial disadvantage: that is, its very intrusion into the perceptual process. Stereoscopes will survive in art because of their obvious artifice, because they force us to confront the process of human visual perception. (Freevision confronts the process even more forthrightly, if more esoterically.) But faced with high-definition, color, projectable holograms, such artistic endeavors will inevitably be a fringe activity (in which both of us will no doubt proudly participate.) But notice that "stereoscope" art is a subset of "stereoscopic" art which is a subset of "three dimensional" art (a subset of "n-dimensional" art?)

I certainly understand your enthusiasm for the tools that have indeed opened the windows of imagination for us. But you should not confuse the tools with the activity, the shell for the contents. Likewise, you should neither fear nor denigrate the onset of autostereoscopes, for this will not spell the end of 3-D, but herald its total triumph. Holography promises unlimited manipulation of the perceptual illusion, and the artistic implications of that are beyond comprehension. Hold onto your anaglyphs Ray, but look to the future.

Dimensionally,

Tony Alderson

P.S. If you had been so foolish as to propound this ill-conceived and unfounded theory in so public a journal as Stereo World or (the impending) Stereoscopy, I would have not hesitated to contradict you forthwith. However, I am not sure that such an approach is appropriate in the context of the 3-D NEWS. A healthy philosophical debate might be educational for the Club, but it could get out of hand. I would hate to see people get emotionally upset over esoteric fencing. Neither you nor I, of course (we seem to manage to spar regularly over such issues without ill effect -- in fact, I can recall trying to dissuade you from earlier expressions of this current folly, with little apparent success) but other less (ho-ho) stable. Anyway, we should discuss it. If you have no objections, it might be interesting to submit a version of this letter to Jerry (here printed in its entirety -- Ed.) Perhaps you can cook up a defense for your crackpot notions, but I'll clobber that too.

TA

RESEARCH & DEVELOPMENTS

The Other Stereo, Part I

MARK SCHUBIN

VIDEOGRAPHY

FEBRUARY 1987

This month's quiz:

1. What is the subject matter of the periodical *Stereo World*?

2. What form of American entertainment was made popular thanks to a device designed by Oliver Wendell Holmes?

3. What was so special about the 25- and 60-lire Italian postage stamps issued in December 1956?

4. What can be seen with "free vision"?

5. Aside from a certain amount of celebrity and association with movies, television, and/or live entertainment, what do Anne Bancroft, Nigel Bruce, Bugs Bunny, Lee J. Cobb, Nat King Cole, Arlene Dahl, Walt Disney, Clint Eastwood, Jose Ferrer, Bob Fosse, Eva Gabor, Louis Gossett, Jr., Rita Hayworth, Van Heflin, Alfred Hitchcock, Anjelica Huston, Michael Jackson, Grace Kelly, Piper Laurie, Jerry Lewis, George Lucas, Dean Martin, Victor Mature, Virginia Mayo, Ray Milland, Ann Miller, Robert Mitchum, Edmond O'Brien, Geraldine Page, Popeye, Dennis Quaid, Aldo Ray, Molly Ringwald, Tony Roberts, Edward G. Robinson, Jane Russell, Robert Ryan, Dick Shawn, Robert Stack, Barbara Stanwyck, Andy Warhol, John Wayne, James Whitmore, and Keenan Wynn have in common?

The answers? 3D, 3D, 3D, 3D, and 3D.

To elaborate, *Stereo World* has nothing to do with audio. It is the publication of the National Stereoscopic Association (NSA)—there's also an International Stereoscopic Union, which publishes the journal *Stereoscopy*. The prefix "stereo," from the Greek *stereos* (hard, or solid), had been applied to three-dimensional imagery long before it was applied to sound.

Holmes (father of the Supreme Court justice) designed the form of stereoscope (device for looking at 3D images) most commonly found in antique stores today. It was not the first stereoscope—that honor belongs to Sir Charles Wheatstone, who introduced his version in 1833 (six years before the first photographs!)—but it was relatively inexpensive and simple to use and spawned a major industry that supplied viewers with 3D views of news events, celebrities, scenic vistas, and even erotica.

Each 3D view, either a transparency or opaque, consisted of side-by-side images, the left one depicting what the left eye would see and the other the right. The stereoscope was a device for ensuring that each eye got the correct image. Wheatstone's used mirrors; all others used or use lenses. (Confusingly, the term "stereopticon," although it was used as a name for one stereoscope, was a word used to describe a magic lantern (slide projector) and has nothing to do with 3D.)

The Italian postage stamps were printed in

3D, using the anaglyphic method of stereoscopy, one in which the left- and right-eye views are printed in complementary colors. A viewer wearing glasses with colored filters sees 3D because each filter lets only the appropriate image reach the eye. Anaglyphs are common in 3D comic books, and the technique has been used for some 3D movies—even recently for 3D TV. When the Italian stamps were viewed with anaglyphic glasses, a spherical globe would appear.

"Free vision" is a term used (sometimes as a noun, sometimes as an adjective, sometimes even as a verb) by NSA members and other 3D enthusiasts to describe the ability to merge stereoscopic images into 3D without the need for a stereoscope. In an editorial in the March 1978 issue of *Stereo World*, John Waldsmith urged NSA members to learn how to free vision for such useful purposes as determining whether a stereo view is truly stereo (rather than two identical images) in the absence of a stereoscope. Waldsmith said some people can free vision on the first try while others, himself included, require months of practice. He described some eye training exercises, but suggested that neophytes try them for only a few minutes a day.

Finally, every one of the celebrities in the list in question five has made at least one 3D movie. Charles Bronson, Francis Ford Coppola, Rock Hudson, Fernando Lamas, Lee Marvin, Kim Novak, Jack Palance, and the Three Stooges have made at least two each, Rhonda Fleming three, and Vincent Price four.

And among TV stars who've made 3D movies, one finds James Arness, Gene Barry, Noah Beery, William Bendix, Carl Betz, Ernest Borgnine, Raymond Burr, Bob Cummings, John Forsythe, Merv Griffin, Carolyn Jones, Brian Keith, Sheldon Leonard, Fred MacMurray, Karl Malden, Agnes Moorehead, Henry Morgan, Donna Reed, J. "Tonto" Silverheels, Robert Stack, and Gig Young. And Caspar the Friendly Ghost, Chip and Dale, Donald Duck, and Woody Woodpecker. Even Salvador Dali made a video in 3D.

Surprised by some of the names? Perhaps that's because 3D has become associated with sexploitation films, such as *The Stewardesses*, and horror movies, such as *Friday the 13th*, Part 3.

In fact, a variety of "normal" movies were shot in 3D, including *Kiss Me Kate*, *Hondo*, *Dangerous Mission*, and the Hitchcock classic *Dial M for Murder*. In 1953 alone, 45 stereoscopic movies were released. And 3D's usefulness didn't stop with movies; there's also television.

"3-D Invades TV" was a headline in the May 9, 1953 issue of *Business Week*. 3D TV was broadcast in Mexico beginning in 1954. Dr. John Beale, of the San Francisco Eye Institute, first used a 3D TV microscope to help him perform eye surgery. The National Bu-

reau of Standards uses 3D TV to observe remote handling of materials. Westinghouse uses it for nuclear reactor maintenance. NASA has dabbled in it for everything from wind tunnel studies to space suit helmet displays.

So, why, more than 150 years after Wheatstone's stereoscope, do we live in an era when the term stereo TV refers to sound, rather than images? Whatever happened to 3D?

Surprisingly, perhaps, if you were simply to go by the advertisements of many video graphics and digital effects systems, you might think 3D was used everyday on TV. There are "3D animation systems," "3D computer graphics," "3D moves," and the like.

"It's just like the Renaissance," says John Brumage, president of TVLI in Lindenhurst, New York and developer of "LeaVision," a recent 3D TV system. "These companies have discovered perspective and call it 3D."

It's true. In Florence, Italy, around the year 1420, Filippo Brunelleschi (who may have learned about perspective from Paolo da Pozzo Toscanelli) painted a picture of a building with perspective and so astounded the citizenry that they might have thought it was 3D. Leone Battista Alberti included perspective in his how-to-paint book *De pictura* in 1435, and artists have had access to the concept ever since.

Perspective is just one cue we use to determine depth. Lenny Lipton, in his book *Foundations of the Stereoscopic Cinema*, gives the others the following names:

Interposition, or overlapping: when something blocks your view of something else, the thing blocking your view must be closer. Prior to Brunelleschi, this was the principal mechanism used by artists to illustrate depth.

Retinal image size: this one's related to perspective, as well as to our ability to interpret shapes. A shape that looks like a cow and is small must be in the distance; a shape that looks like a cow and is large must be close. Perspective adds the tendency for parallel lines to converge at a vanishing point.

Light and shade: the only way to tell a solid-colored sphere from a disc of the same color is by the way light falls on the sphere and by the shadow it casts. While Brunelleschi was playing with perspective in Italy, Hubert and Jan van Eyck were playing with color, light, and shadow in Flemish painting.

Aerial perspective: this one we owe to Leonardo da Vinci, later in the Renaissance. He noted that things that are farther away are hazier, less colorful, and less distinct. His technique of applying misty transitions of tone was called *sfumato*.

Textural gradient: you can see the points on leaves on trees that are close; far away, they blend into a less textured color field. Also, any regular pattern—rows of corn, cobblestones, etc.—will tend to get more dense as it recedes.

Those six characteristics are the principal ways we perceive depth from stationary scenes in any two-dimensional image medium, whether it's a drawing, a painting, a billboard, a photograph, a movie screen, or a TV screen.

There are at least another five human depth perception mechanisms, however.

Perhaps the most important for movies and television is motion parallax, which can, itself, be divided into two effects. First, as you move, you see different things in a scene that you otherwise wouldn't have seen—the same

is true if you stand still and the scene moves. A TV or movie camera that moves completely around a statue can show you every part of that statue just as well as a hologram can. Second, the farther things are, the slower they move. Fence posts by the side of a highway zip past when seen from a moving car; the mountain in the background hardly changes.

Motion parallax, added to the six stationary cues, is all a strictly two-dimensional image medium can offer. In the real world, there are four more depth processes that take place.

First, there's accommodation. We have very simple lenses in our eyes, and they must be focused on everything we see, each time we shift our attention. Once they're focused, our brains can "read" the distance they're focused at in much the same way that a photographer can read distance off a lens focus ring.

Interestingly, because our eye lenses are about as simple as a lens can get, they can't even focus on different colors at the same place at the same time. Red objects appear closer and blue farther, something called the chromostereoscopic effect. Perhaps Leonardo da Vinci had that in mind when he wrote of the recessive character of cool colors and the prominence of warm colors.

The eight cues mentioned thus far work equally well for the one-eyed or the two-eyed. The next three demand two eyes.

Convergence refers to the way our eyes "toe-in" towards each other to look at nearby objects. When we look at something infinitely far away, our eyes point straight ahead. When we try to look at our noses, they cross. Everything else that we look at makes our eyes move together within the range defined by infinity and nose. Just as the brain gets feedback from accommodation, it also gets feedback from convergence, in much the same way that the source of a radio signal can be found by triangulation. However, the role of the feedback from either accommodation or convergence in determining depth seems small.

Disparity refers to the fact that, with two eyes, we see single images of what we're focused on, but double images of everything else. Try holding one hand in front of your nose with all of the fingers folded down except the index finger and the pinkie. If you focus on the index finger, you'll see two pinkies behind it; if you focus on the pinkie, you'll see two index fingers in front of it.

Finally, there's stereopsis, a mental reconstruction of the depth of a scene based on the fact that each eye has a slightly different view of the scene. Some people refer to this cue as spatial parallax.

There's no question that stereopsis is a tremendously powerful depth cue. "Julesz figures" are random-dot stereograms, named for a depth perception researcher. They appear as side-by-side random splatters of ink, but, when viewed stereoscopically, they reveal three-dimensional figures in the absence of any other depth cue. Clearly, stereoscopy works.

Unfortunately, it doesn't work for everyone. Some people are blind. Some people are color-blind. Some people are stereo-blind.

Lipton's book offers the story of Sir David Brewster, who came up with the idea of a twin-lensed stereo camera in 1849. After failing to interest British instrument makers in the design, he sought an endorsement for stereoscopy from the French Academy of Sciences. Unfortunately, the first five French sci-

entists he demonstrated his stereoscope to were all stereo-blind!

For a variety of reasons, ranging from total blindness in one eye to such conditions as strabismus (crossed eyes and walleys), about eight percent of the population may be stereo-blind, with as much as another 12 percent suffering from some loss of stereo sense.

And, for the remaining 80 percent? For them, there's stereoscopy and the ability to experience all 11 depth cues.

Ever since Brunelleschi, some artists have tried to offer viewers more depth. Holography, or wavefront reconstruction photography, allows a viewer to get a three-dimensional image invoking all 11 depth cues, but it suffers in such areas as color, motion, and size of the holographed scene. "Volumetric" displays seek to create the science-fiction "cube" that would replace television's "tube." Unfortunately, while impressive demonstrations have been given of spots of light appearing anywhere within the volume of the display, the volume itself is limited. If the Grand Canyon could ever be shown on a volumetric display, viewers might wonder why it was called grand.

Besides holography and volumetric displays, there have been other attempts to capture and display 3D using all 11 cues. One system aims a television set into a mirror moving back and forth in front of it; another would have movies projected onto partially transparent screens in front of one another. Aside from whatever drawbacks moving screens or transparent images offer, these systems suffer from the same basic drawback as the volumetric display: all 11 cues work, but they work only within the confined depth of the display.

Well, how about not using all 11 cues? The six post-Leonardo cues come automatically with every photographic medium, and motion parallax comes automatically with movies and television. That leaves just accommodation, convergence, disparity, and spatial parallax. Or are there other cues?

In a way, our eyes are like tiny cameras. In a camera, the more light that enters the lens, the faster the shutter speed can be. Well, there's not an exact parallel, but a dark filter in front of an eye slows its transmission of information to the brain. Suppose only the left eye is darkened with a filter and you look at a

pendulum swinging back and forth. The right eye tells the brain exactly where the pendulum is; the darkened left eye tells the brain where it just was.

The swinging pendulum offers motion parallax; the delayed information changes that into spatial parallax. Instead of swinging back and forth, the pendulum will appear to move in a clockwise ellipse. This is known as the Pulfrich illusion.

If you carefully plan your shooting, and distribute one-eyed sunglasses to your audience, the Pulfrich illusion offers a remarkable depth effect with just 7-1/2 cues (the 1/2 is the artificial spatial parallax derived from motion parallax). That's the secret of one of the really 3D (more than just perspective) TV systems marketed recently.

How about adding another portion of a cue? Remember Leonardo's prominent warm colors and recessive cool colors? If you make a cartoon with purple mountains and blue skies always in the background, green bushes and yellow haystacks always in the middle, and flesh-colored characters in red and brown clothes in the foreground, you've gone about as far as you can go towards getting the chromostereoscopic effect to offer an accommodation depth cue.

The Stereochrome 3D process adds the chromostereoscopic effect to the Pulfrich illusion. It was particularly effective for cartoons, because they often lack many of the basic photographic depth cues, such as perspective and shading.

A number of other 3D systems have been developed that turn motion parallax into a form of spatial parallax without need for a single darkened eye. One projects images (motion pictures or TV) onto a special concave screen in such a way that one eye gets to see things sooner than the other. The effect is similar to that of the Pulfrich illusion, but no glasses are required. On the other hand, the Pulfrich illusion will work on any TV set or movie screen; this system requires special equipment.

Disparity is a cue rarely used without spatial parallax, but an issue of the Australian edition of *Playboy* was printed in a process that did just that, and the same process was used for television broadcasts there. The iris

of the camera's lens is replaced or supplemented with a guillotine-like iris.

The center of the area between the guillotine blades is clear; the area to the left has one color filter, to the right a different color. Objects in focus pass right through the center of the lens iris the same as they ordinarily would. Objects out of focus because they're too close acquire color fringes (due to disparity). Objects out of focus because they're too far acquire fringes with reversed colors. A viewer wearing appropriate glasses gets to reconstruct the disparity. Presto! 3D TV!

Still, the cue most frequently thought of when one considers 3D is spatial parallax. A special case of spatial parallax in still photography is the parallax panoramagram. To make one of these, a still camera moves while shooting. Lenses or slits force a viewer's eyes to get appropriate left and right eye views, but, if the viewer moves or the picture is moved, still more left and right eye views appear.

Clearly, neither motion pictures nor television would be possible with cameras that had to move during each frame. However, an almost indistinguishably similar 3D system is the multiple parallax stereogram, involving multiple camera lenses or multiple cameras (the Nimslo 3D still camera is an example of a camera for this technique). A 1932 patent suggested 50 projectors for such a system used in a theater. Sound ridiculous? Several prominent Japanese television manufacturers have been investigating and demonstrating similar 3D TV systems, though using just four, five, or six simultaneous cameras.

What else is there? Why, plain, old, ordinary stereoscopy, of course, aimed at stimulating the stereopsis depth cue. Nothing could be simpler, in theory. Separate left- and right-eye images are captured at a camera system, stored on film or tape or transmitted live, and presented in such a way that the viewer's left eye gets the left-eye view and the right eye gets a right-eye view.

It's what was done in such movies as *Amityville: The Demon*, *Andy Warhol's Frankenstein*, *The Bubble*, *Bwana Devil*, *Captain EO*, *Cease Fire* (the old one), *The Charge at Feather River*, *Comin' At Ya*, *Conquest of Space*, *Creature From the Black Lagoon*, *Dangerous Mission*, *Dial M for*

Murder, *Fort Ti*, *The French Line*, *Friday the 13th Part 3*, *The Glass Web*, *Hondo*, *House of Wax*, *It Came From Outer Space*, *I the Jury*, *Jaws 3-D*, *Kiss Me Kate*, *The Mad Magician*, *Man In The Dark*, *The Maze*, *Miss Sadie Thompson*, *Money From Home*, *Revenge of the Creature*, *Sangaree*, *Second Chance*, *Son of Sinbad*, *Spooks*, and, of course, *The Stewardesses*.

The only questions would seem to be how to shoot it, how to do photographic effects for it, how to edit it, how to record it, how to transmit it, and how to present it to the correct eyes. Oh, yes, there might be a few aesthetic questions, too.

"It was those early rushes. They looked so odd—skimpy, unfinished." The speaker was Alfred Hitchcock, referring to his experience making *Dial M For Murder* in 3D. "Tremendous new problems with this medium. And most of them in the hands of the director. Don't let any of these actors tell you it's difficult—different. It isn't—not for them. In fact, 3D even makes them look thinner!"

And the camera? "It's a big, gross, hulking monster! It's heavy and immobile and frightening." The situation hasn't fully changed in the more than 30 years since Hitchcock made those remarks. For the Disney-sponsored, Kodak-presented, George Lucas-executive-produced, Francis Ford Coppola-directed, 17-minute-long 3D epic, *Captain EO*, starring Michael Jackson, which opened September 19 at the only two theaters it is ever expected to be seen in, the dual 65mm camera rig used was so large and unwieldy that it was easier to suspend actress Anjelica Huston head first from "spider-web" rigging in the ceiling than to reposition the camera.

There's plenty more to tell about 3D movies and TV, from the first 3D movies shot by the Lumiere Brothers in 1903 to the plan to broadcast *Mork and Mindy* in 3D (one episode was actually shot stereoscopically). Unfortunately, there aren't enough pages left in this magazine to cover even the most important aspect of 3D TV—how to get the correct view to the correct eye. So, watch this space next month for an in-depth view of viewing in depth.



A Little Bit of Denmark

by Jessica Myers

It's easy to see why Solvang is known as "Little Denmark, U.S.A." Windmills turn lazily in the soft breezes, thatched-roof shops offer Danish imports, cobblestone

streets lead to restaurants with names like *Red Viking*, and bakeries tempt shoppers with rich Danish pastries.

Located just 30 miles north of Santa Barbara in the lovely Santa Ynez Valley, Solvang means "sunny valley" in Danish. The town was founded in 1911 by Danish educators from the Midwest, who dreamed of a Danish village and folk-art school. This heritage is celebrated each September during Danish Days, when townspeople don native costumes and perform Danish-style music and dances.

However, there's more to do in Solvang than just savor Danish culture and cuisine. The annual summer Theaterfest is entering its 22nd season in Solvang's 780-seat theater. Produced by the Pacific Conservatory of the Performing Arts, one of the West's oldest repertory companies, the Theaterfest features a good mix of musicals, comedies, and dramas.

Also in town is Old Mission Santa Ines, known as the "Hidden Gem of the Missions." Founded in 1804, Santa Ines is cur-

rently undergoing repairs that will restore its hand-painted murals and lovely gardens to their original beauty. Tours are conducted daily of the church and its grounds; the on-site museum provides historical facts on the California Mission era.

The area surrounding Solvang abounds with wineries and vineyards, many of which can be toured. Winemaking got its start here in the 18th century, when the Franciscan fathers imported vines from Europe and began producing wines for their own use. Today, the Santa Ynez Valley is recognized as one of America's finest wine-producing regions.

If outdoor recreation is your pleasure, this is the place to be. Everything from golf, tennis, horseback riding, and bicycling can be enjoyed in or near Solvang. Only 12 miles away, the Lake Cachuma Recreation Area offers camping, horseback riding, swimming, boating, and good fishing. Clearly, Solvang is an ideal starting point for a fun-filled family vacation.



3-D NEWS

from the **STEREO CLUB** of southern california

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3-D Gratia 3-D

This month I felt a little personal sharing might be in order for this column. I would like to give you a brief sketch of the part that 3-D plays in my life. Every day is a challenge and pleasure for me because of 3-D. It is my business, my hobby and my passion. It is a personal cutting edge by which I strive for excellence. It is a common language which has given me fellowship with many different people.

As I write this first day of June 1987, my tasks today will be as follows: complete the color covers for the 3-D issue of "Krazy Kat" which I will publish this month in "The 3-D Zone, Number 5"; lay out and typeset flyers and ads for aforesaid publication; make some exploratory telephone calls regarding production of a mural-sized back-lit lenticular 3-D display; invoice a manufacturer of surf wear for 3-D glasses I am providing for use with 3-D designs on swimming trunks; phone Jason Cardwell regarding County Fair stereo judging and June Stereo Club program; monitor the production of thirty thousand 3-D glasses to be used with 3-D comic books; and continue assembling a 3-D slide show on contemporary art.

While I pursue these tasks I contemplate a conversation I had yesterday with Stan White about some of the philosophical implications of the stereo image. Stan is an accomplished stereo photographer and photography instructor at the university level and he is very interested in the perceptual character of the 3-D image -- the fact that it is a cerebral construct extrapolated from combined left-eye and right-eye information. He was suggesting that there is something quite elusive and indefinable about the way that we perceive depth even with one eye. I find myself pondering his remarks long after our conversation.



My close friends, certainly David Starkman and Susan Pinsky, all know that 3-D is my religion. And my loving wife Gail puts in long hours with me in assisting me in my chosen pursuit of "making 3-D happen". I am the luckiest of men. The Creator gave me 3-D as a way of staying sane in a world gone mad. By focusing on the ideal purity of 3-D pursuit, I come to deal with MX missiles, AIDS, toxic pollution and berserk politicians. 3-D is my rudder in the hurricanes of life. This publication is a sail on a dimensional ship of state and we the Stereo Club members are the crew that man that ship.

Ahoy!

MEETINGS: The third Thursday of each month at 7:30 at the Los Angeles Photo Center, 412 South Parkview St., Los Angeles. Visitors and guests always welcome. **MEMBERSHIP:** Annual Dues--Single/\$12; Couple/\$18; Patron/any additional amount, all due July 1. New membership dues are prorated for first partial year. Send new dues to the Membership Director. **SUBSCRIPTIONS:** The 3-D NEWS is published monthly and included with membership; \$8 for 12 issues for non-members; send fee to 3-D NEWS Editor.

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Stereo Activity Calendar

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

THU JUN 18 Monthly Club Meeting - Photo Center - 7:30
Dual 35mm night and other delights

FRI JUN 19 Closing date for entries for the Slide of Year competition. All who competed this year are urged to submit 5 slides to Oliver Dean

TUE JUN 30 Copy Deadline - July 3-D NEWS - Ye Editor always welcomes written contributions

THU JUL 16 Monthly Club Meeting - Photo Center - 7:30
Annual Awards Affair and Slide of the Year Show

MON-SAT AUG 3-8 Photographic Society of America Convention in Long Beach

Member & Subscriber Update

A hearty welcome to these four new Club members:

KATHY LAFORCE
4417½ Woodman Avenue
Sherman Oaks CA 91423
H (818)905-8413

JIM LUCAS
MARY LUCAS
1401 Bonnie Doone
Corona Del Mar CA 92625
H (714)644-9944
W (714)644-9500

CHARLOTTE PORTER
PO Box 69A44
Los Angeles CA 90069
H (213)259-8318

Membership anniversaries for June:

Albert Bender - 3 years
Al Bohl - 6 years
Dennis Cole - 2 years
Oliver Dean - 17 years
Dan Holt - 2 years
Marvin Josephson - 2 years
John Konrad - 6 years
Abe Leibowitz - 13 years
Chris Mohr - 1 year
John Sardy 1 year
Valeria Sardy - 1 year
Sylvia Sikes - 27 years
Stuart Weisbuch - 6 years
Holly Weisbuch - 6 years

From the Editor...

A good Editor shouldn't have to apologize. That's why I apologize to the five faithful Club members who met my deadline for this issue with their "Insights" on their high-scoring slides in the May competition. I didn't print your valuable contributions! Space just got away from me this time with other commitments. But you will be in print in July, I promise (and those write ups are so good!)

--Ye humble Editor

Classified

WANTED: Someone to stereo-document the move of the California Museum of Photography in Riverside to its new home in the downtown Kress Building. For publication in "Stereo World", the publication of the National Stereoscopic Association. For more information, contact Bill Shepard (818)810-1203, evenings. Thanks much!

FOR SALE: Bound copies of all 12 issues of Volume XXXI (July 1986 through June 1987) of the 3-D NEWS. Advanced orders only, must be received by July 15. \$5.00 if delivered at Club; \$6.00 by mail, with proceeds to the Club. Jerry Walter, Editor, 1098 Montecito Drive, Los Angeles CA 90031 (213)225-8042

Nomination Committee Report

The following nominations have been made for the four elected Club Officers for the 1987-88 Club year. The elections will be at the June meeting; installation will be at the July meeting on the 16th at the Photo Center. These are the only Board positions that are elected by the Club membership; all other Board positions are appointed by the President. If you'd like to get in on the Club Board action for next year, it's not too early to talk about available positions with Ray Zone.

For President: RAY ZONE. Ray is nominated to continue on with his refreshing style of leadership which includes expanding the scope of the Club to encompass all facets of 3-D interest groups, getting everyone involved, and writing challenging opening articles for the NEWS.

For Vice President: JASON CARDWELL. Jason has complemented Ray's leadership by bringing exciting and innovative slides to the competitions and other slide-sharing sessions, always showing unbounded 3-D enthusiasm, and frequently providing those 3-D extras to Club meetings and gatherings that make for highly satisfying activities.

For Secretary: GAIL ZONE. Gail has not only provided continued support and assistance for President/Spouse Ray, but lead the Club in a wonderful Christmas Banquet and hosted superb Board Meetings.

For Treasurer: BILL SHEPARD. Once again Bill has agreed to manage the Club's income and expenditures (which is in the neighborhood of \$2500/year, all in small checks and bills). In addition Bill provides valuable assistance at most Club activities. He has continued to add to his extensive collection of 3-D memorabilia.

--1987 Nomination Committee
Susan Pinsky
Rick Finney
Jerry Walter

Looking Backward to...

...May 21

What a great competition we had! Lots of exciting, well-executed, and thought provoking slides. The judges were:

Gregory Hooper
Jim Pettit
Jerry Walter

and they provided some nice comments on one round of slides. Results of the competition are kept secret until the Awards Meeting in July when final high score medals are presented. However, we can reveal the honor slides for the evening:

A Group Standard

Awards: Fishing Time - Valeria Sardy
Mt. McKinley from Camp Denali-B. Daggett
360° Rotation Camera - Bill Daggett
Lupine Explosion - Jim Murray
HMs: Storm Over Bristlecones - Jim Murray
Take-off Time - Valeria Sardy
My Turn - Earl Colgan
Old Time Mormon Farm - Rick Finney
Linden Shores - Nathan Wong
Covered Bridge - Earl Colgan

B Group Standard

Award: Tide Pool Creatures - John Konrad
HMs: Knee Deep - Derek Cowie
Country Spring - John Sardy
Twin Lakes - Willis Simms
S.R.F. Lake Shrine - David Ratliff

A Group Nonconventional

Award: Grandma Face - Rick Finney
HMs: Adrift - Ray Zone
Sweet Smile - Valeria Sardy
Lily of the Valley - Susan Pinsky

B Group Nonconventional

Awards: Long Shadows Over Bodie - Jim Murray
Contemporary Design - John Sardy
HMs: Cube on the Beach - John Sardy
Looking Down at the Stars - Bill Carter

Also, the Godzilla's Choice Awards for the theme of Nostalgia were:

Standard: Jukebox - Jason Cardwell
Nonconventional: Long Shadows Over Bodie-J. Murray

Let's Join Together...

...June 18

...for an evening of 3-D photography done with twin 35mm slides projected with two carousels simultaneously on the large eight-foot screen. A special segment will present state-of-the-art computer images in 3-D from many local companies working in computer graphics and animation. Additional program segments include a sequence by Bill Carter of behind-the-scenes 3-D views of film production on location, a history of 3-D comic books and a general potpourri of stereo slides provided by the Club membership. This program represents a unique opportunity to experience dimensional views with state-of-the-art technology.

Stereo Exhibitions Calendar and News

SAT JUL 11 Closing - Traveling Exhibition
Forms: Benjamin P. Shook, APSA, 8815
Fallbrook Way, Sacramento CA 95826
WED AUG 12 Closing - L.A. County Fair Exhibition
Forms: County Fair, PO Box 2250, Pomona CA
91769
SAT AUG 15 Closing - Third Dimension Exhibition
Forms: Neville Jackson, 32 Orkney Close
Hinckley, Leicestershire, LE10 OTA,
England

Saturday, May 30 was a big day in Southern California with the judging of the PSA International Stereo Exhibition in Glendale. The Exhibition will be shown twice at the PSA Conventional in Long Beach the first week of August. We enjoyed the company of three outstanding international judges:

Gene Kirksey - Ft. Bragg, California
Stan White - Oakville, Ontario, Canada
Allan Griffin - Sydney, Australia

The judges thoroughly enjoyed conversing with all those attending the judging, as well as at various social activities during the days surrounding the judging itself. All the judges brought fresh ideas to the open ears of local stereographers, and the 3-D Southern California community is much the better for their stay here. There were 408 slides projected for the judges to evaluate, and they chose 168 for the exhibition. Top award, the Kinsley Trophy for the best three varied slides, went to Paul Milligan of Gallup, New Mexico. Other trophy winners were Paul Wing of Hingham, Massachusetts, Randy Rander of Fair Oaks, California, Walter Heyderhoff of Evanston, Illinois, and Werner Weiser of Wuppertal, West Germany, all proving the wide scope of excellent entries received.



Outing News

On May 2 eager Club members Jim Murray, Glenn Wheeler and David Ratliff joined with the undersigned on a stereophotographical visit to the State and County Arboretum in Arcadia. Also in the party were my brother, Jerry Brown (with his dual Olympus OM-10 outfit), and his daughter, Jillian, age 5, who did some modeling work with the peacocks and flowers. The sky was clear, the crowds light, and the flora and fauna picturesque. After several hours and several score exposures, some of us retired to the coffee shop for some much-needed sustenance.

A personal note: In my 2½ years in the Club, this was my first outing with other members. I would like to participate in or organize more outings to interesting places in the Southern California area, which would not necessarily involve long drives or overnight stays. If you have any ideas about possible outing destinations, let me know and I will bring them up with the Club Board.

--Larry Brown, Outing Co-Organizer

Show-Of-The-Year

GODZILLA EXPLAINS HOW TO ENTER
"SHOW-OF-THE-YEAR"
BEFORE THE JUNE MEETING DEADLINE

Even Grey-Cheeked Parakeets, especially ones that have fantasies of being comic book crime fighters, can be prone to illness, and Godzilla is no exception. Getting her to submit to the Vet's examination, furthermore, is a major project, usually requiring the Animal Hospital's Staff to use guile, threats, temptation, negotiation, trickery, outright lies, and judiciously applied brute force. But after she has rendered at least one Vet's Assistant helpless with an immobilizing "Chirp-Fu" hold administered by her feet to an unsuspecting finger, reinforcements arrive in the person of the Vet himself, and the examination proceeds (Godzilla has had her feet registered as a "Fearsome Weapon, Class IV").

As a result of the exam, I am now treating Godzilla for enterobacter, which means that I have to get her to swallow a hideous-looking pink liquid, called "Bactrim", twice a day. The last time I gave her her medicine she was on her back, tucked into her tiny antique Chirpendale Four-Poster Bed, with her beak resting on the quilted counterpane.

"It's boring here. I need something to do!" she complained in a series of peevish peeps.

For once, I was prepared. "OK, how about explaining how the Stereo Club members can enter the "Show-of-the-Year" competition?"

Godzilla brightened at the prospect of being able to pontificate about something. "Well, first of all, only members who entered slides in at least one of the 5 SCSC competitions starting with last September are eligible, and only those slides entered in our competitions are eligible; no new entries this time. Anyone so qualifying can enter a total of up to 5 slides. The slides can be from either the Standard Category, the Nonconventional, or both, so long as the total number is 5 and the slides were previously entered in any one or more of the last 5 SCSC competitions. (September, November, January, March, and May)."

"What happens if someone has mislaid his records and isn't sure which slides he entered?" I asked.

Godzilla looked smug. "That's where you come in," she chortled. "All the person has to do it telephone you with their selected titles, and you can confirm their eligibility from your records!"

"Sounds easy," I said. "But what reason will people have for entering slides a second time?"

Godzilla looked smugger than before. "The goodies, of course!" Her beak wiggled in delight as she anticipated the prospect. "Besides the Grand Award for Slide-of-the-Year, the following awards are also chosen from the remaining slides:

1. The Best Flower award, sponsored annually by our SCSC Stereographer Emeritus, Stergis M. Stergis
2. The Best Natural Scenic award, sponsored annually by our NEWS Editor Jerry Walter
3. Best Animal award, sponsored annually by Godzilla's owner, Oliver Dean
4. Best Human Interest award, sponsored by SCSC
5. Most Promising New Member award, sponsored by SCSC
6. Director's Choice award, chosen and sponsored by the SCSC Competition Director from slides left

after the above awards have been made

7. Ten Honorable Mentions, chosen from slides left after the above awards have been made
8. A separate "GTC Award Winners' Shoot-off" judging will be held at the same time as the Show-of-the-Year judging, if enough entries are received from this year's GTC award winners (the only ones eligible to enter; they have been notified about the rules). The Shoot-off Theme will be "Lively" and will have its own special award."

As Godzilla's enthusiasm grew, her wing gestures rumpled her coverlet, and I had to tuck her back in. "Finally, all the slides entered, winners or not, will be shown at the Giant July Award Meeting, where the final Competition Standings and all the Awards will be announced and given out. And those Awards!"

Godzilla got that greedy, faraway look she usually wears when browsing through Martial Arts Equipment catalogs or when watching old Bruce Lee movies. "These awards are different -- they aren't your usual trophies and medals, but beautiful and unusual decorative gifts with engraved brass plates attached! Things anyone would be proud to display as an award!"

"OK, where to eligible members send their slides?" I asked.

Godzilla gave me her smuggest look. "Why, to your place at 19009-174 Laurel Park Road, Compton, CA 90220, of course! But they must arrive no later than 11:00 PM, Friday, June 19, 1987! Most people, however, will want to deliver them to you at the Thursday, June 18, 1987, meeting, which will be held as usual at the Photo Center. That, however, will be your last chance outside of personal delivery by stork, helicopter, or black limo at the dead of night!"

Godzilla now looked so smug I thought she was going to burst. But instead, I heard a small snore come out of her beak, and, noticing that her eyes were closed, cleverly deduced that the fearless Crime Fighter had energetically gone to sleep.

I hoped that there were visions of stereo plums dancing in her head.

Conventions -- 1987

NSA

Last call for the National Stereoscopic Association Convention to be held June 27-28 in Philadelphia. Of special interest will be two programs: "The Stereo Hall of Fame I" and "New Guinea - 7 Essays". Other programs include a historical review of the stereoscope by Paul Wing, a then-and-now visit via stereo cards and slides to the town of Keystone, FL, a remarkable "Highway USA" production of the 1940s (shot on 5x7 Kodachrome and shown via a custom large format stereo projector), a showing of stereo slides from Holmes Library holding, a presentation on the Stereoscopic Society (American Branch) with example slides and prints from SS(A) folios, and a program by Guy Ventouillac (France) who presented a memorable dual 2x2 program at the 1982 PSA Convention in New Orleans. For further info write: Wm: Brey, PHILLY '87 Gen Chmn, 19 Cardinal Lake Drive, Cherry Hill NJ 08003

PSA

The Photographic Society of America Convention, which is held at a different city every year, is coming to

the Long Beach Hyatt Regency Hotel Monday, August 3, through Saturday, August 8, and the presence of Stereo will be reflected in several events, such as the showing of the PSA International Exhibition, Stereo Division, co-directed by Jerry Walter and Rick Finney, and the "Stereography -- A Fresher Portrayal" show put together by Susan Pinsky and David Starkman.

On Friday there will be a special Stereo Division Dinner as well for those who ante up the additional \$25 fee (well worth it!); there are pre- and post-convention tours available at extra cost for those who want to blow the dust out of their cameras long enough to get pictures of missions, Catalina, Universal City on pre-convention tours, or Yosemite (lodgings at the Ahwahnee!), Monterey, Big Sur, Carmel, Monterey Bay Aquarium, Hearst Castle, Solvang, and more, on the post-convention tour.

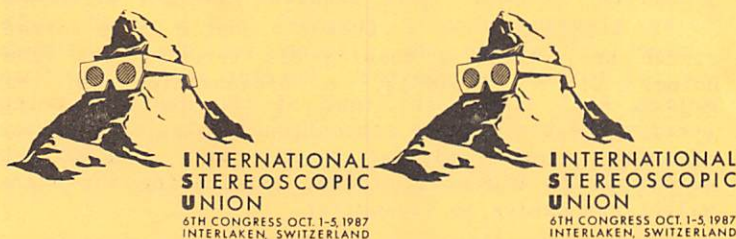
But the greatest attraction at the convention will be the people -- stereo photographers, collectors, and equipment builders from all over the world will be there, eager to show their work and swap experiences, information, stories, and just good fellowship with you! This is the one event in 10 years you should not miss at any cost -- you'll sincerely regret it later is you do! And it's freeway close, for the first time in decades!

Get your registration forms at SCSC from Oliver Dean for details. For husband and wife, basic registration (not including lodgings, of course!) is only \$65 for the entire 6 days for PSA members, and \$75 for non-PSA members (it pays to join PSA now!) Single member is \$35, non-member is \$40. Single day per person is \$20 member, \$25 non-member (it pays to go for the whole convention if you can!)

And since you have (undoubtedly!) decided to attend, the place where you'll go to meet all those great stereo enthusiasts will be the Stereo Center area in the Seaview Room, which will be open Tuesday through Friday. The Seaview room will be divided into areas for each division (except Motion Pictures, which has a separate area in the Harbour Room). Naturally, because of the stereo sequences, anaglyph prints, and stereo equipment on display, people are needed to be on hand as official Hosts representing our Club for visitors.

Here is where you can be of help: Simply sign up at the Stereo Club of Southern California meeting to assist with the set-up and/or Hosting duties, with Jim Murray or Oliver Dean. We will assist you with the timing so that you won't miss an event you really want to attend. This is important -- we are the host community, and our presence will be remembered only to the extent that you are present! --Oliver Dean

ISU



INTERNATIONAL STEREOSCOPIC UNION
P.O. BOX 2319 CH-3001 BERNE/SWITZERLAND



Story Time

"THREE ADORABLE KITTENS"

by Marjorie Webster

The cute sketch of mama cat and her 3 kittens in the May NEWS was indeed (for me) prophetic! Re: my 6-month-old kitten "Gypsy-K-JOY-Boots" (named so because she just came by here and decided to stay and listen to Radio Station K-JOY music in my patio. I did not know if it was male or female? So not to have future embarrassment by naming it "Beverly" or "Henry" I choose "Boots" because all four legs and feet are white). From the back, she is smokey grey and a long fluffy tail which she curls gracefully in many exotic and intriguing ways. I also call her my "calendar cat" because her face is photogenically perfect!



Boots had the privacy of an interesting patio protected from the elements; a quiet garden in which to meditate, and her own woods to explore. She climbed trees, chased squirrels and birds, and would be fascinated by a tiny bug on a fallen leaf.

She played with floppy ferns and her own tail. Boots was living outside naturally, so no cat fur in house and no destroyed furniture or drapes. Boots was born free and she lived here free at Busy W Ranchito.

She never made a sound until late April. I noticed her quaint chat-chatter as she approached the luxurious ferns in the left portion of the garden. She was talking to her babies she had hidden there for four weeks!

On May 1st I saw the tiny grey and white kittens emerge for the first time near the bird bath. Wobbly and wondering, with tiny blue eyes open to the sunshine of a new world. I named them "Eenie" (the smallest) with a white stripe down its grey and black back -- I could have called it "Skunky"! "Miney" with smokey grey and white fluffy fur and wide-eyed baby blue eyes. "Moe" is all grey -- just like the father who is "Old Sourpuss", the dullest, biggest, ugliest Tom Cat I've ever seen! No looks, no character, and non-photogenic. Boots used to share her food with him, then scamper into the dark woods with him. Now I know why!

I can't tell you the joy I've had watching all the wonderment of a mother cat and her kittens! Every minute is a new scene. I have been taking both 35mm and 3-D of this daily drama. Have you ever focused on fur? A challenge!

We keep talking about and wanting OUTINGS. Well, how about an outing at my "Milbank Manor" in Studio City? Paid Club members only. Try your luck on the Frisky Felines. Rules: Phone me (818)762-1234 or write to me in advance. No more than 4 people each time (my kitty cats may freak out!) Bring fast film and fill-in flash. Let's have a kitten outing!

LETTERS

Dear Editor:

For some time I have been wanting to write to the 3-D NEWS with comments about topics in nearly every issue, but somehow never had the time. However, the most recent issue (May 1987) had several items that certainly required clarification.

As you are no doubt aware, few subjects have been as maligned or subject to distortion, misinformation, contradiction, and downright falsification as that of three dimensional or stereoscopic imaging. Usually there is little if any opportunity to correct such errors, which has resulted in the perpetuation of the many myths prevalent even today among otherwise well meaning individuals. Therefore, it is very refreshing to see the forum available through the publication of the 3-D NEWS.

The first item(s) of interest involves the fascinating controversy expressed in the letters of President and Past President Ray Zone and Tony Alderson. Since I personally know each very well (and had the pleasure of working with both at 3-D Video and several subsequent fascinating 3-D projects) I understand where each is coming from in the adamancy of their respective viewpoints.

Regardless of content, be assured that each is writing from the standpoint and intent of honestly attempting to do everything humanly possible to further the promotion and promulgation of stereoscopic imaging, and for that at the very least they should both be congratulated and encouraged. More of us should take it upon ourselves to assist in this fine endeavor in the example as set by Ray and Tony.

However, there are several points raised by both gentlemen with which I take issue or feel require further comment in an effort to avoid misinterpretation.

Since stereoscopic imaging is both an art and a science, and is unique as to application within the structure of the English language, misapplication of the terminology has resulted in more than a little confusion. I have personally attended conventions and seminars where otherwise intelligent individuals have argued vehemently over mutually misunderstood points, only to discover that they were both saying essentially the same thing but using different interpretations of the descriptive words and phrases. Examples include the unfortunately still common usage of the terms "beam splitter" to refer to an image splitter, two very different devices; or "convergence" as incorrectly synonymous with "toe-in", the latter being only one of several types of convergence methods.

For this very reason of problematic communications in the realm of descriptions, proper usage assumes an importance somewhat beyond that in other fields. In an attempt to help alleviate this situation, I have added a lexicon of stereoscopic terms to the "Manual of Stereoscopic Cinematography" which I co-authored. It has proven very useful in discussions such as the following.

Regarding the following, the first item of discussion in Tony's letter is a case in point. The very use of the term "viewing device" is dependent upon whether we are referring to the general usage, as a means of

display, or more specific, as a certain device, such as viewers, glasses, etc. If we are to apply the term to a specific external aid such as the aforementioned, then Tony's argument appears valid. However, applied to the general case, there can be little doubt that it is the viewing device which indeed makes 3-D a specific art form. For all systems in use today do require some type of viewing device for the system to effect stereoscopic imagery in a form that may be humanly perceived as such. In the general case, even the word "autostereoscopic" may not be correctly applied to presently available systems, since all such systems, including the lenticular and the holographic, do require some viewing devices, including the image

"...there can be little doubt that it is the viewing device which indeed makes 3-D a specific art form."

display surface and the characteristics of the light source, as well as active and/or passive manipulation of the visual mechanism, which is decidedly a viewing device; perhaps the most important in the processing of any stereoscopic imagery. In this context, it is helpful to recognize that in the scientific and medical communities, the term "visual mechanism" as commonly used refers not only to the eyes, but to the entire system, including the brain and interconnecting links of optical nerves and visual control muscles.

Therefore, on this first point, Tony and Ray are each partially right and partially wrong, the proportions being based upon individual interpretation.

Tony's description of alternating field video systems is rather accurate, however these are not current, but rather an early application of twisted nematic (liquid crystal) technology. It is somewhat analagous to the field sequential tests made in the early days of electronic color television (which also were preceded by a mechanical system). The development of this PLZT technology has followed very similar routes, in that alternate field systems have given way to line sequential and dot sequential systems, wherein very short time constants yield a very rapid switching between left eye and right eye picture elements. The reason is obvious, in that the interlace-to-retrace rate just takes too long and results in very noticeable flicker when there are moving objects in the stereoscopic display. Early systems also used the active PLZT glasses (the electronically shuttered glasses referred to by Tony) with a passive (fixed polarized) screen. This required the use of rather bulky glasses (usually goggles) and a wired cable connection between the glasses and the electronic control box of the monitor. Current systems favor an active PLZT screen in front of the monitor, which permits the use of more conventional polarizing filter (passive) glasses similar to the ones worn at 3-D movies or to view 3-D slides, eliminating the extra weight and cables to the wearer.

Regarding retinal rivalry, my only comment is that few people seem to recognize that it is a normal effect and not an aberration: it occurs surprisingly frequently in real life. The obvious example is when an object of metal, glass, or other spectral

reflecting surface is viewed it is actually rare that the reflection angles from light source to the eye perfectly line up. The normal situation when looking at such surfaces is that each eye receives an image dissimilar from that of the other, resulting in the familiar metallic "sheen" or glass "glare". These effects are often a puzzle to artists who try to reproduce them in conventional flat art, not realizing that the two different viewpoints presented simultaneously to the eyes are necessary for a true metallic or glass-like appearance. A skilled artist aware of this fact can paint surprisingly realistic metal or glass surfaces when the art is done as a stereo pair.

It is in the area of holography, however, that I am amazed at the comments made by Tony. Not that this commentary is unusual, but rather that I had somehow felt that with all of his studies in the field of stereoscopy he would have investigated the facts sufficiently to not continue the myths regarding this subject. Similar comments were made by less astute writers in the popular press early in the days of holographic development. These appeared most frequently when reporters tried to spice up the wonderful achievements of Dr. Gabor -- achievements which were sufficiently revolutionary in themselves to not require such hype. Nevertheless, reports abounded that holographic color motion pictures, television, and "hand held holographic cameras" were right around the corner. These "reports" showed a marked lack of understanding of the basic physical principles involved in wavefront reconstruction. They were a result either of an attempt to equate the very different physical properties of a hologram with those of so-called conventional photography, or simple fabrication. Although a reasonable "portable" (as opposed to hand held during the exposure) camera for making holographs (the subject is a small object inserted inside the camera) does exist, most of the other speculations are not even that. They are not even science fiction (which is supposed to be based on an extrapolation of known physical facts).

Had Tony suggested that some form of autostereoscopic imagery will supplant current viewing device associated equipment in the future, I would have heartily agreed. However, when he suggests that this form will specifically be holographic, I think that it is time we examine the facts.

Improvements of a significant nature in holographic systems to date have been largely in the areas of resolution, display form, practical size, brilliance of the image, and the types and characteristics of the light sources used to make and view them. A survey of the current technical literature on the subject indicates that most further improvements and developments will tend to continue along these lines. This is not intended to imply that the hologram is not a unique, truly wonderful stereoscopic imaging device in its own right, within the confines of its rather sharply defined limitations. It has many viable applications today, and will no doubt enjoy many more as the aforementioned developmental improvements continue.

However, for reasons of the basic natural physics involved, certain prognostications are extremely unlikely when applied to holography. And, for this reason, the hologram is not likely to be a major candidate to replace conventional stereo transparencies, although certain other systems currently evolving could possibly be good candidates for this role.

One of the problems associated with discussing these systems and predictions involves the terminology itself. It has been convenient for many popular writers to tack the label "hologram" or "holography" to nearly any system or device that even remotely smacks of autostereoscopy. Thus we have people

"It has been convenient for many popular writers to tack the label "hologram" ... to nearly any system or device that even remotely smacks of autostereoscopy."

running around calling lenticular panoramagrams, integragrams, even Nimslo prints "holograms". This erroneous use of the term in such a cavalier manner has only served to intensify the already rife misconceptions. I have even heard a recent graduate of a popular California college (which I will not name out of respect for the otherwise prestigious institution) refer to a View-master as a "hologram viewer"!!! It almost makes it seem excusable to consider the many times I have heard people refer to the delightful reflex illuminated "ghost" imagery of the "Haunted Mansion" at Disneyland as "holograms". I have often wondered if these same individuals would be surprised to learn that the relatively simple technology involved (reflection off of a 45 degree sheet of glass) predated photography itself as a popular stage effect in pre-Victorian times. There is even some reasonably well-founded speculation that Shakespeare himself may have used a similar effect to create the ghost image in "Hamlet" at the Globe Theater, reflecting the image of an offstage actor. A Shakespearian hologram? Hmmm. Incidentally, this very early (nonetheless effective) stereoscopic special effect was the very effect that resulted in the popular phrase "It's done with mirrors".

Back to holography. Back to the present. (Definitely not back to the future).

True holography implies by very definition the later reconstruction of a previously photographically captured and stored wavefront in such a manner that the viewable field defined by this wavefront is visually and stereoscopically perceived as a reasonable facsimile of the original scene, at least in terms of the image. Although such a reconstruction retains many of the properties and sensations that would be associated with viewing the actual scene, the manner used to do this precludes reproduction of all the properties, including some rather important ones. Properties such as color, motion, dynamic range of illumination (illumination linearity in all parts of the field simultaneously from any one viewpoint), homogeneity of surfaces, and several other less obvious minor discrepancies.

Although it is true that the so-called rainbow hologram does reflect spectral colors, if these have any relationship to the actual colors of the original subject, it is purely by accident, and only for certain parts of the image when viewed at certain very narrowly defined angles. Colors that are reasonable reproductions of the actual colors of the scene throughout and ties to the correct portions of the image (as a conventional stereo transparency) are not and probably will not be reproduced as such in a true hologram. This is not to say that some type of autostereoscopic system will not be developed with this capability through some approach other than pure

wavefront reconstruction; but then it would not be a hologram, would it?

What about motion? Here, several misconceptions about several developments otherwise important in themselves, have combined to really generate myths. Many well-meaning individuals have even said "But, I have seen a motion picture hologram". Have you really? Part of the problem arises not only from what is the definition of a true hologram, but also what we refer to as a motion picture, or even motion itself as applied to imagery. Certainly there have been some wonderful things done with digital computer sectioned photography as applied to cylindrical integrals and similar forms of stereoscopic imaging. And, because the grid refracts light in a spectral pattern that is angle dependent similar to that of a rainbow hologram lending an appearance with certain similarities (it functions optically as a diffraction grating), must we assume that this fascinating imaging system is a hologram? To make the assumption appear even more valid we are even told that a coherent light source is used in the imaging process, ergo, a laser. What we are not considering is that the image is composed of sectioned pixels of relatively conventionally photographed motion picture images and not wavefronts. It is not a holographic image. But it is more likely than holography a precursor out of which future developments could lead to the dominant stereoscopic imaging system of tomorrow. Maybe. For this is only one of several approaches in development.

Motion picture holograms. To even further cloud the issue, a true motion issue, a true motion picture hologram does exist. Sort of. It depends on what we choose to consider as a motion picture. Most of us probably think of a large theater with a large screen, where hundreds, perhaps thousands of people can comfortably view a feature length film at a moderate cost, usually in color, with reasonably high definition.

To view a true motion picture hologram, it is necessary to view the image by concentrating on the film itself as it travels through the gate of a lensless projector (the "projector" is not actually "projecting" an image, it is only transporting the film in front of a light source, usually coherent). This limits viewing to the area of the film gate (the largest size so far has been 70mm, yielding a picture smaller than 1" by 2"). This postage stamp must be viewed closely from a rather narrow viewing angle, not allowing for an audience larger than one or two persons unless they are exceedingly friendly. This film is a special high resolution stock, that yet yields a not very high definition image considering the very small size, and is very expensive. Marketing hypessters have stated that if film prices come down considerably (come on fellows!) we may see an image as large as 8 inches wide...

Another fact has also led to some wild speculation in the press. Quite some time ago, Dr. Gabor himself invented a special type of motion picture screen for the projection of reproductions of hologram images. Unfortunately, popular writers seemed to miss the distinction between the terminology. Is a Xerox copy an original document? Many of us have photographed the images of holograms with our stereo cameras. These copies, however, are not holograms.

About the only useful property of a true hologram that is retained is stereoscopy. Even this differs, in that continuous parallax is lost. As a generation or more away, definition also suffers. Yet we do not in this manner restore color or anything else. The worst

of both worlds. So much for holographic copying by conventional stereographic photography. (This does not preclude the usefulness of Dr. Gabor's "other" invention; it has several very practical uses in the scientific community, not the least of which is the study of angular differences by large groups of technologists using holograms for analytical purposes. The persistence of vision makes such analysis less ambiguous than viewing the holograms directly, since each member of the audience now sees exactly the same angle).

I agree with Tony that the "onset of autostereoscopies will ... herald its (3-D's) total triumph". But this onset will more likely come out of a discipline other than holography. Electronic techniques exist right now whereby a spatial image can be made to appear to be outside of the generating device, free-floating, with reasonably high resolution, and no viewers, glasses, or other devices between the audience's eyes and the image. This display system does have limitations at present, (it is an analog image produced by vector scan, not raster scan), but these are design limitations of specific prototype, not limitations imposed by physical laws as in the case of holography. Only slightly less impressive, Butterfield's lenticular system, also referred to by Tony, is based on another technology, which if developed could lead to this stereoscopic Utopia. There are a lot of hurdles to jump, but if someone develops the market properly, these can all be conquered.

In the end, the key is not the technology, but the market. If the demand (the need) is great enough,

"In the end the key is not the technology, but the market."

such a system will be developed to a marketable product. Remember, necessity is the mother.

When the computer graphics people graduated from vector scan wire-frame images to rotatable shaded (but nevertheless flat) raster scan images, they called them 3-D. And today that is what nearly everyone (except possibly myself) calls them. When this future autostereoscopic super system is marketed, some advertiser or super-salesperson (certainly not the inventors) may call it "The New Holography". Yyetch!

Okay, Tony and Ray. You are both on the right track, and both of you know far more about stereoscopic photography, art, and vision than most people, quite probably more than most stereo photographers. But, let's try to get all of the facts straight before publishing them and possibly causing confusion among those who know less of the subject than you do and are trying to learn. Who knows, with a little help in the right direction, maybe the erroneous myths can finally be dispensed with and we can all discuss the subject intelligently.

Enough for now. Next month I will have some comment on Mark Schubin's article from "Videography" which also appeared in the May NEWS. Then I suspect it may be another 10 years from now before I find time to write another "brief" letter to the NEWS. Well, only maybe.....

Best deep regards,
John A. Rupkalvis