



# STEREO CLUB OF SOUTHERN CALIFORNIA

July 1994 - June 1995







# 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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JULY 1994

## A PAGE FROM MITCH'S SKETCHBOOK



The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment, and science of stereo photography. Meetings, which normally include 3-D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$20/single; \$25 dual; send to the Membership Director. The 3-D NEWS, with a total circulation of about 250 copies, is sent monthly to all

members. Annual subscription for those not wishing to participate in Club activities is \$12; send to the Treasurer. Everyone is encouraged to submit stereo-related news items, articles, art work, or photo tips for the 3-D NEWS; deadline is the last day of the month, send to the Editor.

RECEIVED JUL 14 1994



FUTURE MEETING LOCATIONS

July 21 - Taix's Restaurant  
1911 Sunset Blvd., Los Angeles

August 18 - Photo Center 7:30

September - To be announced

STEREO ACTIVITY CALENDAR

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

- THU JUL 21 Awards Banquet at Taix's Restaurant, 1911 Sunset Blvd, Los Angeles. Slide of the Year Program and special guests.
- SUN JUL 31 Copy deadline for the August NEWS - Time to share some 3-D info with your fellow readers
- THU AUG 18 Monthly Club Meeting-Photo Center-7:30 Traveling Exhibition plus mini-program by Marjorie Webster.
- September Monthly Club Meeting  
First Competition for the Club year
- October Monthly Club Meeting  
Annual Stereo Club Auction
- November Monthly Club Meeting  
Second Club Competition
- December Monthly Club Meeting and Christmas Party

A MESSAGE FROM MITCH

I could not believe when I attended my first meeting of SCSC four years ago that I would ever be considered as an officer of such a unique organization as this. I was just a beginner at stereo photography, and as anyone who has seen some of my earlier slides has observed, I had a lot to learn. I enjoy collecting View-Master and 3-D comics. I saw my first 3-D movie in the Philippines -- a very bad film called King Ape -- the first ten minutes of which (reel one) was totally out of alignment and left me with a bad impression of 3-D. The effect got better, but the plot did not improve at all.

In 1989 I bought my first Kodak Stereo Camera, and went hog wild shooting everything I could in stereo, always thinking I had a prize winner. I entered my first competition and was embarrassed by the scores I received. I have since learned a lot from the other members and from the competitions.

Being elected Vice-President was another adventure. The fun of running the Hollywood Exhibition was a real experience. Rick Finney and Jerry Walter taught me a lot, and I really enjoyed seeing the slides and getting to know most of the makers from around the world.

When I tell someone about our Club, they cannot believe that stereo still exists and that there is still a large following. I am happy to have been President of one of the largest and oldest stereo clubs in the world. I would like to thank everyone for their support and encouragement, including my Board Members who helped keep the Club running like a well-oiled machine. I would like the membership not to forget that this is your Club, and what you put into it and get out of it is all a part of your participation and work. The illustration on this month's cover is a small representation of our membership composed of people who I could easily draw in a short period of time. Recognize them?

So I would like to welcome Chris Olson to carry on the legacy and work started nearly forty years ago. Enjoy the coming year and let's see lots more slides in the upcoming competitions.

--Mitchell Walker

CLASSIFIED

FOR SALE: TDC Model 116 Stereo Projector in original box (no case), \$250; f/3.5 Realist "45" stereo camera, speeds 1/25 to 1/200, \$65. Selling items for a friend. Contact Jerry Walter (213)225-8042.

Scenic photography ... landscapes ... need cross-lighting or back-lighting to get separation and definition.

--Jim Dinwidde, APSA  
Chicago Stereo Camera Club



## COMPETITION REPORT

May Awards & Honorable Mentions



The regular club competition year has come to a close and the final scores have been computed. To find out who will be receiving this year's award medals you will have to come to the club Slide of the Year Program. Also the final results will be in the August issue of the 3-D NEWS.

David Thompson

### A Group Standard:

Tom Koester

A: Catnapping

HM: Landing

HM: Blue/Gray Caddy

Mitchell Walker

HM: Mexican Vacation Sunset

David Thompson

HM: From the Ashes

Abe Perlstein

HM: Tracy Lords

Chris Olson

HM: Sean O' Lantern

HM: Bird's Tail

Mike McKinney

A: Catalina Yacht Club

Larry Brown

A: On the Trail

### A Group Nonconventional:

Padric McLaughlin

A: Evening Prayer

HM: Commerce at Rest

HM: Alabama Road

HM: End of Day, Beginning of Time

Mitchell Walker

HM: Time to Rebuild

HM: Wrong Turn

HM: Macabu-Bo

Susan Pinsky

A: Memories Of Lacock

HM: Angry Eye

James Comstock

A: Gloxinia

HM: Lure

### B Group Standard:

Richard Kaye

HM: Isometric

Dan Gilvezan

A: "Homeless Man

HM: Hollywood Sign #3

Chuck Bernhardt

A: Getting the Afternoon Sun

### B Group Nonconventional:

Dan Gilvezan

A: Unwitting Seducer

HM: Insurance Agent Farm

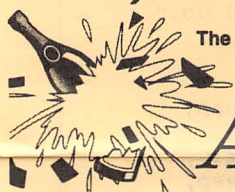
### Judges:

E. Colgan

D. Starkman

J. Walter

*Banquet Tickets on Sale Now!*



The Stereo Club of Southern California

is honoring

**Art Linkletter**

*who will be the  
recipient of the Harold Lloyd Award  
for his contribution  
to the World of 3-D*

DATE: THURSDAY, July 21, 1994

TIME: 7:30 pm

TAIX'S FRENCH RESTAURANT, 1911 SUNSET BLVD., L.A.

One block east of Alvarado on Sunset, Free Parking Next to the Restaurant

MENU: COQ AU VIN OR BEEF BOURGUIGNONNE

PROGRAMME: PRESENTATION of Harold Lloyd Award,  
Slide of the Year Awards, Officer Installation

Call David Kuntz at (310) 424-4550 for tickets

## IF SOMETHING CAN GO WRONG...

...it will. Take for instance this news item from the Tuesday, June 28 issue of the L.A. Times:

"A fire caused more than \$1 million in damages to the prayer hall and west wing of the Wilshire United Methodist Church last night. For the time being, Sunday services will be held in the Ebell Theater across the street. The Church will be rebuilt to have full services again. The Church was the site of Shirley Temple's first marriage, and it had eight services on Sunday in four languages -- English, Spanish, Korean, and Tagalog. The Church provided rehearsal space to the Gay Men's Choir of Los Angeles, as well as meeting space to other groups..."

Well, you guess it. The Church hall was to have been the Club's meeting place starting in August, and that will no longer be possible.

So, once again the Club is back at the PHOTO CENTER, at least for the August meeting on THURSDAY, AUGUST 18. Stay tuned for other possible changes.

The search goes on.



The artist's job, as I see it, is to try to widen people's horizons -- show them the wonder of the world they live in.

--Maynard Dixon, 1931

## LAST MEETING

"Oh, what a night!"

June 16, 1994, was an evening that turned out to be the best outing that I have ever attended. I should know, because I've been the Outings Director for the past three years. However, I had nothing to do with this outing. It was the brainstorm of Ray Zone, who pitched it to our President Mitchell Walker. Mitch followed through, making all the arrangements and turning a 3-D meeting into "Charlie and the Chocolate Factory"! If those of you reading this are a little puzzled at what I'm talking about, you can start crying now.

Our usual third Thursday meeting wasn't so usual. The meeting took place in Burbank -- not at a photo center, not even at a restaurant (that's this month). Instead, we met at IWERKS.

The company was founded in 1986 by Stan Kinsey and Don Iwerks, two former executives of the Walt Disney Company. IWERKS creates interactive and visual attractions for theme parks. Four of their attractions were shown to us at their huge demonstration building.

The first attraction was in their "Video 360" installation. Playing was "Dino Island" that took us behind the scenes of the technology of creating dinosaurs and their movements, and bringing them back to life onto the screen. Did I say screen? I meant screens, enough to surround you 360 degrees! That was not the only thing surrounding you. The 360 sound system was quite effective, too. The finale of Dino Island ended with a horrific battle between a Tyrannosaurus and a Triceratops.

Next we were taken into the "IWERKS 870" camera projection system. The "70" stands for the seventy millimeter film used, and the "8" stands for the number of perforations (five and four are the normal) the camera uses. There we were introduced to their demo reel featuring their "Book of Days" and "White River Rafting". Also shown was the musical artist "Prince" in concert. The latter was shot in both seventy and thirty-five millimeter. One could clearly tell the difference, which made the "870" even more effective.

Next came the "Turbo Tour" featuring "Robocop - The Ride". This was a motion-base simulation attraction that gives the sensation of being whipped around riding a motorcycle while in pursuit of crooks through the city streets. A second feature was "Days of Thunder" which simulated driving a race car as fast as possible,

weaving around other race cars, during an actual race. I figured after that I could ride a bucking bronco with no problem.

The last attraction was "The Loch Ness Expedition". The objective of this attraction was to save "Nessie" from extinction by capturing one of the eggs. Groups of five SCSC members entered the submarine, with one as a periscope operator, another as a vehicle commander, one as a pilot, and two as robotic arm operators. Oh, did I mention the images were in 3-D? After hitting the ground a couple of times, our group finally picked up an egg.

Throughout the evening, while people were waiting in the line for "The Loch Ness Expedition", our fearless leader Mitch was projecting rare View-Master reels. What a treat!

Our thanks to the crew at IWERKS -- Michael Escher, Greg MacLauren, David Barnett and Matt Kelley -- for letting us play in their toy store. The next time you see Mitchell Walker and Ray Zone, go up and tell them "Thanks".

--Chris Olson

## SAGE STEREOPSIS

by Tony Alderson

Wimpleton James,  
sage stereopsis,  
inspecting his lenses two;  
"What wonderful things,  
I've often thought, this  
beautiful camera could do,  
could do;  
What wonderful things it could do."

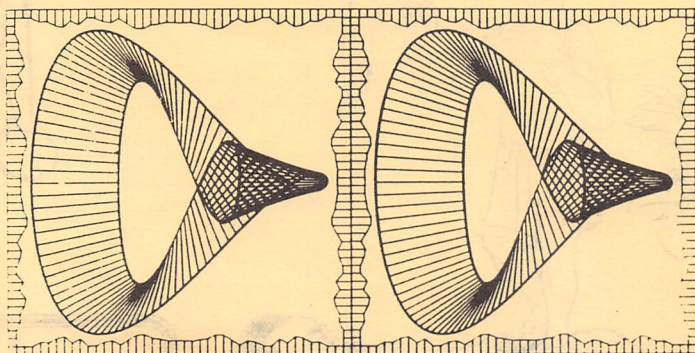
Wimpleton James,  
photographer mighty,  
pondering this subject deep;  
"With lenses aglow,  
and chrome shining brightly,  
if ever I lost you I'd weep,  
I'd weep;  
If I ever lose you I'll weep."

Wimpleton James,  
3-D Goliath,  
worried his jewel might break;  
"Winding could strain it,  
cocking would tire it,  
so never a photo I'll take,  
I'll take;  
Never a picture I'll make."

Wimpleton James,  
bicameral basis,  
grew wrinkled with memories few;  
"My friends are all dead,  
I've forgotten their faces,  
but my camera is shiny as new,  
as new;  
And wonderful things it could do."



## FREEVIEW OF THE MONTH



--Gert Krumbacher  
Stereo Club Francais Bulletin

It has been said that beauty is in the eye of the beholder and that it is its own excuse for being. Man needs beauty as he needs food. He is constantly in search of it. Artists spend their lives creating it, but for the vast majority it lies in the simplicities of natural things. Ugliness is revolting to man, but beauty sustains him. The hidden forest is vital to man's happiness, but only by being aware of its forces can we truly appreciate its worth.

--Peter Morris

## NEWS OF THE NEWS

Dear Readers:

In the next few months, I will be "feeling my way" through the editorship of the 3-D NEWS and trying out several different ideas to find a format and subjects that appeal to our broad membership. For you regular contributors, I'll be maintaining Jerry's deadline schedule... If you want to be included in a particular issue, be sure to get your material to me by the end of the previous month (the end of July for the August issue, for instance). Just like Jerry has always insisted, if you snooze, you lose (thankfully he did not hold me to that for this article!)

I would especially like to encourage contributions from everyone in our Club. For instance, I'm interested in talking to those with pictures they would like to share with the rest of us. Since the newsletter will be going to a more computerized production, I hope to include more photos in it, including quite a few side by side stereo pairs. Also, if you want to write about something you think would appeal to our members, I'll be really glad to hear from you!

Tips and tricks for those interested in stereo, news items of interest, or little personal anecdotes -- all have a place in the newsletter.

Why not take a few moments and share them with us all? Remember, this is your newsletter. The more active a role you take, the more we'll all get out of it!

Thanks.

--Marvin Jones

## CONTRIBUTORS THIS MONTH

Lots of folks always help with the content of the NEWS, and this issue is no exception:

Marvin Jones	Lawrence Kaufman
Mitch Walker	Tony Alderson
Chris Olson	David Kuntz
Marjorie Webster	Susan Pinsky
David Thompson	Bob Tiritilli

Thanks also to Art Linkletter and his writings, a sample of which appears on Page 9.

Most of all we should also recognize that during the past four years, and especially this year, the NEWS has been privileged to print the amazing 3-D cartoon characters of Mitch Walker. Their reunion appears on Pages 6 and 7.

Please send all future NEWS contributions to the new NEWS Editor:

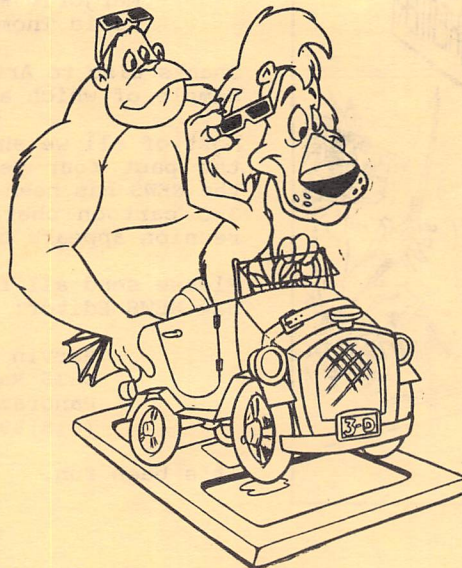
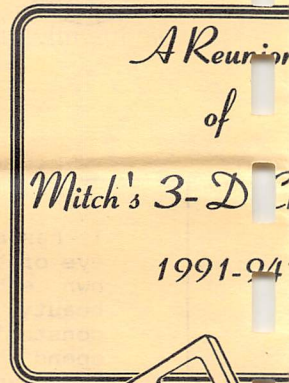
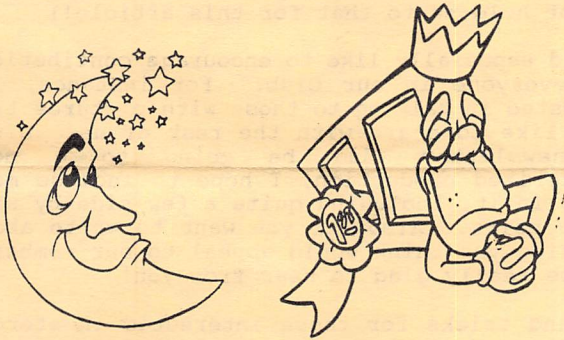
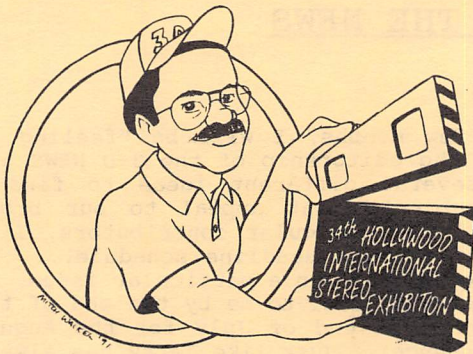
Marvin Jones  
8636 Ranchito  
Panorama City CA 91402  
(818)891-1197

It's been fun.

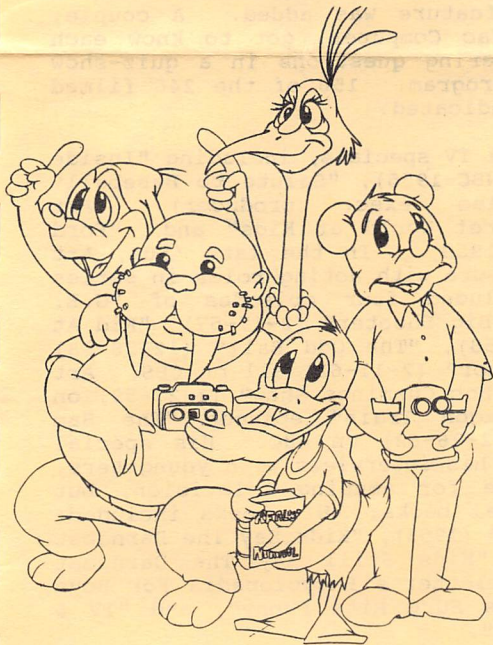
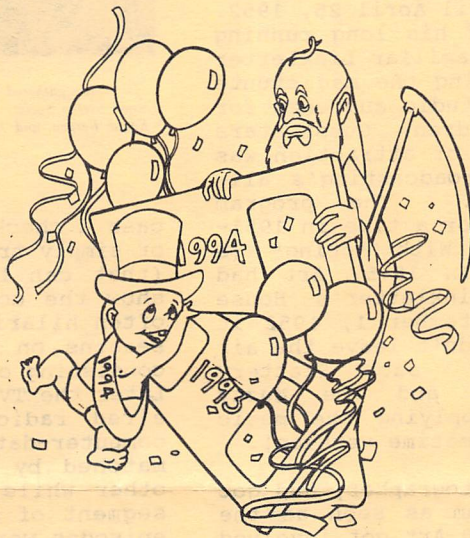
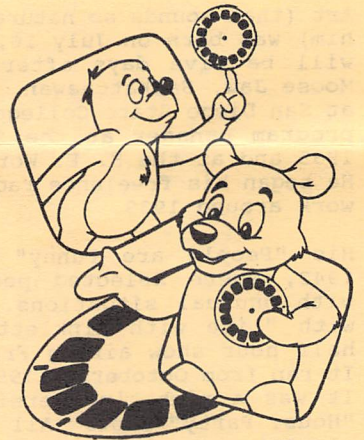
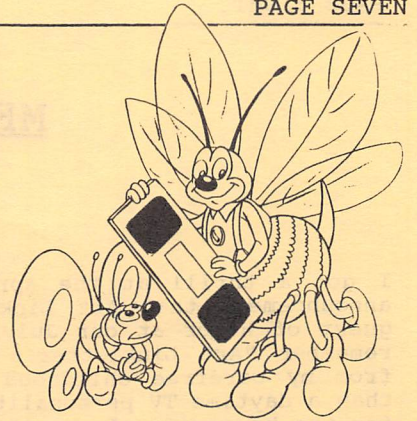
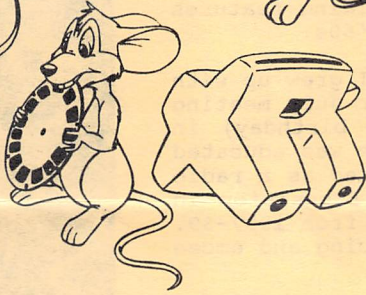
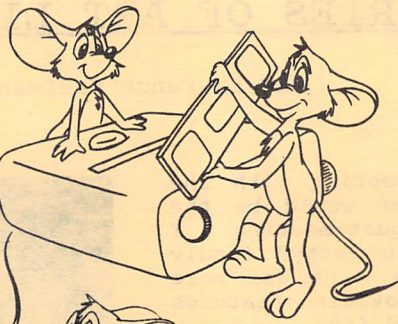
--Jerry Walter













## MEMORIES OF ART LINKLETTER

by Lawrence Kaufman

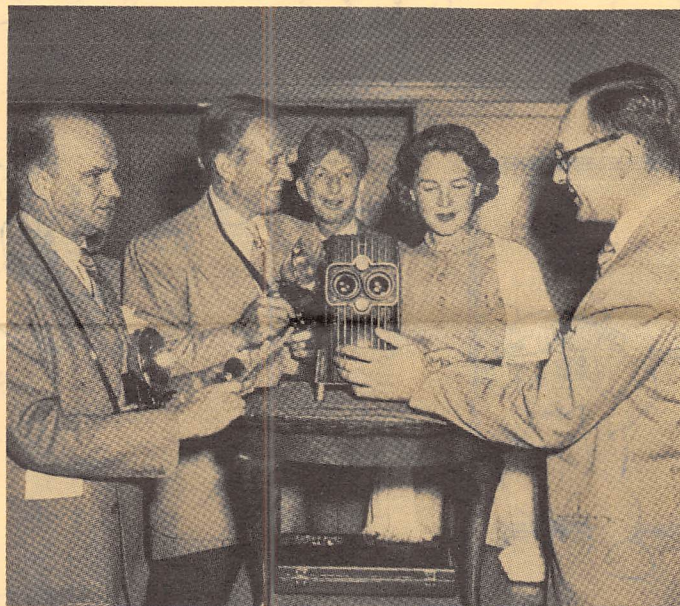
I got a thrill at the April meeting with the announcement that Art Linkletter would be the guest of honor at our July banquet/meeting. I remember "Art Linkletter's House Party" fondly from my carefree childhood days. He was more than a daytime TV personality providing features for the housewife of the '50s and '60s.

Art (that sounds so natural, since I grew up with him) was born on July 16, 1912 (our July meeting will be five days after his 82nd birthday) in Moose Jaw, Saskatchewan, Canada; he was educated at San Diego State College. He worked as a radio program manager at the San Diego Exposition in 1935 and at the S. F. World's Fair from 1937-39. He began his freelance radio announcing and emcee work around 1939.

His "People are Funny" premiered on radio in 1942, where selected people attempted to cope with unusual situations. Art first came to TV with "Life with Linkletter" on ABC. It was a half hour show airing Friday nights at 7:30 PM. It ran from October 6, 1950 until April 25, 1952. It was a nighttime version of his long running "House Party" show. All the familiar Linkletter elements were present, including the mad stunts performed by members of the studio audience for prizes and interviews with children. Guest stars also appeared, but the center of attraction was always Art himself, one of broadcasting's all-time favorite personalities. The program originated from Hollywood and for a time in 1951-52 alternated with "Say It With Acting" (a celebrity charades show). In 1945, Art had started his daytime "Art Linkletter's House Party" on CBS radio. On September 1, 1952 it began its television run (it didn't leave the air until September 5, 1969). Jack Slattery continued as the announcer and the Muzzy Marcellino trio continued supplying the music (they were also on the ABC primetime version).

Art, of course, is a stereo photographer, and got involved in this unique medium as soon as the Realist was available. In 1950 Art got involved in the first 3-D Club in Southern California -- the Hollywood Stereoscopic Society. Here he served as emcee for this group.

Art showed up in primetime again (this time on NBC) with the television version of "People Are Funny". It was first telecast on September 19, 1954. Before its last broadcast on April 2, 1961, it had filled six different timeslots. Contestants on "People Are Funny" were picked from the studio audience by Art prior to the filming of each week's episode. On the air they would be interviewed and then asked to get involved in some stunt that would prove that "People Are Funny". Some stunts, including tests of memory, greed, decision-making or some other trait, took place in the studio, and often ended in pie-throwing, water-dousing, or the like, as a penalty. In others, contestants were given an assignment to complete before the next week's telecast. Usually a trick on, or a test of, unsuspecting outsiders -- for example, trying to



*Shown gathered around the new Stereo Realist Projector at the first meeting of the Hollywood Stereo Society are, left to right, Edgar Bergen, Art Linkletter, Sterling Holloway, Mrs. Edgar Bergen, and James H. Calder, sales manager of the David White Sales Co.*

cash a check written on a forty pound watermelon or simply trying to give away money to a passerby (that can be surprisingly hard). On the next show the contestant would report back with the often hilarious results. During the first three seasons on TV, the radio broadcasts continued, consisting of the soundtrack from the TV version. Later the TV version was a film of the previously aired radio show. In the 1956-57 season, a computer-dating feature was added. A couple, matched by Uni-Vac Computer, got to know each other while answering questions in a quiz-show segment of the program. 150 of the 246 filmed episodes were syndicated.

Art hosted several TV specials, including "Inside Beverly Hills" (NBC-1955), "Salute to Baseball" (NBC 1956, also exec. producer), "Art Linkletter's Secret World of Kids" and "Ford Startime" (NBC-1959). In the late '50s, Art expanded his exposure with acting roles in series TV. These included four episodes of "G.E. Theatre" -- "The Big Shooter" (2-17-57), "Kid At The Stick" (1-5-58), "The Odd Ball" (12-28-58) and "Badge Of Honor" (2-11-62) all on CBS. Art was also on "The Bob Cummings Show" (1-27-59) on NBC and "The Wagon Train" episode "The Sam Darland Show" (12-26-62) on ABC. His special talent was always his interviews with youngsters. It not only made for amusing television, but served for several books. His books included: "People Are Funny" (1953), "Kids Say The Darndest Things" (1957), "Kids Still Say The Darndest Things", "Art Linkletter's Encyclopedia For Boys And Girls", "Kids Sure Rite Funny", and "TV & Radio, Houseparty".



Art returned to primetime again on February 18, 1963 with "The Art Linkletter Show". It aired on NBC, Monday nights from 9:30 PM until 10:00 PM only until September 23, 1963. It was a variation on the "Candid Camera" TV show, presenting amusing incidents in everyday life. Some were filmed with a hidden camera and some were acted out by a group of players; celebrity guests and the studio audience then tried to guess the outcome. By April the guessing was being done by the celebrity panel alone. Regulars included Carl Reiner and Jayne Meadows. In the typical episode, the panel had to guess whether a woman would buy an atrocious hat, if told it was by a famous French designer; whether a man with both his arms in slings could persuade a stranger to feed him ice cream; and if a customer in a pet shop would be willing to conduct business with a chimpanzee in the absence of the proprietor.

CBS had a summer replacement show for "The Danny Thomas Show" entitled "Hollywood Talent Scouts" (sometimes "Celebrity Talent Scouts"). In 1960, it was hosted by Sam Levenson; in 1962 by Jim Backus; in 1963 by Merv Griffin. On June 12, 1965, Art began hosting the hour long variety show. The premiere guests were Debbie Reynolds, Ann Miller, Roy Rogers and Dale Evans. The performers in this series were young unknowns who had been seen by celebrities and brought by those celebrities to get their first national TV exposure. Each week there were four or five guest celebrities who chatted briefly with Art and then introduced their discoveries. During Art's initial summer run there were a few discoveries who actually became successful in future years, but not always doing what they did on this show. Tom Smothers brought a young comic named Pat Paulsen (later to work on the Smothers Brothers' Variety Show). Actor Bob Crane presented a young singer named Marilyn McCoo (later the lead singer with the Fifth Dimension), and Carl Reiner brought one of the writers from his "Dick Van Dyke Show", Garry Marshall. Marshall, who went on the show to try his luck as a comedian, later became the producer of "Happy Days" and "Laverne & Shirley". Most of the young talents never made it though, and some were not so young. Cliff Arquette, as Charlie Weaver, introduced the Frivolous Five, a dixieland jazz group composed entirely of women over sixty. The last show of this run aired on September 6, 1965.

With Art as host, the series returned in the regular season. On December 20, 1965 (until September 5, 1966) the show was retitled "Art Linkletter's Hollywood Talent Scouts". Jack Carter was one of the premiere guests. On-location interviews with celebrities were included in the format. Singer Donna Theodore was the most notable talent presented in this run.

Don't forget, during this entire time Art was doing his daily "House Party" show. Shortly after his last show on September 5, 1969, Art returned with a thirty minute primetime variety show on December 29, 1969. The show was again entitled "Life With Linkletter". The new show had his son, Jack, as co-host. It was on NBC-TV, and ended on September 25, 1970.

I'm truly looking forward to the Club's Awards Banquet on July 21, with Art as the guest of honor ... but the honor will be all ours.

We draw most of our small guests for House Party from the Los Angeles Public School System, where they are selected by their teachers and principals. Before each show, I try to put them at ease, or "warm them up" as we say in show business. But I never try to tell them what to say. I couldn't think of anything half as funny or as startling as the things they're going to say under their own steam. For instance:

How do you think people know when they're in love?  
--It's sort of like heartburn.

What do you want to be?  
--Just a plain old housewife.  
What kind of husband?  
--Just a plain old man.  
Well, give us an example of a plain old man.  
--You.

What is your favorite story?  
--The Three Little Pigs.  
Which little pig do you like best?  
--The one that wee-wee'd on the way home.  
Turning to the next small visitor, I asked "What is your favorite story?"  
--Jack Be Nimble.  
What does that story teach you?  
--Don't jump over a candlestick in your night-gown or you might burn something important.  
To my third guest I presented the same question.  
--Snow White and the Seven Orfs, she replied.  
What does it teach you?  
--That you're happy if you have seven men in the house who whistle while you work.

What are some of your wishes?  
--Well, 2 years ago I asked for a baby sister and I got it. Last year I asked for a baby brother to play with and I got it. So this year if it is alright with Mommy and Daddy I hope to get a pony.

At one point in our House Party program I asked viewers to send in samples of the darndest things their kids had written. The result was a wave of total inefficiency in my office where people sat around reading and laughing all day instead of doing any work. A sampling:

Dear Teacher: I tried to do my arithmetic, but I couldn't do some of them and I didn't have time to do the ones I could.

Dear Art: When my son had his sixth birthday he received a new wallet. A couple of days later I found the identification card carefully filled out:

Name -- Charles      Age -- 6  
Hair -- Brown      Eyes -- 2

A seven-year-old breathlessly describing a wedding: The bride had a beautiful white dress, and the pall bearers wore white too.

A wide-eyed little boy in a restaurant where his mother had just asked the waiter for the left-over steak to take home to the dog: "Oh boy! At last! We're gonna get a dog!"

Our Father, Who art in Heaven, how'd ja know my name? And forgive us our trashbaskets, as we forgive those who put trash in our baskets.

A pair of crew cut kids were having a water pistol fight and reassured their Mother: "Don't worry, Mom, we won't get water on anything 'cause we're using ink!"

A friend of mine, carrying his three-year-old into a darkroom, felt her arms tighten around his neck. "Turn off the dark, Daddy," she whispered.

Fun is important for everyone; it's the oil that eases the friction of living.

--Art Linkletter  
Excerpted from "The Secret World of Kids"  
©1959



## MY PHOTOGRAPHIC HERITAGE PART VII

by MARJORIE WEBSTER

Of all my previous articles, the most comments and questions have been about my contact with movie stars. I guess most people are "star-struck"! (I've never made any great effort to meet or photograph them -- it just "happened naturally".)

Last Sunday, Memorial Day evening, I saw a repeat on TV of the movie "White Hot: The Mysterious Murder of Thelma Todd". Although this famous star met her demise in 1935, I recall so vividly eating at her renowned restaurant on Pacific Coast Highway at Malibu in 1941. Which recalls another silent screen star of whom I took many 3-D slides in the '50s and 60s.

Alice Calhoun did films for D. W. Griffith in New York City, then later in Hollywood. She was famous for her part in James M. Barry's "The Little Minister" in black and white, later played by Katharine Hepburn.

Alice married Max Chotiner (brother of famous Murray Chotiner, Beverly Hills lawyer). Max owned many movie theatres all over the U.S.A. But after 10 years, they were divorced for 10 years. Max re-proposed, but Alice consented only if he would make their home a smaller "replica of Griffith Park" -- complete with 13 waterfalls, 13 pools and streams, on 3 1/2 acres in the Doheny Estates (below the Playboy Mansion). The house was ultra-modern as was the swimming pool. As a guest there many times, I recall best the birthday party she gave for me when I went wading in the 13 pools and was photographed in 3-D in a red and white sarong of Tahitian pareau pattern.

I took many 3-D shots of lovely Alice in her home and also at my own parties. Alice Calhoun has a star on Hollywood Boulevard just east of Highland. I recently saw a letter she wrote to Max Factor in the museum of his name. Alice and Max had matching black Cadillac limousines. They gave several million to the City of Hope. High on a hill in Forest Lawn (Glendale) they have the famous statue of "Leah" (original by Michelangelo) atop their very large crypt. Our mutual friend Governor "Goodie" Knight was a pall bearer at Alice's funeral. I have 3-D slides of all the above. Alice introduced me to a very interesting man who was another part of my 3-D life. She and Max invited me to dinner at their fabulous estate. Bob Rittenhouse was a crime photographer for the L.A. Police Department. While I was doing P.R. work for the aforementioned Allure Bust Developing Salon in Cathedral City, I drove into L.A. from Palm Springs to get a perm. Bob took me to dinner, a play, and supper afterward. He asked me if I would like to see his office in the then-new Parker Center. About 2:00 AM he took photos of me in the line-up room where they photograph the criminals. One photo I've used for publicity (even in "Who's Who") was a favorite. Since Bob worked at night, he had many adventures during the day, photographing Southern California. He was intrigued with my Kodak Stereo and enjoyed shooting me in 3-D at the new Disneyland, P.O.P. (Pacific Ocean Park), and Marineland (now closed); Laguna Festival of the Arts, Big Bear (both summer and winter), etc. I actually

borrowed a 3-D projector from the L.A. Police Department before I acquired my own. Bob wanted me to go out with him on crime calls and take 3-D slides-on-the-scene, but remember, I photographed only beautiful subjects! When he showed me his photo scrapbook of rapes, murders and suicides, it turned me off!

I just heard Elizabeth Taylor is going to do a movie of her life, but can't find anyone to play her! (I doubt if she'll mention meeting me -- several times.) I just sold an autographed copy of her book "Nibbles" (about her pet chipmunk) to Ray Zone. She wrote and illustrated it (after she starred in "National Velvet"). Some years later, I saw her at Roddy McDowall's 21st Birthday Party. Young stars like Jane Powell, Jane Withers, Ann Rutherford and Freddie Bartholomew were jumping and diving into the pool, but Elizabeth was so shy, she spent most of the day up in Roddy's sister Virginia's bedroom. I recall Ricardo Montalban and wife Georgiana (Loretta Young's sister) among many others.

Shall I drop more names? While I was associate editor for Who's Who in both L.A. and California, I interviewed many dignitaries and celebrities in their homes. I recall Meredith Willson had his office in an upstairs bedroom and his file cabinet was in the shower stall! Later, after I married, my husband and I were his dinner guests. I heard him play "Till There Was You" on his grand piano while his wife, Renée sang it -- before it was published.

Lawrence Welk had his office over the garage behind his home on Tiger Tail Road before he became mega-famous. Lee de Forrest, inventor of the TV tube, had his office and lab in the Bekins Building, top floor. Reginald Denny (actor) had a hobby shop on Hollywood Boulevard and Taft, but I interviewed him at home where he opened his front door -- stark naked! Edgar Bergen reserved two tables for our lunch in the Gourmet Restaurant patio on Sunset Boulevard, (near my art studio at the Crossroads of the World -- I learned he owned the entire Spanish-style building). Why two tables? I expected either Charlie, Mortimer, or Effie Klinker to join us! Edgar had so much photographic paraphernalia, he needed the extra table!

Edgar was a 3-D buff, so we had much to discuss, dimensionally. While I was living in the Palm Springs area, I was invited to lunch by Hank Gogerty, L.A. architect, who owned his own restaurant and airfield in the desert. One day Edgar joined us. Since I flew airplanes at 16 (before I drove an automobile) we had a lively discussion about our first flying days. Edgar took me up in his private plane and even let me handle the controls (although my pilot's license had expired, which I acquired at age 18). Charlie McCarthy's silhouette, complete with monacle, was on the fuselage of the plane. I have a great 3-D slide with the wing extending into the room when projected. Far out!

In my mother's files is a typed letter to her from Charlie McCarthy! Edgar's script writer was Zeno Klinker, hence the last name of the female



dummy, Effie. Zeno's sister was Orpha Klinker who was a close friend of mine. She was a great artist and many of her murals are in public buildings of L.A. I treasure many of her clever Christmas cards she designed.

I could go on and on, but space and time are dear. I will close with one of the greatest 3-D sessions in the Crown Room at Romanoff's with the Hollywood Stereoscopic Society. Members were mostly movie stars, producers, directors, cameramen, etc. I had strong competition, but usually won awards at each meeting. A letter to members from then-President Bob Cummings dated October 25, 1956, announced our next meeting of November 5, 1956, 8:30 PM (we had dinner first and even had to deposit \$5 for 3-D glasses). A fee of \$2 for guests was imposed! Jayne Mansfield, honored guest that night, entered in true movie star fashion, wearing a skin-tight red velvet gown with rhinestone shoulder straps and long earrings. I don't know how I survived the stampede of photographers (all shooting stereo) and managed to get Jayne in several excellent poses which appear in Ray Zone's "Hollywood 3-D", Number 7 of his famous books. (18 of my 3-D slides of movie stars appear in this book.)



Harold Lloyd

I even took one of Jayne with my Kodak Stereo, posing for Edgar Bergen shooting her with his Stereo Realist. I'm hoping Art Linkletter (honored guest at our July 21st Club Banquet at Taix's French Restaurant) will bring some of his stereo slides of that eventful evening. I'll be showing Art in my slides, plus Bob Cummings, Edgar Bergen, and Harold Lloyd, first President of the Hollywood Stereoscopic Society.

Apparently there is no end to my 3-D life -- yet! These articles of "My Photographic Heritage" are

quite brief. There is much, much more -- enough to fill a book!

In review, I want to thank my mother, Edna Robb Webster, for her adventurous spirit which so enriched my life. She was author of 33 books, with the last two written after she was 75! Growing up with her "Early Exploring in Lands of the Maya", title of her 32nd book, I ultimately became a teacher of Mayan Archaeology, which I never dreamed of doing. Mother encouraged my talents and inspired me to become an artist and photographer, poet and writer. I wish my 3-D friends could have known her. The Explorer was a Lady, and everyone adored her. She was a gracious hostess, homemaker, gardener, fabulous cook and seamstress. She made many of my costumes which I designed. "She Found the Fountain of Youth", title of her last manuscript, never was published. When she passed on at 85, she looked 50! Each year she looked younger and I have thousands of photos and slides (both 35mm and 3-D) to prove it. Many of her rare black and white Maya photos of the '20s and '30s are in the Southwest Museum of L.A. An exhibit to honor her was seen there from November 9, 1993 to January 9, 1994.

Last year (at the same time) a stunning book "Robert Stacy-Judd -- Maya Architecture -- the Creating of A New Style" was published. It contains 166 pages, and on almost every page appears either a drawing by my husband and/or photos of the fabulous buildings he designed. A beautiful color section of existing structures was photographed by Tony Peres. The text by David Gebhard was edited and proofread by me. I even added valuable information and corrected misstatements. Otherwise the book would never have been published!

So many memories (both good and bad) have surfaced. But, such happy times, especially photographing in 3-D and 35mm, various parts of the world which I show in classes and lectures and specials.

My mother's adventurous spirit and love of travel was passed on to me and my dear brother Bill, who now lives in Carefree, Arizona. He's retired, but a Scrabble Champion, and is writing articles and stories for publication. I want to thank Bill for making many of our trips so enjoyable, by planning our routes, making reservations, and when driving -- his patience when his sister insisted he stop so she could get a 3-D shot of a certain rock, tree or scene!

And thanks to all my dear friends in our Stereo Club of Southern California for encouraging me to continue in 3-D. Special thanks to our wonderful Editor, Jerry Walter, for the super 3-D NEWS he's published each month for so many years. His excellent cooperation with my many articles for 13 years has been invaluable. Thanks to the patient readers for "listening" to My Photographic Heritage.

Is this THE END?

Aloha -- from your Hospitality Director and 3-D Margette, who never says "goodbye". That's too final. "Aloha" means love and until we meet again.



## INTERVIEW!

Subtitle: 18 YEARS

The NEWS recently had the opportunity to conduct an interview with the outgoing Editor, and Jerry was most cooperative in providing answers to the most penetrating questions.

NEWS: What was the Club like when you became Editor?

Jerry: Back in 1976, things were much different, but yet somehow the same. We met at the Photo Center, had competitions, programs and banquets. But everything then was in Realist format. I'll never forget when Charlie Piper, just being elected the new President at the June meeting, came up to me and said he would need lots of help and would I be the new Editor? Who, me? I'd never done anything like that before. But Charlie was going to need all the help he could get.

NEWS: That implies there was some trouble.

Jerry: About the time of the Club elections in 1976 there were some personality clashes and philosophical differences in the Club -- you know how families fight sometimes. After the elections, a number of key Club people resigned -- folks who had been doing lots of the work. Some of them were scared Charlie was going to let the younger members take over the Club. But of all the Presidents I've worked with over the years, Charlie knew his people best, and whenever anyone showed a glimmer of talent, he put it to use. So within a few months we again had strong workshop and outing programs, and competitions were rebuilt.

NEWS: Do you think the Club has been all it could have been?

Jerry: What a question. Well, it was never all it could have been at any one time. There were always weak areas, and always strong areas, which flip-flopped back and forth. As Editor I felt I could never print too much Club competition news. I always saw competitions as the mainstay of the Club and the one indicator of our vitality. Back in the mid-70s we had about 30 folks participating in our competitions; in the early '80s we had as many as 60 competing; this year (1993-94) we had only 27 different folks competing. That's not what I'd call an improvement.

NEWS: But would you care to comment on the quality of the slides?

Jerry: The term quality is pretty subjective -- what I might consider quality others might consider garbage. I happen to like good scenics. Back in the '70s we had lots of them, but today they're not as strong. However, today we have technical masterpieces not even possible in the '70s, with the new twin rigs and the computer and all that. Things change. But now this is getting too serious.

NEWS: Okay. What were some of the highlights in your career as NEWS Editor?

Jerry: I guess a highlight occurred every month. Getting the NEWS back from the printer was always a thrill for me. To think this little document was created out of thin air, month after month, was a little miracle of its own.

NEWS: Did the NEWS always have eight pages?

Jerry: Not at all. We started out with four pages, and then grew. It was first strictly news of the Club, but then Jim Pettit designed the new Club logo and masthead, and it said "...NEWS from the Stereo Club..." and then we realized there was a larger mission. Members started sending in items of general 3-D interest, and we printed them. At first we couldn't afford it, but little by little the subscriber-only list grew, and that got the unit cost of an issue down. There was a time when we looked to individual "donors" to help defray the cost of the extra four pages. When we really got flush a few years later we printed a couple 16 page issues, believe

it or not -- there was that much information to convey.

NEWS: How large was the Club then?

Jerry: When I joined in 1972, the Club had less than 60 members. There was a big milestone in 1981 when we signed up our 100th member. We topped out around 1990 with nearly 200 members, and over 80 subscribers, and I remember that for several issues we ran out when we printed 300 copies of the NEWS, so had to print a few more, and things were getting a little crazy. Since then we've tapered off a bit, and today 250 copies serves us okay.

NEWS: Do you recall any particular high point?

Jerry: Well, I've said it before. In the early '80s we had a certain chemistry going among maybe a dozen or so members and we were all really high on 3-D and Club organization and making things happen. And we made it happen. It seems it was lost for a while, but I'm delighted to see it happening again -- with a whole new enthusiastic group working together who are eager to try new things with and for the Club. It's a cycle.

NEWS: Did you have any fun as Editor?

Jerry: Well, it was always enjoyable. Fun? I played a few tricks on individual members over the years, when they dared me to print something outrageous that they knew I wouldn't, but then I created a special page just for their copy of the NEWS that had this outrageous thing printed, just as though it went to all the members. That was evil, but I got a few good reactions, which was fun. I also had a lot of fun with some April Fool's articles.

NEWS: Did you ever fabricate anything?

Jerry: Never. Well, hardly ever. The biggest illusion (a fabrication is fraudulent; an illusion is something we'd like to believe) -- the biggest illusion over the years was the Huntington Gardens field trip write-up in July 1993. Some folks thought Chris actually brought this off.

NEWS: Sounds as though you have lots more secrets than you'd like to let on to.

Jerry: Well, I had to have some fun while sitting at the keyboard. But nobody really cares about that but me.

NEWS: What are you going to do on the first of every month when you used to dedicate several evenings to assembling the NEWS?

Jerry: Wash the car, or brush the dog, or go to a movie. No, actually I will probably miss it a little. I suppose it's like watching an 18-year-old leave home.

NEWS: This is your 18th year as Editor. Eighteen times 12 is 216, yet it seems I just read you just printed your 200th issue.

Jerry: Sometimes even civil engineers have trouble with arithmetic and inclusive years.

NEWS: What future do you see for the NEWS with you leaving?

Jerry: Well, first, I'm not going anywhere, but just passing the reins to a new talent, Marvin Jones. We're going to see a fresh approach and a new image -- far more professional in appearance than the NEWS now is. Computer generation will add a lot. With all of our continued input Marvin will do great.

NEWS: Parting shots?

Jerry: Well, since the Editor spends about 90% of the Club budget, I want to thank the Club for all its support and continued confidence over the years. It was a rewarding relationship.

NEWS: Thanks for your time.





# 3D NEWS

## From the Stereo Club of Southern California

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

VOLUME XXXIV #2

AUGUST 1994

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## Chris' Chronicle

### A Title Is Born

So much for your new President's art work! This is the first and last time you'll see this! It's hard enough to have to fill his shoes let alone his pen. So what has been the hardest accomplishment in my first few days of office? You got it—a name for my column. I called David and Susan for suggestions they gave a very good one: "*Chris' Commentary*".



Only problem, it's a little too Ted Koppel and I don't want to get your hopes up.

So I called Jerry Walter and he whipped out a bunch. Some good, some not so good.

"Chris' Quotations?"—"No."

"Chris' Quips?"—"No"

"Chris' Charisma?"—"No."

"Susan will like this one: Chris'

Chocolate Custard?"—"No."

"Chris' Crumbs?"—"Definitely not!"

"Chris' Chatter?"—"No."

"Chris' Cramps?"—"No!"

"Chris' Cross Fertilization?"—"No, no, no!!"

"Chris' Cranium?"—"No."

"Chris' Crosswalk?"—"No."

"Chris' Crosstalk?"—"No."

"Since we're near the end: Chris' Cul De Sac?"—"No."

"Chris' Crusade?"—"No."

"Chris' Cynicism?"—"No."

"Here it is, this is the one: *Chris' Chronicle!!!*"

...and the heavens opened and there was much singing and rejoicing!

*So it shall be written...*

*So it shall be done!*

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$20/single or \$25/dual (send to the Membership Director). The *3D News*, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$12 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the *3D News*—deadline is the last day of the month (send to the Editor).



## Calendar of Events

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			
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	

## Editorial

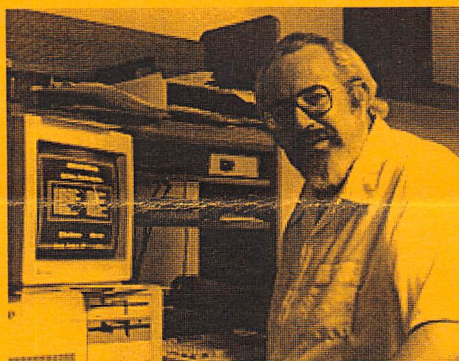
### Meet Your New Editor

by Marvin Jones

Last month, after 18 years of producing the *3D News* (and 17 years of looking for someone dumb enough to take the job off his hands), Jerry Walter passed the baton to me to edit the newsletter. It's a tough act to follow. What do I hope to bring to the *3D News* that Jerry hasn't already done? In a word—I haven't a clue.

There will be changes, of course, since Jerry and I are different people who bring different publishing skills to the table. You will have already noticed the new "look" my computer experience allows. You'll also probably be finding a lot of clues to my more movie-dominated background.

As Chris reports elsewhere in this issue, my 3D experience extends back to my first exposure to the 3D comics and movies of the early '50s. A decade later I was a cinema major at USC, learning the mechanics and the politics of filmmaking, and today I'm an independent video producer churning out the *3D News* for your edification.



What I really want to know, though, is what *you* want to see here in the future, or what you've seen in the past that you'd like to see continued. This newsletter is, after all, your link to the Club. I'm especially looking for people who want to write articles for the newsletter, or perhaps provide 3D-related artwork of some kind. If you have any ideas you'd like to develop, let me know. In any case, please send me your comments. My mailing address is P.O. Box 44487, Panorama City 91412. You high-tech types can E-mail me on Compuserve at 72657,3276 or America Online at Marvin1024.

Remember—this is *your* newsletter. But I'll never know to print what interests you unless you tell me what that is.

Our August meeting will be held in the Photo Center as usual, due to the fire at the Wilshire United Methodist Church. Meeting places beyond August are still in doubt.

**Thursday, Aug. 18** Monthly Meeting

50s 3D Projection  
Movie Division  
Meeting

**Saturday, Sept. 3**

**Thursday, Aug. 15**

Monthly Meeting  
1st Competition of  
the Year and  
Mini-Program by  
David Kuntz

**October Meeting**

**November Meeting** The Stereo Work of  
Miles Everett

**December Meeting**

Club Banquet and  
Harold Lloyd  
Program

## Membership

### Club Membership Statistics

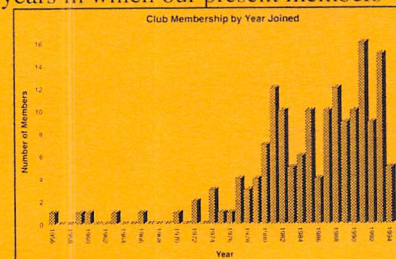
by David Kuntz

At the beginning of the new fiscal year, I decided to take a look at our membership roster and what it says about our group. Club membership now stands as follows:

- » 121 members
- » 23 couples members
- » 60 3-D News subscribers

Thus, the club has 167 members at present (couples count for two members each).

When did most of our present members join the club? For many years, club membership was governed by Walter's Law (named after discoverer Jerry Walter), which states that half the club has joined in the last three years. That relationship no longer appears to be true, as can be seen from the graph, which shows the years in which our present members



joined. While we can see that quite a few members joined in the past three years, we also have a large segment of the club which joined in the 1980s. Past that, there are only a few "old-timers", including one charter member (Max Bruensteiner) who joined in 1956.

What does all this mean? Well, I think it means that the club is doing a good job of holding onto members once they join. This is evidenced by the large number of members who have stayed involved for over five years. Our challenge for the future is to generate even more new members; the board has some plans for accomplishing this, once our meeting location is solidified, but we're always interested in your suggestions. Please let us know what you think.



## A Message From Mitch

### It Was A Very Good Year...

by Mitchell Walker, Jr.

You know how you work hard and plan for an event that you look forward to, and then something you aren't ready for happens? No, I don't mean Art Linkletter bowing out of our banquet (he missed out on a great time anyway, and receiving a terrific award). I mean me waking up that Wednesday morning with 102° fever and a bad case of the chills.

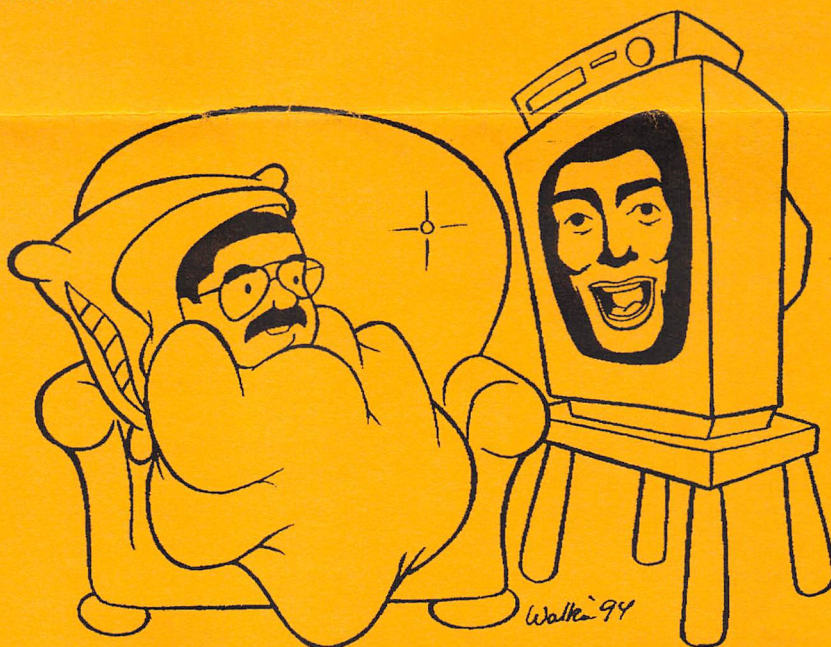
Things started flashing through my aching and feverish head. How am I going to get the 2x2 and the glasses to the restaurant? Needless to say I stayed home from work that day to recuperate and to watch a tacky Joan Crawford Movie on cable (it's loads of laughs—called "Female on the Beach"). All the while I was also thinking back over my term as President of SCSC.

We had a pretty exciting year, one that also made for a lot of interesting photographic possibilities, which I was happy to see a lot of our membership took advantage of. I was documenting some quake damage in Santa Monica when I was approached by a person who asked me why I was taking photos. Well, I got very defensive and

lied. I told him I was from the L.A. Times and we were doing a followup report on the effect of the damage in Santa Monica. Then he left me alone to do my work.

I really enjoy the club and look forward to every meeting and the club events. I was happy that some of our members were encouraged to put on

mini-programs to share a small body of their work with everyone else. I will look forward to carrying on as program director during the next Club Year and will encourage more of you to share your slides with the rest of the club, without the tension of competition. Good luck, Chris Olson!



## ISCC Competition

### International Stereo Club Competition Report

by Jerry Walter

The International Stereo Club competition is the one in which three times each year stereo clubs worldwide send six slides from their various members to a host club for judging. This time, for the third and final round, the competition was judged by the Victorian 3D Society in Melbourne, Australia. The bad news is that SCSC did not come in with first place. But we did tie for second place, which isn't all that bad considering our very poor showing in the first round.

Final standings are as follows:

The Stereoscopic Society (England).....	179
Deutsche Gesellschaft f. Stereoskopie.....	171
Stereo Club of Southern California	171
Rocky Mountain Stereo Club .....	163
Sydney Stereo Camera Club.....	159
Cordova Camera Club .....	152
Kodak Camera Club .....	149
Detroit Stereographic Society.....	149
Chicago Stereo Camera Club .....	145
Puget Sound Stereo Camera Club ..	145

Atlanta Stereographic Society .....	141
Victorian 3D Society* .....	100
Oakland Camera Club*.....	92

\*incomplete entries

What was especially wonderful were the two honorable mentions going to Earl Colgan for his slides "Honey Bee" and "Western Lass," both of which Earl showed us at the April meeting. Also quite wonderful was the 1st place award earned by Jim Comstock for his slide "Iris Dream."

*Continued on Next Page*



### ISCC Competition—Con't.

But it didn't stop there. The five top-scoring slides from each of the three rounds are eligible to compete in the "Slide of the Year" portion of this inter-club competition. The judges so much liked Jim's "Iris Dream" that they gave it Slide of the Year on the spot! Congratulations, Jim and Earl, and all the others who participated this year.

*Jerry is the 1993-94 Club ISCC Coordinator.*

## Banquet Report

### A Good Time Was Had by All

*by Gail Zone*

**D**ear friends—Just a small report on my wonderful visions of the stereo awards banquet at Taix French Restaurant on July 21, 1994.

The evening started with me picking up my "date," Margette. What a brilliant conversationalist and beauty! Her black velvet blouse, handmade from Bali, featured 3D glasses embroidered with sequins and the crown atop her head befit a queen.

Next stop, the check-in table. What a pleasant surprise to see David and Lucy there! Their smiling faces and pleasant talk made me even happier to be there. Lucy was

beautiful in her white outfit and David was charming in his efficient masculinity.

Once in, I heard a piano and then saw lots of familiar faces. Dorothy and Chuck, Charly Piper and his lovely friend who had a story of falling down a cliff that sounded slightly harrowing. More circulating and looking for a seat. James Comstock, Tony Alderson, and lots more people made the occasion very nice. Susan Pinsky was noticeably

absent and missed by all. I was fortunate to find a great seat between Dan, the new vice-president, and Oliver Dean. What a lucky girl to sit between such charming and handsome men! The dinner came and went. Good food and efficient service. Thank you, Taix. Now let the show begin.

The evening's program included awards and appreciations. I'm sure listings are made elsewhere in this newsletter. Mitchell's drawing awards were especially thoughtful, clever and enjoyed. Art Linkletter was to have been a featured guest but was unable to come. Speaking for myself, with all the wonderful slides of him, he was practically there. Perhaps he might be able to attend another meeting or banquet sometime. He does have fans in the club. Chuck Bernhardt's slides were great, and Marjorie had beautiful slides of Jayne Mansfield, Art Linkletter, and Bob Cummings.

The banquet was splendid with only the tiniest of glitches. Thank you, Mitchell, Rick and Jerry and every other person at the banquet who made it a fabulous evening. See you at the next club meeting and the future banquets.

## Competition 93-94 Results

### A Standard

Larry Brown.....	319
Chris Olson.....	311
Mike McKinney.....	309
Earl Colgan.....	301
Marjorie Webster.....	298
David Thompson.....	297
Dorr Kimball.....	295
Mitchell Walker.....	245
Abe Perlstein.....	168
Tom Koester.....	129
Ray Zone.....	56

### A Non-Conventional

Padric McLaughlin.....	319
Earl Colgan.....	318
Susan Pinsky.....	315
David Starkman.....	311
Mitchell Walker.....	309
Dorr Kimball.....	303
James Comstock.....	179
Abe Perlstein.....	164
David Thompson.....	58

### B Standard

Dan Gilvezan.....	301
Richard Kaye.....	286
Joel Matus.....	282

Lyle Frost.....	227
Chuck Bernhardt.....	173
Kyle Spain.....	123
Gary Schwartz.....	63
Paul Schimieding.....	59
Erick Purkhiser.....	58
Bob Court.....	37
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Dan Gilvezan.....	343
Erick Purkhiser.....	60
Marvin Joshson.....	58
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### Slide of the Year

#### Awards

#### Animals

*(Sponsor—Susan & David)*

Chuck Bernhardt	
"Two of a Kind"	

### Topical

*(Sponsor—Padric McLaughlin)*  
Chris Olson  
"Burnt Memories"

### Mondo

*(Sponsor—Ray Zone)*  
Susan Pinsky  
"Face in the Clouds"

### People

Larry Brown  
"Blonde"

### Natural Scenic

Earl Colgan  
"Double Arch"

### Innovative

Abe Perlstein  
"Down the Straight & Narrow"

### Most Promising New Member

Dan Gilvezan

### Slide of the Year

James Comstock  
"Afterglow"

The Club's annual banquet was held on July 21 at Taix Restaurant, and was enjoyed by one and all, even without the guest of honor. This stereo pair was *not* taken at the banquet—it is © 1898 by T.W. Ingersoll.





## Feature Story

# Nishika's Marketing Imperils Future of Lenticular Photography

by Marvin Jones

**Y**ou've probably gotten one of the notices—you are one of a *very select few* sweepstakes winners, and are *absolutely guaranteed* to win at least one of the following prizes! Fabulous trips! A brand new Cadillac! Huge cash prizes! Just call and find out which you've won!

If you're gullible or curious, you call. You give the operator a number from the card, and he nearly has a coronary. This is amazing! *You've won them all!* And there's more! A trip to Hawaii! A trip to Cancun! A trip to Oxnard! And A 3D camera! Migod, it's amazing! *Real 3D photos!* You know 3D—it was invented back in the '60s when the very first 3D movie ever made, "House of Wax," was released and introduced Vincent Price in his first film role.

You wonder whether to correct the historical inaccuracies or to continue listening, but by now it's obvious that you *can't* interrupt, because now the guy's on a real roll, rhapsodizing about the trip here ... and the camera ... and the trip there ... and the camera ... and the trip somewhere else ... and the camera ... and the very likely prospect that you've *also* won the car or the cash (or maybe another trip)! It's amazing! Tens of thousands of dollars in *guaranteed* prizes! And all you've got to do is cover a few fees—a *mere \$700!* But you've gotta charge it *right now!* Once you hang up, all of those trips and that camera and the likely car or cash, all of them go to someone else! And so you hang up and give them to some other person.

You're never told, of course, but the whole deal is sponsored by the Nishika corporation, producers of ... you guessed it, that 3D camera. The irony is that it actually is a decent-quality 3D camera that you could probably really get interested in—just not at \$700.

The Nishika camera is a four-lens job that produces lenticular prints

which, while limited in their quality, are very impressive. It's the technology first introduced to the general public by the Nimslo Corporation, founded by Jerry Nims and Allen Lo.

After Nimslo went belly-up, the technology was acquired by Nishika. (Despite the phony Japanese-sounding name, the company is based in Henderson, Nevada, about 10 miles outside of Las Vegas.) They designed a glitzier camera and rolled it out with the questionable marketing scheme. They also started up a processing service that was much faster and more



reliable than Nimslo's, and they are currently the only lab in the world to produce lenticular prints from all four negatives produced by the Nimslo and Nishika cameras (other labs fudge by using only three). For more information on the history of Nimslo and Nishika and the 3 and 4 lens lenticular cameras, see David Starkman's sidebar to this article.

Unfortunately for the future of lenticular photography, the Nishika marketing scheme has now come to the attention of the law, and Nishika's days may be numbered. Their processing lab has already announced service cutbacks.

State consumer protection agencies, marketing watchdog groups and Better Business Bureaus are getting more and more complaints that Nishika and other companies using "boiler room" telemarketing are turning to abusive techniques, for example telling people that they are stupid if they do not

accept the offer.

"We've seen in the last three years a variety of sales techniques," says Mitchell Dembin, assistant U.S. attorney and lawyer for the county's Boiler Room Task Force. "If (salespeople) sense a victim can be bullied instead of coaxed, they will bully. It is the most reprehensible of the pitches," particularly with the elderly, who are the boiler rooms' major prey.

The Nevada Attorney General's office recently charged Nishika with false, misleading and deceptive marketing. San Diegan Elizabeth L. Yeatts, a senior citizen, received one of their mailings. She called the 800 number. She found herself talking to a Houston telemarketing firm, UI International which, she had no way of knowing, is being investigated by Houston postal authorities.

The first telemarketer she spoke with, a woman, was aggressive, but courteous. But then UI's supervisor, Kenneth Bougouis, came on the line.

Yeatts kept telling Bougouis that she could not understand why she had to plunk down \$700 up front to qualify for the lottery prizes. He snapped back at her, "Don't you ever watch television? Don't you ever read the newspaper? Before people get prizes, they always pay money first," recalls Yeatts.

Nevada is also getting complaints about abusive marketing techniques by UI in behalf of Nishika. "We had had complaints of abusiveness, says Laurie Buck Foremaster, assistant attorney general, and there have been similar complaints in other states.

New Mexico citizens are complaining of abuse from Nishika salespeople, according to Gail Glasser, supervisor of consumer advocacy in the state AG's office. Nishika salespeople are telling New Mexicans, "Don't tell

*Continued on Next Page*



### *Nishika-Con't.*

me you would be stupid enough not to charge just under \$700 on your credit card when the result will be (your winning) in excess of \$10,000. Why would anybody be that stupid?" says Glasser. Again, the people receiving such calls are elderly, she says.

Alan Pick, Los Angeles-based lawyer for Nishika, asserts that

Nevada's case against the company is unfounded. He also says that people don't have to buy cameras to win prizes.

If Nishika's telemarketers "are rude, it's strictly against company policy," says Pick. However, he allows, "I can't tell you that somebody didn't say something that they are not supposed to."

June Neuwirth, general manager of

customer services for UI International, says, "Maybe Mr. Bougouis got carried away on the attributes of the product. Maybe it was a conflict of personality" between the telemarketer and his target, Yeatts. UI doesn't condone bullying, she insists.

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*Portions of the above article are reproduced from the San Diego Union-Tribune.*

## **Equipment Closeup**

### **Notes on 3 and 4 Lensed Lenticular 3D Cameras**

*by David Starkman*

In 1980 Nimslo introduced the first easy-to-use consumer 3D camera designed to take lenticular 3D prints—the 4-lensed Nimslo 3D camera. The original introductory price was about \$270.00. The design is compact and efficient, with a true electric eye auto exposure system, and weighing only 12 ounces. By 1986 Nimslo had failed to capture any significant market, and had probably ceased actual camera production a couple of years earlier. At the very end New York camera dealers were offering brand new Nimslos for as low as \$25.00—a fraction of their true value.

In 1988 all of the Nimslo patents and processing lab, had been bought out by Nissei Corporation. After about a year of offering processing only, Nissei changed their name to Nishika and came out with their totally redesigned "Nishika" 3D camera. The new camera also used 4 lenses, and the exact same negative format as the Nimslo. That is where the similarity ended. The Nishika was designed specifically to be much cheaper to make, but to look much more substantial and expensive. Better to justify the \$250 price required in the multi-level marketing scheme. To begin with the camera is much larger and heavier (you can instantly reduce the weight of the camera by 4 ounces by unscrewing the bottom plate, and removing the 4 ounce metal weight located there!). It *appears* to have a

pentaprism like a single lens reflex camera, but it does not. It *appears* to have a motor drive style grip, but there is no motor drive. What looks like an LCD display on top is just an LCD styled chart. Around the viewfinder there *appears* to be an infrared autofocus device, but it is a fixed focus camera. There is an electric eye, but this is just a low-level light indicator. Exposure is manually set to one of three light condition settings. There *appear* to be dedication contacts on the flash hot shoe, but they are phony. It uses a manual electronic flash. There is one mechanical shutter speed of about 1/60th sec. The batteries are not really needed at all, and will save another couple of ounces in weight if left out.

In spite of all of the phony design aspects of the camera, it functions very well for what it is, and for lenticular prints one cannot see the difference between pictures taken with the Nimslo or Nishika cameras. *Slide film is another matter.* Here the Nimslo is far superior, both in the visible sharpness, and in the auto exposure feature of the Nimslo.

Around 1991 Nishika got some competition with the introduction of the Trilogy 3-lensed camera. This was also sold by a multi-level marketing scheme, at a price of about \$250. This all plastic camera had a built-in motor drive and flash but otherwise was not technically superior to the Nishika, still having one mechanical shutter

speed and two aperture settings.

Trilogy's marketing failed after about a year, at which point the camera was re-introduced as the ImageTech 1000, to be sold for about \$150 by conventional marketing through camera stores. Around 1992 ImageTech discontinued the 1000 model, and introduced the 3-lens disposable 3D Magic camera (about \$16), and the reloadable 3D Wizard (currently about \$90). Although there is a little bit more apparent depth in a well-composed 4-lens image, ImageTech's processing and printing has been first class from the beginning, and the quality is quite good for this type of print, with no quality difference to be seen in comparing the prints from the disposable and re-loadable models.

A 4-lens camera, the Rittai 3D, made in Hong Kong, has been shown at international camera trade shows, but is yet to be marketed, and Konica has recently introduced a disposable 3-lens camera in Japan only.

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### **Classified**

**Nishika 3D Camera Outfit:** New in box camera, flash and case. Complete with all of the phony features that David Starkman has just written about, but still a good value at \$95 (plus tax and shipping) for the complete outfit (the manual flash alone is worth at least \$25). Several outfits available from Reel 3-D Enterprises, Telephone (310) 937-2368, 9am to 5pm, Monday through Thursday.



## **Board News**

### **The New Bored Members**

*by Chris Olson*

**W**e have some new members on the SCSC board this year and I'd like you to get to know them. Some you're familiar with, others you may not be. Either way I guarantee you'll learn something new that you might not have known about your friends:

**Dan Gilvezan—Vice President:** The 3D comics of the fifties were Dan's introduction to 3D. His first camera purchase was a Nishika and Dan started taking lenticular prints. Wanting to take a step further into the third dimension, Dan contacted Ray Zone who told him there was a club. Dan attended the next meeting where he was greeted by Susan and David and all the great people in the club. "They asked me what kind of camera I used and I told them a Nishika. They were polite, but very quiet. That's when I realized that I needed to broaden my spectrum." In a very short time Dan picked up a Kodak 3D camera and has just recently purchased a Revere. Dan is probably best known for his tabletop slides such as "Ham Radio," "Sock Fairies" and "The Rink," shot with a Nikormatt 35mm camera on a slide bar.

**James Comstock—Secretary:** Jim has been into photography since eighth grade. However his introduction into 3D didn't come till 1979. That year he attended the Los Angeles County Fair and discovered the 3D photography booth and its viewer on display. After that Jim came to the booth every year. He, too, bought a Nishika and while getting it modified for a time exposure at a camera shop, he accidentally came across a Stereo Realist. The very first shot that Jim took with his Realist was the award winning "Reign of Pan."

**David Kuntz—Treasurer:** David was introduced to 3D through his brother Jonathan, a school chum of David Starkman who inherited a Realist. In 1978 the Kuntz brothers started attending the SCSC club meetings (do you suppose they found out about it

through Starkman?). In 1980 David became a member and purchased a TDC Vivid camera. He was elected President in 1985 and served one year. David's wife Lucy shoots with a Viewmaster Personal. The TDC Vivid is taking a rest now that David purchased a RBT 2x2, which is a custom-built double SLR.

**David Thompson—Competitions:**

David became fascinated with 3D while antiquing on a trip back to California from Indiana. He discovered a Keystone stereo viewer with a card holder missing. Neither David nor his wife nor the store owner knew exactly what it was. A couple of states later David discovered another Keystone and some cards. The further David went west, the more cards he bought and higher the prices went. Two weeks later David and his wife made it back to California. David was obsessed with stereo cards and viewers. David built a slide bar and started shooting 3D prints which he mounted on cards. At a swap meet at the City of Orange mall, David discovered some flyers of the Stereo Club of Southern California. He attended his first meeting in November of 1990. The next year he bought a 3D Kodak Realist format camera. In November of 1991 David entered his first competition and won an SCSC award for the first photo he took with his Kodak, called "Carlsbad Caverns." During competitions David has been assisted by Gary Gray, with whom he has been friends since Boy Scouts.

**David Starkman—Equipment**

**Susan Pinsky—Membership:** David was first introduced to 3D as a child through a Viewmaster. Unfortunately the sound of the advancement lever scared David and he avoided 3D until the mid-seventies. During the time that he and Susan were cruising for garage sales they came across a library box of Viewmaster reels for \$3.00. The next week they encountered more reels and

a Viewmaster camera brochure. Discovering to their delight that they can create their own 3D Viewmaster reels, they immediately placed an ad in the Recycler. After a number of weeks a somebody finally called with a Viewmaster package that included a camera, a cutter, a projector and screen for \$250. Susan and David passed on the *now* bargain. A week later a call came from a person selling a Viewmaster Personal camera for \$60. They purchased it, and when they got home another call came in, this time a Personal camera for \$40. Since Susan and David are not ones to share with each other, they bought that one too. In 1977, the year they were married, they finally found the club after searching and searching. The Viewmaster, however, was not recognized as a format by SCSC. Susan soon purchased a TDC Vivid (the Realist relative to the Viewmaster Personal) and David purchased a Wollensak. After joining the club they founded Reel 3D News and Reel 3D Enterprises was born, now in its seventeenth year. David served as President from 1981-82 and Susan has served two terms as President from 1991-93.

**Marjorie Webster—Hospitality:** In 1953, while at White Point taking charge of a Luau (does this surprise you?), Marjorie noticed Billy Banks walking around taking pictures with a Stereo Realist. She immediately asked if she could borrow his camera. Billy agreed and Marjorie was off. Near the Luau they were shooting a movie called "Return to Treasure Island" with Tab Hunter and Dawn Addams. Needless to say Marjorie took shots of the stars. Later Marjorie went to Ray Thelan's camera shop in Hollywood and tested out all the 3D cameras. She chose the Kodak for its ease. In the early eighties Marjorie ran into David and Susan at their table at the Burbank  
*Continued on Back Page*



### ***New Bored Members—Con't.***

camera swap meet. They told her about the Stereo Club of Southern California and Marjorie became a member in February of 1982. During her first competition she won an award. What for? "Tab Hunter and Dawn Addams," of course.

**Larry Brown—House:** Larry has been interested in 3D for a long long time. Larry would probably be lost without a bursting red fire engine or a gorgeous woman to fill his stereo frame. After subscribing to Reel 3D News, he found out about the club through Susan and David. After putting it off for a couple of years Larry became a SCSC member in November of 1984. That same year Larry went to Reed's Camera Shop in Pasadena and purchased a Kodak 3D camera. Since then he has purchased four more Kodaks. Needless to say, Larry has shot more with Kodak than with any other camera.

**Alan Williams—Librarian:** Alan and his friend started attempting to shoot 8mm films in 3D as kids. They held two movie cameras together and photographed a "haunted house" movie, then played them back through polarized lenses. "The projectors immediately would go out of sync, so we would freeze-frame the projectors and were amazed by the 3D effects we got." In the late 1960s Alan bought a Realist and brought it to college. In the mid-1970s while working at TRW, Alan became inspired with 3D again after watching Rick Finney's and Jerry Walter's 3D extravaganza "High Sierra Symphony." Through a friend Alan was introduced to Oliver Dean who gave him slide mounting lessons. As a consultant for 3D video in the early eighties he met David and Susan who turned Alan on to the club. Alan became a SCSC member in 1983. He is also a member of the 3D movie division. The 3D movies that Alan used to make? He still makes 'em. The club had a special viewing of "3D Zombies from Outer Space," which Alan produced.

**Mike McKinney—Outings:** Mike grew up with 3D. His great uncle Alexis McKinney is a renowned

stereo photographer who is famous for his penlight photos. His uncle took photos of Mike growing up. (Now there's a show!) A member of the Cordova Camera Club in Colorado. Mike's great uncle told him about a stereo camera club in Southern California. Mike was just getting back into photography and tracked down the club. In 1989 he bought a Realist from "a guy in Florida" and became an SCSC member. Since then he has done his uncle proud with "Zipline Dangler" and the "Southern Cross" silver for "The Red Planet".

**Mitchell Walker—Programs and Competitions:** It was a Woody Woodpecker Viewmaster reel that got our past President Mitchell into 3D. Through the years Mitchell has continued collecting Viewmaster reels. In 1988, through an ad in Modern Photography Magazine, he found "Reel 3D" which turned Mitchell on to the club. Mitchell also owns a Kodak, along with his Viewmaster Personal camera. His outstanding 2x2 slides of the Malibu fire, "Time to Rebuild" and "Wrong Turn," were shot with his Nikon.

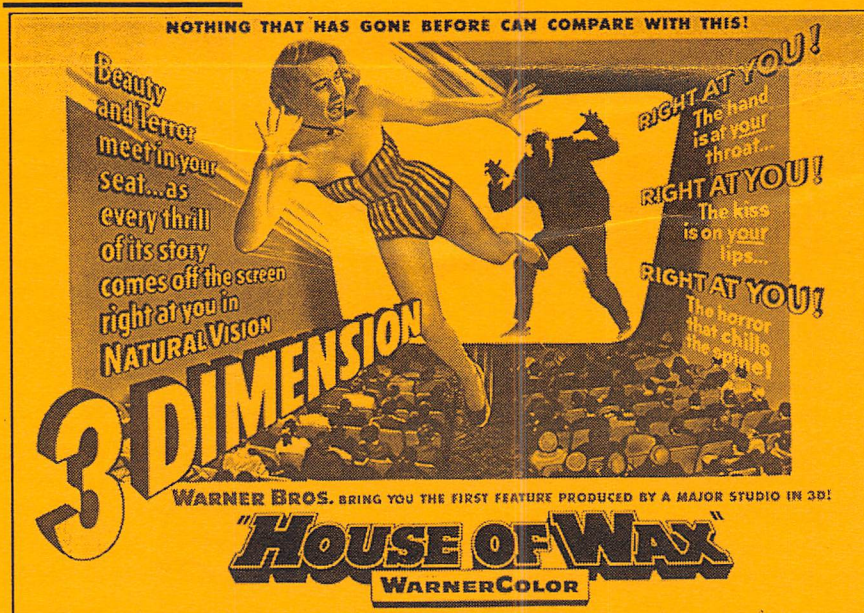
**Gail Zone—Banquets/Socials**

**Ray Zone—Workshops:** In 1953 Three Dimension comics produced Mighty Mouse in stereo. That, along with the release of "It Came From

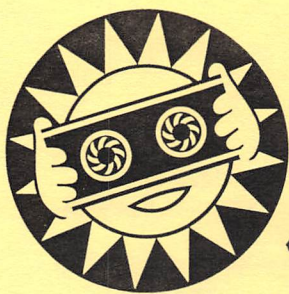
Outer Space," sent Ray into the "3D Zone". How did Gail get into 3D? "I got into it because Ray was into it." Susan Pinsky discovered Ray's passion for 3D and brought him over to the 3D Video Corporation where she was working. Thanks once again to Susan and David, Ray and Gail joined the club in January of 1985. A year later Ray was elected SCSC's President and served for two years. Gail owns a Viewmaster Personal and Marjorie's original Kodak that she purchased at the SCSC auction. In 1987 Ray's first publication for 3D Zone Comics was "Dr. Jekyll and Mr. Hyde". Ray's latest release is "Forbidden 3D" which deals with the censorship of 3D comics.

**Marvin Jones—Editor:** Marvin couldn't remember which inspired him first—the Mighty Mouse 3D comic or the film "House of Wax". Either way, Marvin too started at an early age. In high school he bought a realist for \$35 and snapped away. Unfortunately his first camera was stolen along with his other photo equipment a few years later. Marvin heard about the club through Susan and David and just became a member last year. We are very lucky to have Marvin in our club and I better watch what I write or Marvin will edit me o-o-o-o-u-u-t-t-t-t-t-t.

## **3D Art Gallery**







# 3D NEWS

## From the Stereo Club of Southern California

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

VOLUME XXXIV #3

SEPTEMBER 1994

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## Chris' Chronicle

### Goals for the New Year

So what is Chris' goal for the Stereo Club of Southern California during his reign of being President? My goal is to be able to face you in July 1995 and have you say "You know Chris, you did a pretty good job." I would like to "up" our membership, and one way of doing that is to find a meeting place that everyone would consider comfortable and safe. A location with plenty of parking, where you have no fear on hot summer nights of leaving all doors open to the facility. If we found a place like that, our membership would definitely increase.

Another goal is to push, push, push, attendance in club competitions. Even though we had some knock-your-socks-off photos, I found last year's slides in general to be one of the weaker years in both competition and content. It had to be—I won a silver in the "A" group! There were several club members who for one reason or another backed off from the competitions. You know who you are, don't let it happen again! The quality of the content was especially brought to my attention after viewing the slide presentation "Stereography: A Fresher Portrayal" at the August meeting. That was you guys up there on the screen and we need you to keep dazzling the viewer with your visuals. Also keep in mind it's not just content you're being judged on, but mounting as well! Yours truly would have gotten much higher scores in the past if I learned about the stereo window sooner. Instead I thought I knew it all and didn't need any mounting lessons. Finally I was pulled aside and set straight. This incident took place three months ago—it's never to late to learn!

My final goal is for the club to have fun and admire each members work. We're a unique and rare breed who should take pride in what we do. So get out there, you multi-dimensional photographers and start clicking! See you at the next meeting...

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$20/single or \$25/dual (send to the Membership Director). The *3D News*, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$12 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the *3D News*—deadline is the last day of the month (send to the Editor).



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					

## Calendar of Upcoming Events

- Thurs Sept 15** The year's first competition. Also, Ray Zone's program of slides from the 3D movies of the '50s.
- Thurs Sept 22** The Semi-Irregular Bored Meeting at Susan and David's. Don't forget to bring the calories!
- Thurs Oct 20** **Moonlight Madness!** The annual club auction.
- November** Second competition of the year, plus a surprise guest or show presented by Mitchell Walker (which means he has nothing booked yet).
- Sat Dec 3** 3D Movie Division meeting at Longley Way School.
- December** Annual Christmas Banquet, plus a slide show by Sue Lloyd Hayes of stereo shots of Hollywood celebrities by her grandfather, Harold Lloyd.
- January** Third competition of the year, plus a special surprise guest or program presented by Mitchell Walker (see *November*).

## Rules for Club Competition

- There will be two competition categories: (1) standard stereo, and (2) non-conventional stereo. Standard stereo is defined as all those slides made with a standard 35mm 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. Non-conventional stereo is defined all those slides made with Exakta- Kindar- Hyponars, Realist Macro Stereo, regular 35mm cameras with the aid of a slide bar, or slides with modified interocular (hyper or hypo stereo) regardless of camera used. Standard stereo slides will be mounted in Realist-format (1 5/8" x 4") mounts. Non-conventional stereo slides may be mounted in either Realist-format mounts or in 2x2 standard 35mm mounts. The Competition Director shall decide the appropriate category of a slide in event of dispute.
- Members will be allowed to enter up to three slides in each of the two competition categories at each competition. If a member enters slides in the non-conventional category, all of that member's slides entered in that month's non-conventional category shall be mounted in the same format (all in Realist-format or all in 2x2 mounts).
- There will be two competition groups within each category: an "A" group (advanced) and a "B" group (all others). A member may be grouped in the "A" group in one category and the "B" group in the other category. Member's group shall be assigned at the discretion of the Competition Director.
- Cumulative scores will be computed for each member in each category. Members entering both categories will have two cumulative scores. These scores are not combined. Scores for both Realist-format and 2x2 non-conventional entries will be combined.
- End-of-year awards will be made to top scores in each group of each category. It is possible for the same member to earn the awards for both categories.
- 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.
- There will be five competitions during the year for each category. Both categories shall be judged on the same evening. Realist-format slides will be projected with a conventional stereo projector. The 2x2 format slides will be projected by twin Ektagraphics AF-2 projectors.
- Scoring shall be from five to nine points.
- 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.
- 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.
- 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.
- All slides should be mounted in glass. However, to encourage beginners and less experienced to enter, this requirement may be waived in the "B" group. Realist-format slides should be spotted in the lower left-hand corner as viewed in a hand viewer. 2x2 stereo slides will be spotted in the lower left-hand corner of each slide; a red spot will be placed on the left slide, a green spot will be placed on the right slide.
- 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.
- Members may not submit more than one set of make-up slides per competition.

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



## Feature Story

# Have You Been Seeing Dots Before Your Eyes—3D Dots?

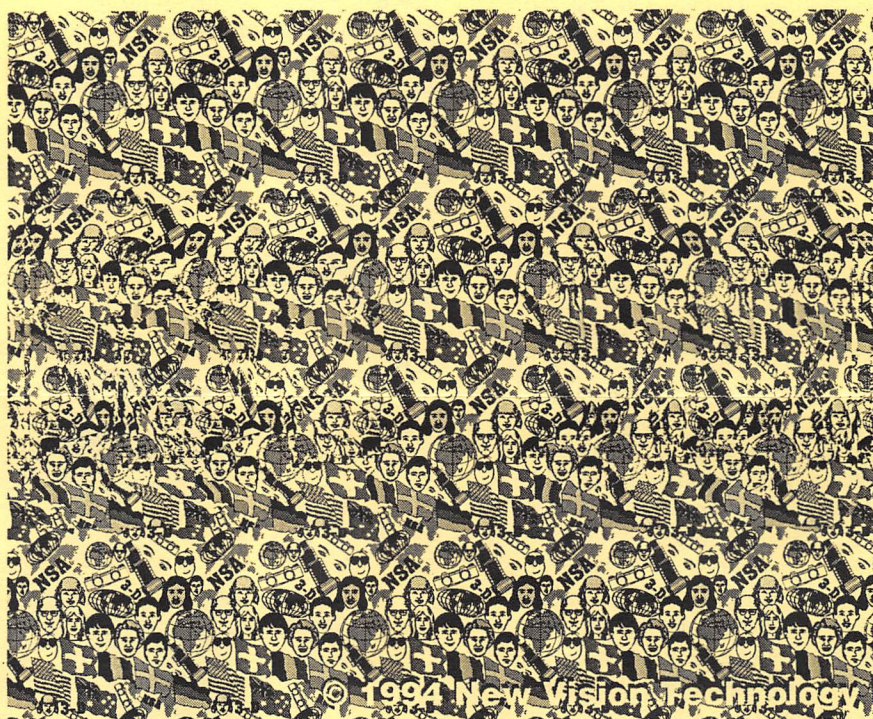
by Marvin Jones

You've seen them a lot recently—in shopping malls, in the Sunday *Times*, in expensive coffee-table books. Those weird patterns of dots or other shapes, sometimes laced with streaks of color. They are known by a whole alphabet soup of acronyms—SIRDS, SIS, RLS, SIRTIS, or more formally as stereograms. Some people claim that there are 3D pictures hidden within them, but you've always suspected that maybe you are just being scammed—that like the Emperor's new clothes, there's less there than the others claim to see.

They are real, and they've become a major fad. They are the subject of intense debate among 3D enthusiasts. Some claim that they are just a gimmick that has no place in the halls of "real" 3D; others point out that all 3D perception is, after all, a "gimmick" and that stereograms are kindling an interest in 3D among many who previously knew little or nothing about it.

There are actually several variations of the stereogram, each with its own acronym. A SIRDS (Single Image Random Dot Stereogram) is made up of random patterns of dots, while an RLS (Random Line Stereogram) is a repeating image made up of vertical lines of varying widths. Then there's the SIS (Single Image Stereogram) which includes a pattern of a recognizable graphic distorted to create the stereo effect when viewed.

Stereograms have even made the cover of the National Stereoscopic Association Membership List.



Accompanying this article is a preview of a SIS produced by Bob Mannle for the 1995 roster, due out this fall. Like the others, the best way to view this image is to hold the page right up to your nose, look "through" the page, and then slowly move the page away from your face. With luck, you'll begin to sense depth in the image, and when you learn to "lock on" to this illusion, you'll find the picture easy to look at and study. As a hint, Mr. Mannle's picture is an excellent representation of the NSA logo.

Although often pinpointed in the early 1960s in the laboratories of one Bela Julesz, the true origin of

stereograms is clouded in mystery. Charles Wheatstone first described the effect of stereoscopy in 1832. In 1851 the London Society of Arts held the Crystal Palace Exhibition, which six million people attended and potentially witnessed Sir David Brewster demonstrate the stereoscope. Stereoscopes became popular as a result. Herbert C. McKay, writing in the late 1940s, described how to manufacture simple stereograms with a typewriter for encryption purposes. Julesz himself describes photographic techniques producing random dot stereograms in use in the early 1950s. History seems to have recorded no  
*Continued on back page*

## Editor's Comment

Thanks to everyone who gave me aid and encouragement in my maiden voyage as newsletter editor last month. I extend my apologies to Marvin Josephson, whose name I managed to mangle in the contest winner listings, and to Susan and David, whose phone number I screwed up in their ad for Nishika cameras. Onward and upward!

## Attention All SCSC Competition Entrants

September will be the first competition of the 1994-95 year. Competition Director David Thompson has asked us to report that he wants this to be the best competition year ever. The only way this can happen is if everyone enters three slides at each competition. If you enter now you will not have to worry about make-up slides next May. ***So do it now!!!*** David hopes to see you all at the September competition!

The rules for the competition are detailed in full on the previous page. David reminds you that in addition to these rules, if you are entering 2x2s you must have slides marked L&R in addition to all other information.



### Dots-Con't

particular inventor of stereograms. It is quite probable that soon after parlor-style stereoscopes became popular someone took a photograph of a camouflaged hunter with a stereo camera. The subject in the resulting picture might be difficult to identify. Viewed stereoscopically with the rest of their collection, the subject would become obvious. Until only a few decades ago, all stereograms were actually stereo pairs—two separate images. The concept of the single-image stereogram is fairly new.

The first extensive studies of random-dot stereograms were accomplished by Bela Julesz and his colleagues on large and expensive computers, using professional programmers, at the Bell telephone Laboratories during the 1960s. Julesz was the first to show clearly that a sense of depth could arise purely from stereopsis, without relying on other cues such as perspective or contours. He used random patterns of dots which, although meaningless to single eye viewing, nevertheless created a depth impression when viewed in a stereoscope. In the years that followed, other people continued using random dot pictures in their work; many of them were graduate students who studied with Julesz. With time they found new and better ways to create these interesting illusions.

In the Stereo World of May/June 1990, Dan Dyckman prophetically wrote, "I was recently surprised when a friend of mine ... showed me a random-dot-stereograph that consisted of a single image, rather than the usual stereo pair. To view the image, one fused two marks within the image, and would see the words *Seeing the Light*. Interested readers might consider creating poster-sized images using this technique, or experimenting with supplementary gray-level or color values for each pixel."

The whole thing didn't really get commercial, however, until a collaboration began between two former fraternity brothers, Paul Herber and Mike Bielinski. Paul's art background and Mike's computer genius proved to be the perfect combination of talents. Several hundred man hours later, in a remote region of California, came the first

public exposure to Holusion™ 3D Prints. And so NVision Grafix was born.

They developed the Holusion™ technology while making a poster of the B-2 bomber for the company where Herber worked as an engineer. The posters were a huge hit, and soon Herber and Bielinski had abandoned their jobs to start up NVision. As NVision has grown, though, so has its competition.

Computer expert Tom Bacceti has

created his own "high-tech, three-dimensional art form" under the name "Magic Eye" and is marketing the images on books, posters, calendars, puzzles and cards. His company, N.E. Thing, is responsible for the stereograms in the Sunday Times, as well as several books which have popularized the form.

*Portions of this article have been plagiarized from a number of sources.*

### 3D Art Gallery

**J.R. in 3D**  
**It'll knock both your eyes out!**

HOWARD HUGHES presents  
**JANE RUSSELL**  
**in THE FRENCH LINE**  
Color by **TECHNICOLOR**  
co-starring **GILBERT ROLAND • ARTHUR HUNNICUTT**  
with **MARY McCARTY**  
An **EDMUND GRAINGER** Production

**MAT 209**  
2 cols. x 82 lines ( 6 in.); total, 164 lines

Directed by Lloyd Bacon • Screenplay by Mary Loos & Richard Sale • Produced by Edmund Grainger





# 3D NEWS

## From the Stereo Club of Southern California

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

VOLUME XXXIV #4

OCTOBER 1994

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## **Chris's Chronicle**

### **The Auction Cometh**

Hey, hey, it's your President's favorite time of year again.. True, Autumn has begun and the leaves are turning a beautiful shade of orange, but that never occurs in Southern California. Halloween is coming and the Holiday season is around the corner, but that's not what your President is excited about. It's what occurs only once a year, every October ... no it's not Oktober Fest!!! It's the Stereo Club of Southern California's extravaganza of extravaganzas ... the 3D auction!!! This is what I save my pennies for and people drive from miles around to attend.

To walk into the photo center and see the tables lined all around the room with 3D rarities is an incredible experience. Walking around looking at each item checking what the opening bid is, then finally coming across the item or items you've been saving up for. But wait, you don't want to hang around the table too much or you'll start drawing attention to that item! Then everyone will find out the true value of that gem. So you start looking at the other things very intensely to throw off the scent.

Keep in mind there would be no auction if there were no items. You know that film cutter that you don't use because you already own seven of them in pristine condition. What about that camera that you no longer use since you purchased that 2.8 Realist—what's going to become of that? How about turning it into cash? Now what can you do with more cash ... maybe ... *purchase something that you do want at the auction?*

If you thought the rush of adrenalin was big at the competition, wait till your item comes up for bid—the adrenalin soars! And as a note to yourself, set a limit, and have a backup of other items to bid on in case yours goes for a little more than you expected. As Mick Jagger once said, "You can't always get what you want!" But then again, the SCSC auction can give you that opportunity. See you at the tables!!!

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$20/single or \$25/dual (send to the Membership Director). The 3D News, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$12 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the 3D News—deadline is the last day of the month (send to the Editor).



## Calendar of Events

October						
S	M	T	W	T	F	S
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2	3	4	5	6	7	8
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16	17	18	19	20	21	22
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30	31					

November						
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		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			

**M**ark your calendars for December 15. It's the Club's annual Christmas Banquet. Since our last banquet at Taix Restaurant proved so successful and popular, our Events Coordinator, Gail Zone, has arranged for us to meet there again in December. Our special guest is tentatively slated to be Sue Lloyd Hayes, who will bring a selection of her grandfather's (Harold Lloyd) slides of Hollywood Celebrities. Here's the upcoming events schedule as of now:

<b>Thurs, Oct 20</b>	Club Auction at the Photo Center
<b>Thurs, Nov 20</b>	Club Competition, plus surprise guest or "The Stereo Work of Miles Everett" presented by Mitchell Walker
<b>Sat, Dec 3</b>	Meeting of the 3D Movie Division of SCSC
<b>Thurs, Dec 15</b>	Annual Christmas Banquet at Taix Restaurant on Sunset Blvd.
<b>January</b>	Competition, plus a Member's Participation Slide Show—bring slides of last year's earthquake and any other natural disaster in stereo to share.
<b>February</b>	The Hollywood Exhibition. Also, a slide show by Dr. Ronald Jones, Chair of the Photo Department of Santa Monica College.



**Y**es, as Chris so eloquently reported in the President's Report, it is time for the annual SCSC Club Auction. This is your chance to find that odd but elusive piece of equipment, or to part with that unused whatsis that has been haunting your closet for the past fifty years. And all for the greater glory (and even greater benefit) of the Club. It's actually true that a reasonably significant portion of the Club's operating expenses come from this annual event. If you are new to the annual auction, or just a little unclear on the concept, we present below the official rules by which the event is operated.

### Rules for the Club Auction

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 7:30pm to be auctioned. Sellers should plan to come early—at least by 7:00pm, 6:30 would be better.
5. The Club, acting as agent, collects 10% of the sales price of each item. The seller, at his discretion, can donate a larger percentage to the Club.
6. The auction is a forum for the exchange of stereo and stereo-related photographic equipment. The proceeds of any non-stereo equipment sold are donated 100% to the Club.
7. Buyers should plan to pay for their purchases by personal check, one check per item. Runners will deliver the item to the successful bidder and return the payment to the Treasurer. Checks should be payable to the seller.
8. At the end of the auction, sellers can collect their receipts from the Treasurer and pay the Club's share to the Treasurer with a single check payable to the Club.
9. The Club is acting merely as an agent in all sales and cannot guarantee the condition of usability of any item. Sellers are expected to be honest and compete 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.



## SCSC Competition Standings

### Final results as of September 1994

September judges were James Comstock, Dan Gilvezan and Mitchell Walker (judges' scores are averaged for the year)

#### A Group Standard

	Sept	Cum
Mike McKinney.....	71	71
A: <i>Mist Trail</i>		
HM: <i>Mist Trail Repose</i>		
Abe Perlstein.....	66	66
A: <i>Dude</i>		
Marjorie Webster.....	65	65
HM: <i>Ginger Reflected</i>		
Larry Brown.....	63	63
John Konrad.....	63	63
HM: <i>Fir &amp; Flowers at Frog Lake</i>		
Chuck Scarborough.....	63	63
Earl Colgan.....	62	62
Chris Olson.....	61	61
David Thompson.....	60	60
Dorr Kimball.....	55	55
Mitchell Walker.....	J	

#### A Group Non-Conventional

Oliver Dean.....	77	77
A: <i>UFO Over Yosemite</i>		
HM: <i>The Visitor</i>		
HM: <i>The Butterfly Ship Inspects an Alien Ruin</i>		
Earl Colgan.....	73	73
HM: <i>Tiny Bubbles</i>		
HM: <i>Assorted Colors</i>		
David Kuntz.....	69	69
Abe Perlstein.....	63	63
David Starkman.....	63	63
Dorr Kimball.....	59	59
James Comstock.....	J	
Dan Gilvezan.....	J	

#### B Group Standard

Dorothy Bernhardt.....	58	58
Lyle Frost.....	58	58
HM: <i>Fire Fighters</i>		
Ray Ingels.....	56	56
HM: <i>Southern California Used Cars</i>		
Chuck Bernhardt.....	54	54
A: <i>Praying Mantis</i>		
Robert Stern.....	20	20
HM: <i>Fluid Circles in Time</i>		

#### B Group Non-Conventional

Vilgo Bech Nielsen.....	56	56
A: <i>Painting of the Eiffel Tower</i>		

## Letter to Editor SIRDS Update

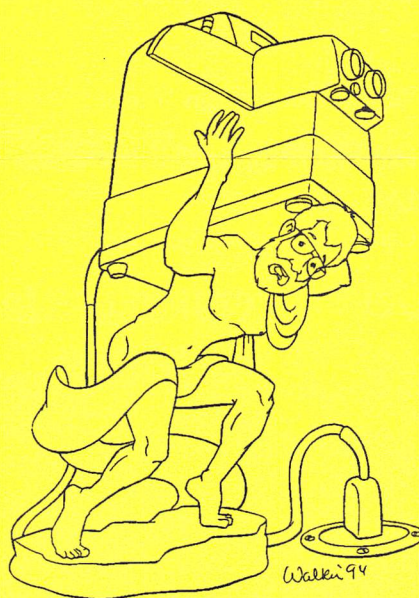
I must comment on your feature story on stereographs. You infer that NVision was the leader of the "random-dot stereograph" revolution and others like Tom Baccei of N.E. Thing were follow-up competition. It is the other way around. It was Tom who began successful marketing of the hidden image stereograms, with NVision following suit. N.E. Thing Enterprises began in early 1971. That summer Mike Bielinski asked N.E. Thing to sell his stereogram software package, which they did. Later in the year Mike informed Tom that he'd be creating his own company, NVision, and that they might be competing in certain areas.

There has been little competition. For most of this year N.E. Thing has had two of their Magic Eye books on the N.Y. Times best-seller list, and the Magic Eye syndicated comic strip is in almost 300 newspapers nationwide.

• **Ron Labbe**  
Boston, MA

*Thanks for your clarification, Ron. As I indicated, our piece was cobbled together from several sources, and the relationship between Baccei and Bielinski was referred to only vaguely.*

## Mitch's View



Our indefatigable equipment director, David Starkman, will play auctioneer again this month.

## Have Fun and Share Your Slides With Others!

### Be a part of the SCSC Competition Nights



## Newbies

### Welcome To Our Newest Members

The Club has had a number of new members joining lately, and we'd like to take this opportunity to welcome them all to our midst. New arrivals in the last couple of months include:

- Craig Call
- Michael Johnson
- Elaine Pease
- Gary Ream
- Lattie Smart
- Robert W. Stern

If you run into any of these people at the upcoming meetings or banquet, please help to make them feel at home.

## Classified Ad

### Stereoscopy Books For Sale:

*Three-Dimensional Photography*, by Herbert C. McKay (1953). Price: \$15

*Lenses in Photography*, by Rudolph Kingslake. Director of Optical Design, Eastman-Kodak Co. Includes an entire chapter on stereographic photography. Price: \$12

*Revere "33" Stero Guide*, by Kenneth Tydings, S.P.E. (1953). Price: \$10

Or buy all for \$35. All in fine condition.

**Ben Sobin**  
4730 San Rafael  
Los Angeles, CA 90042  
(213) 254-6628



## Feature Story

# IMAX Presents Truly Impressive 3D in Three Systems

by Andrew Woods

**I**MAX is the name of a chain of theaters which project images from a special, extra-large 70mm film onto mammoth screens. Not satisfied with just their impressive sized screens, some of the IMAX theaters have recently been experimenting with various forms of 3-dimensional projection. I visited IMAX Corporation in Toronto several weeks ago, and I am very impressed with the system I saw there.

Various IMAX theaters are actually using different 3D techniques. The simplest technique (and the only one which is compatible with *all* of their theaters) is Anaglyph 3D. This, of course, is the old technique of having the left and right images tinted red and blue and having the viewers wear glasses with red and blue filters which direct the left image to the left eye and vice versa. The IMAX/OMNIMAX film "We Are Born of Stars" uses this technique. If the basic red/blue scheme is used, only a pseudo-monochrome image is perceived—"pseudo" because eye sees a differently colored monochrome image. True full color cannot be achieved with the anaglyph 3D method because color is what is being used to separate the left and right images.

I believe a pseudo-color technique is also possible where the glasses are red and cyan (combination of blue and green). Here the one eye receives the green and blue part of a full color image and the other eye receives the (stereoscopic) offset red part of the image. I saw a still photo like this in the Japanese 3D Forum magazine. It looked pretty good, but still a bit weird on the eyes.

The second technique IMAX uses, and the most common, is polarization. They use this technique in their IMAX-3D theaters. Two projectors project through polarizing filters onto a silvered IMAX flat screen with the audience wearing polarizing glasses. The effect is fantastic!

Polarization is not compatible, however, with the domed style of

OMNIMAX screen. So in order to achieve full-color 3D on the domed OMNIMAX screen, they used time sequential left and right image projection with liquid crystal shutter glasses, much like the Toshiba 3D video cameras. Each viewer wears a pair of glasses and the lenses switch on and off in synchronization with the left and right images from the special projector which is displaying left and right images at 96Hz (48Hz per eye). The synchronization with the glasses is achieved by an infra-red signal.

The special projector for this technique is very impressive. Twin film paths go through a double decker rolling loop projector. Unless you've seen a rolling loop projector, I probably wouldn't be able to adequately describe the projector without a diagram. This new 3D system is called IMAX SOLIDO. I believe there are only three SOLIDO theaters at the moment. An existing OMNIMAX theater cannot be easily converted to SOLIDO since it needs the new SOLIDO projector. Here is a list of all of the theaters which, to my knowledge, are currently running IMAX 3D presentations in the various techniques:

### Anaglyph

- "We are Born of Stars" can be shown in *any* IMAX or OMNIMAX theater.

### IMAX-3D

- CN IMAX Theater, Vancouver,

British Columbia, Canada

- Sapporo Beer Factory, IMAX-3D Theater, Sapporo, Japan
- Great America Theme Park, Lockheed Pictorium, Santa Clara, California
- Six Flags Great America Theme Park, Pictorium, Gurnee, Illinois
- Moody Gardens, IMAX 3D Theater, Galveston, Texas
- EXPO '93 City Pavilion, IMAX 3D Theater, Taejon, South Korea
- Lincoln Center, New York
- Audubon Institute Entergy Theater, New Orleans, Louisiana (opening in the Spring of 1996)

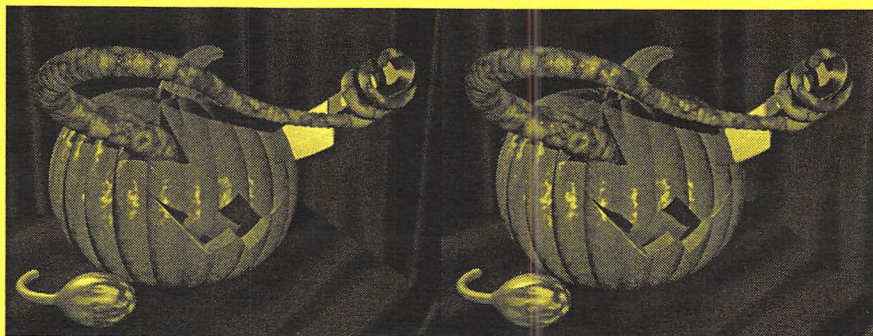
### SOLIDO

- Futuroscope, IMAX SOLIDO Theater, Poitiers, France
- Japan (somewhere south of Tokyo...)

The projector at New York's Lincoln Center is one of the new double decker rolling loop projectors which accept two reels of 70mm film (one left film path and one right). It can also do IMAX-HD (48fps). The reels for this projector are also designed to take two hours of film at IMAX-HD rates. They're pretty huge! It's the first IMAX projector to do both 3D and HD.

*Andrew Woods works for the Centre for Marine Science and Technology in Australia. This article was developed from his postings on Internet.*

## DO IT YOURSELF JACK O'LANTERN KIT



"THEM", a computer-generated stereo pair, © 1992 by Douglas Otwell.





# 3D NEWS

## From the Stereo Club of Southern California

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

VOLUME XXXIX #5

NOVEMBER 1994

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## Chris's Chronicle

### Multi Copies in Multi Dimensions

It's the holiday season coming up and what better gift to give than the gift that keeps on giving...That's right—3D slides! Nothing can top the joy you will bring to the holidays when friends and family receive their own personal slides. "But wait," you say. "I can't part with these fine pictures of loved ones and I don't have anything to make duplicates of my slides with!" No problem, when you plan ahead to take your multi dimensional pictures. I'm not one of those 3Ders that keeps the family in the same pose so I can crank out enough pictures for everyone to receive. I photograph all family and friends with negative film, not slide film. I then process the negative film at RGB photo lab in Hollywood. The directions I need to tell the lab are as follows: slides unmounted and no prints (with ordinary photos you get a choice of either or both slides and prints), I specify how many copies I want (It's about \$6.00 for processing and \$3.00 per copied roll). When I pick up the slides, I get the negatives back, too. Sounds crazy? Let me explain.

RGB is a photo lab that sells rolls of 35mm negative motion picture film for personal photography. The big value is to sell the customer rolls of film from ASA500, ASA200, ASA100, to ASA50 at a reasonable price. The 500 and 200 are also available in tungsten. Except for the tungsten, the quality of their film is fair. However, purchase a roll of Kodak Gold or Fuji Print film including their "Reala," or any film that requires C-41 processing and you're set for some quality slides. This gives you the opportunity to make inexpensive duplicates to hand out to the family. So get out there—now you have an excuse to shoot your relatives!

RGB is located in Hollywood at 816 Highland between Melrose and Willoughby. Their phone number is (213) 469-1959.

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November						
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December						
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11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

## Calendar of Events

**Thurs Nov 17**

The November meeting will be at the St. Nicholas Church, across from the Photo Center, as it was last month. A special program of African-American male nudes by Miles Everett. See Mitch's article below for details on this unusual program.

**Thurs Nov 24**

Have a 3D Thanksgiving!

**Sat Dec 3**

3D Movie Division meeting at Longley Way School, 2601 Longley Way in Arcadia.

**Thurs Dec 15**

Annual Christmas Banquet at Taix Restaurant in Hollywood.

**Sun Dec 25**

Some holiday or another.

**Thurs Jan 19**

January meeting. Competition, plus first anniversary of the L.A. Earthquake. Bring your disastrous slides ... that is, your slides of disasters.

## November Program

### The Photography of Miles Everett

by Mitch Walker

I was introduced to Miles Everett twelve years ago by a friend who organized a show of male nude photography. The work that most impressed me was a series of black and white African-American male nudes done by Miles.

The composition of each image was very clearly phenomenal. I would say it would be the same quality of Ansel Adams. As I discovered later after meeting this gentleman, he was a contemporary of Adams and Imogene Cunningham, and personally knew other members of the original Group f64 in the thirties.

He was never really interested in becoming a professional photographer but if he had been, he might have even become as well-known as Adams, Cunningham, Strand or Willard. However, he was more interested in electronics, which led to a profession as an Electrical Engineer for the city of Los Angeles and then with the aerospace industry. He helped create communications equipment for NASA. He was also an avid collector of antique vacuum tubes, some of which he donated and are on display at the natural history museum at Exposition Park.

I remember going to his home and having endless conversations on various aspects of photography—and this man really knew the subject! He had gotten interested in photography during the early part of the Depression. At that time he started shooting African-American male nudes. He was fascinated by the relationship of light on the texture of the black skin. He taught himself everything, from mixing his own chemicals from scratch to building his own strobe units.

When you walked up to the front door of his home in the Crenshaw Area, where he lived for over 50 years, he would often greet you from a hidden intercom. That meant that he

was in his darkroom or his studio/workroom. In his living room you would see over 50 years of his photography, primarily male nudes. The shots I found most interesting were a couple of type "R" prints from Kodachrome transparencies that were made in the late forties.

"Thank God—or Kodak—for Ektachrome," he once told me. "Those bastards would never return my slides to me," (talking about the Kodak processing lab's policy of censorship) "so I had to learn how to process my own slide film! I started with Anscochrome. It gave me good color, but the damn stuff was so sensitive to develop! But I got the hang of it, even though I had to doctor the chemicals a bit."

He became interested in stereo photography around the early sixties, or at least that is where his Realist format slides date back to. He used a Kodak stereo camera, which he highly recommended to me because of the level in the viewfinder. When shooting color, his choice of film varied from Anscochrome to Ektachrome (which he processed himself in his own darkroom), and when Kodak finally became more liberal in drawing a line between nude art photography and pornography, he started using Kodachrome again. In the seventies he discovered 5247 color negative film, which gives you both negatives and slides. The only problem, he discovered much later, was that his transparencies faded into shades of pink and magenta.

Miles died this past April at the age of 87, after a long history of heart problems. His heritage is thousands of beautiful images, from which I will share a selected few of his best stereo work with other club members at our November meeting.

I would like to thank Pat Allen of the Barney Carpenter Library in West Hollywood for providing the slides for us.



## Treasurer's Report

### Auction Wrap-up and Accounting

by David Kuntz

Once again, Club members cleaned out their closets and garages to provide a wealth of 3-D items for the annual equipment auction. Under the capable gavel of auctioneer David Starkman, 75 items were sold during the course of the evening. Bargains were in abundance, including a Busch Verascope camera for only \$320, and a View-Master projector for \$200. Since we were unable to meet in the LA Photo Center, the St. Nicholas Church auditorium provided a spacious venue for the meeting.

The Club would like to express its gratitude to House Director Larry Brown for coordinating the setup for the evening, as well as auction runners Dan Gilvezan, Greg Hooper, Mike McKinney and Chris Olson. Additionally, David Kuntz and Susan Pinsky manned the cashier's table.

Busch Verascope Camera .....	\$320
Realist Filters .....	10
Light Box .....	7
Realist Masks & Frames .....	5
Realist Masks (600) .....	30
Realist Cutter .....	30
Realist Cutter .....	35
Realist Slide Sorting Tray .....	1
Bellows Attachment & Lens .....	20
Exposure Meter .....	5
1000 Watt Halogen Lamp .....	3
Slide Mailing Boxes (20) .....	25
Realist Filters & Sun Shades .....	20
Realist Black Button Viewer .....	70
Stereo Mounting Glass (500 pieces) .....	3
Stereo Mounting Glass (250 pieces) .....	2
Stereo Mounting Glass (175 pieces) .....	3
Stereotach Kit .....	75
Revere Camera Book .....	14
Realist Slide Sorting Tray .....	10
Realist Slide Sorting Tray .....	18
Realist Mounting Kit .....	20
Realist Mounting Kit .....	44
EMDE Slide Frames .....	5
3-D Home Design Software .....	4
Stereo Cards (2) .....	4
Polaroid Glasses .....	9
Stereo Mounting Glass .....	3
Realist Flash Shield .....	5
Home Made Folding Viewer .....	2
Realist Filters .....	38
EMDE Boxes .....	8
Viewmaster "Cat Face" Viewer .....	22
Photo Lights .....	8
Arcadia Stereo Viewer .....	50
Antique Photo Album .....	8
Realist Mounting Kit .....	40
Home Made Stereo Viewer .....	5
Wall Mount Silver Screen .....	6
Red Button Realist Viewer .....	66
TDC 116 Projector .....	190
2x2 Slide Viewers (2) .....	1
Revere Stereo Camera .....	125
Lenticular "3-D Hands" Photo .....	25
Stereo Realist f/3.5 .....	125

Flashlight Lamps (10) .....	1
Realist Cutter .....	38
Stereo Nude Slides .....	60
Stereo Nude Slides .....	105
Stereo Card Hand Viewer .....	50
TDC Stereo Colorist Camera, Flash & Meter .....	110
Stereo Slide Storage Boxes (2) .....	30
Film Changing Bag .....	11
Guild Stereo Viewer .....	13
Brumberger Stereo Viewer .....	24
Stereo Slide Carrying Cases (3) .....	75
Red Button Realist Viewer .....	76
Viewmaster Camera Filters .....	1
Brumberger Metal Stereo Slide Storage Cases .....	55
Wollensak Stereo Viewer .....	65
Stereo Views (50) .....	90
View Master Model E Viewer .....	15
Revere 22 Stereo Viewer .....	70
Tru-View Viewer and 3 Slide Cards .....	28
View-Master Stereo Camera .....	125
Brumberger Metal Stereo Slide Storage Case .....	40
2x2 Slide Carrying Case .....	41
Stereo Cards .....	28
Projector Lamps .....	11
Realist Filters .....	26
Tomytronic 3D Electronic Game .....	12
TDC Vivid Type A Filters .....	11
Viewmaster Projector 500 .....	200
Anatomical Stereo Cards .....	100
View-Master Talking Viewer .....	11
Total .....	\$3,041
Club's Profit .....	\$321.35

## Exhibition

### Note on the Hollywood Exhibition

by Dan Gilvezan

A total of 175 entry packets have been mailed out to past participants in the 37th Hollywood International Stereo Exhibition, a worldwide competition of the best in stereo photography. If you have *not* received an entry and would like to have one, call me at 213-654-4656 (if you get my machine, leave your name and mailing address) or send a note to: Dan Gilvezan, P.O. Box 8834, Universal City, CA 91608. I'll get an entry right out to you. Take a shot. You may just take home some gold!

## Classified Ad

**For Sale:** TDC Stereo Vivid Model 116. \$250.

➤ Elaine Pease  
(818) 563-3091

## Competitions

### PSA Exhibition News


by Jerry Walter

There are numerous facets to the international stereo exhibition scene that aren't always understood, or even known about for that matter. One is the Stereo Slide of the Year competition sponsored by the Stereo Division of the Photographic Society of America.

First off, about 15 or so exhibitions are held each year around the world, to which 100 or more stereo enthusiasts send four slides. The slides are judged and about 40% of the slides are "accepted" into the exhibition. During the judging, a number of top slides are selected, including Best of Show, Best Contemporary, other medal winners, and 10 to 20 honorable mentions.

The makers of all of the Medal and Honorable Mention winning slides for the past year for all of the exhibitions are invited to submit all of these slides for a Grand Slide of the Year judging which takes place at the annual PSA Conference held in the fall of each year. This is truly an impressive group of slides. This year several of our own SCSC local members sent their winning slides for judging in Colorado Springs and although they didn't capture any of the three top slide of the year spots, they each captured one of the ten honorable mentions. Our winners were **Mike McKinney** with his slide "The Red Planet" and **Jim Comstock** with his slide "Iris Dream". Congratulations to them both!

**EARTHQUAKE**



**SCSC'S  
FIRST ANNUAL  
NATURAL DISASTER  
FESTIVAL**

Remember, bring your favorite slides of the earthquake (or other natural disaster) for our special program in January!



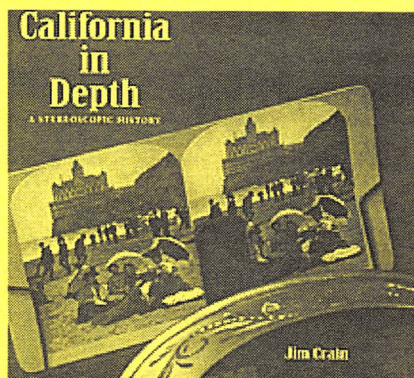
## Book Review

### Stereo El Dorado

by Ray Zone

Very few books are published which truly interest a general readership as well as the hardcore 3D enthusiast. One such new book is *California in Depth, A Stereoscopic History* by National Stereoscopic Association member Jim Crain. *California in Depth* is an invaluable photographic record of the history of the Golden State from about 1860 to 1900 and covers many diverse aspects of its development from geography and industry to urban studies. It also provides an interesting study in 3D by showcasing the work of individual stereographers and reproducing almost every one of its photographic images in side-by-side stereo. A folding Taylor-Merchant tabletop stereopticon viewer is included in a pouch on the inside back cover and the stereocards reproduced in the book are reduced to about five inches, slightly smaller than the seven-inch scale of the actual cards. This reduction facilitates binocular "free-viewing," which is discussed along with some handy hints for its use in a separate page at the back of the book.

In an illuminating preface to *California in Depth*, Crain relates his first experience of 3D discovery when he "had set out to find some historical illustrations of California for use in a book." The moment Crain looked through the stereoscope "was like stepping back in time and being swallowed by each tiny image as it suddenly filled my entire range of vision and became a window-sized view of the past... That first encounter with the stereoscope, with the fascination of looking history square in the eye, was nothing less than a magic carpet ride through nineteenth-century California." Crain subsequently became a die-hard collector of California stereoviews and amassed a collection of over three thousand individual views. He has selected the most pristine and historically significant images for *California in Depth* and the result is a pure pleasure for the stereo enthusiast



as well as required reading for anyone with even a remote interest in California history. "California was the perfect setting for the practice of stereography. It was the end of the line and the ultimate goal in the progressive march across the country in search of new frontiers and new lives."

The only book which comes remotely close to *California in Depth* is Peter E. Palmquist's *Lawrence & Houseworth/Thomas Houseworth & Co.—A Unique View of the West 1860-1886* (National Stereoscopic Association, 1980). Palmquist served as an advisor to Crain for *California in Depth*, is cited in the acknowledgements and must be highly gratified to see Crain's book. To a great extent, *California in Depth* is an outgrowth of the work Palmquist has been doing for many years in documenting the work of California

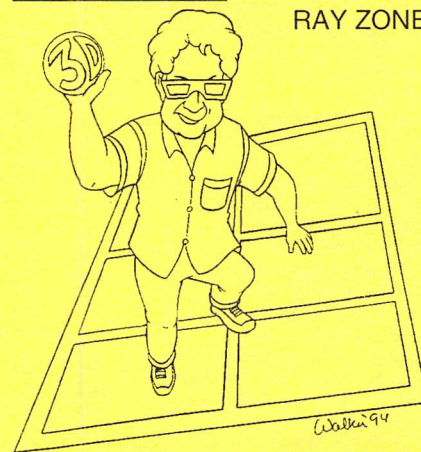
stereographers. Chronicle Books has published the book at a reasonably priced \$24.95 with sturdy 100-pound gloss text paper. The boards are paperwrapped but the edition will withstand many years of use (clothwrapped boards would have raised the retail price at least \$10). One can only hope that this fine work reaches the general readership that it is intended for. Those who discover it will be well rewarded with the gold to be found in its pages.

*California in Depth: A Stereoscopic History*  
112 pages • \$24.95

Jim Crain  
Chronicle Books  
275 Fifth Street  
San Francisco, CA 94103

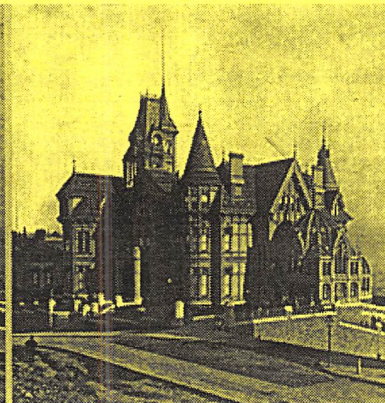
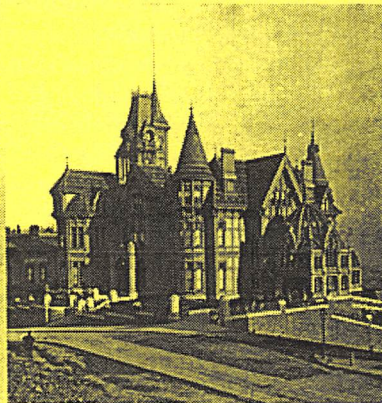
### Mitch's View

RAY ZONE



The lavish San Francisco residence of Mark Hopkins, as seen in *California in Depth*, epitomized the excesses of the "nouveau riche." All its Gothic gaudiness, however, was no match for the 1906 earthquake.

WATKINS' NEW SERIES  
Of Pacific Coast Views, 427 Montgomery Street, S. F.



Residence of Mark Hopkins, Esq., California St. S. F. 3704

Photographic Views of California, Oregon, Nevada, Arizona, Lower Cal., and the Pacific Coast, embracing Yosemite, Big Trees, Yosemite, Mount Shasta, Mono Lake, etc., etc. Views made in order to be put in any part of the State or Coast.





# 3D NEWS

## From the Stereo Club of Southern California

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

VOLUME XXXIX #6

DECEMBER 1994

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## Chris's Chronicle

### Chris's Christmas Dream

nce upon a time, long long ago, Christmas Eve of '54, I thought you should know.

I opened my eyes and slowly rose out of bed, there were lovely Christmas carols going on in my head.

My RCA had Como's Christmas Show still going strong, believe me, even after a couple of years he'd been on too long. He was a little cheesy but that was Kraft's choice to sell, what I'm trying to say is that his show was starting to smell!

Before I even started to pout, from the top of the house to the bottom the power went out.

So what did my wandering eyes see disappear? Como selling Miracle Whip, I could no longer hear.

Away from the window I flew, but there was no flash. I didn't duck nor cover, maybe I didn't send Edison enough cash?

Then from the living room I heard such a clatter, so I sprang from the room to see what was the matter.

It can't be McCarthy and his boys, they can't drag me in, I'm an out and out "I Like Ike" Republican!

Down the stairs, down the dark hall. I bounded, I sprang, I stepped on it all! On roller skates, on Howdy, on a Tonka that was new! A shadow of an elf dashed up the chimney flue.

As I ran into the mantle and came to a crash, on went the lights, I was covered in ash.

The tree glistened and sparkled with a colorful glow, on the bottom arranged presents... "alas now I know"

"It was Santa who was stirring and gave me such a fright". Then among the gifts I spied the name David White.

"Could it be true? Could it be fate?" In the middle of the presents lay a Realist 2.8! To project was a TDC 716, with a silver screen to view, to the right was a Kodak Kodaslide 2!

I dusted myself off and ran out the door, to thank Santa for adding dimension to Christmas of '54

But he was gone you see, he was off in his flight, shouting "Merry Christmas to you and to you a David White!"

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$20/single or \$25/dual (send to the Membership Director). The 3D News, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$12 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the 3D News—deadline is the last day of the month (send to the Editor).



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

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

## Calendar of Events

Sat Dec 3

3D Movie Division meeting at Longley Way School, 2601 Longley Way in Arcadia.

Thurs Dec 15

Annual Christmas Banquet at Taix Restaurant in Hollywood. Susan Pinsky and David Starkman will present a program on "Traveling for Next to Nothing."

Sun Dec 25

Have a very merry and three-dimensional Christmas.

Thurs Jan 19

January meeting. Competition, plus first anniversary of the L.A. Earthquake. Bring your disastrous slides ... that is, your slides of disasters.

February 1995

The Hollywood Exhibition. At our meeting there will be a slide show by Dr. Robert Jones, Chairman of the Graphic Arts Department at Santa Monica College.

March 1995

Competition, plus a mini-program by Irv Aberson.

April 1995

The PSA Traveling Exhibition.

## 3D Crossword Puzzle by Tom Koester

1	E	G	O		3	H	A	R	6	2	Y		8	R	A	9	P
		U		10	R	O	M	A	N	O		11		12			O
13	R	I	P			L		Y		14	N	O	U	V	E	L	
15	E	T			16	A	Z	Y		17	P	E	P			A	
18	T	A	19		Y		O		20	S		L				F	
21	L	R	S		22	W	I	N	D	O	W		25	A	M	I	
	N				27	O	D	E		28	L	E	N	T	I	L	
29	A	30	S	T	R	O				I							T
31	L	T	S		32	D	A	V	I	D	W	H		35	I	T	E
		A						I			E		37	T	A	R	
38	F	R	E	E	39	V	I	E	W	40		41	B	E	L	O	B
		K		D				43	W	E	44		L				45
46	S	M	O	G				48	M	A	R	J	O	R	49	E	
50	L	A	L	A		51	S	A	N	E		Y		52	W	P	
53	A	N	D	R	E		54	S		E		55	D	U	E	L	
	N					56	M	I	T	E		57	G			58	R
59	T	O	M	E	I		E			63	P	I	N	S	K	Y	
	66	W	A	L	T	E	R			67	A	N	D	E	S		

### Across

- centric or -maniac
- Every Tom, Dick and \_\_\_\_
- Talk or pop "non" music
- Location of early Stereo Club meetings
- Tear
- New and fashionable
- A popular alien
- \_\_\_\_ good-for-nothing
- Vitality

- \_\_\_\_ and the Bachelor
- Your friendly tax collector
- 3D images appear relative to this
- French friend
- Dedicated poem
- Makes a nice soup
- turf or -physics
- Lieutenants (abbr.)
- Made Stereo Realist cameras
- It's black and gooey

- To view stereo pairs unaided
- Beware the \_\_\_\_
- Not dry
- What they breathe in 50 across
- SCSC Hula Hostess
- \_\_\_\_ land (L.A. nickname)
- Not crazy
- Word Perfect (abbr.)
- Cheap champagne or tennis player
- One-on-one contest
- Not perhaps, but an ear bug
- Sun god
- Cousin Vinny's Marisa \_\_\_\_
- Cat lady/stereographer
- Long, long time 3D News editor
- South American mountains

### Down

- String instrument
- \_\_\_\_ Stereo Club (SCSC origins)
- Morning
- He's definitely in the 3D zone!
- A backbone of any hospital
- Nearby
- Please reply
- Makes the sky darker
- A dandy
- Gasoline, kerosene, etc.
- \_\_\_\_ rivalry, gives your eyes a stir
- Places of commerce
- Dense, not hollow
- Companion to 1 across
- You and I
- "Where it's \_\_\_\_!"
- \_\_\_\_, a name I call myself..."
- Stereo equipment maven
- Stereo viewer popular for decades
- Made by spiders
- Figure skater Midori \_\_\_\_
- A bill and a soft drink
- Fan of 3D, father of Candice
- To end breast feeding
- 3D-loving comic
- Lovelier than a poem?
- To see it again
- Incline
- Not new
- Popular meeting place last June
- To give off
- A drink and a card game
- Expresses pain!
- \_\_\_\_ and apple pie
- \_\_\_\_ Cid
- Mate of 61 down
- Cuts exposure without changing colors
- Means large fuel injected Mercedes sedan



## Club History

# Charlie Piper Operates His "Wayback Machine"

by Charles Piper

Since Jerry Walter recently cracked Pandora's Box concerning the Club's politics in the mid-1970s, I believe it is permissible to open the box a bit wider, both to complete the record, and to indicate how far we have come as a stereo club.

First let's look at the Club as I perceived it on joining in late 1966, then spell out what Jerry so euphemistically referred to as "some personality clashes and philosophical differences" in his final issue as Newsletter editor. Finally I offer some personal observations on gamesmanship in SCSC, and in PSA.

### The Club in 1966

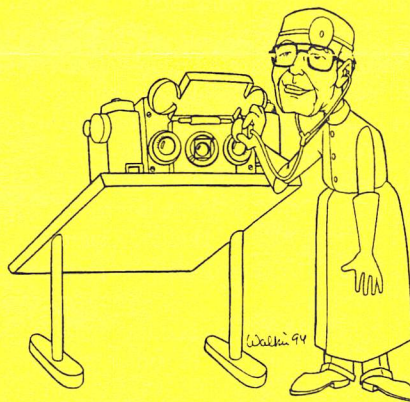
The Club was eleven years old, and had some 30 active members, the most famous of these being Harold Lloyd. Meetings were held in Plummet Park, in a neighborhood hazardous for a lone woman after dark.

At one of my first meetings, Everett Huffine, Treasurer of the Club, mentioned that he planned to convert his collection of travel postcards to stereo by mounting two copies of each one in a stereo mask! I have to believe a few of the Members knew why this would not work, but I heard no voice raised to set him straight.

Early on no one took any notice of me, and I was lukewarm about joining the Club. But when I asked who was permitted to bring slides to be judged, I was told bring your slides. So when Marian Neill, who was judging, gave one of my airplane hyperstereos of Grand Canyon a score of 8, Honorable Mention, I guess that was when I was hooked. Then Floyd Williamson extended a hand to me. He said I could come to his house in Long Beach anytime and he would show me what he knew. He even let me take a few shots of a table top he was working on. One of my shots got Slide-of-Year at the Club, my first Trophy, but Floyd's shots didn't fly—the luck of the draw. Rather than being resentful, Floyd rejoiced that he had been able to help someone, and sort of touted me at the Club as his

pupil. Regrettably there was only one Floyd Williamson. Many of the others gave lip service to helpfulness, but never lost sight of their basic dedication to gamesmanship. Most were reluctant to give up their personal secrets.

Disturbed by the Club's general lack of valid technical information about stereo, and by the reluctance of many members to share information, I



decided to study up on the subject, and began composing a monograph on stereo. I read every book on stereo in the Los Angeles Main Library. I acquired a complete set of back issues of the Bulletin of the Stereoscopic Society of Great Britain. I got the Society's complete list of all the stereo cameras that had ever existed. Then in 1973 I began submitting one-page articles entitled The Technical Page to 3-D NEWS. Here begins the second topic of this mini-history of SCSC.

### The Technical Page Hassle, and the Departure of the Old Guard

By July of 1974 3-D NEWS had published five installments of the Technical Page, followed by a one-page quiz on their contents. The Technical Page was slowly destroying the members' myths about stereo, and introducing some new ideas. The 3-D NEWS Assistant Editor then published a three-page rebuttal to my one-page quiz, flatly contradicting some of my answers and further asserting, "these are only one man's opinion and many experts ... DO NOT

agree with everything he says." I never found out where she got her "experts"—the reason I was writing the articles is that the Club didn't have any experts! In December 1974 The Technical Page disappeared from 3-D NEWS. I learned that the then-President (husband of the Assistant Editor) had directed the publisher, Stergis M. Stergis, to discontinue publishing my column.

When in May 1975 the time came for election of officers, Mr. Stergis, who was also Chairman of the Nominating Committee, proposed a slate headed by Charles Piper for President and Jerry Walter for Vice President. I never heard from Stergis why he selected Jerry and me—perhaps he had a better handle than I did on which way the Club was going and did not like it.

Then, unbeknownst to me or any of my would-be disciples, the "Old Guard," as I have called them, organized a secret meeting 50 miles from town to plan a strategy to ensure that I would be defeated. Club bylaws permit nominations from the floor, so the strategy was to nominate Marjorie Adams for President and demand a secret ballot (which had never been done), and require the Secretary to verify the membership standing of everyone wishing to vote. The then-President, apparently a party to the strategy, made sure these protocols were observed. The strategy nearly worked. Another half dozen votes for the Old Guard's slate and you would not be reading this now! I drove home thinking why oh WHY did I ever agree to be president of this loony club?

At the installation banquet I declared I would give positions of responsibility to younger members and try to keep the Club from dying of old age and incest—but of course I didn't use those exact words. A member of the Old Guard, who had been my predecessor as Treasurer (and who had not filled in the check stubs), made a rambling unscheduled

*Continued on page 6*



## Piper—Continued from page 6

speech longer than my acceptance speech in which he cast many aspersions on me and my plans. What a way to kick off the Club year!

In an attempt to defuse the situation I succeeded in getting Marjorie Adams, who now perhaps realized she had been used, to be my Competition Chairman. All the others who had voted against me left the Club, never to return. When Jerry succeeded me as President I suggested he consider wooing the Old Guard back to the Club, but he declined.

In December 1975, The Technical Page was resurrected. It continued until, with over 100 installments, it has been copyrighted and published in book form. It has readers in Australia, Britain, Canada, Denmark, France, Germany, Japan, the Netherlands, and a few other countries. I have also given permission to new Clubs in Atlanta and Detroit to reprint the Technical Page in their Club Bulletins.

## What Have We Accomplished?

After the departure of the Old Guard my biggest problem was the 3-D NEWS. For a brief period I was Editor, Publisher and Distributor, as well as President of the Club. But we were making progress. Jerry had organized orientation meetings for new members, and largely through his efforts we had, by April 1976, 75 paid members—nearly double the maximum the Club had ever had in the Old Days!

Beginning my second term I finally got it all together. I had prevailed on Jerry Walter, in my view the most literate member of the Club, to take on the editorship of 3-D NEWS, as well as holding down the Vice President's job. Jerry was and is the best Editor the Club has had in its 40 years. He is also a dedicated leader and a perceptive stereographer. Now we were beginning to have a club whose members were young and ambitious, and moreover had sound knowledge of stereo. In contrast much of the stereo community worldwide still had mostly folklore to guide them. This meant that when we entered National Club Competition, we easily outdistanced our competitors. So Jerry, bless his egalitarian soul, decided not to enter just the best work of the most skilled

members, but a more representative sample. I assume the other Clubs are continuing to enter their best work, because now we don't get all the awards. Our gamesmen predecessors at SCSC would, I suppose, disagree with Jerry, holding that winning is the paramount objective in all competitions.

## Is Winning the Only Thing? What is Gamesmanship?

We come now to the biggest "philosophical difference" I had with the Old Guard when I joined the Club. Instead of giving generalizations, I shall recount actual events.

In 1945, give or take a couple of years, Stephen Potter introduced the term in his book *The Theory and Practice of Gamesmanship*. He defined it briefly as how to win without actually cheating. I define it as anything you either do, or fail to do, which improves your winning without the need for any improvement in your own skills. The Old Guard worked both sides of this equation as you will see.

Shortly after I joined the Club, Charles Osborn, the President, took me aside and explained how he had achieved 3-star ratings both in color slides and in stereo in two years' time. Each time he made a slide that did well in Club Competition, he immediately made ten copies of it and sent it to all the Salons. He made both a color slide and a stereo of a winning subject. This procedure doubled or tripled Osborn's rate of rise to "stardom" without requiring any improvement in his artistic skill or knowledge.

Another aspect of gamesmanship was exhibited in a program put on by Lester L. Lauck, who explained the concept of getting the most mileage out of one successful idea. He illustrated his talk with slides of a site in Colorado, which includes a weatherbeaten wooden cross in an overgrown field. A man stands facing the cross in an attitude of reverence; in another slide he holds his hat in his left hand; in another slide he has his hat over his heart; in yet another slide he kneels before the cross, his hat in his right hand, etc., etc. PSA rules are that you cannot win an award on the same or very similar slide in the same Salon. A dedicated gamesman regards

all of Lauck's slides as eligible for resubmission as new slides. In most Salons in this country you can get away with it, no questions asked. I gave up Salon Competition after getting my third star, because I thought the whole system smacked too much of gamesmanship.

Charles Osborn took the Club on a field trip to photograph the fish tanks at Scripps Institution of Oceanography in La Jolla. His briefing before the trip said, "Just set your camera according to the guide number of your strobe when shooting the tanks." Charles had some outstanding fish tank pictures. But no one on the field trip got any pictures—just black film. Clearly something was wrong here. Slowly and most reluctantly I came to the conclusion that Osborn had deliberately not told the members how to shoot the tanks. I was furious. I spent many evenings scribbling on an idiot sheet (engineer talk for a 17x22 desk pad), working out what could have gone wrong. My solution was written up in The Technical Page Installment #17. Briefly, Osborn's instructions can leave you up to 8 or 10 stops underexposed. I was determined, *I was determined* I would learn the secrets of shooting the tanks and pass the information on to the members.

Now you can understand why I wanted to change things at the Club, and why I had "philosophic differences" with the Old Guard. I have waited 20 years to tell this story.

## Puzzle Solution

S	E	D	N	E	R	A	N	D	E	R	A	L	T	W
E	N	I	E	P	I	N	S	K	Y					
R	A			G		E	M	I	T	E				N
L	E			D	U	E	S			R	E			A
W	P			Y		N	A	S			L	A		
								M	A	R	J	O	R	I
R										W	E	T		K
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## Obituary

# Remembering Tommy Thomas, "Stereolusionist"

by Susan R. Pinsky

Tommy Thomas was an unorthodox free spirit to the very end. He died on September 21, 1994 at the age of 71, and was buried in a shirt covered in jellybeans, wearing bright red socks. He was never a "suit-and-tie" kind of person—not in life, not in photography, and not even in death. Tommy never settled for living with other people's rules.

In the 1950s he experimented with 3D photography—and he really *experimented!* While 3D camera experts stated to *always* keep the camera level, he suggested "deliberately tilting your stereo camera when taking a picture" to utilize the diagonal compositions and drama that tilting it would create. He suggested shooting pointing up or looking down to create more interesting angles of perspective. Tommy's attitude was, "If you and your friends consider the stereos that you now take as being the greatest, then—they are!"

His specialty, and that which we all knew and loved him for, was trick 3D photography. Tommy would spend hours and hours, sometimes days, creatively and ingeniously planning a single shot. Sometimes many exposures were involved, sometimes special effects, sometimes specially built ingenious props were utilized to make the shot work. He was frequently successful, and he was always uniquely creative. "The



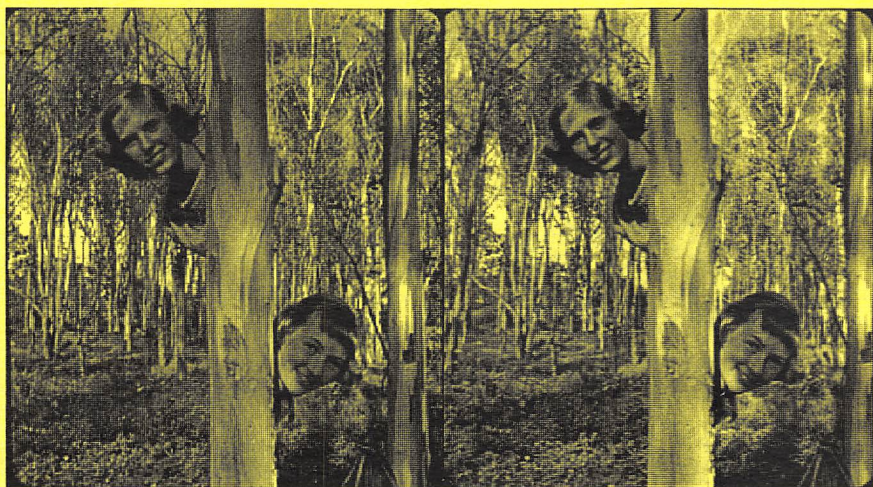
Bodiless Cowboy" was his most famous image, appearing in *The Stereo Realist Manual* by Morgan and Lester, published in 1954. The chapter he wrote in this book describes many of his techniques, giving diagrams, charts and examples to easily help the reader start making their own "Stereolusions" (the title of that chapter, and a word he coined himself).

Tommy's own trick images were so unusual that he offered them for sale in the 1950s under the name "Stereolusions". Nowadays these are highly collectable, and for good reason. These were duplicates of his slides of "The Bodiless Cowboy", "Peek-a-Boo" (below), "The Monster", "Portrait of the Photographer", "The Great Profile", "Double Exposure", "The Blonde

from Outer Space", "The Primary Colors", "The Little Poker Player", "Shattered", "Bikini Babe", "The Girl in the Ice Block", "Portrait of a Salad", "Alan Young as Twins", "The World's Fastest Lenses" and more. Each one was a gem of a slide.

For example, he once wrote me a description of what went in to creating "The Blonde From Outer Space" (above). He said, "My own personal favorite of all! I built a wooden device that would set atop a very sturdy tripod, that would allow me to rotate my Realist upon its own center (the viewfinder). Then I spent weeks roaming around L.A. after dark, photographing neon signs. I actually took hundreds and hundred of color stereos, exploring all the various possibilities. Then, rather excited about it all, I talked Snoka and her brother into going to Las Vegas with me, to help me take this one photo. We had to wait until four in the morning for the traffic to subside enough so I could set up in the middle of the street with all my clumsy apparatus. Snoka and her brother helped me set up, then guarded my back and held back the traffic for me. It was a full one-minute exposure—for 58 seconds I didn't touch the camera, just let the neon lights burn in (small aperture) and during the last two seconds I rotated the camera upon its own axis. This, as I knew, left me with a black sky

*Continued on page 4*





**Thomas—Continued from page 3**  
(completely unexposed) "circle" in the center. Several weeks later, hiring a model (I was going all out), and having an "outer space" outfit made up, I took the second photo against a huge velvet background ... upon the still undeveloped film, of course. Being much younger then, after all this work, if it hadn't turned out just as I had planned, I most likely would killed myself."

During the period of 1954-1955 Tommy wrote a monthly column entitled "Modern Stereo" for Modern Photography magazine. His attitude was always one of how to keep stereography easy and fun—if it got too complicated he felt people would lose interest. He outlined and explained how to create those trick shots he was famous for, plus other important aspects of stereo photography such as mounting, multiple exposures, fantastically easy close-ups with a stereo camera, fill-flash, and much more. I'm sure many, many people were inspired to try new and exciting things after reading his columns. Later he wrote me, "Nothing secret or sacred about any of the explanations. In fact, I've

always had the feeling that it added to the enjoyment of the stereos to explain to people just how they were made. So, if you wish, please do so yourself!"

In 1978 David Starkman and I decided to publish our own newsletter about 3D photography under the name "Reel 3D News". We were inspired after researching the subject through the periodicals of the 1950s. We used to cut out ads, articles and any mention of 3D in these old magazines. We felt fortunate to have found most of Tommy's old columns, and wanted to reprint them to share with more modern 3D enthusiasts. Through asking around, and a lot of word of mouth, we managed to find a phone number for Tommy. I called him up. It was the beginning of a pen pal friendship that I will treasure all my life.

I found Tommy (now Tom) living in Arizona. An early retirement had allowed him the kind of life many of us dream of, but never make happen. He lived a simple life—didn't travel, didn't buy lots of things, simply enjoyed his family, his photography (now flat, but still marvelously creative) and his world. We

corresponded for sixteen years, sharing all kinds of subjects, including 3D. Every 3D convention throughout the world that we attended during that period I wrote a detailed report of the programs, people, location and benefits of attending. He was interested and enjoyed hearing what was happening in 3D from Nimslo to Toshiba, Stereo Club of Southern California to the International Stereoscopic Union.

Every letter I received from Tom included at least one photograph, usually glued onto the letter, and set into a box within the letter. These were always something amazingly wonderful—always snapshots, but never ordinary. I've kept every one, and will always appreciate the relationship we shared and the mementos he left with me.

Tom Thomas was unique. He was a kind soul, a creative vital force, and a generous spirit. He will be remembered for his contributions to stereo photography, but some will never forget him for all the other wonderful pieces of our hearts and lives that he touched.

## Letters to the Editor

### Unhappy with the Newsletter

I informed David that I would not be renewing my membership. It seems the newsletter has deteriorated from twelve pages to four, and after receiving the demeaning and abusive renewal notice, I do not want to be connected with the club in any way. If the newsletter is going to be only four pages, the price should be reduced accordingly.

• J. Lloyd Leer

**The Editor Replies:** Unfortunately we cannot reduce the price of the newsletter, as it is already free; however, if Mr. Leer is volunteering to produce a 12-page magazine for the Club each month, I will be happy to turn over the reins to him.

### Unhappy with Semantics

A technical group such as ours should be precise in the language we use. In his Chronicle in the 11/94 issue, Chris Olson referred to "slides" when in fact he should have written "positive transparencies." A slide is

not a *slide* until it is *mounted for viewing!* There *cannot* be an unmounted slide! Mitch Walker also misuses "strobe." It is "electronic flash"—"strobe" implies more than one exposure on the same frame. This is not mere nitpicking. Just look at the abysmal state of our language today.

• Ben Sobin

## Classified Ad

3D books, cameras, viewers. Too many to list. Call G. Skelly, (310) 514-0805, or FAX (310) 514-0807.

## A Visit to Santa's Workshop—in 3D



Antique image courtesy of Reel-3D Enterprises.





# 3D NEWS

## From the Stereo Club of Southern California

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

VOLUME XXXIX #7

JANUARY 1995

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## Chris's Chronicle

### Chris's Top Ten New Years Resolutions



I will skip breakfast and dinner to capture the very best light.



I will rewind the film first before unloading it.



No more pictures of cats!



I will change the batteries in my viewer before they start leaking acid.



I will not make David Starkman crazy by placing the dot in the wrong corner of the slide.



I will no longer throw objects at the judges if I receive a low score.



I will finally mount the 13 rolls of processed film lying on the dining room table.



I will give slides to Dan Gilvezan to enter in the Hollywood Exhibition.



I will submit an article once a month to Marvin for the 3D News.



When mounting, I will refer to the cut film as "chips"—not "slides"!

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$20/single or \$25/dual (send to the Membership Director). The 3D News, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$12 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the 3D News—deadline is the last day of the month (send to the Editor).



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				

## Movie Division

### The Other Branch of SCSC Meets

by Marvin Jones

On Saturday, December 3, the Movie Division of the Club held their quarterly meeting at the Longley Way School, hosted by John Hart, a devotee of 3D movies (and coincidentally Principal of the school).

As usual, it was an eclectic meeting. The movie buffs were treated to excerpts from a 3D video of *Dial M For Murder*. Wes Western brought along a tape of 3D computer graphics and, as a special treat, Wes handed out souvenir Pulfrich glasses sets from a 3D cartoon program carried on the San Diego TV station where he works. Wes also demonstrated a new style of anaglyph photos which he has been developing. Brad Bishop, a surfing videographer, visited the meeting hoping to pick up information on 3D video that he could incorporate into his work. And Alan Williams entertained the group with an encore performance of the Club's 3D "Pete Smith" style spoof of the Olympics, filmed in 16mm Bolex 3D.

The Movie Division meets on the first Saturday of March, June, September and December. Meetings are informal and always interesting. You can never be sure who will show up, or what goodies they will bring.

## Calendar of Events

Thurs Jan 19

Competition night. Also, members are encouraged to bring their slides of last year's earthquake or their other favorite natural disaster. We will be meeting at St. Nicholas Church, across the street from the Photo Center.

Thurs Feb 16

A slide program of computer generated images from the Super Computer Center of San Diego. Also, the Hollywood Exhibition.

Sat Mar 4

The Movie Division meets at the Longley Way School, 2601 Longley Way, in Arcadia.

Thurs Mar 16

Competition night. Also, a program by Irv Aberson.

Thurs Apr 20

The PSA Traveling Exhibition, plus a second program to be announced.

Thurs May 18

Competition night.

*Please note that our meeting night will almost certainly be changed to Wednesday when we finally settle on a new meeting place. Watch this space for details as they become available.*

## Membership News

### Thanks to Our Patron Members

by David Kuntz

The following members have generously donated extra financial support to the club. Their contributions are greatly appreciated, and are particularly important to the club at this time, as we face the uncertainty of finding a new meeting venue. Thanks to all of them.

Tony Alderson  
Joseph G. Barabas  
LeRoy G. Barco  
Robert Bloomberg  
Max J. Bruensteiner  
David Burder FRPS  
Earl Colgan  
Robert & Diana Court  
Oliver Dean  
Dan Doll  
Gary C. Gray  
Marvin Jones  
Dorr Kimball  
David W. Kuntz & Lucy Chapa  
Charles A. Piper  
Erick Purkhiser & Ivy Rorschach  
David Starkman & Susan Pinsky  
Maudie Stergis  
Leighton & Lorraine Stewart  
Robert Swarthe  
William Tom  
Jon Turetsky  
L. Van Vliet  
Mitchell Walker  
Bruce E. Wendorff APSA  
Paul Wurzer

I would like to also take this opportunity to acknowledge a new

subscriber to the *3D News*, **Marty Hewes** of 29W168 Lakeside Drive, Naperville, IL 60564-9669. We also have a pair of new members, **Ray and Dona Mathewson**, 4510 Reading Drive, Oxnard, CA 93033-7918.

## Letters to the Editor

### Competition Ratings

In your severe editing of my letter as published in the December issue of *3D News* you left out the most important point—the issue of “ratings” at our exhibitions. I repeat:

The numbers seem wholly arbitrary and subjective, and it would help if ratings were divided into categories like 1) 3-dimensionality, 2) artistic merit, 3) novelty and cutesy, 4) technical skill, 5) any other applicable area.

I started doing stereoscopy in the late '40s commercially in New York City. Later my time was taken by sound in motion pictures, leaving little room for it in recent years. When I moved here in 1979, Max in Alhambra put me on to the Club. I did not join until recently, and I hope that I shall become active again when I can devote enough time and energy.

• Ben Sobin



## SCSC Competition

### Final Results as of November 1994

by David Thompson

November judges were Dorr Kimball, Chris Olson and Mike McKinney. Judges' scores are averaged for the year.

#### A Group Standard

	Nov	Cum
Mike McKinney	J	142 a
Earl Colgan	69	131
A: <i>Red Sail/White Goats/Blue Sky</i>		
HM: <i>Sedona Area</i>		
Larry Brown	67	130
HM: <i>Engine #1</i>		
Abe Perlsten	62	128
Chris Olson	J	122 a
David Thompson	59	119
Dan Gilvezan	59	118 a
Willis Simms	59	118
Mitchell Walker	59	116 a
Dorr Kimball	J	110 a
Marjorie Webster		65
John Konrad		63
Chuck Scarborough		63

#### A Group Non-Conventional

	Nov	Cum
Earl Colgan	70	143
A: <i>Bubbly Passion Flower</i>		
James Comstock	70	140 a
Susan Pinsky	71	137
HM: <i>Reflection Puddle</i>		
David Starkman	61	124
Abe Perlstein	59	122
Dorr Kimball	J	118 a
Dan Gilvezan	49	98 a
Mitchell Walker	39	78 a
Oliver Dean		77
David Kuntz		69

#### B Group Standard

	Nov	Cum
Lyle Frost	54	112
Ray Ingels	55	111
Chuck Bernhardt		61
Michael Johnson	57	57
A: <i>Sunset at Santa Monica Pier</i>		
Dorothy Bernhardt		54
Dick Howe	37	37
HM: <i>Garuda</i>		
Robert Stern		20
Richard Kaye	18	18

#### B Group Non-Conventional

	Nov	Cum
Viggo Bøch Nielsen		56
Richard Kaye	17	17

I hope you are all ready for the next big competition at our first meeting for 1995. There is still time to do a full competition year if you use "make ups," so everyone get their slides ready for January 20, 1995.

#### Slide of the Year

Due to the timing of the NSA convention in June, I must have all "Slide of the Year" slides at the end of the May meeting, so make your plans now and don't be left out.

• David Thompson  
Competition Director

## Library News

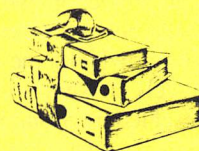
### Library Acquires Piper Slides

by Alan Williams

The Club would like to acknowledge Charlie Piper for donating an excellent collection of his travel slides to the library. These include scenics taken by Charlie in his various travels throughout the world.

We are in the process of re-labeling the slides for viewing by hand viewer instead of projection, and we'll be making them available at future club meetings along with other slide collections from our library.

Incidentally, some of the cardboard boxes in which library collections are packaged for lending are getting a little ragged around the edges. Boxes of the right size (capable of holding 40 to 50 Realist-format slides) are fairly hard to come by, so if anyone has any that they would like to donate to the Club, be sure and contact Alan Williams, the Club librarian, at any meeting.



## PSA Competition

### Results of the PSA ISCC November Competition

by James Comstock

In the November round of the PSA International Stereo Club Competition, our club entered six slides and made a very good show of it. Topping the list were two beauties by Mike McKinney. A Third Place award went to his "Mist Trail Repose," and an Honorable Mention went to his "Misted Trail." Both were shot last June in Yosemite at the end of a five-day backpacking trip with twelve other fellows. On the last leg home, they came upon this wondrous trail drenched with mist and rainbows from the nearby Nevada Falls. Interestingly, it's called "Mist Trail."

With Mike's excellent sense of composition, he carefully framed the waterfall with the silhouette of one of his cohorts, obscuring the man's identity enough that we identify not with him but with where he is and what he sees—the water, the trees and the enveloping colored spray. That was the scene for "Mist Trail Repose."

In "Misted Trail," Mike gives us another vantage point, this time with the river in the background and lush green

vegetation laid out before us bursting with fresh, new growth, glistening in the rainbowed air. Fortunately, Mike was able to get all his takes on one roll. Everything was so wet, he would not have been able to reload his camera.

A second Honorable Mention went to James Comstock's "Forward and Reverse," another shot of one of Jim's favorite subjects, his flowers. This time two clusters of *Anigozanthus*, or "Kangaroo Paws"—fuzzy flowers of vivid yellow, red and lime-green. The title refers to the juxtaposition of the near-identical clusters, one facing the camera, one facing away.

Although the other three entries did not win awards, Dan Gilvezan's brilliant concoctions "Emergency Team" and "Conner's Xmas Tree Light Farm" and James Comstock's "And All the Frills" garnered enough points to make our club's overall score the second highest in the competition.

Good show, SCSC!



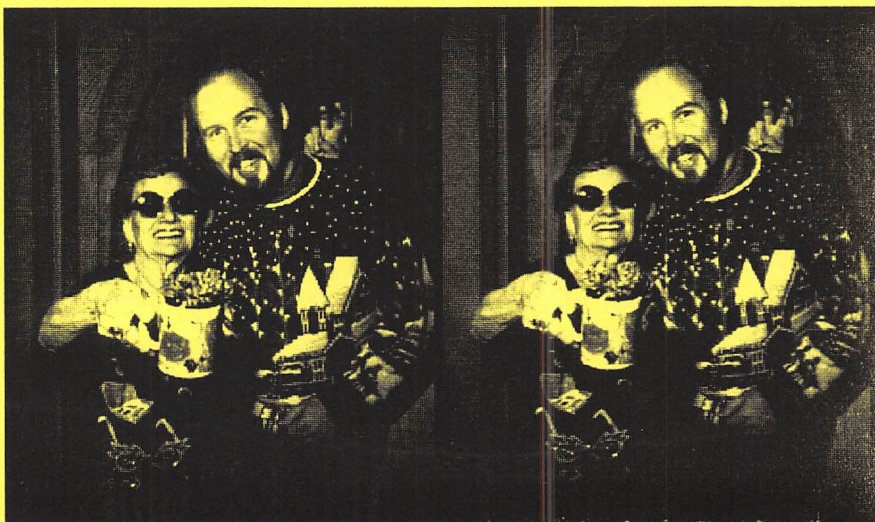
## Meeting Report

### Christmas Banquet a Success

by Mitch Walker

Where has the time gone? It seems like we have just had our installation Banquet—which I almost did not attend because of a slight case of pneumonia—which was held at Taix's. Well, we had such a good time at that dinner, why not have the Christmas Banquet there again? Talk about *deja vu*! So on Thursday, December 15, in the Wine Room of Les Frere Taix Restaurant on Sunset near downtown LA, we held our Annual Christmas Banquet. A good time was had by all, with good food and a good company of 38 people who attended. A choice of pot roast or chicken was served for the main course with salad and Taix's famous soup, dessert and coffee. Since the Wine Room was too small for adequate Stereo projection, we were moved to a larger room for our slide programs. We started with the nostalgic "Travels on Next to Nothing," presented by Susan Pinsky and David Starkman. Then few of our members took us on a tour of Christmases pasts with some of their holiday stereo slides to round off the evening and another Superb Christmas Banquet for 1994.

### Mitch's View



Top, our illustrious prez Chris Olson and our hospitality hostess Marjorie Webster are visited by the ghostly hand of the Phantom of the Taix. Middle, Susan Pinsky and nonagenarian Earl Colgen. Bottom, a portion of the excited audience for the slide presentations after dinner. On the left is Mitch's tribute to Gail Zone, our banquet chairman, whose time and effort went into make the whole magilla possible. Photos by Larry Brown.



## Video Review

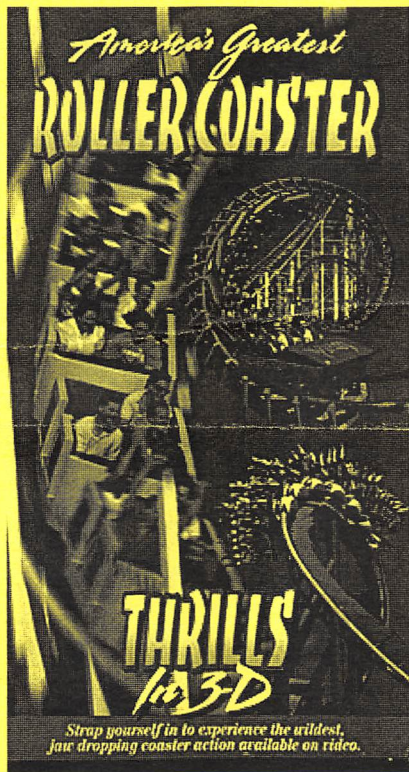
### Much-Touted New 3D Video Isn't New or 3D!

by Marvin Jones

The good news is that there is a tremendous resurgence of interest in 3D among the general public. The bad news is that it is being exploited and dampened by liars and frauds who know and care nothing about 3D.

One of the more embarrassing examples was Fox Television's scam last year in which they extensively ballyhooed two "3D" TV shows, sold Pulfrich glasses for the "event" for weeks, and then ran two perfectly ordinary shows in which not a single shot was designed for Pulfrich 3D! Fox's obvious message—3D fans are all a bunch of ignorant yahoos sitting around watching bad movies through goofy glasses and thinking they're seeing something wondrous only because they've been told that they would.

The latest snake oil salesman to jump on the 3D bandwagon is a video being sold quite widely through stores and catalogs called *America's Greatest Roller Coaster Thrills in 3D*. Like the Fox broadcasts, it comes with Pulfrich glasses and a lot of hogwash propaganda about all the amazing depth made possible by the advanced 3D technology used to produce the



video—and like the Fox broadcasts, it is a total fraud.

Don't get me wrong—the tape itself is very entertaining. It's an old, old syndicated TV special with first

person subjective sequences taken from the front cars of most of the nation's top roller coasters and other thrill rides. But it is not, and was never originally intended to be, a 3D video.

The Pulfrich 3D effect, although very limited, can be used extremely effectively. Several months ago, SCSC club member Alan Williams entertained the Movie Division with an experimental video which he had shot at Disneyland, and which he carefully pre-planned to exploit the Pulfrich effect. It was excellent. *Roller Coaster Thrills* was *not* planned or shot to exploit the Pulfrich effect, and so it contains no more moments of true 3D than any other randomly selected movie viewed through the special glasses—fewer, actually, since a roller coaster's forward movement does not tend to generate the effect, even randomly.

If you're interested in thrill rides, the tape can be recommended; if you're interested in 3D, it certainly cannot. It's available in video stores everywhere, where it is sowing the enthusiasm of thousands of once-eager 3D neophytes.

## Hollywood Exhibit

### An Open Letter From Dan

by Dan Gilvezan

Dear Fellow Stereographers:  
The Iceman Cometh ... and so doth the closing date for entries in this year's Hollywood International Stereo Exhibition.

That's right—January 26 is the absolute last day that we can accept entries into the competition. Not *postmarked* the 26th, but *received* the 26th! So they must be mailed at least a few days *before* the 26th.

As for you members of the SCSC who plan to attend the January 19th meeting, entering couldn't be simpler—just hand your entry over to yours truly (with all appropriate entry materials filled out and with the entry

fee) and you've saved yourself the hassle of schlepping to the post office as well as the cost of the postage. All I ask is that you enclose your entry in an envelope so that I can keep the entries separated. What could be simpler? Well, actually, a lot of things ... but that's not the point.

Once again, the closing date is January 26, and if you miss your chance to give me your entry on the 19th you're going to have to do some pretty fancy footwork to get it to me by the 26th!

If you can't make the meeting, you should still have just enough time to mail the entry to:

Dan Gilvezan  
P.O. Box 8834  
Universal City, CA 91608

Good luck to you all, and no matter what the outcome, your participation in this exciting event make you all winners.

• Dan

P.S.: If you're interested in the judging process, I'd like to invite you to join us on Saturday, January 28, at the First United Methodist Church, 134 North Kenwood in Glendale. The selecting will begin at approximately 9:00 am and will continue until the 37th Annual Hollywood Salon has taken its place in the record books.



## Outings

### SCSC Goes "On Location"

by Mike McKinney

It's time for you table-top maniacs to turn off your photofloods, screw on your polarizer, and put on your sunscreen ... *we're going outside!* "Outings" if you will.

Here's what is planned so far—February 11 and 12 should find us in Death Valley exploring and photographing the salt-pans and sand dunes; on March 18, with an afternoon low tide, we will venture locally to the tide pools off the Palos Verdes cliffs. This venue was made for the limitations of 3D and could yield some award-winning photographs.

Around the end of April or first of

May, depending on "Mo' Nature," we'll do the "wild" thing, botanically, anyway. The Tejon Ranch offers some of the best wild flower displays imaginable. Hopefully we'll find the rolling hills, oak-shaded meadows and creek beds covered with amazing color.

If you have any favorite spots of your own, please give me a call. Trip updates will be posted in the Newsletter or mailed to you as time gets closer.

So long for now from Mr. Out There, Mr. Adventure, Mr. On Location, Mr. ... just call me Mike.

## Nimslo Tips

### Secrets of Lenticular Photos

by J.J. Larrea

Lenticular photos, the kind that are produced by Nimslo and Nashika cameras, have always had a novelty value, and are a lot of fun for passing around at parties. They have the advantage of needing no special viewer, so they can be enjoyed by large groups of people in a fairly informal environment. But how are those rough-surfaced dimensional snapshots produced?

There are several different methods of printing lenticulars. In the classical method, a sheet of conventional photographic material is temporarily sandwiched with a lenticular sheet and exposed. The screen is removed and the photosensitive material, whether paper or transparency film or negative film, is then conventionally developed.

Transparency film can be duplicated any number of times, and each copy laminated to a different piece of lenticular sheet, for backlit viewing. Or transparencies can be used to make plates for high-volume printing & laminating, to produce "winking Jesus" type postcards.

Clearly alignment accuracy is rather important—a tiny rotation or

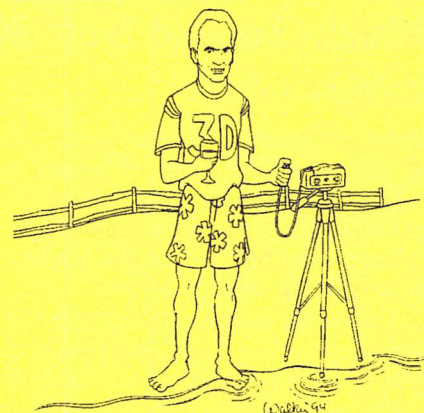
displacement between the image and the lenticular material will prevent the lenticles from projecting the multiple image stripes into the proper locations in space. To reduce this problem, conventional lenticular screens had low-frequency screens, typically 40-100 per inch.

The clever idea behind Nimslo is that the same lenticular material used to split the image into stripes is used to reproduce them. This is done by photosensitizing the lenticular material itself. Thus there is no alignment whatsoever, and the screens can be very fine (more than 200 lenticles per inch). One problem is that, as opposed to photographic paper which is developed on the front (exposed) side, the lenticular plastic on the front is waterproof, so development must happen on the back side. After the print is dried, it is coated with a reflective white waterproof coating to seal the developed emulsion and make it more print-like.

---

*This article was developed from Mr. Larrea's postings on the subject of lenticular photography on Internet.*

## Mitch's View



SCSC's intrepid "outings" director, Mike McKinney, is always on the lookout for new and existing locales.

## **WHO YOU CONNA CALL???**

To join the Club or get membership information

Susan Pinsky  
(310) 837-2368

To learn more about competitions

David Thompson  
(714) 671-1403

or

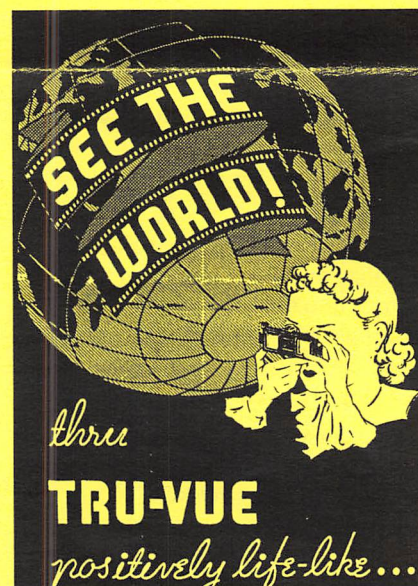
Mitch Walker  
(310) 478-4382

For information on the Hollywood Exhibition

Dan Gilvezan  
(213) 654-4656

To submit material to the 3D News

Marvin Jones  
P.O. Box 44487  
Panorama City, CA 91412







# 3D NEWS

## From the Stereo Club of Southern California

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

VOLUME XXXIX #8

FEBRUARY 1995

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#### Editor

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Panorama City, CA 91412

## Chris's Chronicle

### Chris Waxes Romantic

It's February, the month of romance, and time to plan that Valentine dinner. After dinner, champagne for two, dim the lights ... not too much, you might step on the cat. Light a fire in the fireplace and drop two pillows in front. Then you cuddle up, exchange Valentines cards and whisper in her (his) ear ... that you just got your slides back! So you whip out your stereo viewer and your box of slides and you're off into the world of three dimensions! Okay, okay! So I'm no Dr. Ruth!

On a serious note, two days later, Thursday February 16, our meeting will change to a new address—the Immanuel Presbyterian Church at 3300 Wilshire Blvd. As you know, the Photo Center, our SCSC meeting place for the past twenty-five years, can no longer accommodate us. I have been attempting to make arrangements with a church in Westwood as our new meeting place, but we won't know for sure until April. Until then, the Immanuel Presbyterian Church at 3300 Wilshire Blvd. is our new home.

The Board of Directors has chosen to make this change because of the better location, safer parking, better security, and a nicer room. All in all, it is a real improvement!!! See you at the next meeting ... and be sure to tell me if you like it.



The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$20/single or \$25/dual (send to the Membership Director). The 3D News, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$12 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the 3D News—deadline is the last day of the month (send to the Editor).



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by Mitch Walker

You remember 3D movies don't you? (If you are a baby boomer or older you would.) Well, I have listed some descriptions from some classic and not-so-classic 3D flicks from the 50s—all you have to do is match them up with the appropriate title. Fun, huh??!! ENJOY!!

1. Jane Russell and 3D ("What a pair!"). She will knock *both* your eyes out in this tacky Technicolor musical about a wealthy Texas girl in Paris.
2. This is another musical in 3D, but this one takes place during the gold rush era with Agnes Moorehead as the mother of four girls who takes her brood to Alaska.
3. This film is a sappy soap opera story of a rodeo star played by Gig Young, whose marriage is on the skids.
4. A former Marshal put in Prison for shoot-outs, gets entangled in a prison riot. Go figure.

## Calendar of Events

**Thurs Feb 16**

A slide program of computer generated images from the Super Computer Center of San Diego. Also, the Hollywood Exhibition. This month we will be meeting in our new quarters, the Immanuel Presbyterian Church at 3300 Wilshire Boulevard. For a map and full details, see Mitch's article on the next page.

**Sat Mar 4**

The Movie Division meets at the Longley Way School, 2601 Longley Way, in Arcadia.

**Thurs Mar 16**

Competition night. Also, a Specialty Close-ups mini-workshop by Charlie Piper.

**Thurs Apr 20**

The PSA Traveling Exhibition, plus a second program to be announced.

**Thurs May 18**

Competition night, plus the PSA Traveling Competition.

**Thurs June 15**

Jerry Walter's Greatest Hits!

5. This routine western was retitled "Outlaw Territory". It starred MacDonald Carey as a hired killer who runs afoul of marshal John Ireland, and arouses the interest of cafe owner Joanne Dru.

6. Rhonda Fleming plots the demise of her rich husband, Robert Ryan, with surprising results.

7. This film has some mysterious doings at a Scottish Castle, with a ludicrous and rather unsatisfying payoff. Remember the giant Frog?

8. Picture this in 3D if you can—two runaways, a gambler's girlfriend played by Linda Darnell, and a tainted prizefighter, Robert Mitchum, fall in love in Mexico. Complications arise when Jack Palance arrive with orders to kill Darnell.

9. This fast-paced stereo drama involves a cache of money aboard plane that has crashed, and the assorted people chasing after the loot.

10. An alien ship crashes in the Arizona desert and its passengers assume the identities of nearby townspeople so they can repair their space ship unnoticed ... they think.

11. This handsome costumer stars Fernando Lamas, who incidentally looks maaaaaavelous in 3D too, about a slave who inherits a plantation in the 1780s.

12. Edward G. Robinson plays a criminal research authority for a television mystery program, who's caught up in a murder utilized as a basis for one of the show's episodes.

And here are the titles:

- A. *The Maze*
- B. *It Came From Outer Space*
- C. *Inferno*
- D. *Hannah Lee*
- E. *The French Line*
- F. *The Glass Web*
- G. *Flight to Tangier*
- H. *Devil's Canyon*
- I. *Arena*
- J. *Those Redheads from Seattle*
- K. *Second Chance*
- L. *Sangaree*

**Answers (don't peek):**

1-E, 2-J, 3-I, 4-H, 5-D, 6-C, 7-A, 8-K, 9-G, 10-B, 11-L, 12-F



## Meeting News

### Club Finds New Meeting Venue

by Mitch Walker

January 17 marked the first anniversary of the Northridge earthquake, and many of our members shared with the club their stereo photos documenting the aftermath of that event at our January meeting. We saw not only photos from the Northridge Quake, but also some shots from the Malibu fire and the Whittier quake. Earl Colgan walked away with two honorable mentions and a first place ribbon for his fantastic slides in the competition.

Starting in February we will be meeting at Immanuel Presbyterian Church at 3300 Wilshire Boulevard. It is located two blocks west of Vermont, on the corner of Wilshire and Berendo.

There is lighted parking (enter the parking lot off Berendo) with a security guard. We will be meeting in Harris Hall on the second floor. An elevator is available. For more information contact me or Chris Olson.



(MAP NOT DRAWN TO SCALE)

## Obituary

### Rafael Montalvo, Recent SCSC Secretary

by Oliver Dean

It is my sad duty to notify our Club that I have recently been informed of the untimely death of Rafael Montalvo in a helicopter crash last November. As most of you know, Rafael was an enthusiastic supporter of stereo photography who not only participated in Club activities but also served as SCSC Secretary from July 1992 through July 1993.

Trained as a specialist in the medical field, he had an admirably disciplined approach to the technology of stereo photography. I had the pleasure of getting to know him through workshops I gave in slide mounting, and the interest he showed in achieving rapid

improvement of his photographic technique led me to believe he had great potential as a contributor to our hobby. When he consulted me about the use of his camera and flash equipment, I was impressed by his methodical approach, and his enthusiasm was infectious.

A gentle, courteous, warm-hearted soul who, along with his partner, Steffi, made his home available for a generous Thanksgiving dinner each year, Rafael was one of those people to whom life held constant opportunity for joy and fulfillment. My world has been left a little bleaker by his departure from it.

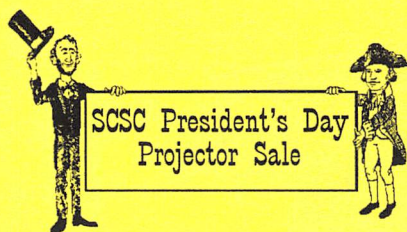
## Classified Ads

**Wanted**—Viewmaster cutter. Call Cassandra Hamilton or Lawrence Kaufman at (909) 343-1840.

**For Sale**—TDC Stereo Vivid Model 116. \$250. Call Barbara Henricks at (818) 781-4127.

**Wanted: Electronics Engineer** to build two 2x2 synchronizers. I have plans. You have know-how. I pay expenses and negotiable fee. Contact Abe Perlstein at (213) 876-2862.





**For Sale  
Stereo Realist Projector  
Rare Model 82 (The 1,000  
Watt Model)**

**Property of the Stereo Club of  
Southern California**

For information, contact David Kuntz,  
Club Treasurer, at (310) 377-5393.

*Serial No. B-2093*

*Will accept 2 1,000-watt lamps (DFT or DFD)*

*Will also accept 1 750-watt lamps (DDB)  
or 2 500-watt lamps (CZX)*

Currently fitted with 2 used 500W  
CZX lamps. No guarantee on lamps or  
lamp life.

This model has been permanently  
modified to use the TDC 716 Deluxe  
slide carrier, rather than the original  
unreliable rotating slide carrier. Two  
carriers are included, one for  
5-sprocket slides and one which will  
show both 5- and 7-sprocket slides.  
Both have been slightly modified  
specifically to fit the modifications in  
this projector.

It has the original super sharp, super  
fast, f/2.3 lenses.

Brand new heavy duty power cable  
with new plug fittings.

The base of the case has been  
professionally repaired and beefed up  
with metal plates, now much stronger  
than the original brittle Bakelite.

The case handle has been modified for  
increased sturdiness.

The rubber lip at the bottom edge of  
the case top is brittle and missing in  
the four corners—this does not affect  
its use.

A photocopy of the instruction manual  
is included.

General condition is very good (not  
excellent), noting the modifications.  
Sale will include a 10-day inspection  
and return policy. All proceeds go to  
the Stereo Club of Southern California.

**Price: \$1,800 including insured  
UPS ground shipping.**

## **Exhibition News**

# **Results of This Year's Hollywood Exhibition**

*by Dan Gilvezan*

**O**n January 28th, the Thirty-Seventh Hollywood Stereo Exhibition judging took place at the First United Methodist Church in Glendale. We began at about 9:30am and by 3:00pm the task was completed. This year, out of 372 slides entered, 151 won acceptance and will be exhibited on February 7 at the Jewel City Camera Club, February 9 at the Pasadena Stereo Club and finally on February 16 at our own SCSC meeting. As you can see by the number of asterisks (denoting SCSC members), our club made a very impressive showing.

Space restrictions prohibit me from thanking all those involved in the very smooth running of this event, but I do want to single out our selectors—Lucy Chapa, Chris Olson and David Starkman—for their outstanding contribution to this year's HollEx event. Many thanks to you all for your patience and astute appraisal of the entries.

I want to urge you all to make a special effort to get to this month's meeting. It will be an exceptional opportunity to view the work of outstanding stereographers from all over the country, and indeed all over the world.

And now, without further delay, the results!

### **BEST OF SHOW**

"Forward and Reverse" by James Comstock\*

### **HOLLYWOOD GOLD**

"Mommy's Nightmare No. 5302" by James Comstock\*

### **HOLLYWOOD SILVER**

"UFO Over Yosemite" by Oliver Dean\*

"Baby Face" by Susan Pinsky\*

### **HOLLYWOOD BRONZE**

"Mr. Grossbern Goes to Paris" by Robert Bloomberg

"Female Aliens #7" by Gene Kirksey

"Three Little Devils" by Gene Kirksey

### **CONTEMPORARY MEDAL**

"Merclaus" by James Comstock\*

### **PHOTO-TRAVEL MEDAL**

"Matterhorn Dreams" by Michael McKinney\*

### **NEW HOLLYWOOD EXHIBITOR MEDAL**

"Crater Lake" by Greg Perez

### **SPECIAL AWARD FOR SCSC MEMBERS**

"The Visitor" by Oliver Dean\*

### **HONORABLE MENTIONS**

"A Classic Rock Garden" by Barry H. Bieler, FPSA

"Haystacks" by Robert Bloomberg

"Engine 1" by Larry Brown\*

"Lichen & Stonecrop" by Earl Colgan\*

"The Butterfly Ship Inspects an Alien Ruin" by Oliver Dean\*

"Backboard Warriors" by Dr. Martin A. Folb

"Flight Time!" by Dr. Martin A. Folb

"Vermont Symphony" by Dr. Martin A. Folb

"Bungee" by Allan Griffin, FPSA

"Counter Colour" by Kurt Heidelay

"Chipmunk Twins" by Gene Kirksey

"Corkscrew Composition" by Eddie McInnes

"Anything for a Drink" by Susan Pinsky\*

"Wet Grape" by Susan Pinsky\*

"Blacklight Magic" by Valeria Sardy

"Tiger Swallowtail" by Valeria Sardy

"Brighter on the Subject" by Dr. Bernard S. Stell

*\*Denotes SCSC Member*





# 3D NEWS

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

VOLUME XXXIX #9

MARCH 1995

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Panorama City, CA 91412

## Chris's Chronicle

### An Embarrassment of Riches

*by Chris Olson*

You can never have too many stereo cameras! In the past five years since I have joined the club, I've been purchasing various 3D cameras. Friends ask me, "Do you ever use them?" My reply is, "Yes, each and every one" (that works). Believe it or not there is a method to my madness, because each of the cameras contains a different roll of film. For instance, my very best camera (Realist 2.8), I load with Fuji Velvia film. That's the camera I use for the scenic shots for submission to club competitions. Fuji's Velvia film makes the blues, greens and reds burst out in breathtaking color. The colors come out so saturated it's like viewing a three-color Technicolor movie! The drawback, however, is in photographing people—it brings out every blemish on the subjects' skin.

Which brings me to my second camera—that's the one I load with Kodachrome, the perfect film for clicking away at faces. The fleshtones are always perfect! However Kodachrome is not my favorite film for scenics. While other club members have won tons o' ribbons for their scenics with Kodachrome, I personally miss the color saturation and the blue skies of Velvia. The Kodachrome skies are slightly more purple, but it's more preferable for photographing the family on a trip. But what if other family members want copies ... NOW!!!

I pull out my third 3D camera which is filled with either Fujicolor or Kodak Gold 100 negative film. That's right, *negative film!* If you're thinking why would the good club President use negative film in his stereo camera ... you didn't read Chris's Chronicle last November! I take the negative film to RGB processing in Hollywood and can order as many unmounted copies of that roll as I want. Now everyone is happy!

In the fourth and last camera I keep Tungsten film. That's the camera I use when I have to take a picture indoors using incandescent lighting and no flash. It's also handy on a motion picture or television set at night or on a sound stage. On ordinary film the results would be orange and yellowish. The tungsten film balances out the colors so the color is normal. I use either Kodak Ektachrome 160 for Tungsten or RGB's own tungsten negative film at either 200 or 500 ASA. What did you say? What if I want to take a picture with family and friends? I would use the RGB tungsten negative film. But now I don't have the Kodak Ektachrome for tungsten loaded ... oh no, don't tell me I have to buy another camera!!!

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- Thurs Apr 20** The PSA Traveling Exhibition, plus Fountains in Stereo by Marjorie Webster.
- Thurs May 18** Competition night, plus the PSA Traveling Competition.
- Thurs June 15** Jerry Walter's Greatest Hits! Also, a slide program by Irv Aberson.
- June 27-July 3** The combined ISU/NSA International 3D Festival meets in Atlanta, Georgia at the Stouffer Waverly Hotel. Six days of projection, workshops, exhibits and excursions and a 2-day trade fair. Contact Susan for further details.

### For Sale Stereo Realist Projector Rare Model 82 (The 1,000 Watt Model) *Property of the Stereo Club of Southern California*

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*or 2 500-watt lamps (CZX)*

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General condition is very good (not excellent), noting the modifications. Sale will include a 10-day inspection and return policy. All proceeds go to the Stereo Club of Southern California.

**Price: \$1,800 including insured  
UPS ground shipping.**

## Membership News

### Welcome, Newbies!

*by David Kuntz*

I would like to take this opportunity to welcome these new members to the ranks of the Club. Let's all give them a three-dimensional welcome!

**Chris Perry**  
Yucca Valley, CA  
**Neil A. Boissonnault**  
San Pedro, CA  
**Kenneth Bivens**  
Los Angeles, CA

In the early 1950s, a Realist 3D camera had an "MSRP" of \$182.25. Allowing for inflation, that would be \$1023.69 in 1994 dollars!

## Classified Ads

**FOR SALE**—Micky Maus 3-D-Spezial. German edition of Mickey Mouse magazine with 16 page anaglyph comic, plus anaglyph photos and some SARDS. Great Micky-Maus 3D-Glasses. \$8 postage paid. Send personal check to: Alexander Klein, Tannenbergrasse 36, D-70374 Stuttgart, Germany.

**WANTED**—Buying all types of stereo viewers, Tru-View filmstrips and viewers, View-Master reels and viewers, Stereo Cameras (no Realists). Alexander Klein, Tannenbergrasse 36, D-70374 Stuttgart, Germany. Telephone/Fax: +49 (711) 524026 (ONLY from 9:30am to 9:30pm Pacific time).

**WANTED**—Stereo photos of Hollywood, movie stars, movie theaters, and anything movie related. **FOR SALE OR TRADE:** Realist slides of the 1939 World's Fair, Cecil B. DeMille silent movies, French Diableries. Special high-quality f/1.8 lenses for the View-Master Stereomatic 500. These lenses make View-Master reels look as good as Realist slides. I'm also looking for rare Tru-View material. Chris Perry, 7470 Church Street, Suite A, Yucca Valley, CA 92284. (619) 365-0475.



## Competition News

### Standings as of January '95

by David Thompson

Here are the SCSC Competition standings as of the January 1995 competition. Judges in January were Glen Wheeler, Alan Williams and David Kuntz (judges' scores are averaged for the year).

The fourth competition of the 1994-95 year will be this month. These competitions are truly unique evenings, with the show constituting a "premiere" for many of the slides that will be gracing the silver screen for the first time. Let's all participate and make this a fun evening.

Remember—the May meeting will be the last time to enter your five slides for this year's Slide of the Year competition.

Also, a date to remember will be June 27 through July 3, 1995—that is the date for the Atlanta International 3D Festival. This is a combined ISU World Congress and NSA Annual Convention. For more information, write to NSA/ISU Atlanta '95 at 241 Sycamore Place, Decatur, Georgia 30030.

#### A GROUP STANDARD

	Jan	Cum
Mike McKinney	62	200 a
A: Matterhorn Dreams		
Earl Colgan	64	195
HM: Double Arch #2		
HM: Navajo Rug Maker #3		
Larry Brown	59	189
Chris Olson	60	182 a
Marjorie Webster	57	181
David Thompson	57	176
Willis Simms	58	176
Mitchell Walker	55	168 a
Dorr Kimball	56	167 a
Abe Perlstein	0	128

Dan Gilvezan	0	118 a
John Konrad	54	117
James Comstock	57	114 a
Chuck Scarborough	0	63

#### A GROUP NON-CONVENTIONAL

	Jan	Cum
Earl Colgan	65	208
A: Lichen and Stonecrop		
HM: Tiny Bubbles		
Dorr Kimball	55	171 a
James Comstock	0	140 a
David Kuntz	0	138 a
Susan Pinsky	0	137
David Starkman	0	124
Abe Perlstein	0	122
Dan Gilvezan	0	98 a
Mitchell Walker	0	78 a
Oliver Dean	0	77

#### B GROUP STANDARD

	Jan	Cum
Chuck Bernhardt	54	171
HM: Late June Ice		
Lyle Frost	59	171
A: Iron Horse		
HM: Deer Wowona Lodge		
Dorothy Bernhardt	54	165
Ray Ingels	54	165
Michael Johnson	19	76
Dick Howe	0	37
Robert Stern	0	20
Richard Kaye	0	18

#### B GROUP NON-CONVENTIONAL

	Jan	Cum
Vigo Bech Nielsen	54	110
Richard Kaye	0	17

## Competition Info

### Competition Slide Scoring

by Mitch Walker

Slides are to be considered by the judges on the basis of normal (so-called) artistic considerations—composition, lighting, and so forth—and on certain technical considerations such as mounting. We hope that judges will not give a low score to a slide simply because of a personal prejudice against a certain subject matter, for example.

Slides are given scores of 5 through 9.

**5 = A** "5" is a slide that has definite, noticeable flaws, for example, very poor composition. It may also be technically flawed; in the area of mounting, for example, a slide that is so misaligned as to cause eyestrain. Also, a "5" score would apply to grossly over-exposed or under-exposed slides; or slides with one dark chip and one light chip; or obviously out-of-focus slides; etc.

**6 = A** slide that has no major flaws and appears acceptable. However, it is still more or less a "snapshot for the album" kind of picture—pleasant enough perhaps, but not a slide that would be considered for entering in a national or international competitions. Still, all in all, a "6" is certainly not to be ashamed of.

**7 = A** slide whose technical qualities are completely acceptable. It is more than just a "record shot," as it displays more skill in such artistic aspects as composition, color, lighting, and of course depth. A "7" is definitely worth considering for entry into national and international competitions and shows.

**8 = A** slide that's even a bit better than a "7." Such a slide is worth of Honorable Mention or award in competitions. It is a slide that is especially pleasing and interesting and indicative of the maker's skill in creating what would be considered a quite good piece of stereographic photography.

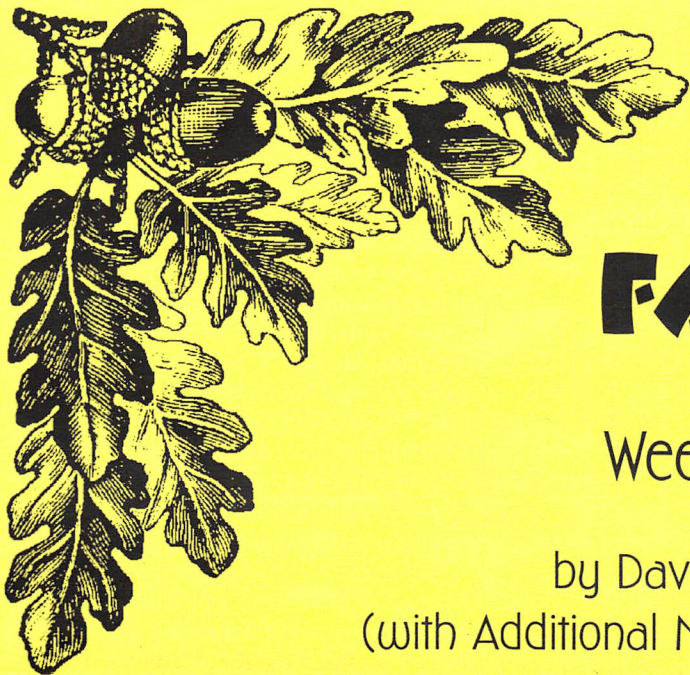
**9 = A** slide that the judge feels is technically flawless and artistically superior, indicative of expert work. This is a slide that can go far in winning top prizes in international stereographic competitions.

Judges should keep in mind that both the "5" and the "9" are extremes in their own right, and are to be given sparingly. For example, a "5" would not just be a slide that may be too dull and uninteresting or lacking any kind of center-of-interest, but is one that is technically quite flawed. On the other hand, a slide that may be technically acceptable, but is just so-so in its artistic rendering, would be a "6."

Likewise, a "9" is something we would rarely see—a score reserved for unqualifiedly superior work on the part of the maker.







# WHAT WE DID ON OUR FALL VACATION

An Informal Report of a  
Week in New England in Autumn

by David Starkman and Susan Pinsky  
(with Additional Material by David Kuntz and Lucy Chapa)

**A**t the beginning of October 1994 we took a wonderful 1,100-mile driving/photography trip around the New England region along with our good friends David Kuntz and his wife Lucy Chapa. For those contemplating a similar trip, here is an annotated version of the original itinerary that we worked out seven months before our actual departure date.

## Leaf Peepers

Although the New England states are beautiful at any time of the year, late September and early October are noted for the famous "fall color", and the tourists who come at this time of year are referred to by the locals as "Leaf Peepers". Even the local television stations give fall color status reports on the news. This is a big source of tourism, and seems to be taken seriously.

Because of this it means that one has to plan ahead for accommodations, as this is *the* peak tourist season. Even seven months in advance we ran into a bit of difficulty.

In retrospect, a minimum of two weeks actual "on the road" travel time would have been much better, as our 10-day total (including flying on the first and last days) meant that we could only stay one night at most of our stopping places. As it was, there was not a dull minute trying to keep to our schedule!

## Boston, Massachusetts

We stayed the first night in Cambridge, Massachusetts. This gave

us a chance to meet some friends (Ron Labbe & his wife Michelle Duran, plus the incredible Paul Wing) for a most pleasant dinner in the area adjacent to Harvard University and more specifically to "pahk the cah in Hahvahd yahd", a great delight to us. If you have more time, a longer visit to Boston is highly recommended. If you have no time, and want to avoid the horrible traffic getting into Boston during the rush hour (when the planes invariably seem to arrive) you can stay the night just north of the airport in Revere, Massachusetts.

## West Brattleboro, Vermont

The next morning we started west toward West Brattleboro, Vermont about 87 miles (2 hr 15 min) from Boston. Along the way we stopped in Concord, Massachusetts, a picturesque town filled with early American history. A lovely place for lunch, and where we took our first photos of the trip, inspired by the fall color already around us, the "village green", and the classic steepled church.

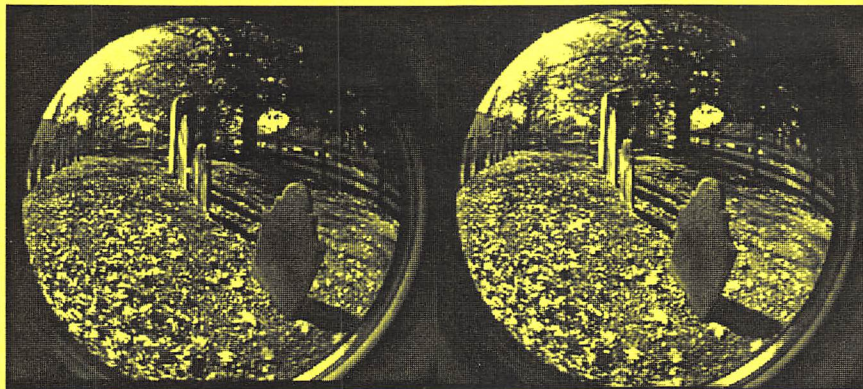
There are many beautiful little towns and villages in southern Vermont, and many charming B&Bs (Bed and Breakfast). We were originally hoping to stay in Newfane, but found the prices a bit too steep, so we ended up in West Brattleboro. David Kuntz was knocking at our door at sunrise (attired in photo red down jacket and photo red wool stocking cap) to wake us to get up and capture the magnificent scenery on film. We threw on some coats, hats, gloves and boots and grabbed our cameras and tripod. This was exciting material and we weren't going to miss it.

(Side note about New England B&B's, especially for the British readers: In England a B&B is usually a form of cheap accommodation. Not so in America! In New England, and many other US resort areas, these are often historic or architecturally interesting homes, Victorian being a very desirable style, which have been restored inside and out, and furnished



Our intrepid correspondents pose for a self-portrait before the New England Fall finery. We can't afford to publish 3D News in color, but take our word for it—the leaves are *colorful*!





SCSC regulars will recognize Susan's patented fish-eye photography in this photo of a New England cemetery. Photo by Susan Pinsky

with period antiques or reproductions. The bedrooms and bathrooms are furnished with fine linens, lace trimmed pillows, luxurious towels, and even cozy touches such as a teddy bear on the bed. To complete the package breakfast is not something so simple as bacon, eggs, and toast. The owners go "over the top" to produce gourmet breakfasts which might include home-made breads and muffins, omelets, quiches, fresh fruits and berries, waffles, French toast, fresh juices, and in quantities large enough to keep you going for the better part of the day! In the end, this often may mean that a B&B will be more expensive than a hotel or motel.)

Brattleboro is a nice working town adjacent to a river. If you need some gloves, rubber overshoes or winter clothing at the beginning of your trip, be sure to stop in at Sam's. This is surely the largest and most well stocked clothing/sporting/camping gear/shoe store that we have ever seen! We all purchased "rubbers" (a rubber overshoe) and Thinsulate gloves for cold & damp early morning photographic outings.

### Quechee, Vermont

The next day we drove north on Route 100 to Quechee, Vermont about 98 miles from West Brattleboro. If we had had more time we would have definitely visited picturesque Bennington. Route 100 is a scenic drive and passes through Woodstock, Vermont. North of Wardsboro Route 100 rises to an elevated point where there is a scenic overlook platform to stop at. From this vantage point one sees the Green Mountain National Forest, a valley of red, gold and yellow trees extending to a horizon as

far as the eye can see. David Kuntz dubbed this the "lollipop forest" in reference to the amazing display of color there. The whole area around Woodstock, Quechee, and east to Hanover, New Hampshire is considered a prime area for fall color. The color was definitely there, but our mistake was in not having a couple of days to explore the area more and find some really good scenic foregrounds. The town of Woodstock is very charming (some films have been made there, including the 1981 film "Ghost Story" with Fred Astaire) and we had one of our best meals of the trip there at Bentley's (great duck!) It was a beautiful town, worth walking around in, even at night, just to capture its flavor.

### Into New Hampshire

The next day we drove east on Route 100 and then north on Route 10 through Hanover, New Hampshire. Hanover is the home of Dartmouth College, and this area was simply glowing with the red and gold foliage of the season. One could easily have spent the whole day here, but sadly we just had to pass on through.

We continued north on Route 10 to Woodsville, and then turned east on Route 112 through North Woodstock, New Hampshire. This route takes you through the famous White Mountains of New Hampshire, and through this area Route 112 is called the Kancamagus Highway. This entire area is colorful and picturesque, and one could easily plan a two week holiday in this area alone. Not far from this route one can find Littleton (former home of the Kilburn Brothers stereo view company), Franconia Notch, Bretton Woods, Mount

Washington and its famous Cog railway, and "The Old Man of the Mountain" natural rock formation. One can also find the bustling town of North Conway, New Hampshire about 107 miles from Quechee, Vermont, which was our next destination.

### North Conway, New Hampshire

North Conway is a real resort town, and also a factory outlet town. We ended up there mainly because of its central location along our route and the incredibly large selection of lodgings, which is sparse in the small towns along the way.

This was the Columbus day weekend, and we found that traffic in North Conway was congested no matter what you tried to do. We had planned to leave town that Saturday via Route 302, which goes through Fryeburg on its way to Maine. We hadn't anticipated the thousands of cars on the road going to the Fryeburg Fair that weekend. After traveling about one mile in one hour, we decided to turn around, went back through North Conway, headed north on Route 16 to Route 2, and then east on Route 2, which turns southward and becomes Route 26 at Bethel, Maine.

This turned out to be the most serendipitous event of our trip, as this route took us southeast towards the Maine seacoast through a town called South Paris, Maine. Along this route we saw some of the best fall foliage of our journey. In South Paris we started to pass a bridge that looked like it might have been a good foreground for a photo. The bridge itself was not, but when we got across it we discovered a most spectacular mirror-like pond surrounded by a forest of bright red, orange, and yellow leafed trees. We took quite a few photos at this spot, and then continued south. After just a couple of minutes we pulled over to find another pond that was even more spectacular in its configuration and trees than the previous one! Sunset was rapidly approaching so we got out our tripods and all "burned film" until the sun dipped below the horizon. This area has to match the best of Vermont, at least for color. None of the classic white steeped churches (at least we didn't have time to find any) or historic structures of any kind, but



a very exciting area to photograph.

### **Camden, Maine**

We continued in darkness for our longest one day of travel (you'll have to look at a map to figure out the route) to Camden, Maine about 160 to 180 miles from North Conway. We had been to Camden before, in the middle of summer, and found it to be such a picturesque harbor town that we definitely wanted to spend a little more time here. This became our first two-day stop.

Camden harbor exceeded all of our expectations as a photo opportunity. It is just spectacular. And, as we discovered when the sun came up, the fall foliage extends all the way to the shoreline! We had somehow thought that as we got closer to the ocean the types of trees that were so colorful would not be growing there. We were pleased to find that we were wrong. Fall color with the ocean for a background offers a double photo opportunity.

The first day in Camden we were up at sunrise to photograph the harbor, and then spent the day leisurely exploring the area from Camden to Rockland, and the Owl's Head Lighthouse. At sunset we were back at Camden harbor again.

### **Pemaquid Point Lighthouse**

The next day we headed south to see the famous lighthouse at Pemaquid Point. This lighthouse may be photographed with a foreground consisting of an unusual striated rock formation that is unique in all the world, and especially suited to 3D photography. It is truly breathtaking. We were a bit worried about arriving at 11am, thinking that sunset would have been much more impressive. However, one of our books said that it

can be interesting at all times of day, and we were lucky enough to have a day with dramatic cloud formations. In the end we think that this turned out to be more important than sunset lighting (by which time we might have had bald skies!). We spent a good 2½ hours here, just marveling at the formations, and trying dozens of different vantage points for photographs.

It had been suggested that we visit a spot nearby called Back Cove. This is a small harbor with lobster fishing boats and lobster traps. It was just the sort of spot that you expect to see in Maine (but don't easily find). We took a number of fall color/sunset photos here. We were there later in the day, but, due to the orientation, sunrise could offer a spectacular opportunity, also.

### **Boothbay Harbor, Maine**

We continued south to well-known Boothbay Harbor, Maine, about 57 miles from Camden. When we awoke the next morning Susan was so excited by the view from our balcony that she yanked on her boots, grabbed her camera and snapped off a couple of beautiful shots of the still water, quiet fishing boats and sleepy sunrise while still in her "nightclothes"! She was quick to come back in after some fishermen noticed her.

The whole Boothbay area is quite picturesque. One might also note that while we were there at just the right time for the fall color, and that October 9 is the last day of the season for many of the local restaurants and attractions along the entire Maine seacoast. This is good if you want to avoid lots of tourists, and some hotels offer off-season rates starting around

this time of the year.

### **Freeport, Maine**

Tuesday was our second night in Boothbay. During the day we drove to Freeport for some Factory Outlet Store shopping, a quick visit to Dexter Shoes, L.L. Bean, Laura Ashley, London Fog, and a few other outlet stores. Freeport is a bustling tourist area that thrives on peoples need to shop for bargains. We really didn't buy very much, but we could have, so that made it fun.

Late that afternoon we were back in Boothbay, looking for locations and interesting foreground, when we stopped to photograph another classic church. We all spread out looking for our own perspectives. Lucy and Susan headed down a dock area and spotted a dog having a great time all by himself on the dock. As they started to talk to the dog they met a perfectly authentic lobster fisherman. His "warehouse", at the end of the dock, was filled with more than 1000 pounds of live lobster. He was friendly and eager to answer Lucy's and Susan's probing questions. He explained to them about how one tells a male from a female (just ask them next time you get chance and have a lobster in front of you) and who puts those tight little rubber bands on the claws of every lobster. He even pulled out a large tub/crate/container of live lobster and insisted they pick up a couple of energetic ones for some quick record shots. It was a wonderful experience, plus now we are so much the wiser for when we go lobster fishing. His recommendation for dinner at Lobsterman's Wharf restaurant in East Boothbay was the perfect end to an exciting day.

### **Wiscasset, Maine**

Wednesday we departed from Boothbay and took Route 27 back to Route 1 south. This passes through Wiscasset, which calls itself "The Prettiest Village in Maine". One can't argue, especially with the fall color in full bloom. Get off the main road and wander up and down some of the side streets here and you will find lovely tree lined streets with beautiful Victorian houses, including the "Musical Wonder House" which is a private museum filled with thousands of the rarest of music boxes and mechanical music instruments. Well



Susan and Lucy have apparently chosen not to heed mother's advice never to play with their food in this lobster warehouse in Boothbay, Maine. Photo by David Starkman.



worth a visit. While scouting the side streets for photo opportunities we happened upon a pond in the middle of a residential area that had two very large and photogenic white swans. When we got out to photograph (and feed) them they swam toward us at incredible speed. We were so thrilled that they were coming over to cooperate for our photographs until they quickly waddled up on land and aggressively attacked Lucy! One swan hit Lucy on the leg with its wing so hard that it left a big black & blue bruise that lasted more than a week. We threatened to shoot the nasty creature and were not deterred by a bunch of pretty white feathers. We all stayed and photographed the pair of them in spite of this threatening episode—hey, there's more than one way to shoot a swan.

### York, Maine

We continued south on Route 1 to York, Maine about 106 miles from Boothbay Harbor. Along the way we visited Portland Head Lighthouse, near Portland, a beautiful, rather majestic lighthouse and the oldest one in Maine, built in 1791 during George Washington's administration.

We then continued south along the coast on Route 1 to Cape Neddick for a view of the Nubble Lighthouse. Our timing was incredibly perfect (and lucky) as we arrived at the cape about 15 minutes before the sun set below the horizon. It is a beautiful spot, but difficult to photograph, as the lighthouse is on an island, just offshore. Well worth a visit, but just hope for good luck on lighting and dramatic cloud conditions.

We left Cape Neddick and



It is early morning in Camden Harbor, Maine, a typical New England harbor, as photographed by David Kuntz.

continued just a few miles south to York Harbor, to check into one of the most unique places that we stayed, the Dockside Guest Quarters, in a two story cottage overlooking the harbor.

This country inn consists of a main house (which has a few rooms) and several separate cottage buildings scattered along the shore of a tiny peninsula island. It is as remote and beautiful as you could imagine. We slept with our curtains open to witness a most spectacular sunrise, and then went out into the frosty morning to photograph the sunrise at the best time of the day. The sunrise here was simply magnificent, and got even better as the sun rose just a bit more and effected a gently rising mist above the mirror-like water. We took some of our favorite pictures at this spot, and regretted that we only had planned for one night at this location. For a little recreation the Dockside also offers bicycles (including one tandem) badminton, shuffleboard, and boat rides. Alas, this was our last morning, and we had to leave time for the 75-mile drive to the Boston Logan Airport.

Even this was enjoyable, as along

the way we visited Portsmouth, Maine, and Salem, Massachusetts. Again, we wish we had more time for both of these cities, as they each looked well worth spending a day or two exploring. From Salem one can go south on Route 1A, through Lynn, and come straight into the Airport, thus avoiding the congested tunnels that continue into Boston.

When we returned the rental car we found that we had driven 1,100 miles during our 9-day circle that started and ended at this same spot. For those of you who like statistics, we averaged about 98 miles per day, and the average cost of lodging per night per couple was about \$93.00. In retrospect it was a great holiday tour, but just a bit too short on time. We covered a lot of ground, and we all felt that this was more of a scouting tour to find places that we would like to return to for a longer stay. We'll all be going back again, hopefully many times. We have written this in the hope that others may benefit from what we discovered.

### For additional information we recommend the following

Automobile Association of America (AAA) maps and travel TourBooks. These are free to members. If you are from overseas AAA has a reciprocal arrangement with other associations, such as AA in Britain. You should be able to confirm this with your local Automobile Association before you leave, and be sure to bring your valid membership card to present when you visit an AAA office. AAA will also prepare a custom route map for you at no charge, called a "Triptik™".

Vermont Travel Guide, available free by calling (800) 837-6668 or (802) 828-3237 for overseas visitors. Specify the time of year you intend to visit, as there are different guides for the various seasons.

The Official New Hampshire Guidebook is available free for the asking by calling (603) 271-2666 or (800) 386-4664.

The "Maine Invites You" guidebook is also available free by calling (207) 623-0363 or (800) 533-9595.



## **Last Month's Meeting**

### **3D Tonguetwisters!**

*by Mitch Walker*

Come on members, give me a break! Now you try saying *Corpus Callosum*, *Cellobiohydrolase*, and *Corannulene* without pulling out your hair! But every one did enjoy the View-Master slides of the computer graphics from the Super Computer Center in San Diego at our last meeting. I was happy to share them with our club.

First there was a showing of the 37th Annual Hollywood Exhibition, chaired this year by Dan Gilvezan, who did an excellent job of putting on the event and setting up the show. There was a great selection of images and I am proud to see several of our own club members walk off with many of the top prizes this year. Jim Comstock picked up another top award for a second year in a row. I hope we can have a lot more of our own members represented in next year's competition.

I am glad to see that we have a lot of new members who are picking up their cameras and are shooting some great stereo photos. I am hoping to come home with quite a few from my European vacation next month. Wait and see!

## **Technology**

### **Revolutionary System Leads Way in 3D Television Technology**

*by Ron Barratt*

A Perth, Australia company formed to develop three-dimensional TV and computer technology has signed a million-dollar license agreement with the giant Samsung Electronics organization. The company, Xenotech Australia, believes a revolutionary system conceived by Brilliant young electronics engineer Angus Richards leads the world in the race to produce practical and readily available 3D television pictures.

Mr. Richards won the Don Watts Prize for the best engineering project when he graduated from Curtin University in 1988. The project was 3D related—an imaging camera that returned depth coordinated rather than images—and has uses in the field of robotics. 3D continued to be one of the things uppermost in Mr. Richards' fertile mind.

The Xenotech project started about 3½ years ago when a friend told him about a video game at a local amusement arcade that was said to be 3D. It sparked his interest so he spent to days studying the game from all angles. It wasn't really holographic, or 3D, but it has an illusion of 3D. With the rekindled interest in 3D, Mr. Richards worked out how the game operated and built one in two days. He then proceeded with developing a 3D system that would actually work—the holy grail of TV systems.

In two weeks he had come up with a new concept. He then built mockups of five possible operating systems before reducing them to one that worked. At the heart of it is an eye-tracking system that enables slightly different images to be directed at each eye. This replicates the way in which the eyes normally judge depth and distance. In the past, 3D images have been produced by having people wear red and blue glasses and cross-polarized glasses.

Because the Xenotech system operates by sending a pinpoint projection to each eye, it has to know where the viewer's eyes are. To do this, a video camera placed below the screen is directed at the viewer. It passes the exact position to the eyes on to the unit and tells it where to project the images. A built in tracking system follows the eyes as the head moves. This solves the problems that have dogged a lot of other 3D systems.

Having produced this concept on a prototype, Xenotech is now refining the delivery by designing its own screens and increasing the system's speed many times and smoothing its operation. Although it sees the initial market being for single viewers such as in the

video-game industry, simulators and undersea robotics. Xenotech is already investigating the technology that will allow multiple audiences to see the 3D images. Video arcade operators have to be able to offer concepts that are not available through the home computer so they are looking for a practical 3D system that will bring their customers closer to virtual reality.

"A lot of people have been involved in 3D research," Mr. Richards said, "I believe they have been taking the wrong approach by trying to come up with the ideal solution first up. That is, a multi-viewer, high-image brightness and flicker-free system. What I have done is initially sacrifice one of those components—the multi-viewer component—and get it to work. As far as we know, no one else has been able to do this."

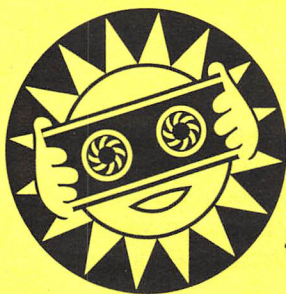
This has been confirmed by Samsung's researchers in South Korea who have said nobody has come close to the Xenotech technology. Under the licensing agreement, Samsung, which has an annual turnover of A\$14 billion, will pay an initial A\$1 million to fund development and royalties when the technology is marketed.

"Other than the video-games market there are a huge number of people sitting at workstations who require 3D, such as in computer-aided designing, training simulators and remote controlling," says Xenotech's chief executive officer, John Ripp.

Xenotech was established two years ago by a group of Perth businessmen and investors to back Mr. Richards' research. Xenotech Inc. is listed as a public company on the Alberta stock exchange, which has enabled it to make share placements and raise capital, while Xenotech Australia and Xenotech Research operate as subsidiaries in Australia. The operational headquarters remain in the Herdsman Business Park (Perth, Western Australia) where Mr. Richards and his team are carrying out the research and development.

*Reprinted from the Sunday Times, Perth, Western Australia, January 22, 1995.*





# 3D NEWS

## From the Stereo Club of Southern California

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

VOLUME XXXIX #10

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## **Chris's Chronicle**

### **3D For Fun and Profit**

*by Chris Olson*

3D for fun and profit? You bet!!! It takes originality and a unique vision to utilize stereo photography in the work force. Some of you might not realize this, but some of our own members of the club have done so.

Probably the first two members that come to mind are David Starkman and Susan Pinsky of "Reel 3D." What was their brilliant idea? To form the world's largest mail order selection of new 3D supplies. Now they're in their eighteenth year and doing something they love to do ... 3D.

Another member that comes to mind is Ray Zone of "The 3D Zone." For years Ray has been publisher of 3D comics and 3D Hollywood photos, some taken by our own Marjorie Webster! Due out this summer is Ray's most recent project, a CD-ROM titled *Ray Zone's World of 3D*. It contains over 3,500 anaglyph images with rare stereo card views and new 3D video footage of Ray. The work of several contemporary stereo photographers are included, featuring SCSC members James Murray, Susan Pinsky, Marjorie Webster, and Ray himself. Speaking of Marjorie, the Aloha Queen herself has been known for many years to put on 3D slide shows for churches, libraries and city colleges. I'm sure you have already read about her stereo slide presentations in past 3D news issues ... haven't you?

Between these entrepreneurs you may think nothing is left to do. That's where you're wrong! Let your imagination go wild! Our club's Secretary and multi-award winner Jim Comstock has taken his Realist and used it in his work. Jim is a landscaper, and what better way to show a suggestion such as flowers, shrubberies, etc., than through his stereo viewer. Now the client can see the true vision of what a finished product would look like.

Take our member Cory Anderson—you haven't seen him for the past couple of years because he moved to Illinois. He works as a "tin man," which means he sells aluminum siding for houses. Do you know what has caused his sales to boom? That's right, whipping out that 3D view of past houses that now have aluminum siding. It started getting so popular that other salesmen in his office wanted their own viewers as well!

I work as a Post-Production Supervisor in television. How does 3D help me? First of all it has nothing to do with Post-Production, it has to do with the production. When we are shooting the shows, I've been getting great posed and candid 3D shots of the actors. At the end of the season I pass out viewers and the slides to the producers, actors and cinematographers. They go nuts over them! So how does this help my work? Not every Post-Production Supervisor in town comes with their own stereo camera ... do they?

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The *3D News*, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the *3D News*—deadline is the last day of the month (send to the Editor).



April						
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May						
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## Calendar of Events

**Thurs Apr 20**

The PSA Traveling Exhibition, plus Viewmaster scenes of Disneyland in its first year of operation, courtesy of Mitch Walker. This month we will be meeting in our new quarters, the Immanuel Presbyterian Church at 3300 Wilshire Boulevard.

**Thurs May 18**

Competition night, plus the PSA Traveling Competition.

**Thurs June 15**

The much-anticipated evening of Jerry Walter's Greatest Hits! Also, a slide program by Irv Aberson.

**June 27-July 3**

The combined ISU/NSA International 3D Festival meets in Atlanta, Georgia at the Stouffer Waverly Hotel. Six days of projection, workshops, exhibits and excursions and a 2-day trade fair. Contact Susan for further details.

**Thurs July 20**

The Annual Awards Banquet. A special guest may join us for the yearly feasting and festivities.

## Movie Division

### Movie Group Considers National Competition

by Marvin Jones

On March 3 the Movie Division of SCSC held its quarterly meeting. It was the usual eclectic hodge-podge of activities, this time kicked off by a discussion of goals and directions for the SCSC splinter group.

To our knowledge, the Movie Division of SCSC is the only regularly meeting group in the world devoted entirely to the production, discussion and viewing of 3-dimensional movies and videos. Accordingly, there was much lively discussion at this meeting about the possibility of the group sponsoring a nation-wide competition among those enthusiasts active in production of 3D movies and videos. It was decided to contact interested members of NSA as well as other unorganized 3D buffs (via communications channels such as Internet) to sound out the feasibility of such a competition.

After the business meeting came the entertainment. Wes Owen again trekked up from San Diego, bringing with him his own custom-made video

camera attachment to produce Toshiba-compatible videos in full sequential-field 3D. His sample tape was very impressive. The group also saw several excellent examples of computer-generated 3-dimensional animation and home movies of Ollie Dean's Fearsome Godzilla in action.

The Movie Division of SCSC meets quarterly on the first Saturday of March, June, September and December at the Longley Way School Auditorium, 2601 Longley Way, Arcadia. Watch the *3D News* for information of upcoming meetings and for further details of the 3D Movie competition as they develop.

## Last Meeting

### Equipment Woes Don't Interfere With the Fun

by Marvin Jones

Last month was one of the best-attended meetings in recent memory. And so Murphy's Law would seem to dictate that it would have the most technical problems in recent memory, as well. As the meeting was scheduled to begin, Equipment Director David Starkman noted with some alarm that he had *no equipment*—the Club's projector had

failed to materialize as it should have. A poll was quickly taken of the members to ascertain (1) who had good working projectors and among them, (2) who lived nearby. Abe Perlstein ultimately came to the rescue by racing home to retrieve his projector.

Meanwhile, Charlie Piper vamped admirably with his presentation on hyper-stereo, minus the visual aids he had planned. Charlie discussed techniques for shooting stereographic landscapes from the air and ground with single and dual camera setups. By the time Charlie had finished, Abe's projector had arrived and we finally got to see Charlie's hyper-stereo slides, many of which he had never shown publicly before. Club members who had begun to suspect that Charlie only fixes cameras but never shoots with them were pleasantly surprised by his slides.

Finally came the competition, highlighted by another outstanding selection of images of every imaginable subject, from Hawaiian landscapes to the vista inside Dan Gilvezan's head. The technical snafus continued with no club scoring machine to be found, leaving Competition Director David Thompson to total up the scores on his fingers and toes. See his article on the opposite page for the verified outcome of the competition.



## Competition

### Standings As of March

by David Thompson

Once again, it's time for the Slide of the Year. All you have to do is enter five slides that you have submitted in Club competitions between September 1994 and May 1995. Slides may be "standard" or "nonconventional," in Realist and/or 2x2 format.

Special awards for individual slides will be given for the following categories:

#### Slide of the Year

This is the best slide entered in the 1994-95 year.

#### Imagineering Award

This award is for the best use of the imagination to create that most unusual slide.

#### The Wonderful World of Color Award

This award is for the slide that most portrays the wonders of nature around the world.

#### All Creatures Great and Small Award

This is for the best use of people or animals in a slide.

#### Most Promising New Member Award

This award will be judged from slides entered by any new member in competition for any of the last two years.

Please submit your slides with entry form at the May meeting or mail them to me—David Thompson, 400 Jasmine Drive, Brea, CA 92621. If you have any questions, please call me at (714) 671-1403. The deadline for entries is May 21, 1995.

And now, without further ado, here are the results from the March competition and the cumulative scores for the year to date. The judges for March were Oliver Dean, Jerry Walter and Tony Alderson. Judges' scores are averaged for the year.

#### A Group Standard

	Mar	Cum
Mike McKinney	64	263 a
Earl Colgan	64	259
HM: The Bishop Tree		
Larry Brown	65	254

Chris Olson	65	248 a
HM: Say Cheese, Burger		
Marjorie Webster	66	247
A: Sujata & Asoka		
David Thompson	59	235
HM: Haleakala Hawaii		
Dorr Kimball	64	231 a
Willis Simms	55	231
Abe Perlstein	61	189
James Comstock	64	182 a
HM: Boys Will Be Boys		
Mitchell Walker	0	170 a
Chuck Scarborough	64	127
HM: Flora Tree		
Dan Gilvezan	0	118 a
John Konrad	0	117

#### A Group Non-Conventional

	Mar	Cum
Earl Colgan	66	274
HM: Gray Eye		
HM: Lichen on Shale		
Dorr Kimball	61	234 a
Abe Perlstein	66	188
HM: Launch Chamber		
Oliver Dean	J	154
Dan Gilvezan	50	149 a
A: 3D Guy		
HM: Computer Chips		
James Comstock	0	140 a
David Kuntz	0	138 a
Susan Pinsky	0	137
David Starkman	0	124
Mitchell Walker	0	78 a

#### B Group Standard

	Mar	Cum
Chuck Bernhardt	57	228
Lyle Frost	57	228
Dorothy Bernhardt	58	223
Michael Johnson	60	136
Gene Merlino	64	126
A: Fall Color		
HM: Silver Screen		
HM: Poppy Field		
Ray Ingels	0	111
Robert Stern	58	78
Kennett Bivens	40	77
HM: Boy, Do I Need the FEMA\$		
HM: Ramblin' Man		
Martin Simon	64	64
HM: Thinking		
Ray Mathewson	63	63
Dona Mathewson	59	59
David Washburn	41	41
Dick Howe	0	37
Richard Kaye	0	18

#### B Group Non-Conventional

	Mar	Cum
Viggo Bech Nielsen	54	110
David Washburn	20	20
HM: East River & Brooklyn		
Richard Kaye	0	17

## Classified Ad

**FOR SALE**—Compco Triad projector, with silver screen, 2 carousels and carousel trays. \$500 OBO. Call Marjorie Webster at (213) 663-7550.

## Membership News

### Dues Increase and Banquet Info

by David Kuntz

The Club's main expenditures are for production of the 3D News, postage for sending out the 3D News, and rental of our monthly meeting venue. In the past year, we've seen our costs for all these items rise significantly.

There are two ways in which we could deal with this situation. First, we could reduce our costs through some means, such as shortening the 3D News or finding a cheaper meeting venue. Second, we can raise our revenue through a dues increase.

It is the belief of our Board of Directors that, in order to keep the Club growing, it is essential that we not reduce the quality of any of the services that we now offer our members; thus, the only logical conclusion is for us to raise dues.

Consequently, our new dues structure, effective immediately, is as follows:

<b>Individual Membership</b>	<b>\$30</b>
<b>Couple Membership</b>	<b>\$40</b>
<b>3D News Subscription</b>	<b>\$20</b>
<b>Foreign 3D News Subscription</b>	<b>\$25</b>

Even at this new rate, we may have trouble meeting all our financial obligations; I would like to encourage you all to consider becoming Patron Members by donating an amount to the Club in excess of our standard dues.

Now, on to more pleasant news. In July we will once again gather at Taix's Restaurant for our annual Awards Banquet. In addition to a fine French dinner we will also be treated to the Slide of the Year Program and the presentation of ribbons, medals and honors for those who distinguished themselves over the past year.

Prices for the banquet are \$20 per person before June 16, and \$25 per person thereafter, so make your reservations soon. Contact David Kuntz, 28409 Quailhill Drive, Rancho Palos Verdes, CA 90275, (310) 377-5393 for tickets. Taix Restaurant is located at 1911 Sunset Boulevard, Los Angeles.



# Ollie's Fearsome Godzilla Asks, "PSA—Why Join?"

by Oliver Dean

For those of you not familiar with Godzilla, my peculiar gray-cheeked parakeet with an attitude problem, his name is actually Shelleia in his mild-mannered parakeet form. However, when he yearns to emulate comic-book crime fighters, he utters a parrotly "Shazam!", and, in an annoying flash of lightning that gets old really fast, becomes (by his own assessment) the *fearsome* Godzilla, complete with tiny cape and, on his chest, a large circle with a "G" in it. I have to put up with it, because he has a green belt in the birdly art of Chirp Fu and, embarrassingly, can wrestle me to the ground with a well placed claw clamp and beak wrench. In spite of all the aggravation, however, we have been unaccountably inseparable for nearly 13 years.

Recently, in his crime-fighter incarnation, Godzilla hopped onto my right shoulder and, gripping my earlobe with his Beak of Steel, yanked on it to get my attention.

When I had peeled myself off the ceiling and had given Godzilla my most outraged look (which, as always, he cavalierly ignored), I resigned myself to the inevitable and asked him, "Okay, what am I in for, now?"

Godzilla pulled out his tiny stereo camera—a Stereo Chirpalist (probably designed by Seton Rochwite when he was small), boasting 3.5mm f/2.8 lenses having a 6.9mm interaxial separation—and held it carefully between his wingtips. "Look—we're both stereo photographers," he squawked. "I've heard PSA mentioned a lot, but surprisingly few members of SCSC belong. What can an airline do for us?"

"No - no - no!" I exclaimed, suppressing an urge to groan. "To us photographers, PSA stands for the Photographic Society of America, which is an international organization and is one of the largest photography clubs in the world. Among other things, it sets standards for international amateur competitions, called 'Exhibitions' or 'Salons.' These exhibitions are usually named after

the city or region in which the judging takes place, such as the Hollywood International Stereo Exhibition or the Wichita International Exhibition of Photography. Some of the larger exhibitions have a judging of stereo slides as a separate division, and a few, such as Hollywood, are exclusively for stereo."

Godzilla cocked the shutter on his Chirpalist and snapped a picture of my mangled earlobe. "That may be," he mused, "but we have competitions right here at SCSC, and you don't have to be a member of PSA to enter PSA competitions, so why bother to join?"



"That's easy," I replied, beginning to warm to the task. "There are numerous reasons, such as international recognition via widely respected Star Ratings and other honors; over 100 services for members; subscriptions to the monthly *PSA Journal* and the quarterly *Dimensions Three*; and other publications available on request. Also, you get to network with some of the best minds and truly helpful people in all aspects of photography, such as Techniques, Photo Journalism, Pictorial Prints, Color Slides, Nature, Photo Travel, and Motion Pictures/Video, as well as Stereo (all of these are divisions within PSA). Regional conventions and the annual national convention are popular and extremely rewarding for those who make the effort to attend."

Pushing in the wind release button on his Chirpalist with one claw nail, Godzilla advanced the film by turning the wind knob with his beak. "Then why aren't there more members of PSA in SCSC?" he asked.

Rubbing my earlobe in hope of resurrecting it, I answered, "Probably because most members of SCSC aren't aware of the excellent Stereo Division services available to individual PSA members. For example, there is personal Slide Evaluation available from a competitor highly experienced in international stereo exhibitions. He or she sends written evaluations of slides you may be planning to enter in competition.

"There are instructional and subject slide sets available on loan, and a non-star stereo competition for beginners who have not yet earned their first star rating from competition in the international exhibitions.

"Also popular are slide circuits, in which each participant comments on the slides of all the other participants and receives comments on his or her slides from all the other participants. Stereo circuits are U.S.A., Special Circuits—International, Special Circuits—Nature, and Stereo Cards.

"If you have mounting problems and help at SCSC is inconvenient, PSA has a Director of Stereo Mounting Instruction who can help you. And even if SCSC help is convenient, another viewpoint is sometimes helpful.

"There is also a Historian and a Curator, and several collections of outstanding past competition slides, known as the Stereo Hall of Fame collections, can be obtained on loan. Articles in the *PSA Journal* and *Dimensions Three* are timely, newsy, and useful. Other problems or questions can be addressed to the Stereo Division Technical Information Service, as well as to various information services available from the Techniques Division of PSA.

"PSA's Stereo Division participates in events, such as regional conventions and the annual national convention. Being invited to make a presentation at or otherwise participate in such a convention can be enormously rewarding. And all of  
*Continued on page 6*



## Outing Report

# Our Palos Verdes Outing: The Rock Climb of Death

by Susan Pinsky

Hiking at Palos Verdes peninsula. It sounded like fun. Photographing along with Mike McKinney, winner of many a gorgeous sunset image. That alone sounded fun. Getting together with other club members for an outing. That sounded like even more fun. Climbing down (not to mention *up*) a 300-foot steep cliff. That part sounded impossible. But all that other enticements made the opportunity sound irresistible. So on Saturday, March 18th, David Starkman and I met the other daredevils (Mike, David Kuntz and Lucy Chapa) to begin our adventure.

Palos Verdes is a breathtaking location. The sweet sea air blows in the wind, the smell of sand and surf entice one to the shore and the sounds of seagulls and crashing waves create the music filling the freshness of the air. It is a natural aphrodisiac, even to a confirmed city girl.

The cliff we started out at looked straight down on a very rocky beach. We were about to start down a path that promised a quick tumble to the bottom for those of us not familiar with hanging on to the sides of rock walls, when a gentleman standing at the top, seemingly enjoying the view, suggested we walk a bit further on to an "easier" pathway. We jumped at the suggestion (well, we didn't *jump*, but we eagerly accepted his idea).

So, ever so gingerly, we four novice "adventurers" eased our way

down the dirt pathway, hanging on to rocks and plants, "snowplowing" our way down to the rocky beach below, trying not to humiliate ourselves in front of our experienced leader, Mike. We all made it to the bottom without a mishap to foreshadow what was to come. The triumph of success was ours! We thought climbing down the path was a real accomplishment. We thought walking 20 or 30 yards on the dangerously rocky beach to the giant tire beachprop was a breeze. We never realized we were going to continue to walk what felt like miles and miles for the next three hours. We thought we must be crazy to be down there on this rocky beach, trying to balance our precarious bodies with each step. But we felt daring, we felt like we could do anything, we lived on the edge, so on we trotted (well, we didn't *trot*, we *balanced*—yep, on we balanced).

The jagged cruel rocks that impersonated the beach were treacherous. These were not smooth little baby rocks, the kind that beckoned you to rest your weary body upon them. These were rocks that you could build a house with, or a wall, or fight a war with. This was not a beach you could enjoy sunning yourself on and playing in the surf. This was a beach that ripped up pirate ships, that already housed the remains of a rusted old tractor that had been entrenched in its jaws, once having struggled to pull itself up from the rocky quicksand. These rocks had many rusted relics

that conveyed silent story after story. They were miles down the "beach" and Mike trotted us onward to see them all.

The wind blew a warm breeze on this glorious Saturday. The sun peeked in and out, mostly out, but we rambled on in search of unusual compositions, rusty, interesting textures and dramatic lighting. Lucy and I discovered sea urchins and anemones languishing in the tide pools. Lucy enjoyed feeding rocks to the little creatures, who gobbled them up appreciatively. We searched for the tidepools where Stergis M. Stergis, our late club member who was famous for dramatic crashing wave shots and fascinating tide pool images, had once captured the natural beauty of creatures smaller than ourselves.

Further on down the beach was a giant steel ship hull, laying dead in pieces here and there, rusting and rotting on the rocks. We climbed up, in and around everything, some of us even hung out of a porthole, gazing inside for buried treasure. The treasures were the images we were creating ourselves. Kodachrome, Velvia, Fujichrome and others were capturing the history and fantasy that surrounded us. It was fun, but perilous. Once I fell on my back (well, my backpack, actually). My camera dented my bottom and left me black and blue marks to remember the

*Continued on page 6*





**Godzilla—Continued from page 4**  
this is only a partial list of what's available to members."

Godzilla finished making an entry in his exposure log, entitling his earlobe shot as "Masticated Meat Fantasy."

Cocking his head to one side, he asked, "If there are so many advantages to being a PSA member, why haven't you bought me a membership by now?"

I didn't have an answer to that one.

If you are interested in more information and an application form, write to:

**PSA Headquarters**  
**3000 United Founders Blvd., #103**  
**Oklahoma City, OK 73112-3940**

Membership fees are \$40 for most individuals and clubs, with Senior memberships (age 72 or older) for \$35, joint memberships for \$60 and joint Senior memberships (both 72 or older) for \$55.

**Outing—Continued from page 5**  
experience. Thank goodness the camera didn't suffer at all. I'll mend in time.

It was not an easy hike. Dressed in my most carefully thought out hiking apparel (unfortunately, Laurel Ashley doesn't make much in hiking ensembles) I plodded on. Thrice my balance was lost, and three times my innocent body plunged to the rocky depths of the ground. I was not deterred. I was a crusader. I would not be discouraged. I might be hurt, I might be black and blue, I might be in pain, but I was no wuss. I would carry on.

Thank goodness we finally decided to leave this rocky hell and make our way up the cliffs. I'd have paid good money for a helicopter at that point, but alas, we had to pull ourselves up the same way we'd come down. Only this time the group decided we didn't want to continue hiking all the way back to that "easier" pathway. We were tenacious, we could climb up that tough (and much closer) pathway to the top. Besides, as Mike pointed out, small children were climbing up it just ahead of us. Were we babies? No, just slightly intimidated and exhausted novices. So, with me leading the way (can you believe it?) we began to

climb, pull and claw our way up this vertical exit from hell.

Half way up I encountered a step that required my now exhausted leg to lift itself up about three feet to continue on. I turned to my companions to assure them that from now on I would make a life at this location, and not to worry. Starkman wouldn't have any of it and helped boost me up so that I could carry on with Reel 3D and the life we lead together (do I owe him my life now?). We grabbed at mud and dirt, held onto jutting rocks and desperately pulled ourselves to the top. What a feeling of elation!! We had made it, we were brave, we were invincible, we could do anything! Well, after our leg muscles had recovered, perhaps.

We adjourned for a drink at a local bakery, moaning and groaning about

the agonies we had just endured, but proud of our tiny accomplishments. Dinner together at a local Peruvian restaurant was worth the pain of the whole day. We listened to Mike and Diane McKinney (we were lucky enough to run into Diane just as we emerged at the top of the cliff) who told stories of their hikes up waterfalls with bugs and snaky things swimming in the water, and adventures of *real* mountain climbing at the Matterhorn in Switzerland. It was a perfect end to an exciting day.

Most of the black and blue marks are nearly gone now. The leg muscles have gone back to normal, and the memories of the difficult balancing acts are almost forgotten. It was a marvelous day and a most memorable experience. Next time we all hope you'll join us.



**Lirpa Loof**

## **Competition Stereos We Haven't Seen Yet**

*by Godzilla (4/1/95)*

- 10 Jerry Walter and Rick Finney waterskiing at Muroc Lake.
- 9 Action shots of the 1994 World Series.
- 8 A Larry Brown photograph of a dull blue fire engine.
- 7 Magician David Copperfield making Newt Gingrich disappear.
- 6 Newt Gingrich writing a bill to make David Copperfield disappear.
- 5 Earl Colgan being photographed by tiny frogs.
- 4 Mount Everest, as seen from underwater.
- 3 Godzilla, the gray-cheeked parakeet, wrestling Oliver Dean to the ground.



2 A night shot of the Grand Canyon, lit by candlelight.

And finally, the Number One Sure-Fire Winner at a future competition:

- 1 Susan Pinsky licking a cow on the cheek.

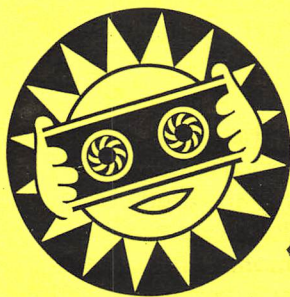
## **Next Outing**

## **A Less Strenuous Photo Op**

*by Mike McKinney*

**S**orry for the short notice, however—the wild flowers are happening now! On Saturday, April 15, I will lead an "expedition" and/or send information to anyone who desires to venture to the Tejon Ranch in Antelope Valley. We will be leaving the Los Angeles area at 8:00 am. Tejon Ranch charges \$30 per car at the gate, so pile in. Flowers in the past have been spectacular. For further information, call Mike McKinney at (310) 643-6366.





# 3D NEWS

## From the Stereo Club of Southern California

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

VOLUME XXXIX #11

MAY 1995

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**IF YOU  
DON'T READ  
ANYTHING  
ELSE—  
READ THIS!**

**THIS MONTH'S MEETING  
WEDNESDAY**

(THE DAY BEFORE THURSDAY!)

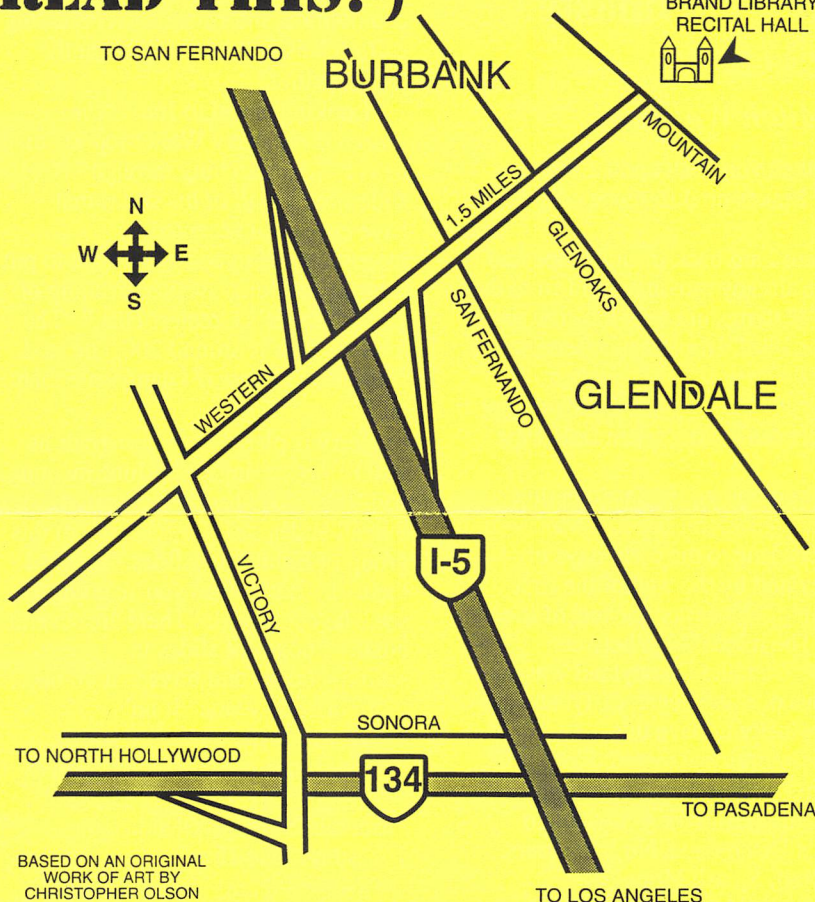
**MAY 17, 1995**

**BRAND LIBRARY**

**1601 WEST MOUNTAIN ST.  
GLENDALE**

SEE INSIDE FOR FULL DETAILS

BRAND LIBRARY  
RECITAL HALL



The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The 3D News, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the 3D News—deadline is the last day of the month (send to the Editor).



May						
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			

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

## Calendar of Events

Wed May 17

Competition night, plus the PSA Traveling Competition. Tonight we are moving to what may well be our new permanent home—the Brand Library at 1601 West Mountain Street in Glendale. See page one for a map. And **this month only**, we are meeting on Wednesday, not Thursday.

Sat June 3

The quarterly meeting of the Movie Division at the Longley Way School, 2601 Longley Way, Arcadia.

Thurs June 15

The much-anticipated evening of Jerry Walter's Greatest Hits! Also, a slide program by Irv Aberson.

June 27-July 3

The combined ISU/NSA International 3D Festival meets in Atlanta, Georgia at the Stouffer Waverly Hotel. Six days of projection, workshops, exhibits and excursions and a 2-day trade fair. Contact Susan for further details.

Thurs July 20

The Annual Awards Banquet.

## Last Meeting

### Rare Viewmaster Reels Seen

by Mitch Walker

**W**hen you wish upon a star,  
Makes no difference where you  
are...

Here I am back from Europe and we are already moving—and from the looks of things our new location just may be ideal. I have never been to the Brand Library, but I remember hearing about it in my youth, and my school even having taken field trips there.

If you missed our last meeting, you missed out on a trip down memory lane to the early days of Disneyland by the way of the first issue of Viewmaster packets of the park. The relationship between Viewmaster and Disneyland was an obvious one and began early, and so we are lucky to have this three-dimensional record of the park from its earliest days. In retrospect it was pretty primitive compared to today's Disneyland. No Star Tours, Monorail, Splash Mountain, Enchanted Tiki Room, or even the Matterhorn! Doesn't sound like much fun then, but it *was* fun and interesting to see in 3D.

We also presented the PSA Traveling Exhibition. There were 107

great stereo images, including a few from our own club members. If you are interested in entering next year's competition, information on obtaining entry forms will be available at the next meeting.

Looking ahead to June—the *search is on!* Jerry Walter reports that he is busily searching through his slide files for *all* of his slides that have ever been accepted in International Stereo Exhibitions to put together the long-awaited evening of "Jerry Walter's Greatest Hits." "The total number is around 200," he said, "but I don't know if I can locate them all."

Jerry is planning the program he will be presenting at the June meeting, and has established his criteria to be that all slides shown will be from this group of Exhibition slides. "If I find them all, that's what you're going to see," he continued. "There are several hundred boxes of slides to search—boxes and trays that go back more than 20 years." If he's successful in the quest, we will be prepared for a marathon show, all at the Brand Library at 1601 West Mountain Street in Glendale on Thursday, June 15.

See you there!

## Classified Ad

**FOR SALE**—TDC Stereo Vivid Model 116. \$250. Call Barbara Henricks at (818) 781-4127.

## Competitions

### Last Chance!

by David Thompson

**M**ay will be our last competition for the 1994-95 year. If you don't enter your slides now, no one will *ever* get to view them! So get all that stuff out, mount those slides and get ready for competition and Slide of the Year.

Remember—the Slide of the Year competition is coming up, and you may only submit slides which were entered in Club competitions from September 1994 to May 1995!



## Letters to the Editor

**T**his letter is precipitated in part by the March 16, 1995 meeting of SCSC.

When I first attended meetings around 1979, I was put off by the programming. As Lou Grant used to say on the old *Mary Tyler Moore* show, "I don't like cute." Some slides should have been rated "1" or "2", yet the lowest number was "5". And some were out of focus! I haven't submitted anything because after a long hiatus, my own rating system precludes it, and I shall not until I've been back in it again and can judge objectively.

• Ben Sobin



## Chris's Chronicle

### Club Meetings Moved to Brand Library in Glendale

by Chris Olson

Thanks to our last meeting's show, everyone has heard of "The PSA Traveling Exhibition". But have you heard of the traveling "Stereo Club of Southern California"? The good news is every time we move, it is always in the best interest for the club. After we departed from the Photo Center, we have been on the constant lookout for a new permanent home. This is not as easy as one may think. There are a lot of things to be considered, and the biggest consideration of all is our club members! What our board members are looking into when searching for a new location are the following—safe neighborhood, central location, pleasant accommodations, affordable rent, good parking, convenient weekdays available (i.e. third Tuesdays, Wednesdays, Thursdays) and storage for our equipment.

Wouldn't you know it, you can't have everything! A North Hollywood facility had all the requirements, but could only let us meet on the fourth Friday. I don't think our membership would go up when meeting during

Thanksgiving and Christmas vacations, not to mention meeting the Friday before Memorial Day. The location in Brentwood was looking good, but after the long but beautiful drive into the canyon of the rec center, they told us to bring flashlights because the parking lot is not lighted. Two had affordable rates, but one had no parking and no storage, the other had no storage and the ceiling was too low. There were also the places that required us to purchase insurance that would come to about \$95 per meeting. Now you know what the delay is in finding a new permanent location!

Our past meetings at the Immanuel Presbyterian Church have been very pleasant. Unfortunately they have no storage and there are no curtains and shades. With daylight savings and summer getting nearer, this posed a problem.

The temporary solution is the Brand Library, located at 1601 West Mountain Street in Glendale near the Burbank border. There is a map on the front page of this issue. The facility is

a recital hall with 120 comfortable chairs already set up. The accommodations are the nicest we've ever had! The neighborhood is the safest we've ever met in. The location is extremely easy to find. The only people that will suffer a little are our friends on the west side. We might even get some new members through the library! It is a first class operation. Plus starting in June, we could meet on the third Thursday nights! So why is it temporary? No storage! So until our demands are met we will be meeting at the **BRAND LIBRARY LOCATED AT 1601 WEST MOUNTAIN STREET IN GLENDALE**. Remember **MAY'S MEETING IS THE ONLY TIME WE WILL BE MEETING ON A WEDNESDAY!!!** This is the only time you'll have to miss that third Wednesday commitment, if any! Anyway, what other commitment can be more fun than stereo photography? See you **WEDNESDAY MAY 17!**

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## PSA News

### A Tip from Godzilla about PSA

by Oliver Dean

Godzilla, my peculiar gray-cheeked parakeet with an attitude problem, has been yakking at me while doing leg lifts in his weight room. To avoid having a miniature bar-bell thrown at me, I figured I had better let him have his say:

"Now is a specially good time to join the Photographic Society of America (PSA)," Godzilla advises. "Ask that your subscription to the *PSA Journal* start with the April 1995 issue. This outstanding issue is dedicated almost entirely to stereo photography! Included are sixteen excellent stereograms suitable for free-vision viewing or viewing with one of the many stereo viewing aids available from Reel 3D Enterprises.

"These stereograms illustrate no

less than 10—count 'em—ten (!) articles related to stereo! Just look at this list—and not one lays an egg!"

- *The Magic of Stereo* by H. Lee Pratt, Stereo Chairman
- *Spatial Imaging, the Wave of the Future* by Larry S. Moor
- *Why Make Stereo Cards?* by Bill C. Walton
- *Stereo Tabletop Photography is Easy* by Stan White, APSA
- *Current Options in Stereo Slide Photography* by Dr. Paul R. Milligan, APSA
- *Swaying with the Wind 3-D Photography* by Robert J. Leonard, APSA
- *Aerial Photography and Aerial 3-D for Amateurs* by James R. Roy, APSA
- *Stereo Division Services for Individuals* by H. Lee Pratt, Stereo Chairman
- *Chesapeake International Exhibition for Stereo Cards* by Ronald Jay Leonard
- *Free Vision Stereo Viewing* by H. Lee Pratt

Don't miss this issue. "Keep it in your nest for frequent reference," Godzilla concludes.

Having finished his workout, Godzilla appeared, wearing a bandage around his head and playing a flute (which isn't easy to do with a beak).

"Now what?" I asked, wondering if Godzilla finally had flipped.

"Just getting into the mood for the PSA annual convention in Colonial Williamsburg, from August 28 to September 2," he chirped. "If you join PSA, information about registration, tours, programs, and hotel are included in the *PSA Journal*. Another good reason to join PSA now!"

I had to agree. Maybe Godzilla hadn't flipped—he seemed to be making sense for a change.



## IMAX 3D

### Imax Premieres New 3D "Feature"

**T**he future of 3D movies may like in the improbably realm of the Imax chain of theaters.

Imax theaters are known primarily for their mammoth movie screens and their documentaries on outer space and undersea exploration. But they have also been actively exploring the possibilities of 3D movie projection, and currently have several different 3D technologies on display in various theaters throughout the world. These range from simple anaglyph films to a complex system involving shuttered goggles synched to the projection by a system of infrared signals. Using this latter system, they recently held the New York premiere of *Wings of Courage*, their first "feature-length" 3D drama (actually a film of about 40 minutes) starring heart-throbs Craig Sheffer and Val Kilmer in a true story of a flier who crash-landed in the Arctic and lived to tell about it.

A very long review of the film appeared in *New Yorker* magazine. The reviewer, Anthony Lane, was clearly determined to hate the film and thus managed to do so, but try as he might to remain consistently negative, he did seem somewhat grudgingly impressed by the 3D technique (and he also admitted to liking the dog in the picture). Here is an abridgment of Mr. Lane's review:

What we have here ... is a forty-minute film about a postal service. Nevertheless, people will be lining up to see this picture, and paying nine dollars for the privilege. *Wings of Courage* is the first dramatic feature film to be shot in Imax 3D, and will premiere at the Sony Theatre..., which has the vast screen you need to show it on: eighty feet high and a hundred feet wide. Everything about Imax is big: the negative frame is ten times as large as that of conventional 35-millimeter film. The Imax theatre opened last November and has until now been showing a couple of nature documentaries—*Into the Deep*, which is partly about a species of fish called the sarcastic fringehead, and *The Last Buffalo*. Now Sony Pictures has made the brave move of venturing into narrative with *Wings of Courage*. Or,

as I prefer to think of it, *The First Turkey*.

I don't want to be a sarcastic fringehead about this, but the process of getting ready to see *Wings of Courage* is far more fun than the labor of watching the film itself. This is hardly unusual these days: the whole experience of movie going ... the bone-rattling sound systems, the trailers that last almost as long as the films they are supposed to promote ... has become so exciting that it's kind of dreary to settle down and concentrate on a mere movie. But *Wings of Courage* gives you the high point of comedowns. Right up until the start of the action, you're in heaven. For one thing, you're wearing a headset that was handed to you as you entered the theatre—a chunky pair of wraparound goggles made of gray plastic. These are a cunning combination of 3D spectacles, headphones with infrared pickup, and romance protection barrier. Try French-kissing your date and you'll blow half the fuses in Lincoln Square.

The movie industry needs to decide pretty soon whether Imax is going to be a gimmick, like Sensurround, or a true broadening of possibilities, like Cinemascope. The Sony honchos have to believe the latter, and there is no denying the speed with which the eye gets accustomed to the new compositions. The dialogue, courtesy of what Imax calls a Personal Sound Environment, floats around in your skull like the murmurs of a ghost, or a guilty conscience; during voice-overs, I kept wanting to turn around and tell emptiness to shut up.

So what lies ahead for Imax? Full-length feature films, for one thing, running at double today's speed; the image quality will be a dream, but whether the movies themselves will be dreamy is another matter. I don't think the new technology should even try to tell proper stories. There are only a few moralists still working in movies who would not be swamped by the sheer scale of the thing, so why not leave it to the magicians?

## Patron Members

### Our Thanks to These Generous Members

by David Kuntz

**T**he Stereo Club would like to express its gratitude to the following members, who have become Patron Members for 1995-96 by donating an amount in excess of their regular dues:

Tony Alderson  
Joseph G. Barabas  
Max J. Bruensteiner  
Earl Colgan  
Marvin Jones  
Dorr Kimball  
Michael McKinney  
Erick Purkhiser  
Susan Pinsky & David Starkman  
Robert Swarthe  
William Tom  
Mitchell Walker  
David Washburn  
Paul Wurzer

## Workshop

### Computer Imaging

**O**liver Dean, Godzilla's pet human, will be giving a free workshop for those SCSC members interested in some of the fundamentals of generating computer images in stereo on a desktop computer. The workshop will include construction of stereo images using Windows and three different software packages, namely CorelDRAW, VistaPro, and Animation Master, which has undergone dramatic revision recently. Notes will be provided to participants.

The workshop is scheduled to take place on Saturday, May 27, at 2:00pm and should last until at least 6:00pm. You must be a member of SCSC in good standing to qualify to attend. Basic familiarity with a desktop computer is desirable but not required. The location will be at Oliver Dean's residence at 19009 Laurel Park Road, Space number 174, Dominguez Hills, CA 90220. Advance registration is necessary.

To register or to get additional information, call Oliver Dean at (310) 635-2400.





# 3D NEWS

## From the Stereo Club of Southern California

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

VOLUME XXXIX #12

JUNE 1995

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## Chris's Chronicle

### Chris Copes in Catastrophe

by Chris Olson

The other night I was walking up to the Brand library. David Kuntz was running down the stairs toward me. "It's a sellout!" he screamed. I walked into the recital hall and every seat was taken—we had over seventy-five new visitors. Susan Pinsky was going crazy trying to keep up with a crowd of people who wanted to be members immediately. Charlie Piper was mobbed by a group who wanted to purchase his *Technical Notes* on 3D photography. Unfortunately he ran out of copies and the mob was getting impatient because they sold out so quickly. Earl Colgan approached me with the biggest smile on his face. His jar of donations was overflowing.

Then tragedy struck!

David Starkman approached me. "Where's the projector?" he pleaded. Mike McKinney asked, "Do we even have projection bulbs?" Mitchell Walker stepped forward, "There's no scoring machine!" Jim Comstock tapped me on the shoulder, "Did anyone bring the 3D glasses?" Dan Gilvezan looked at his watch, "It's getting late. We should really set up the screen." Larry Brown yelled from the front, "There is no screen!" Alan Williams approached me with an overabundance of library slides. "Where should I set these?" he asked. Marvin Jones told him, "No tables are set up. If they were I'd be displaying the *3D News*." I told Alan to use the projection stand. "There is no projection stand", growled David Thompson. "And no viewer trays as well" says Gary Gray. Oliver Dean came over and told me, "I need to make an announcement but there's no microphone set up!"

I then grabbed a *3D News* from Marvin rolled it into a megaphone and handed it to Oliver Dean. I had everyone remove their shoes. "There are your slide trays, David," I said. I stacked a bunch of chairs. "There's your projection stand." I grabbed a bunch of David's score cards, used the blank side and wrote out numbers 5 through 9, and handed them to Larry. I grabbed Marjorie Webster's and Dorothy Bernhardt's hands and told them to stretch out their skirts for use as a screen. Unfortunately, Marjorie had a flowered dress on. I got Abe Perlstein and had him remove his glasses. I got Richard Kaye to stand behind Abe. Behind Richard I placed Dick Howe. I gave Dick two cigarette lighters. I then placed the SCSC slide in Richard's hands with each frame in front of Dick's lighters. Then Abe placed his glasses in front of the stereo slide. David Starkman stepped forward, flicked on Dick's lighters and loaded the first slide into Richard's hand. The crowd then applauded. Larry Brown pulled the curtains and the curtains

*Continued on page 2*

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projection, are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to the Membership Director). The *3D News*, with a total circulation of about 250 copies, is sent monthly to all members. Annual subscription for those not wishing to participate in Club activities is \$20, and foreign subscriptions are \$25 (send to the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the *3D News*—deadline is the last day of the month (send to the Editor).



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

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

## Calendar of Events

- Sat June 3** The quarterly meeting of the Movie Division at the Longley Way School, 2601 Longley Way, Arcadia. The 3D video program by Oliver Dean is titled "The Cultural Afternoon."
- Thurs June 15** The much-anticipated evening of Jerry Walter's Greatest Hits! Also, Ray Zone will preview his program for the NSA convention. At the Brand Library, 1601 West Mountain Street in Glendale.
- June 27-July 3** The combined ISU/NSA International 3D Festival meets in Atlanta, Georgia.
- Thurs July 20** The Annual Awards Banquet will be held at Taix Restaurant on Sunset Boulevard in the Echo Park area. Contact David Kuntz for details and tickets. Featured—Slide of the Year and the Kodak presentation, "Highways USA."
- Thurs Aug 17** Members' Viewer Night. Bring your slides and hand viewers for an evening of "show and tell."

## Meeting Report

### We Move to Brand Library

by Mitch Walker

Our first meeting at the Brand Library was a success. A big cheer should go out to our president, Chris Olson, for finding this fantastic location for us. The room turned out to be better than Chris's description. It gave us a better projection area than our last location.

We had an abundance of stereo images for the evening—to start with, our last competition of the club year. There were lots of high scores and several ribbons handed out to the makers. After that, we were treated to the NSA traveling competition. The program consisted of outstanding images from around the country. The top score of the NSA group went to an image made by one of our own club members (Susan Pinsky).

Our next meeting will be on the third Thursday in June, and we will be featuring over twenty years of award-winning images by Jerry Walters, who is still editing his program down to 200 slides! Ray Zone will also give us a preview of his program for the NSA Atlanta Convention.

This night will be something to look forward too, *so don't miss it!*



Jerry Walters, who edited the 3D News for some 20 years, will be presenting a program of his slides for the Club this month.

#### Chris—Continued from page 1

collapsed, allowing a burst of light into the recital hall. That's when I suddenly awoke from my anxiety dream in a cold sweat.

I'm sure if ever we did get into a bind like that, there still would be no problem thanks to the team effort the club produces. While meeting at the Brand library, at 1601 West Mountain Street in Glendale, we are still looking for adequate storage. If there is anyone who lives in the Burbank/Glendale area that has storage in their garage or wherever, please let us know—it would be much appreciated.

See you at the next meeting!

## Membership

### A Laurel ... and Hearty Handshake to Generous Members

by David Kuntz

The Stereo Club would like to express its gratitude to the following members, who have become Patron Members for 1995-96 by donating an amount in excess of their regular dues:

LeRoy G. Barco  
Robert Bloomberg  
Oliver Dean

David W. Kuntz & Lucy Chapa  
Bruce E. Wendorff APSA





## IMAX News

# IMAX 3D Theater Coming to the Southland

edited by Marvin Jones

Irvine was tapped Wednesday to be home to the West Coast's first state-of-the-art IMAX theater, including 3D image and sound, infrared viewing headsets and a six-story movie screen.

The 500-seat theater—set to open in December—will be in the \$50 million Entertainment Center under construction at Irvine Spectrum.

"This will have a draw well beyond the borders of Orange County, to Riverside, south Los Angeles and even San Diego counties," said Frederick O. Evans, president of retail properties for Irvine Co., developer of the complex. It also will include restaurants, shops and an Edwards Cinema with 20 screens. The Irvine IMAX is expected to draw between 500,000 and one million moviegoers a year, according to Richard Gelfond, vice chairman of the Toronto-based IMAX Corp., which owns 122 big-screen theaters worldwide. A similar 3D IMAX in New York is one of the highest-grossing theaters in the nation, Gelfond said.

Tickets are expected to cost between \$7.50 and \$8, Evans said. Upon entering, moviegoers will get

lightweight headsets with liquid crystal infrared lenses that give viewers the feeling of being part of the film.

The 40-minute films typically are educational features, focusing on space exploration, science and the environment.

Irvine's IMAX will differ from IMAX theaters in Los Angeles' Exposition Park and San Diego's Reuben Fleet Science Center, which do not offer 3D quality.

IMAX chose Irvine over a handful of other locations because of the area's demographics, including higher income and educational levels, Gelfond said.

At New York's IMAX 3D theater, moviegoers wear oversized, goofy-looking goggles to experience *Wings of Courage*, the first fiction movie made for the high-tech format that will open in Irvine in December.

The flashy, newfangled technology is perfect for the swooping, old-fashioned adventure tale. And it's made for movie-crazed Southern California, said officials who on May 17 announced the West Coast's first 3D IMAX.

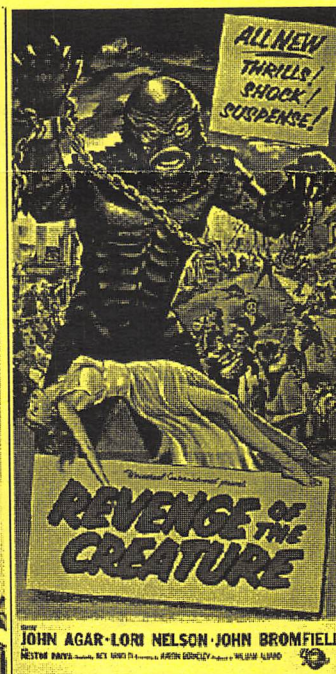
The question is not whether 3D is the future of movies. Of course it's not, at least until those headsets turn into something more comfortable. The novelty of this movie-going experience is what counts and the circus-like atmosphere is filled with people who look like mutants from *The Fly*.

New York's theater is dizzyingly high to accommodate the 80-foot by 100-foot screen.

Based on real events, G-rated *Wings of Courage* tells of daredevil aviators flying male over the Andes in 1930, but the tale takes second place to the way it is told.

In the very first scene, a biplane seems to sail off the screen and hover over the heads of the audience. When aviators go to a nightclub, viewers might step into the space between the table in the foreground and the couple doing a tango in the rear. And when a plane lands, the camera seems to be attached to the rear wheels.

*This article was developed from two separate news stories in the May 18, 1995 edition of the Orange County Register, originally written by Edmund Sanders and Caryn James.*





## Legal News

### **Nishika Corporation Declares Bankruptcy in Wake of FTC Judgment**

*edited by Marvin Jones*

In August 1994, the Federal Trade Commission (FTC) filed a deceptive-practices lawsuit against telemarketer and lenticular 3D camera manufacturer Nishika Ltd. and its owner alleging that they used unfair or deceptive trade practices in connection with the marketing of their products.

On November 1, 1994, Nishika reacted by filing for bankruptcy. Nishika Ltd. and LenTec Corporation were party to an asset purchase agreement in which they agreed to sell certain assets and three dimensional photographic imaging technology to NimsTec LLC. Nishika noted that a contingent liability resulting from the FTC complaint against the Nishika Corporation was the primary reason the Nishika companies voluntarily filed for bankruptcy. The FTC suit, originally filed in US District Court in Las Vegas, Nevada, followed by less than three months Nishika's settlement of a similar one brought by the Nevada state attorney general's office, the result of a 1993 probe.

Nishika was one of 49 telemarketing and direct mail sweepstakes companies investigated in a 10-state crackdown.

Without admitting wrongdoing, Nishika had agreed in late August to pay Nevada authorities a total of \$46,600 for consumer refunds and investigative costs. That agreement, which covered two Texas companies that did solicitations on behalf of Nishika, was approved by Clark County, Nevada, District Court Judge Joseph Bonaventure.

The two companies, World Concepts Inc., and U.I. International, and owner Helen Diane Green, who also admitted no wrongdoing, agreed to pay state authorities a total of \$30,650 for consumer refunds and investigative costs.

Shortly after the FTC suit was filed, US District Judge Howard D. McKibben approved a mutually agreed-upon order that prohibits

Nishika, Nishika owner James D. Bainbridge and two other defendants from "engaging in the alleged deceptive practices" pending the suit's outcome.

The other defendants are Daniel A. Fingarette, also known as William A. "Bill" Burke, and his company, Los Angeles-based Bentley Industries.

Nishika also uses the trade names American 3D Ltd., Nishika Corporation, American 3D Corporation and Nishika 3D Camera Sales Inc., according to the FTC.

The FTC suit claimed that Nishika, based in Henderson, Nevada, solicited "hundreds of thousands of consumers across the country through certificates or other notifications, stating that they were guaranteed to receive one of four to six listed awards and prizes such as a car, cash of \$1,250 or more, a television/stereo system or a vacation travel package." Not surprisingly, one of the prizes was always a Nishika 3D camera.

Those who responded were "persuaded to authorize a 'one-time' charge of up to \$700, often referred to as a shipping and handling fee, on their credit cards" to collect their prizes, according to the FTC.

The prizes, the suit continues, were merchandise of "limited value" to consumers or "a travel voucher that contained a number of additional costs and restrictions, making it virtually impossible to use."

Fingarette recruited and supervised the telemarketers, and he and Bainbridge "provided the telemarketers with the sales script, copy for the mail notifications and some of the merchandise shipped to consumers," the FTC charges.

It added that Fingarette and Bainbridge obtained merchant credit card accounts to process transactions and that consumers responding to the campaign "have suffered substantial injury."

---

*This story was assembled from news and FTC reports available via Internet.*

## Competition News

### **Final Results for May 1995**

*by David Thompson*

Here are the final results for the May 1995 slide competition. The judges this month were Susan Pinsky, David Starkman and Lucy Chapa. Final results for the 1994-95 competition year will be announced at the July banquet and in the August Newsletter. It's been a great competition year and I would like to thank everyone for their help.

#### **A Group Standard**

**James Comstock**

*A: The Devil, You Say*

*A: Smoking Section Please*

**Earl Colgan**

*HM: Goat Herder*

*HM: Monument Valley Goats*

**Abe Perlstein**

*A: Chulla Cactus and California Poppies*

*HM: Wildflower Goddess*

**David Kuntz**

*HM: Camden Harbor Morning*

*HM: Permaquid Lighthouse #1*

#### **A Group Non-Conventional**

**James Comstock**

*A: Mommy's Nightmare #5302*

*A: Taiwanese Delicacy*

**Earl Colgan**

*HM: Special Effect*

*HM: Colorful Lichen*

**Mitchell Walker**

*HM: Stuart's Garden*

#### **B Group Standard**

**Dorothy Bernhardt**

*A: Buctchart Gardens*

*A: Port Hardy*

**Michael Johnson**

*A: Skateboard Jumper*

*HM: The Bird*

**Chuck Bernhardt**

*HM: Ready to Take Off*

**Dona Mathewson**

*HM: Mission Flower*

**David Washburn**

*HM: The Source*

*HM: Looking West from Monument Tower*

#### **B Group Non-Conventional**

**Viggo Bech Nielsen**

*A: Heating up for Wieners*





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