

2000

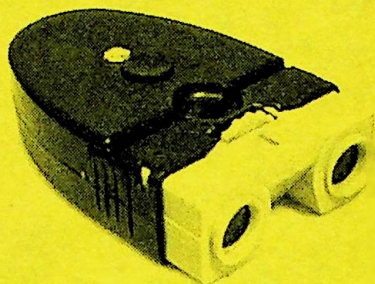
The 2nd Hollywood International
Stereo Card Exhibition

Catalog of
Acceptances and
Awards



Sponsored by
The Stereo Club Of
Southern California

Berezin Stereo Photography Products



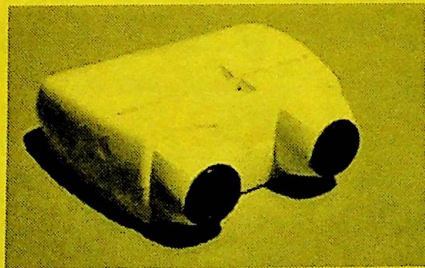
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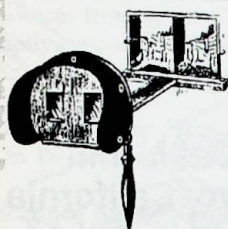


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P.O. BOX 8834, University City, CA 91608

The 2nd Hollywood International Stereo Card Exhibition

Chairperson - David Thompson

**Sponsored by the Stereo Club of
Southern California
per PSA Rules**

Selectors

John Sardy***, Canyon Lake, California**
Norm Henkels APSA***, San Diego, California**
Oliver Dean*, Dominguez Hills, California**



Viewings

Saturday, February 5, 2000
California Museum of Photography
Riverside, California

Tuesday, February 8, 2000
Jewel City Camera Club
First United Methodist Church
Glendale, California

Thursday, February 10, 2000
Pasadena Stereo Club
Home of Bruce and Connie Stratton
Pasadena, California

Thursday, February 17, 2000
Stereo Club of Southern California
Wilshire United Methodist Church
Los Angeles, California

With thanks to...

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In addition to the three judges (see Previous page), the Chairpersons wish to thank these helpers for their indispensable contributions to the success of this exhibition:

Donation of S.C.S.C. Awards	Stereo Club of Southern California
Donation of Best Living Mammal Awards....	David Starkman and Susan Pinsky
Coordination with PSA.....	Jack, FPSA and Barbara Covey
Room arrangements at 1st United Methodist Church.....	Willard Wilson, APSA
Advisor from Jewel City Camera Club.....	Bryan Riggs, FPSA
Hollywood mailing labels.....	David Starkman and Susan Pinsky
Exhibition entry forms and Brochure.....	David Kuntz
Score table.....	Linda Thompson, and Gary Schacker
Incoming Card Management.....	Linda Thompson
On Tour Assistants for showings.....	Greg Hooper, Lawrence Kaufman, Oliver Dean
Scanned Stereo Images.....	George Walker
Stereo Images Enhancement, Design and Printing.....	Oliver Dean
Catalogue Design and Text Prep, and Printing for Catalogue.....	Mitch Walker & Blue Raven Productions
Card Award Mailing.....	David Thompson
Exhibition Treasurer.....	David Kuntz

The sponsors of this International Exhibition of Photography have been awarded Recognition by PSA, the world's largest patron of International photographic exhibitions.



Acceptances received by PSA members in approved sections of this exhibition are eligible for PSA Star Ratings, listing in the worldwide PSA Who's Who of photography, and credited toward the PSA Distinctions PPSA and EPSA.

PSA is a non profit organization promoting the advancement of photography in all its forms to novice, amateur and professional photographers worldwide.

For information on membership and the many services and activities of PSA, contact:

psa

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About the Hollywood Exhibition System of Scoring

- Most entrants are not satisfied to know only whether or not a slide was accepted; they also want to know *how well* the slide did — was it a total dud, or was it nearly accepted, or marginally accepted, or solidly accepted, or nearly an award winner. Only evaluation by relative scoring, as opposed to "In - Out" judging, gives this useful information to the entrant when he gets his report postcard back. Accordingly, Hollywood has evolved the following method of relative scoring:
- On the initial run through of all the slides, each of the three selectors (Judges) is asked to score each slide on a scale of 5 through 9, making total relative scores possible from an abysmal 15 through an extraordinary 27, with the cutoff for acceptances usually at 21 or 22.
- A single selector's score of "5" is given for a slide with serious flaws, such as obvious under or overexposure, fogged areas, poor focus, tilted framing, or any other lack of competence that renders the slide substandard.
- A score of "6" is given for a generally competent slide that is not quite exhibition material. "Record" shots and snapshots can fall into this group.
- A score of "7" is given for a good card with few flaws and worthy of acceptance, but not exceptional enough for an award.
- A score of "8" is given for an excellent slide worthy of an HM or an award.
- A score of "9," usually given only once or twice by a selector during an exhibition judging, is reserved for an outstanding slide having the kind of flawless technique and artistic perfection that makes it worthy of a top medal or Best of Show.
- Selectors are asked to downgrade scores of slides showing little or no stereo effect, and are asked to be sure that no such card wins an award!
- If not enough slides are accepted with total scores of, say, 22 or above, and too many would be accepted if all the 21's were included, the selectors in this case would be asked to screen the 21's in order to upgrade some to the acceptance score of 22. On the report postcards, an upgraded slide in this example would show a score of "21" crossed out, with a "22" written above it; entrants should be aware that this is a deliberate upgrade, not a correction.
- Once the above scoring has been completed, the scores do not change. However, high scoring slides are looked at repeatedly in order to select out the Honorable Mentions and awards.

Exhibition Statistics

Entries - 38
 Views - 151
 Accepted 45.7% - 69
 HM 8% - 13
 Score for Acceptance - 23
 Score for HM - 25

Australia - 1
 Belgium - 1
 Canada - 1
 Germany - 7
 India - 1
 USA - 27:
 CA - 12
 CO - 1

FL - 1
 GA - 1
 IL - 1
 KS - 2
 MD - 2
 MI - 1
 NY - 1
 OR - 2
 PA - 1
 UT - 1

Chairperson's Comments

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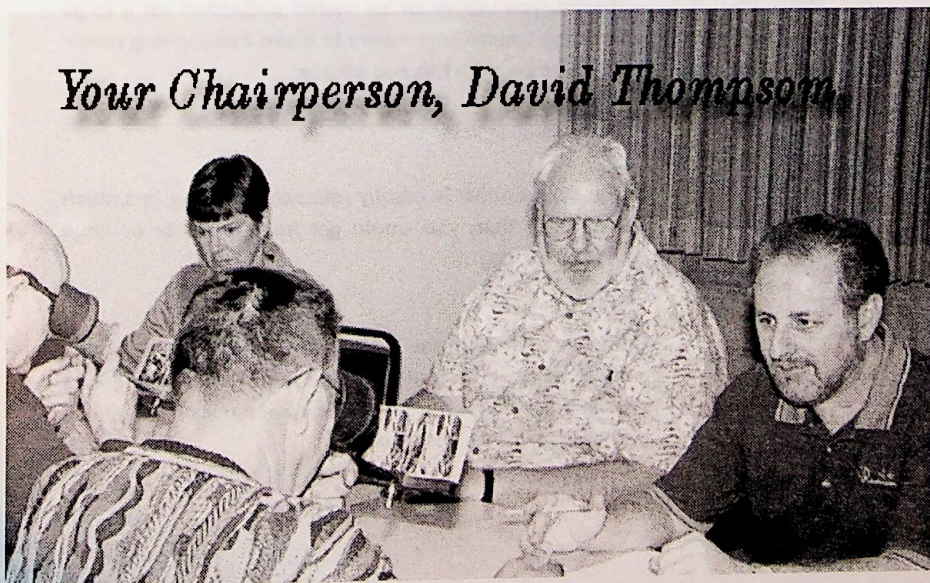
The Judging for The Second Hollywood Stereo Card Exhibition has taken place and I would like to thank everyone for the excellent work submitted. The scoring ran very high this year, showing the quality of work that was submitted. To make the percentage required for acceptance the score of a card had to be 23.

I would like to give you a little information as to how the judging was handled. The same judges were used for both the Hollywood Stereo Slide and Card Exhibitions. We would like to thank the Jewel City Camera Club and the First Methodist Church in Glendale for making it possible to hold this combined judging. For the cards each judge was given a Red Wing Stereoscope and the help of a scorekeeper. The judges and scorekeeper worked together to make sure that the correct score was recorded for each entry. On the first run through each judge is asked to score each card on a scale of 5 to 9, making a total relative score possible of 15 to 27. The top 45% was accepted, then the judges had the difficult job of picking the award winning cards from the top scored work. Also special awards were picked from the work submitted in each category as noted in the entry paperwork.

I want to thank the judges for their hard work and patience. I also would like to thank the scorekeepers and my wife, Linda, who was largely responsible for keeping the cards together and paperwork running smoothly. I also would like to thank all of you who participated and again for the high quality of work submitted.

We look forward to seeing your work next year.

Your Chairperson, David Thompson

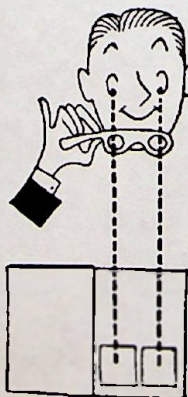


About the Stereo Views....

- A. To "free view" the color stereo pairs on the following pages: If you need to wear glasses for comfortable reading, put them on. *Then* try either of the following two methods for fusing the pair:
1. Hold the page flat and close to the tip of your nose so that the blurred images of a stereo pair merge. Then *very slowly* move the page away from you maintaining the merge (you should see *three* images, with the one in the middle being the merged pair), until the merged pair sharpens. Keep trying! Practice helps, and it gets easier after you master it the first few times.
 2. Hold the page flat at reading distance, and hold it up so that you can look just over that top at a distant object. While focusing on the distant object, you will be aware that the images on the page have merged (if they have not quite merged, try focusing on an object not quite so far away). Now shift your attention to the page so as to bring the merged view into sharp focus. This is the more difficult method of the two, but it seems to work better for some people.
- B. If "free viewing" defies your attempts to master it, you can try an inexpensive viewing aid, a "Plastic, Hand-held 3-D Print Viewer," available for about two dollars as part number 2018 from Reel 3-D Enterprises (see their ad on the inside of the front cover). This device also magnifies slightly.
- C. Keep in mind that the reproductions herein cannot do justice to the original slides viewed by a Realist-type viewer or by stereo projection on a large screen. The small size of the images (necessary to make free viewing possible and to allow 12 pairs to be printed) has two effects:

1. Much detail is lost.

2. The stereo effect is *greatly reduced*, resulting in a much flatter effect than you would get from a viewer or large projected image.



On balance, though, the basic compositions, stereo effect, and colors show up well enough so that the reproductions should be useful for study. Your comments on the above tradeoffs would be appreciated.



Hollywood Bronze Medal
"Planthopper" by Robert Bloomberg



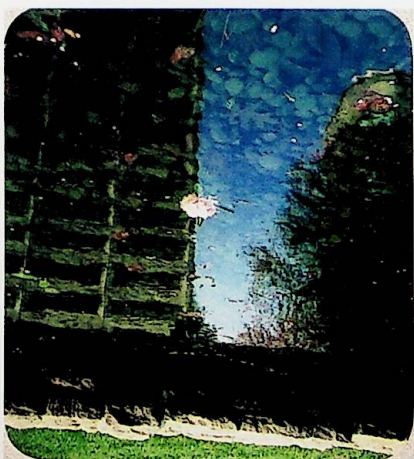
Hollywood Bronze Medal
"Planthopper" by Robert Bloomberg



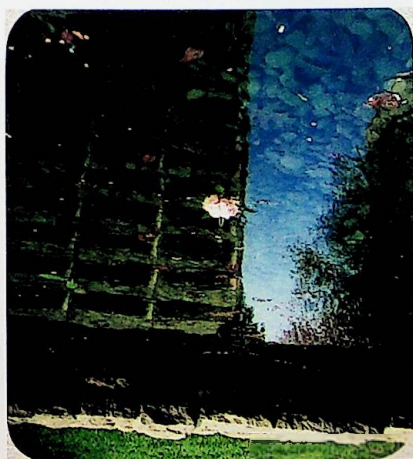
Hollywood Bronze Medal
"Just a Fly" by Klaus Kemper



Hollywood Bronze Medal
"Just a Fly" by Klaus Kemper



Special Award for New Hollywood Exhibitor
"Floating" by Diane Rulien



Special Award for New Hollywood Exhibitor
"Floating" by Diane Rulien



PSA Gold Medal for Best of Show - "Hummer at Gloxinia" by Gene Kirksey, APSA, EPSA



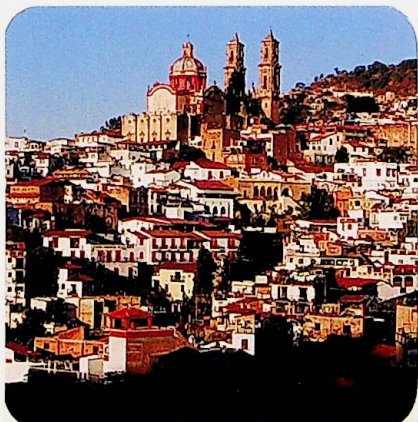
PSA Gold Medal for Best of Show - "Hummer at Gloxinia" by Gene Kirksey, APSA, EPSA



Hollywood Silver Medal
"Tiger, Tiger" by Robert Bloomberg



Hollywood Silver Medal
"Tiger, Tiger" by Robert Bloomberg



Special Award for Best Photo Travel
"The Family Church" by Bill Lee



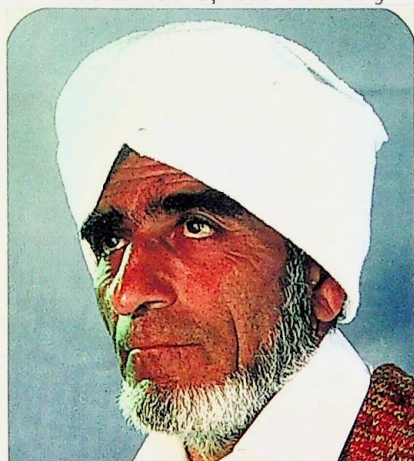
Special Award for Best Photo Travel
"The Family Church" by Bill Lee



Hollywood Gold Medal
"The Black Hole" by Robert Bloomberg



Hollywood Gold Medal
"The Black Hole" by Robert Bloomberg



Hollywood Silver Medal
"Tim" by Valeria Sardù



Hollywood Silver Medal
"Tim" by Valeria Sardù



Hollywood Bronze Medal - "The Big Bang"
by Gene Kirksey, APSA, EPSA, FS4C



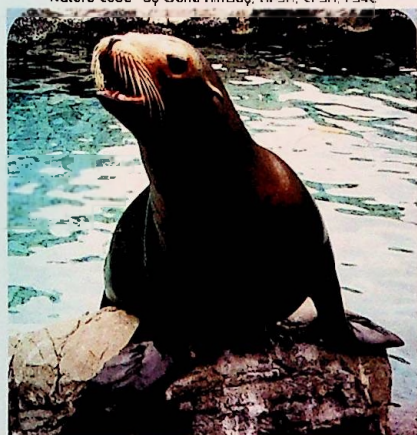
Hollywood Bronze Medal - "The Big Bang"
by Gene Kirksey, APSA, EPSA, FS4C



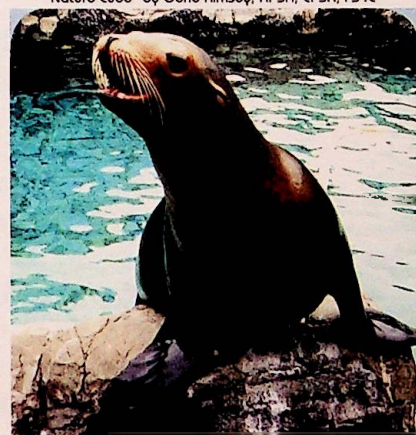
PSA Silver Medal for Best Contemporary
 "Nature Cube" by Gene Kirksey, APSA, EPSA, FS4C



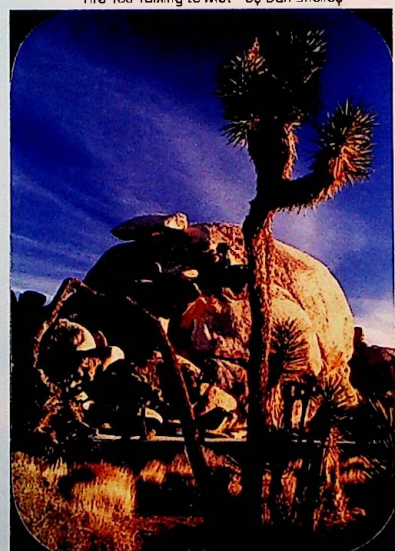
PSA Silver Medal for Best Contemporary
 "Nature Cube" by Gene Kirksey, APSA, EPSA, FS4C



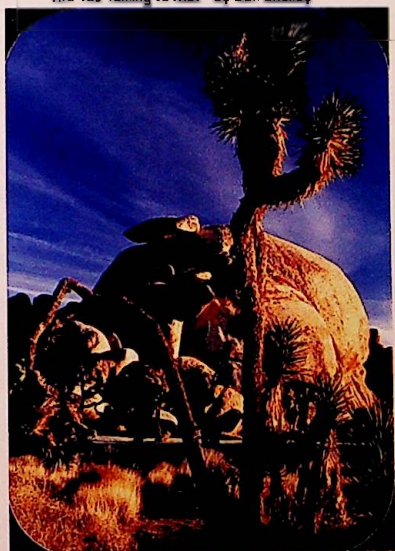
Special Award for Best Mammal
 "Are You Talking to Me?" by Dan Shelley



Special Award for Best Mammal
 "Are You Talking to Me?" by Dan Shelley



Special Award for SCSC Members
 "Cap Rock, Joshua Tree National Park" by David Saxon



Special Award for SCSC Members
 "Cap Rock, Joshua Tree National Park" by David Saxon

Awards

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PSA Gold Medal for Best of Show:
Gene Kirksey - "Hummer at Gloxinia"

PSA Silver Medal for Best Contemporary:
Gene Kirksey - "Nature Cube"

Hollywood Gold Medal
Robert Bloomberg - "Black Hole"

Hollywood Silvers Medals
Robert Bloomberg - "Tiger, Tiger"
Valeria Sardy - "Tim"

Hollywood Bronze Medals
Gene Kirksey - "The Big Bang"
Robert Bloomberg - "Planthopper"
Klaus Kemper - "Just a Fly"

Special Awards:
Living Mammal:
Dan Shelley - "Are You Talking to Me?"

Photo-Travel:
Bill Lee - "The Family Church"

New Exhibitor:
Diane Rulien - "Floating"

SCSC Member:
David Saxon - "Cap Rock"

HONORABLE MENTIONS

Bruno Braun *PPSA, Master 1*
"Schneckenpaarung"

Walter Dubronner
"Silver Thistle"
"Herbstblumen"

Carole Honigsfeld, *FPSA, SD***
"The Red Sunflower"

Klaus Kemper
"Butterfly Couple"
"Hummer on Clover"
"Theoliptos Mulis"

Bill Lee
"Red Gas"

Mary Ann Rhoda, *FPSA *****
"Morning Light"

Valeria Sardy, *Master 5*
"Blue Bell"
"Morning Mood"

Albert Sieg, *FPSA, EPSA, Master 11*
"Curved Road"

Linda Thompson
"Butter and Honey"

Acceptances

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Anil Agashe..

"Above the Neck or Below the Neck?"
"I Can Lift My Dad!"

Bruno Braun ,PPSA, Master 1

"Ake Auf Fensterbank"
"Grasbahnenrenner"
"Feuer"
"Schneckenpaarung"

Robert Bloomberg *****

"Black Hole"
"Tiger, Tiger"
"Planthopper"

Carole Honigsfeld, FPSA, **

"The Red Sunflower"

Doug Doughty

"Le Bike"
"Midland Forest"

Walter Dubronner

"Naturschutzgebiet Soos/Loren "
"Silver Thistle"
"Herbstblumen"

Ron Fredrickson Master 4

"Ancient Bristlecone"
"Slender Petals"
"Butterfly Haven"
"High Sierras"

George Freeman •

"1st Snow Fall, SF, 1999"

Allan Griffin ,Hon PSA, FPSA, AFIAP, Master 8

"Ride the Wild Bull"
"More Fun at the Fair"
"Lighthouse"

Acceptances

Carole Honigsfeld, FPSA , **

"Ladyslipper Orchid"
 "Character in the Cornfield"
 "The Red Sunflower"

Lawrence Kaufman

"Don't Bug Me"
 "Wild Blue Yonder"
 "California ScienCenter"

Klaus Kemper

"Butterfly Couple"
 "Hummer on Clover"
 "Theoliptos Mulis"
 "Just a Fly"

Gene Kirksey, APSA, EPSA, FS4C, Master 3

"In Your Face"
 "The Big Bang"
 "Hummer at Gloxinia"
 "Nature Cube"

Bill Lee

"Blood Arch"
 "Red Gas"
 "The Family Church"

Robert Leonard, FPSA, AFIAP *****

"Cleaning the Sky"

Shab Levy *

"Carriage"
 "The Old Church"

Norman Patterson

"Supplicant at the Table"

Mary Ann Rhoda, FPSA ****

"Hooking #2"
 "Morning Light"

Diane Rulien

"Floating"

Valaria Sardy, *Master 5*

12

"Grapes and Peaches"

"Tim"

"Blue Bell"

"Morning Mood"

David Saxon *

"Old Wooden Cart, Woodstock VT"

"Cap Rock"

Ringo Schneider

"Little Ore Mountain Range"

Dan Shelley

"Swim with the Fishes"

"Are You Talking to Me?"

Albert Sieg *FPSA, EPSA, Master 11*

"Out for a Stroll"

"Curved Road"

Rolf-Joachim Skolaster, *ASHIPC***

"Gnat on Tulip"

"Dolphins Dance"

Pauline Sweezy *Hon PSA, FPSA, Diamond*

"Landmark of Maine"

"Weathered Giant"

Linda Thompson

"The Lily Pond"

"Butter and Honey"

Wolfgang Unnerstall

"Frei Nach S Dali"

Dale Walsh ***

"Mandalay Teak Harvest"

Bill Walton ***

"His Master's Visage"

"Army Aviator at Work"

Egon Weiss *AFIAP ****

"Small Fox on Lilac Flower"

"Kaktusbluete"

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MY **BIRTHDAY!**



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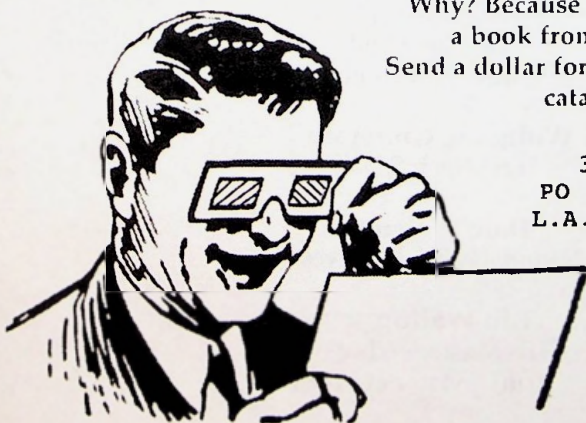
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March 20002

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VIEW-MASTER CAME INTO BEING BY A RARE TWIST OF FATE



In the summer of 1938, Bill Gruber and his young bride were vacationing at Oregon Caves National Monument. While there, he was pursuing his hobby of taking stereo (3-D) pictures with a pair of Kodak Vestar Cameras.

Harold Graves was a supplier of post cards, and was on a business trip to Oregon Caves N.M. He was an excellent photographer and was intrigued with Bill Gruber's 3-D camera set up. Their conversation led to Bill Gruber's idea to market 3-D stereo scenes in a compact, 7-scene "disk" with a low cost plastic 3-D viewer. The two talked long into the night. To make a long story short, View-Master was conceived that day (and night).

Since then, View-Master 3-D Reels have found their way to every corner of the globe. Literally, billions of View-Master Reels and Viewers have been sold, depicting hundreds of subjects - world travel, tourist attractions, cartoons, movies, TV shows, World Fairs, nature, science, space, medical, Chinese Art, old time stereo, commercial and on and on.

One wonder - if Bill Gruber's chance meeting with Harold Graves hadn't happened, would View-Master 3-D products be here today?

Bill Gruber credits his young bride for the success -- she had rubbed a "Wishing Stone" while on their tour of Oregon Caves.

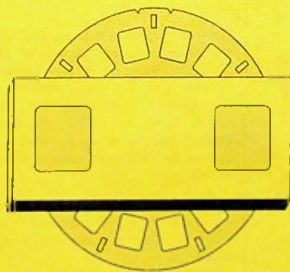


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