

3D News

From the Stereo Club of Southern California

Volume XLXIV #1

September 2007

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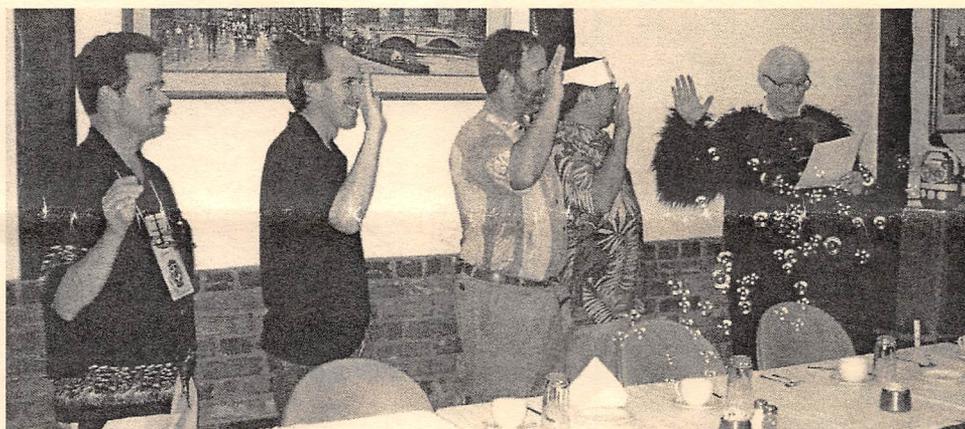
Big Stereo Banquet Issue! Plus Loads of Competition Changes! and Digital!



SCSC VP Barry Rothstein presents President Jeff Amaral with a super-size pair of 3D glasses.



SCSC Banquet co-chair Susan Pinsky shoots the banquet events with her twin digital rig.



The traditional SCSC swearing/affirming in of the club officers. From left to right, Lawrence Kaufman, David Kuntz, Barry Rothstein, Jeff Amaral and SCSC Life Member Oliver Dean.

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to Membership Director). The 3D News 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 Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: r3dzone@earthlink.net

SEPTEMBER						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
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9	10	11	12	13	14	15
16	17	18	19	20	21	22
				SCSC		
23	24	25	26	27	28	29
30						

Calendar of Events

September 15 - Big Bear Lake Film Festival - *Slow Glass & Towers of Rodia* at 11:00 am. Saturday.

September 20, 2007 - 1st competition of club year and 30 Year Spectacular show of David Starkman and Susan Pinsky. . *You won't want to miss this one!*

October 18, 2007 - SCSC Annual Club Auction. Start cleaning out your closet so you can make some bucks on all that extra stereo stuff you bought last year.

October 27, 2007 - 3D Movie Meeting at Velaslavasay Panorama, 6 pm to 11 pm.

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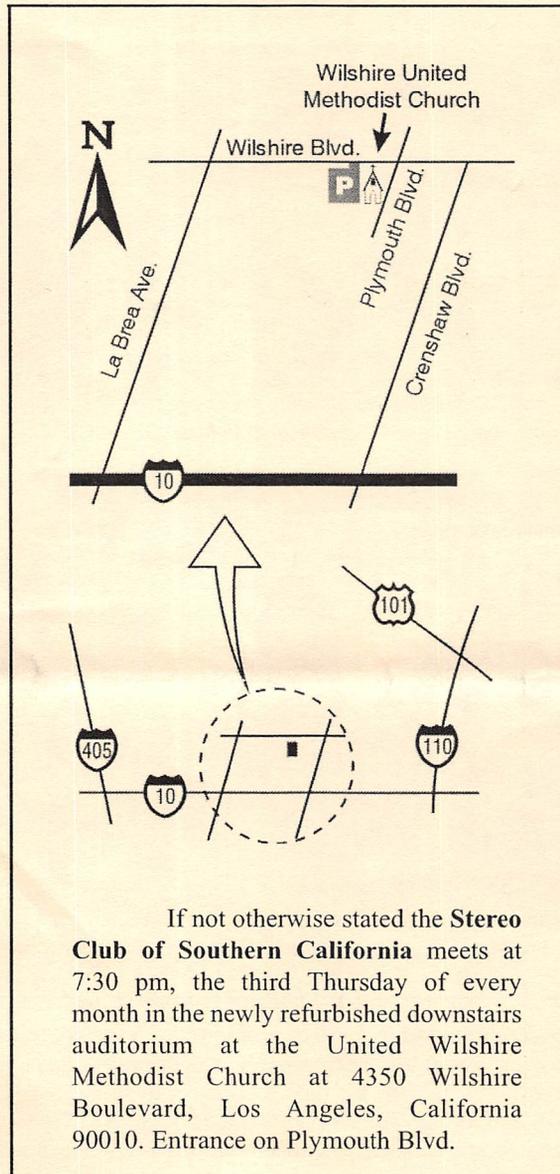
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30 Year Spectacular

Susan Pinsky & David Starkman invite YOU to join them at the next meeting of the Stereo Club of Southern California on Thursday, Sept 20, 2007 at 7:30 pm for a nostalgic look back at SCSC since September 1977, when we first joined the club.

Don't miss this meeting for a lovingly, dimensional look back at the past SCSC club meetings, glamorous SCSC banquets, silly SCSC board meetings, exotic SCSC workshops, SCSC movie division filming's, exhausting SCSC outings and fun times that have been had enjoying 3-D photography for the past 30 years!

See macro stereos of cats, nighttime exaggerated hyper stereos of Hollywood, fisheyes of slide duplication workshops, color infrared stereos of Yosemite, past SCSC members, past SCSC Presidents and current ones, examples of many varied styles of stereography and more!

Lovingly projected in 3-D by hand and synchronized to a narration and sound track for this ONE time ONLY presentation, this show is a SCSC family album of 3-D memories.

Don't miss it!! Don't forget, this meeting is also the FIRST club competition for the new club year, and this is the FIRST one that will be accepting digital 3-D image files for digital projection. A real MILESTONE for our club!

We invite you to come share this look back at an important part of our lives. We'd love to see you and hope you can come.

Awards Banquet A Smash Success!

On August 16, 2007 the Stereo Club of So Calif. held its Annual Awards Banquet at Taix's French Restaurant. More than thirty members and guests attended, participating in another enjoyable tradition of the club, where slide competition ribbons and medals are awarded to those members who had won them for this past year.

This year special guests were Diane Rulien and Shab Levy, founders of the 3-D Center (don't you wish WE had one here!) in Portland, OR and Claire Dean, the current president of the Cascade Stereoscopic Club. We were honored to have them with us, and hope that all of our members will not only support the 3-D Center, but make a point of going to Portland to visit their club and the 3-D Center whenever they can.

One of the main purposes of this banquet is the awarding of the ribbons and medals, and Competition Co-Director, Kathy Day did an admirable job giving out the ribbons to members who have entered all 5 yearly slide competitions in one category, or even more difficult to achieve, entered all 5 competitions in two categories, Conventional and Non-conventional. She hopes that one day someone will enter all three categories, including the most recent addition of the category of Digital. Kathy also awarded the trophy for Best Slide of the Year to Oliver Dean for his stunning "Golden Lace" image. More well deserved trophies and medals went out with four honorable mention ribbons for the runner ups.

Oliver Dean did his traditional "swearing in or affirming" of the four new officers of the club, who, in this unusual case, happened to be the same officers as the previous year. So, President Jeff Amaral, Vice President Barry Rothstein, Secretary Lawrence Kaufman & Treasurer David Kuntz officially took their oaths of office to bring to us, the members of SCSC, all the rights and privileges we are endowed with. We hold these truths to be self evident that height, width, depth and the pursuit of the third dimension are what we are all committed to. Oliver had to resort to the frightening representation of the creature from the 3-D movie "Robot Monster" to insure that we would all take this responsibility very seriously.

(Continued on Page Six)

SCSC Awards Banquet 2007

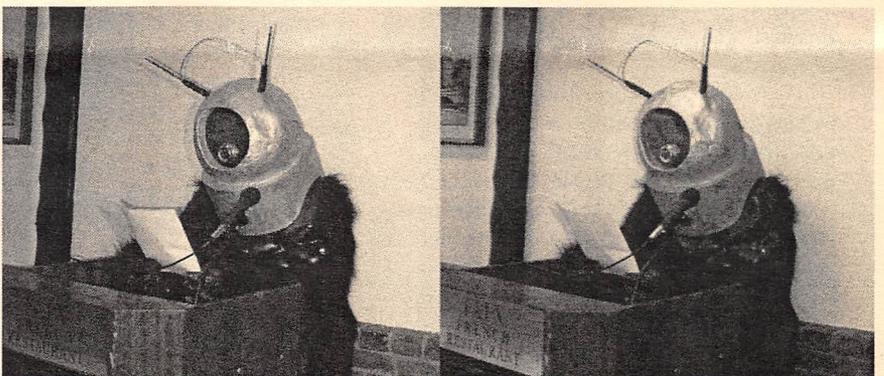
Stereo photos by Susan Pinsky and David Starkman



Lucy Chapa and SCSC Treasurer David Kuntz served as Mistress and Master of Ceremonies for the raffle ticket door prizes and stunning floral centerpieces.



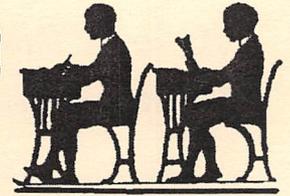
3D News Editor Ray Zone greets special guests Diane Rulien and Shab Levy, founders of the 3D Center of Art & Photography in Portland, Oregon. A recent exhibit at the 3D Center was A History of 3D Comics, co-curated by Annie Dubinsky and Ray Zone.



Special guest at the banquet was "Ro-Man" star of the classic 3D movie, Robot Monster. Ro-Man was there to assist with the swearing/affirming in of the SCSC Board members. He did a very fine job!



News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
President, National Stereoscopic Association

New SCSC Board

Congratulations to the returning SCSC officers, who were sworn in at our August 16th Awards Banquet.

President – Jeff Amaral

Vice President – Barry Rothstein

Secretary – Lawrence Kaufman

Treasurer – David Kuntz

And to all the members who swore or affirmed their membership.

The Hunchback Of Notre Dame (Ultimate Edition) coming to DVD Oct 9, 2007

Lon Chaney stars as the gentle outcast Quasimodo in the first film version of Victor Hugo's classic novel, *The Hunchback of Notre Dame*. Paris of 1482 was meticulously recreated on the back lot of Universal Studios for this powerful drama that turned Chaney into a screen legend -- now presented in the ultimate special DVD edition of this timeless classic.

Features of the DVD: Mastered in high definition from an original multi-tinted print. New symphonic score compiled by Donald Hunsberger, adapted and conducted by Robert Israel. Recorded in Europe in digital stereo. Insert essay and optional audio essay through the film, both by Michael F. Blake, author of two books on Lon Chaney. Facsimile reproduction of original souvenir program. Gallery of Original 3-D stills - 3-D glasses are included! Extensive gallery of 2-D stills including production shots, scenes and advertising materials. Behind-the-scenes footage of Lon Chaney out of makeup on the set. You can preorder at - <http://www.amazon.com>

Monsters Vs Aliens land- ing earlier

Monsters vs. Aliens, confirmed as the official title, will be the first DreamWorks Animation film produced in 3-D. It is described as a reinvention of the classic 1950s monster movie into an irreverent modern-day action comedy, directed by Conrad Vernon and Rob Letterman.

DreamWorks Animation's 3-D *Monsters vs. Aliens* is now slated for domestic release May 15, 2009, a week earlier than previously announced. James Cameron's 3-D feature *Avatar* announced its domestic release date as May 22nd, 2009, so moving up *Monsters* seems like a logical move to help its box-office returns.

With two anticipated 3-D stereoscopic films set to debut, the digital-cinema community is watching this release window. Joshua Greer, president and co-founder of 3-D provider Real D, said his company is on track to have 4,000 3-D-ready digital-cinema screens installed in the U.S. by May 2009, though that number might increase.

May 2009 is shaping up to be a crowded month for releases and 3-D. James Cameron's 3-D film *Avatar*, *Monsters vs. Aliens* and Walt Disney Pictures' 2-D *The Chronicles of Narnia: The Voyage of the Dawn Treader* opens May 1, 2009.

Beowulf finds more 3-D screens :

SParamount Pictures has announced that "*Beowulf*," directed by Robert Zemeckis, will be released in an

IMAX 3-D version simultaneously with its Nov. 16 opening in 35mm and digital 3-D theaters. It is the first film to be released in all three formats. It is also the first IMAX DMR film to be announced for the last half of 2007.

During Comic-Con in San Diego, a nearby movie theater was packed full for two showings of a 20 minutes segment of Robert Zemeckis' 3-D film *Beowulf*. Screenwriters Roger Avary and Neil Gaiman were on hand to field questions following the screening. The screening started late due to security concerns. No one was allowed to take in a camera, iPhone or audio recording devices. They began the screening with the movie trailer. Gaiman, in a Superman's Dead t-shirt, told the crowd to put on their "magic beowulf glasses." The lights went out and the trailer played in digital 3-D. At one point the blood sprays off the screen at the audience. *Beowulf* will be the biggest 3-D release ever, simultaneously being shown in IMAX 3-D, Real D on digital screens and in normal Dolby. Avary talked about the 10 year journey from script to screen and gushed over how "It's like somebody reached inside my brain" and put the images on screen. He jokingly explained that he wanted to make the film to make the story easier to understand for future generations of high school students. They then showed the entire second reel of the film, which was almost 20 minutes in length.

"The reason why we're showing you the second reel is because it's the only thing that exists," explains Gaiman, who says the rest of the film is just data. Gaiman explained the set-up of Reel #1. A hole has opened and a monster named Grendel has started eating people because he hates the noise.

Beowulf comes across the sea with his huge group of men to battle the monster. He strips down and says he will fight the monster with no weapons. Beowulf nearly defeats the monster and that is where Reel #2 starts. Gaiman said that "Beowulf is the oldest story in the English language." Avary added, "told with the most modern technology." Reel 2 begins with Beowulf kicking the cut off arm of Grendel. It's instantly impressive. The animation in Beowulf's face, and the skin imperfections is the most realistic human facial animation to date. Beowulf is a vast improvement over Final Fantasy and The Polar Express. The 3-D technology is absolutely amazing.

Beowulf enters the watery cave alone. He finds a cavern full of treasures and yells "show yourself!" and "What are you!?" A tail quickly flew by the foreground. "Are you the one they call Beowulf" Finally we see the monster. The monster is basically Angelina Jolie with a long ponytail that turns into a dragon-like tail. She rises up from the water and it's very clear that Angelina Jolie is almost nude (slightly covered up). The clip ends with them kissing. Gaiman says that's the genius of Robert Zemeckis. Gaiman confirmed that they are aiming for a PG-13 rating despite the violence, blood and nudity of Angelina Jolie. He reiterated that they are planning to release an unrated version on DVD at some point. Gaiman describes the footage: "For me it felt like wandering around in a graphic novel." He praised the 3-D technology as being a revolution for cinema. "This will actually be a reason to go to the cinema again." They then showed a teaser which showed quick cuts of all the cool moments from the reel and trailer.

Two days later, Laika Studios showed less than five minutes of Coraline, the 3-D digital stop motion animation film coming out next fall at another theater in San Diego. Coraline is a young person's book by Neil Gaiman. Reps from Laika became very nervous when they found out the theater that they were given was a 35mm theater, the theater believing they were bringing their own projection equipment. But all they had was neatly tucked away in their pocket. A quick change to a digital 3-D theater and the invitation-only crowd was very pleased with what they saw.

Laika is busy in Portland, not far from the 3D Center, working on thirty-some stages with twenty-nine camera set ups filming the stop motion animation. The sev-

enty-seven seconds of footage they produce every day, has less than eleven percent throw-away. So they should have no problem finishing the film by next fall.

Samsung adds 3-D technology to its High Definition DLP TV

A 3-D HD DLP television by Samsung was being shown at its gadget-fest in NYC. This TV, which uses DLP-based rear projection and ranging in price from \$1499 to \$4500 (depending on which size TV.) Samsung's new 3-D HDTV actually delivers two separate streams of video. It requires stereoscopic 3-D glasses in order to work.

Harry Potter 3-D opens with a record-smashing box office performance at IMAX(R) theatres

The Widest Ever IMAX DMR(R) Release and IMAX's live-action 2D to 3D Conversion Technology Contribute to New Opening Box Office Record Highlights include: Largest worldwide opening at \$9.4 million - Largest domestic 5-day total at \$7.3 million - Largest domestic per screen average at \$80,500 - Largest single day at \$1.9 million.

IMAX Corporation and Warner Bros. Pictures announced that Harry Potter and the Order of the Phoenix shattered virtually every opening box office record at IMAX(R) theatres during its debut, contributing \$7.3 million of the \$140 million that the film grossed at the domestic box office, from July 11 through Sunday, July 15. The picture also broke the record for IMAX's largest single day worldwide total at \$1.9 million and posted a domestic opening per screen average of \$80,500. Harry Potter and the Order of the Phoenix opened on 91 domestic IMAX screens and 35 international IMAX screens, making it the largest opening in IMAX's 40-year history, with a record-smashing worldwide estimated total of \$9.4 million. The film's overall worldwide debut total was an estimated

\$333 million and it is scheduled to open in 17 additional international IMAX theatres in the coming weeks.

It's also by far the strongest 'Harry Potter' title in the franchise, breaking records for both the Studio and IMAX. The increased number of IMAX venues and the first-time 3-D finale delivered a huge opening weekend win for the large screen format. The film took in \$513 Million in only twelve days of its worldwide release – WOW!

More 3-D Phone News

Japanese mobile phones already let users shoot films and share them with friends. It may not be long before the images go another step - becoming completely three dimensional. Japan's Hitachi has developed a lightweight 3D display that can potentially be adapted for mobile devices such as telephones. The 1kg gadget resembles an upside-down, multiangular pyramid full of mirrors on top of a liquid crystal display. "It's very small and portable," Rieko Otsuka of Hitachi's Advanced Research Laboratory said.

Taking advantage of the portability of the display, the company expects it can be put to use to show museum pieces at schools so they will appear as if they are standing upright in front of students. "I'd like to see the technology eventually applied to mobile phones, so people could see images three-dimensionally from their handsets," Otsuka said.

I will see you at the meeting.

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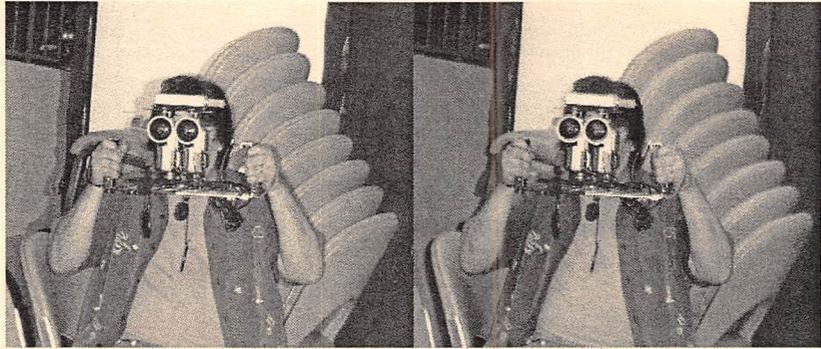
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Portland, OR 97286

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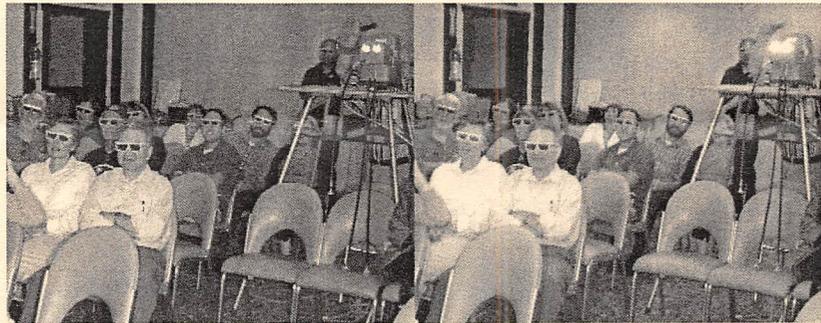
The main slide show of the evening was a presentation of all the slides from members who had entered the Slide of the Year competition. Each member could enter up to 5 of their best slides which had been entered in the past year's club competition. The standard quality of these images made this show one of superb and inspiring quality. We saw brilliant photographic interpretation of Bryce Canyon, looking up into the natural rock formations, an amazing digital conversion of Monument Valley panorama, seagulls looking down from St. Michael's Mount in England, a number of images located at the Pemaquid Lighthouse in Maine, an upside down mirrored lake in Yosemite, and a wide variety of stereo techniques, subjects and creativity.

A bonus program to the evening were the slides brought by David Kuntz, Susan Pinsky & David Starkman, who shared their personal images of people and events of the last 30 years of SCSC. In addition to seeing David, Susan & David when they were much, much younger we saw highlights of past SCSC banquets, Oliver Dean in a multitude of his "swearing in" hats, many, many past presidents, as well as members who have moved away, or are no longer with us.

*---Susan Pinsky
& David Starkman*



Eric Kurland recorded the banquet with his twin digital video rig.



The best work of SCSC members was projected along with images of SCSC history.



David Starkman demonstrated a unique polarizing/anaglyph analyzer from the 1950s. The audience tested it with their polarizing glasses.

SCSC Competition - May 2007 Results

Standard Category - B Group

John Hart - Award - "Big Ben at Night"
Susanne Kerenyi - Award - "Library Atrium"
Jairo Ramirez - Award - "Jellies"

Standard Category - A Group

Lawrence Kaufman - Award - "Ready to Pose"
Mike McKinney - Award - "Gold with the Flow"
Award - "Reeds and Snow"

Non-Conventional Category

Kathy Day - Award - "Towers"
Abe Perlstein - Award - "Mirror Lake, Yosemite"
Susan Pinsky - Award - "Reflection Morning"

Honorable Mention - "Paris, Maine"

- HM - "Eternal Sisters"
- HM - "Deeply Dead"

David Starkman - Award - "St Michael's Mount #1"

HM - "Pemaquid Rock Pool"
HM - "Pemaquid Ocean View"
HM - "Clovelly Boat"

Digital Category

Franklin Londin - Award - "Cody"
Award - "Big Wave"

SCSC COMPETITION RULES

(Revised as of September 2007)

I. CATEGORIES

There will be four competition categories: (1) Legacy, (2) Contemporary, (3) Modified, and (4) CGI/Art.

1. The Legacy Category is defined as stereo photographs you have made on film with a vintage 35mm stereo camera in either StereoRealist size (5 perforations per picture, e.g., Stereo Realist, Kodak Stereo, Revere, Wollensak, TDC, etc.), or European Size (7 Perforations, e.g., Verascope, early Iloca, etc.) at normal interaxial (lens separation). Legacy images may be submitted in "Realist Format" mounts only (see "Realist Format" below). Legacy images cannot be submitted in "Twin 2 x 2 Format" or "Digital Format."

2. The Contemporary Category includes stereo photographs you have made by any other photographic means, such as modern RBT cameras, Exakta/Kindar/Hyponars, Realist Macro Stereo, slide-bar with a single 35 mm camera, Nimslo 4-perforation stereo cameras, twin 35mm camera rigs, or images made with modified interaxial (hyper- or hypo-stereo) regardless of camera used. Digital cameras may be used in place of 35mm film cameras in this category. There is no limitation on the amount of digital manipulation you may make to your original photographic film or digital image pair. If you start with a 2D photograph (film or digital) that is your own work, a 2D-to-3D conversion of it belongs in this category. Contemporary Category images may be submitted in all three formats (see "II. SUBMISSION FORMATS..." below)

3. The Modified Category applies when you haven't originated a substantial part of the image yourself, but you have converted it into stereo or you have performed a substantial creative modification to it. This category includes conversions from 2D to stereo and stereo montages made mostly with images you did not create. Proper permission from the maker(s) of the original image(s) should be provided when requested by SCSC if you want the image published. Modified Category images may be submitted in "Digital Format" (see "II. SUBMISSION FORMATS..." below). "Realist Format" and "Twin 2 x 2 Format" (the film formats) cannot be used.

4. The CGI/Art Category is for stereo images you have created wholly or substantially in the computer or you have created wholly or substantially using artistic means, such as drawing or painting. CGI/Art Category images may be submitted in "Digital Format" (see "II. SUBMISSION FORMATS..." below). "Realist Format" and "Twin 2 x 2 Format" (the film formats) cannot be used.

5. The Competition Director shall decide the appropriate category of a slide in event of dispute or uncertainty

II. SUBMISSION FORMATS AND SCORE CARDS

Members are allowed to enter up to three stereo images in each of the four competition categories at each competition. In the Contemporary Category, all of that member's images shall be prepared in the same format (all in "Realist Format," all in "Twin 2x2 Format," or all in "Digital Format") for that month's competition.

1. "Realist Format" refers to stereo film pairs mounted in standard stereo 1 5/8" x 4" mounts. All "Realist Format" slides should be mounted in RBT or legacy mask and glass mounts. However, to encourage beginners and less experienced makers to enter, this requirement may be waived in the "B" group.

The slide title must be on the side from which you view the image, and a clearly visible thumbspot, preferably a brightly colored dot, must be affixed to the lower left corner of the mount when the image is oriented for use in a viewer. The maker's name must be on either side, preferably the other side from the title. Slides should be temporarily numbered near the thumbspot to correspond to the order in which the title is listed on the score card (see below). Images ONLY in the "Legacy Category" and "Contemporary Category" may be submitted in this format.

2. "Twin 2x2 Format" refers to stereo film pairs mounted in a separate, standard, 35 mm 2" x 2" mount for each image of the pair. Glass mounts, such as Gepe, are preferred.

The slide title must be on the side from which you view the image. A clearly visible thumbspot, colored red for the left image and colored green for the right image, must be affixed to the lower left corner of the mount when its image is oriented for viewer use. The maker's name must be on either side, preferably the other side from the title. Slides should be temporarily numbered near the thumbspot to correspond to the order in which the title is listed on the score card (see below). Images ONLY in the Contemporary Category may be submitted in this format.

3. **“Digital Format”** refers to stereo pairs stored in digital files according to the following requirements: Each stereo image pair shall be stored in a single file, in side-by-side, parallel viewing format (left image on the left, right image on the right, with NO space between them). Any reasonable file size, even a very high-resolution file, is acceptable. Just keep in mind that native projection resolution is 1024 x 768 pixels for each eye, and higher resolution files will not improve the appearance during current judging but may be valuable for review at a later date. Preferably, the file should be compressed using any high quality JPEG setting, and should be submitted as a “.jpg” file. All image files for a given competition must be submitted on a single USB 2 Flash drive of any appropriate size. CD’s or DVD’s are NOT acceptable. (We are working on an on-line submission system that will be covered in a future revision to the Competition Rules.) Images in Contemporary, Modified, and CGI/Art Categories may be submitted in this format. Legacy Category slides may not be submitted in this format.

The file name for each stereo pair must use the following pattern (without the quotes):

“XXX-n-ZZ-yyyymmdd-Maker-Title-GrpN-SCSC.jpg”.

“XXX-” is the Category designation, as follows: Use “1LE-” for Legacy, “2CO-” for Contemporary, “3MO-” for Modified, and “4CG-” for CGI/Art. BE SURE TO ADD THE SINGLE DASH after the two-letter category code. Please observe this pattern exactly!

“n-” is the sequence number, “1-,” “2-,” or “3-” only, representing the order in which you want the images judged within the category. BE SURE THIS NUMBER CORRESPONDS TO THE ORDER IN WHICH THE TITLE IS LISTED ON THE SCORE CARD! BE SURE TO ADD THE SINGLE DASH after the number. Please observe this pattern exactly!

“ZZ-” Enter this “ZZ-” as is. BE SURE TO ADD THE SINGLE DASH after the “ZZ”. The “ZZ” will be replaced on the competition copy by an Entrant Number (your original file will not be changed). Please observe this pattern exactly!

“yyyymmdd-” represents the 4-digit year, 2-digit month, and 2 digit day of the competition, followed by a single dash. If the images are “make-up” images for a previous month’s competition, please enter that month’s competition date. BE SURE TO ADD THE SINGLE DASH after the number. Please observe this pattern exactly!

“Maker-” represents your Last name, first letter capitalized, followed by your first name (no space or punctuation), first letter capitalized, followed by a single dash. Minor errors here are not serious.

“Title-” represents enough of the slide title to enable matching it to your entry on the score cards (see below), followed by a single dash. Minor errors here are not serious.

“GrpN-” represents “GrpA-” if you are in the experienced or “Advanced” group, or “GrpB-” otherwise (see below under “Score Cards”). Be sure to add the single dash. Please make sure this entry is correct. Contact the Competition Director if you are not sure which group you are in for the given Category. .

Enter the “SCSC” club abbreviation as is.

The “.jpg” should be added automatically to your file name when the file is saved as a JPEG file.

4. SCORE CARDS: You must fill out two copies of each score card and submit them along with your entries. There are separate score cards for each category – be sure you are filling out the correct card for the category you are submitting. For example, if you are submitting entries in three categories, you will be filling out six score cards. List the image titles in the order you want them to be judged. Be sure to fill in all the blanks in the header area, and to make sure that the image titles on each card correspond to the image titles on the slides or, for “Digital Format, “ to the image titles in the file names (see “Digital Format” above).

Blank Score Cards (a.k.a. “Entry Forms”) are available for download from www.la3dclub.com NOTE: If you are submitting make-up images, the make-ups must be on separate score cards dated as of the missed competition, and clearly labeled as “Make-Up.”

For Complete Competition Rules go to: <http://www.la3dclub.com/info/comprules.html>



3D News

From the Stereo Club of Southern California

Volume XLXIV #2

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Happy 3D Halloween!



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7	8	9	10	11	12	13
14	15	16	17	18 SCSC	19	20
21	22	23	24	25	26	27 3D Movie
28	29	30	31			

Calendar of Events

October 18, 2007 – SCSC Annual Club Auction. Start cleaning out your closet so you can make some bucks on all that extra stereo stuff you bought last year.

October 27, 2007 - 3D Movie Meeting at Velaslavasay Panorama, 6 pm to 11 pm.

November 15, 2007 – 2nd club competition & Abe Perlstein's Stegis M. Stergis stereo show.

December 20, 2007 - (check website for location & tickets) - Banquet – John (Colorado) Hart's fabulous Digital stereo shows.

SCSC Board Members

SCSC Hospitality

Jim Long
long_jim@hotmail.com

SCSC Competition Directors

Kathy Day / Oliver Dean
310-514-1049
310-635-2400

SCSC House Director

Ed Ogawa
310-578-1080 x210
ed5ogawa@earthlink.net

SCSC Technical Director

David Starkman
310-837-2368
reel3d@aol.com

3D Movie Division

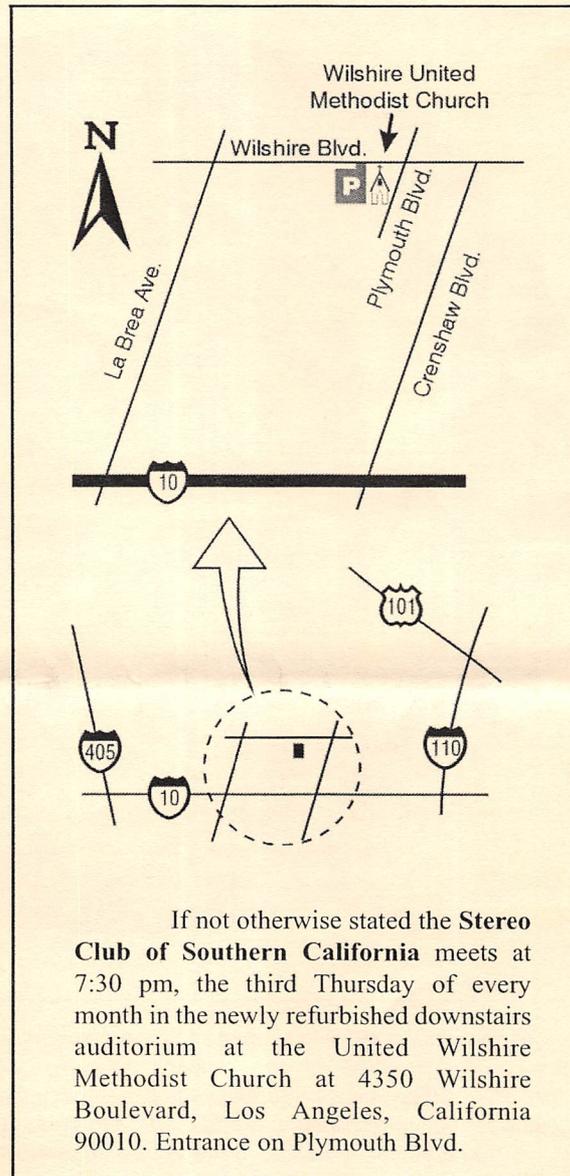
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Lawrence Kaufman
Labels & Subscriptions
David Kuntz/Kathy Day

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www.la3dclub.org



If not otherwise stated the **Stereo Club of Southern California** meets at 7:30 pm, the third Thursday of every month in the newly refurbished downstairs auditorium at the United Wilshire Methodist Church at 4350 Wilshire Boulevard, Los Angeles, California 90010. Entrance on Plymouth Blvd.

A Great 3D XMAS Banquet

John Hart is a professor of Atmospheric and Oceanic Sciences at the University of Colorado. His award winning automated 3-D digital shows "Wicked Liquid", an action sequence of animated stills, intermixed with HD-video, as we raft and kayak the big water, and "Liquid Magic", the science and art of interactions of liquid drops revealed through high speed stereo macro photography. Dye coloring, exotic lighting and precise droplet injection reveal intricate and beautiful, short-lived structures. These will be just part of the entertainment he is flying in for our Dec. 20, 2007 Holiday Banquet.

Save \$5.00 by purchasing your banquet ticket before November 1, 2007 for only \$25.00 per person. Each ticket includes these incredible 3-D programs, a full 4 course supper, a wonderful evening celebrating the season with other SCSC members, plus many door prizes!

See Susan Pinsky at the October meeting for your choice of color 3-D image banquet tickets!

October is Annual SCSC Auction

Bring those 3D or photographic items you're ready to unload to our October meeting. Every year the SCSC auction showcases many esoteric 3D rarities. This is your chance to pick up stereoviews in a multitude of formats, stereophotographic equipment from cameras and mounting supplies to a variety of projection formats.

Don't miss the 3D excitement!

3D Movie Division Meeting Scheduled

The next SCSC 3-D Movie/Video Division meeting has been scheduled for Saturday, October 27, 2007 from 6:00 PM until 11:00 PM. Ray Zone has kindly arranged for us to meet at the Velaslavasay Panorama, 1122 West 24th Street, Los Angeles, CA 90007 (www.panoramaonview.org). This historic building will comfortably accommodate the larger crowd seen at recent 3D Movie Division events.

David Starkman has put together a digital projection setup of his own and suggested a workshop which would include demonstrations of the various digital projection outfits owned by club members in order to assess the pros and cons of various equipment purchases. This, of course, would be highly beneficial to members interested in assembling their own projection outfits, as well as club purchases to accommodate digital projection at SCSC meetings in general.

Anyone with digital projection equipment is urged to participate by bringing his/her projection outfit. Entries in last year's 5th Ever 3-D Movie/Video Competition will be available for projection on the various digital setups. Those with new digital images and/or videos are encouraged to bring them for projection as well. The top two winning entries in the Competition have been entered in this year's Big Bear Lake Film Festival to be held September 14-16. We will be anxious to hear from Ray Zone and Tom Koester how well these 3-D entries did in this prestigious Festival.

A \$10 donation from each attendee should cover the modest rental fee for this beautiful venue, which the Velaslavasay Panorama has generously provided us for half the normal fee. We can convene in the backyard of the theater from 6:00 to 7:00 for refreshments, which will be offered at cost, or you can choose to bring a picnic dinner.

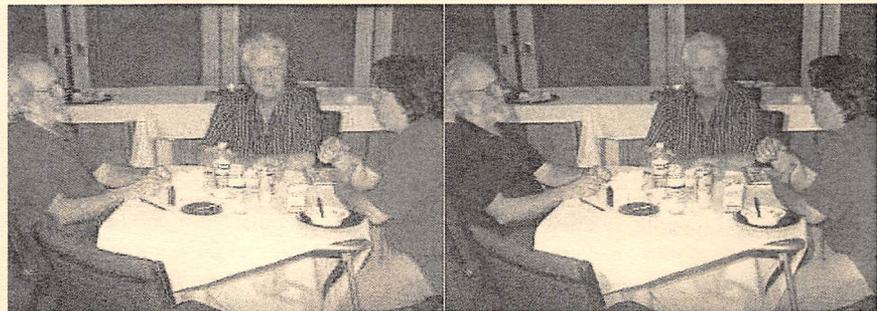
-- John E. Hart, Chairman,
SCSC 3D Movie Division

Big Bear Lake Film Festival

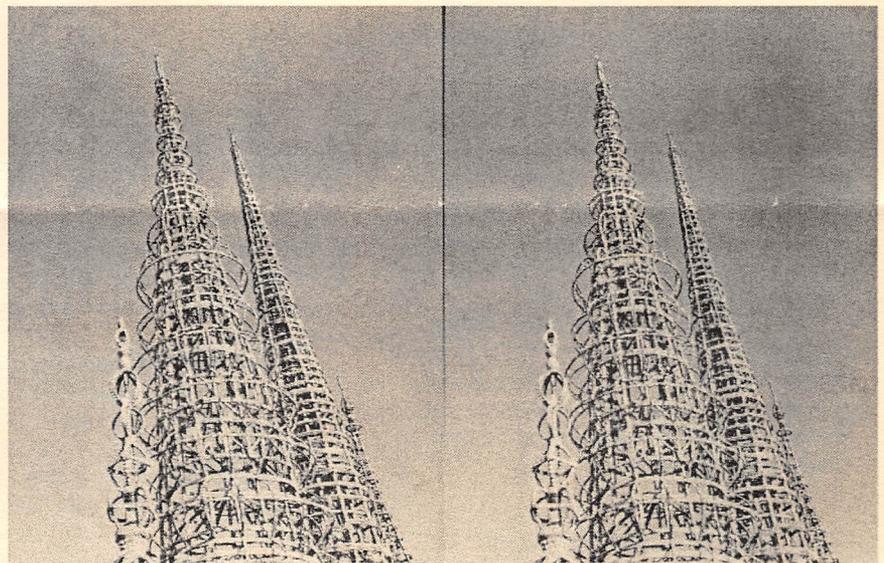
Stereo photos by John E. Hart



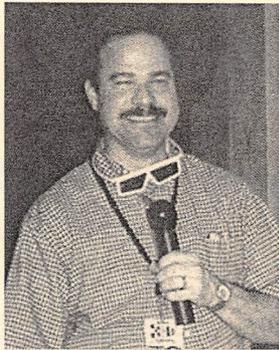
The audience at the Big Bear Lake Film Festival is wearing 3D glasses and ready to view Slow Glass and The Towers of Simon Rodia in 3D.



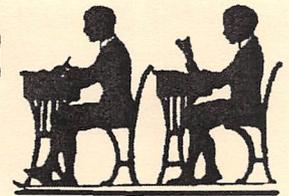
Tom Koester, Ray Zone and Eric Kurland discuss digital stereoscopic projection after the 3D screenings at the Big Bear Lake Film Festival.



Tom Koester's 3D movie The Towers of Simon Rodia especially impressed the audience at the Big Bear Lake Film Festival as a serious contender as a documentary.



News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
President, National Stereoscopic Association

iZ3D Ships 22-inch 3-D Gaming Monitor

The brand-new San Diego-based company iZ3D has announced it is selling its iZ3D 22-inch widescreen 3-D gaming monitor for \$999. iZ3D says the system offers impressive image depth, creating the illusion of images which have depth into the screen and seem to extend out of the screen. The system works using custom software drivers, and the user must wear passive polarized glasses.

All popular games and many new movies are now created in 3D; most viewers are unable to see the game or movie as it is meant to be seen in 3D. iZ3D is a newly-formed partnership between 3-D imaging developer Neurok Optics and Taiwan's Chi Mei Optoelectronics.

The monitor itself offers a 1,680 by 1,050 pixel resolution, 5 ms response time, 170° viewing angle, 600:1 contrast, and dual DVI/VGA inputs designed to connect to a dual-output video card. The display ships with S-3D drivers which are compatible with either the Nvidia GeForce 8 series or ATI's FireGL V3600 workstation graphics cards. The drivers are optimized for Intel Core 2 Duo and Core 2 Quad processors, and support DirectX 8 and 9 in Windows XP and Vista.

iZ3D says the monitor's display technology creates an adjustable 3D environment which can be used for long periods without eyestrain, disorientation, or headaches, and can also be used for standard 2D computing tasks.

3-D Facial Tissues

Still in the supermarkets, on the side of Puffs tissue boxes, they have been putting a detachable lenticular for some time. Some are pretty good.

Samsung Stereoscopic HDTV's Dame (Ultimate Edition) coming to DVD Oct 9, 2007

Samsung has released a range of rear-projection DLP HDTVs that are capable of 120Hz time sequential stereo using LCS 3-D glasses. The significance of this product is that it is a consumer product that has high-quality stereoscopic capability at no extra cost over a regular 2D-only display. There are 13 models that are 3-D capable. If there is a "3-D Sync" connector, that model is "3-D Ready". What is believed to be the full list of Samsung "3-D Ready" HDTV's is shown below:

www.3dmovielist.com/3dhdtvs.html

Best 3-D Display

LG Electronics took the top award for best buzz in the 3-D category at CES in 2007. The company showed 25-view autostereoscopic display in their booth-presumably a 42-inch, Full HD LCD panel targeting the digital signage market. It will be available in the 2nd half of this year.

The device is significant in that it offers 25 separate images each visible in slightly different directions. 25 views give the largest number of sweet spots over a 3-meter range. This enables the display of 3-D content to a large number of people.

Content still needs to be carefully created for multi-view autostereoscopic displays as the native resolution of the display is decreased to create the multiple views. But if done well, we think this

type of display is ready to fly - and may even be flying content into your lap on your next trip to the mall.

Navori of Switzerland has released an update which will allow its Navori Tycoon software to run on 3-D digital display devices. The application makes allows mixed digital signage networks, like Philips 3D displays, to display both 2-D and 3-D content when applicable, and on the displays that are able to project the special images.

According to Navori, "the shopping experience of consumer needs to become more inspiring to be able to attain set sales targets. The so called experience economy calls for innovative applications in communications and where a 2-D screen environment has more dynamics than the traditional posters. Consumers will be pleasantly surprised by this new Philips 3d Wow technology that needs no special glasses to experience 3-D."

Philips offers 3-D screens in 20" and 42" and can also display HD content in 2-D. Those already using Navori Tycoon simply need to upload a patch, rather than buy a whole new software suite.

Discussed in the February 3-D News - SpectronIQ 3-D Home Entertainment HD LCD TVs, HEADPLAY Unveils Final Design of the HEADPLAY Personal Cinema System and 22Moo's Ultra-Light i-Vision Video Eyewear

Happy Feet a Success in 2-D

Would "Happy Feet" have done better in 3-D large format than it did in 2-D - probably not. Imax is very happy with the \$10.6 Million it took in

during its first month. "Happy Feet" broke records with \$2.4 million in its opening week-end at 79 IMAX theaters in 2-D. "Open Season" only did \$1.45 million in its 3-D IMAX opening at 68 theaters. Hugh Murray of IMAX says "It's unfortunate that no one will see 80% of the work I did on the film," when asked if the 3-D version of Happy Feet will ever be released. When asked if it could have done any better in 3-D, Hugh said "It probably would have had a longer run in the theaters."

The Hollywood Reporter reported that "Tim Burton's The Nightmare Before Christmas" "caught fire with audiences in October [2006], grossing more than \$8 million in 168 theaters." It would have been difficult for "Happy Feet" to have performed any better in 3-D. The animated penguin musical "Happy Feet" sold 8.6 million copies on DVD in the first half of 2007, making it this year's top-selling DVD so far. Sales for all DVDs were \$6.8 billion through June, down 3% from last year.

Marcel Marceau

(A moment of silence for the passing of French mime Marcel Marceau):

Merv Dead at 82

Merv Griffin, a big-band singer who became one of television's longest-running talk-show hosts and formidable innovators, creating some of the TV's most popular game shows before becoming a major figure in the hotel and gambling businesses, died on August 12th. I remember fondly his syndicated afternoon talk show which ended its 23 year run in 1986.

His aunt had taught him piano by the age of ten, he added singing and that kept him busy performing as a teenager. He had worked a day as a bank-teller, but he decided performing was what he wanted to do. Doris Day saw him performing in a Las Vegas revue and recommended him to Warner Bros. studios. But in Hollywood he felt he was miscast in such movies as "Cattle Town" (1952) and the 3-D film "Phantom of the Rue Morgue" (1954).

He made his fortune producing Television game shows. When he was creating "Jeopardy!," he realized the show need-

ed some music to fill the time while contestants were puzzling out a question. Sitting at a piano, he plunked out a few notes, then a repetitive melody, and within about a half-hour had the show's familiar theme music. He retained the rights to the song even after selling the shows, and royalties from the ditty "made me a fortune, millions." How much? he was asked. "Probably close to \$70-80 million." He told the New York Times in 2005 that although death was inevitable, he was happy for the time being. "I've got great energy, and I've got all of my hair," he said before suggesting an appropriate tombstone epitaph: "I will not be right back after these messages."

The 2008 Stereoscopic Display Conference

Every January I try to attend the Stereoscopic Displays and Applications conference, held at the San Jose McEnery Convention Center, San Jose, California as part of the Electronic Imaging: Science & Technology Symposium - organized jointly by the Society for Imaging Science and Technology (IS&T) and the International Society of Optical Engineering (SPIE.) Check the website: www.stereoscopic.org/2008. The Stereoscopic Displays & Applications conference is the largest and longest running technical stereoscopic imaging conference worldwide and an excellent opportunity to meet with others working in this unique field.

While some form of the Stereoscopic Display conference has been around for over two dozen years, I have only been attending bits and pieces for the past ten. In the past I have always tried to get there for at least the demonstration session (which is usually free,) the 3D theatre session and the keynote address if possible.

Each year I do complain that San Jose is several hundred miles from my home base near Los Angeles, but the Conference Chairs run this event from much further without a complaint. Again next year the chairs are Andrew J. Woods from the Centre for Marine Science and Technology, Curtin Univ. of Technology (Perth, Australia), Neil A. Dodgson from the University of Cambridge (Cambridge, UK) and John O. Merritt from The Merritt

Group (the closest of the three in Williamsburg, Massachusetts.)

The program committee consists of Gregg Favalora, Actuality Systems Inc.; Nicolas S. Holliman, Univ. of Durham (United Kingdom); Janusz Konrad, Boston Univ.; Steven L. Smith, VREX; Vivian K. Walworth, Jasper Associates and Michael A. Weissman, TrueVision Systems Inc.

Closing dates and contacts for upcoming Stereo Exhibitions:

October 23, 2007 – CASCADE – Slides, prints and electronic, S&P fee NA \$7, Other \$8, elec fee \$5, David Allen, 14605 SW Carlsbad Dr., Beaverton, OR, 97007, e-mail: dwa.stereo@verizon.net Entry form: <http://www.cascade3d.org>

The PSA Non-star Stereo Competition. Closing date: Oct 27, 2007, Rules are the same as the last 14 Non-star competitions. James R. Roy, FPSA, 2902 Peyton Randolph Dr. #202, Falls Church, VA 22044. Format: any. Fee: \$3.00.

October 31, 2007 - Pike's Peak Intl. Digital Exhibition. Digital entries only. <http://www.pikespeakphoto.com> Wojtek Rychlik, 8685 Hwy 24, Cascade CO 80809, USA wojtek@pikespeakphoto.com

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Brave New World Club Competitions Cross the Digital Divide

*by Kathy Day,
Competition Co-Director*

At its August 2007 meeting, the SCSC Board of Directors re-wrote the rule book for Club Competitions, reconfiguring the categories that we've been using for years. (We'd actually been operating without an "official" digital category, since it had not been written into the rules.) More importantly, the Board approved the use of digital projection for Club Competitions, a move which would allow the Club's many digital shooters to go directly to the screen, without the need to output their files to slides. It was this exciting development, perhaps, that brought a large number of participants out in September, which is often a quiet month.

With now four categories and three projection formats, there was the expected amount of mayhem before the meeting got underway, but the activity was divided between two locations in the room. In the back, I loaded 36 slides into trays (remember the thumb spot goes on the lower left, as viewed in a hand viewer), while up front Eric Kurland juggled a dozen flash drives, his two digital projectors, and his laptop, eventually bringing 42 digital files to life on the Club's silver screen. Understandably, there were a few glitches, but nothing serious and all would agree that we have stepped boldly across yesterday's "Digital Divide".

Also on the positive side, seventeen Club members participated last month--thirteen took advantage of the digital projection system. For comparison, last year's competition series saw a total of

twenty-one participants. We may be well on our way to seeing our highest level of participation in years. Even if you just enjoy watching the show, more exhibitors means more variety. It always adds to the evening when there is much sharing of different visions and techniques (in addition to the normally varied subject matter). Certainly the addition of digital projection will enhance our Club Competitions. Please familiarize yourself with the new competition rules which were printed in the September issue of 3D News, or are available online at the Club's website. Entry forms can be downloaded or are available at the meetings. The next competition will be held in November.

Many thanks to our judges for September: Steve Berezin, James Comstock and Mike McKinney. Hats off to Ed Ogawa and crew for ably manning the TDC and Ektagraphic projectors, and to Eric Kurland for his digital projector setup and his expertise in getting those images on the screen.

Congratulations to those stereographers who participated, particularly those who took part for the first time, to those who returned after long absences, and to those who made our first digital projection competition a success. And if you've only been lurking, now you've got no excuse for not joining in on the fun. See you in November!

Legacy Category

A Group
Franklin Londin 66
A: Late One Night
HM: Cubist Dream
Christopher Olson 62
Abe Perlstein 62
Lawrence Kaufman 58
B Group
John Hart 54
A: Yellowstone

Contemporary Category

A Group
Robin Burks 67
A: Alabama Hills 2
HM: Joshua Road
David Kuntz 66
A: Moon Observer
HM: Burning Valley
Philip Steinman 66
A: Sunrise from the Plane
HM: 1964 Shelby Cobra 427
Abe Perlstein 63
HM: Last Rays of the Sun
Barry Rothstein 62
HM: Fairyland Mushrooms
Jim Long 61
Lawrence Kaufman 60
Franklin Londin 60
David Starkman 59
Susan Pinsky 57
Bernard Mendiburu 54
Tom Koester 39
Ray Zone 37
Malcom Patterson 23
A: Harley Dream
B Group
Eric Kurland 58
A: Pumpkin Patch
Ed Ogawa 58
A: Chickenfoot Lake
John Hart 57

Modified Category

Jim Long 64
A: Acme Rocket
A: Haut Koenigsbourg
Ray Zone 20

CGI/Art Category

Robin Burks 67
A: Birth
HM: Desert Pool
Randy Koenig 61



Stereo Club of Southern California Auction Merchandise Form

ITEM NAME:

CONDITION:

YOUR NAME:

STARTING BID::
(Optional)

CLUB'S PERCENTAGE %

(10% minimum - you may choose to donate more)

Selling Price: \$

SCSC AUCTION GUIDELINES

1. Selling and buying is open to everyone who is attending the meeting. All sellers must sign in with the Program Director.
2. The following types of merchandise will be auctioned with preference as listed:
a) Stereo photography equipment b) Photographic items for which all the sale proceeds are donated to the club c) Anything photographic
3. Ten percent (10%) of the sale price of each item or lot will be donated to the club treasury. The seller, at their discretion, can donate a larger percentage to the Club.
4. All merchandise will be tagged by the seller with the following information:
a) name of owner b) description of item c) condition of item (for equipment) d) starting bid for the item (optional).

FORMS FOR THIS WILL BE PROVIDED

5. Merchandise will be displayed on tables for inspection prior to the start of the bidding. Without exception, all items for sale must be registered by 7:30 pm. to be auctioned. Sellers should plan to come early, at least by 7:00 pm, and 6:30 pm. would be better.
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. A minimum sale price may be specified by the seller. To encourage bidding, this price will be known only by the Auctioneer, and if the minimum price is not reached, there will be no sale. Bid increments must be \$1.00 or more.
8. Buyers should plan to pay for their purchases by personal check, one check per item. Payment for items will be made immediately after bidding for that item is concluded. Runners will deliver the item to the successful bidder and return the payment to the Treasurer. Checks should be payable to the seller.
9. Sellers will receive their money at the conclusion of the auction; they will pay the Club its percentage at that time, preferably by check.
10. The Club is acting merely as an agent in all sales and cannot guarantee the condition, or usability of any item. Sellers are expected to be honest and complete in their descriptions; however, be warned that unless the seller offers a "warranty" all equipment is purchased "as-is."
11. Buyers are recommended to get to the meeting early (30-45 minutes early) to inspect merchandise to be auctioned. There will be no projection at this meeting. The auction will be complete as of 10:00 pm.

The Sun in 3-D

by David W. Kuntz

Our sun is the source of virtually all the energy on Earth and without it, life would not exist on our planet. Energy from the sun drives our daily weather patterns, and thus exerts a constant influence on our life. So, it's no surprise that scientists study the sun and wish to learn more about how it influences the Earth's environment.

One area of interest is so called "coronal mass ejections" (CMEs). These are incredibly powerful eruptions that can blow up to 10 billion tons of the sun's outer atmosphere into interplanetary space over just a few hours. This matter typically travels away from the sun at speeds of around 1 million miles per hour. When this matter reaches Earth, it can damage the satellites we use for communications and global positioning, and even cause disruptions in our ground based electrical power distribution systems.

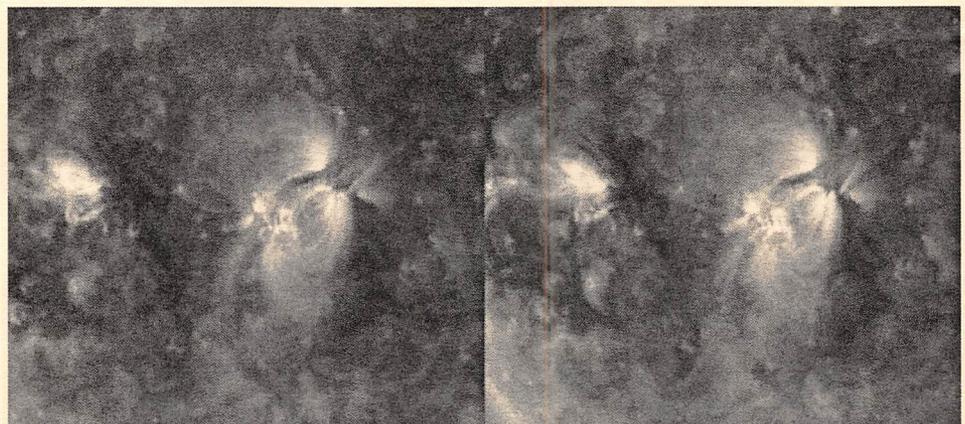
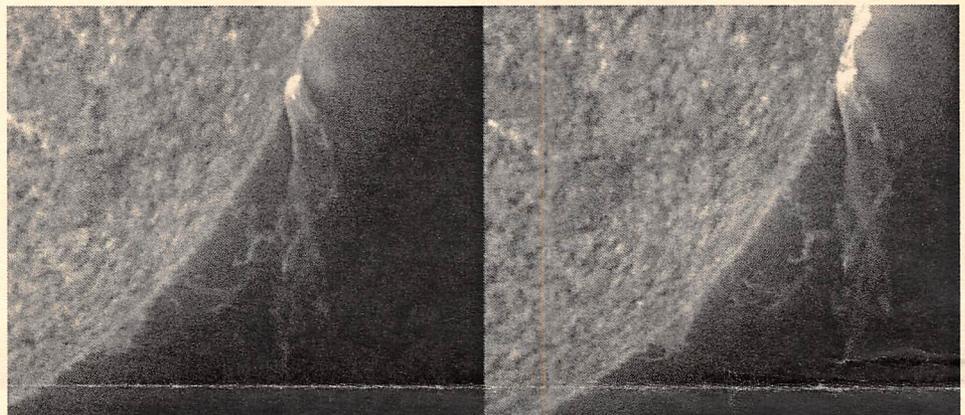
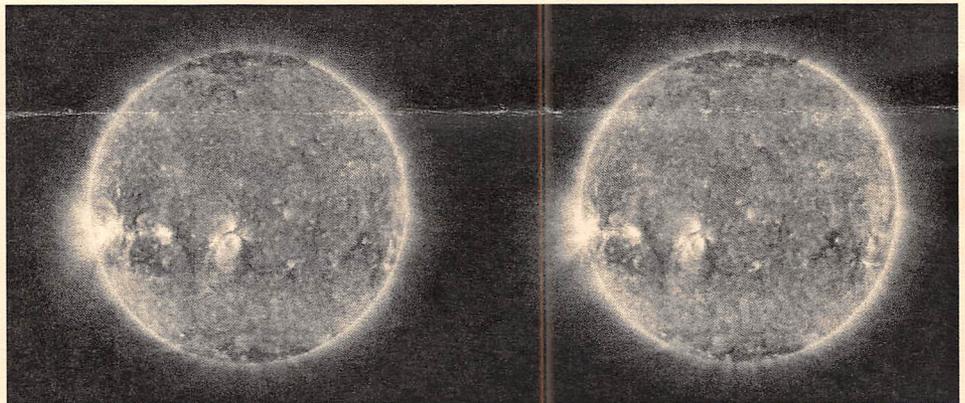
NASA launched the STEREO (Solar TERrestrial Relations Observatory) spacecraft on October 25, 2006, to study CMEs and better understand the sun. STEREO actually consists of a pair of essentially identical spacecraft. Each has the same array instruments, including cameras for imaging the sun at several different wavelengths of light in the visible and ultraviolet. Each of these ultraviolet wavelengths shows material at different temperatures, and therefore gives us a way to probe the dynamics of the sun's atmosphere in some detail. Most importantly, the two satellites can be operated so that their exposures are made simultaneously.

The STEREO satellites have been placed in orbit around the sun (rather than around the Earth), and their separation continues to increase over time. Currently, they

are about 50 million miles apart, making them the largest baseline stereo camera ever constructed.

All STEREO images are available on the mission's excellent web site, found at <http://stereo.gsfc.nasa.gov>. Follow the links to "Today's Images" or "Gallery"

to view them. There are both movies and still images. The current baseline actually produces images that are too hyperstereo to view comfortably. However, those from May or June, 2007, can be easily viewed. A few sample images are reproduced here.



3D News

From the Stereo Club of Southern California

Volume XLXIV #3

November 2007

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SCSC lands on MySpace in 3D

by Sean Isroelit
SCSC Webmaster

Making sure that we carry our knowledge and traditions forward, the SCSC has a new home in cyberspace. As social networking sites gain popularity, what better way to deliver our message to new people? With the ability to share information, post bulletins, and exchange comments, MySpace is a perfect fit for the club. So, I've set up the first "Stereo Pair" of a MySpace user. Simply add the Left and Right users and arrange them in your "Top Friends" for either cross-eyed or parallel freevision.

http://www.myspace.com/scsc_right &
http://www.myspace.com/scsc_left

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to Membership Director). The 3D News 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 Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: r3dzone@earthlink.net

NOVEMBER						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15 SCSC	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

Calendar of Events

November 15, 2007 – 2nd club competition & Abe Perlstein's presentation of the Stegis M. Stergis Retrospective Stereo Exhibition.

December 20, 2007 - TAI X Restaurant – John (Colorado) Hart's fabulous Digital stereo shows.

January 17, 2008 - 3rd club competition & the PSA Sequence competition showing.

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La Brea Ave.
10
405
101
110

If not otherwise stated the **Stereo Club of Southern California** meets at 7:30 pm, the third Thursday of every month in the newly refurbished downstairs auditorium at the United Wilshire Methodist Church at 4350 Wilshire Boulevard, Los Angeles, California 90010. Entrance on Plymouth Blvd.

November is Second Club Competition & Stergis Show!

November is an exciting meeting with the second competition of the SCSC club year and the fantastic Stergis M. Stergis Retrospective Exhibition. Read about the Stergis show elsewhere in this issue of 3D News. Don't miss this amazing meeting!

A Great 3D XMAS Banquet

John Hart is a professor of Atmospheric and Oceanic Sciences at the University of Colorado. His award winning automated 3-D digital shows "Wicked Liquid", an action sequence of animated stills, intermixed with HD-video, as we raft and kayak the big water, and "Liquid Magic", the science and art of interactions of liquid drops revealed through high speed stereo macro photography. Dye coloring, exotic lighting and precise droplet injection reveal intricate and beautiful, short-lived structures. These will be just part of the entertainment he is flying in for our Dec. 20, 2007 Holiday Banquet.

See Susan Pinsky at the November meeting for your choice of color 3-D image banquet tickets!

New Member

Fred Havens
Santa Monica, California

Grandpa Stergis

by Carla Denker

I remember going over to visit Granny and Grandpa Stergis frequently as a child through my late teens. Only a couple of those visits were designated as Stergis stereo photography viewing nights. Most likely because they had a friend visiting from afar and/or from the Stereo Club of Southern California.

They would set up in the living room and we would wear the special glasses and view. Sitting in the dark with the noise of the projector fan and the mildew scent of the screen, we were transported through endless angles of the Grand Canyon.

Beyond the amazing 3D affect I would notice in every other photo a beautiful woman in a red sweater. This was my Granny, positioned for spacial reference, directed and posed - a natural beauty!

Stergis's more 'art' like photos were the award winning flower photos. Super close up in technicolor galore!

During my youth grandpa Stergis was well into the later part of his life. He was a strong headed man and seemed frustrated with the limitations of age - I think especially losing his most valued sense - his vision.

I am thrilled to be able to view some of his photo's again and that there is still a strong interest in this magical medium.

Competition File Uploader

I've created a basic webpage to upload digital files for the Nov. competition. The uploader can be linked from:

<http://www.workprint.com/la3dclub>

It is set up to allow up to three files to be uploaded at a time to a private directory where I can copy them to the club flash drive. The upload size limit is 20MB per session. members can send email comments and notes to me through the link at the bottom of the page.

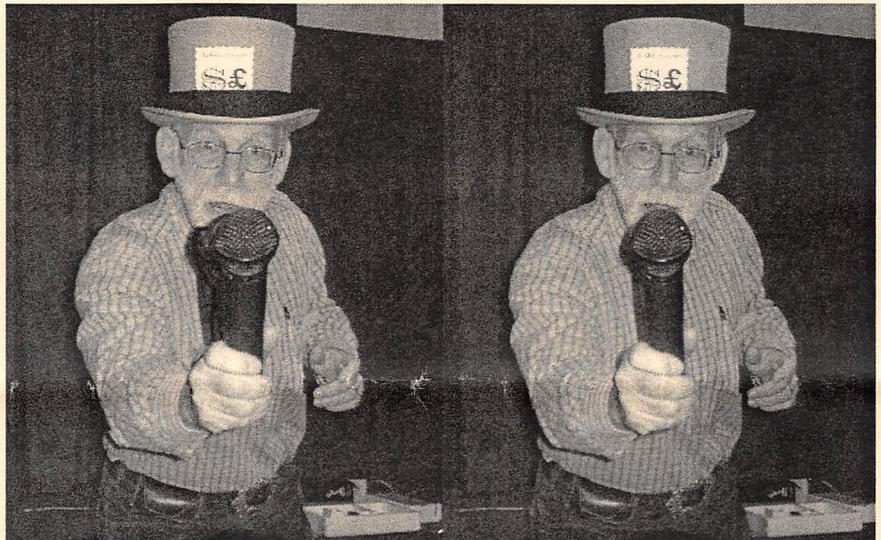
Club members may still bring their own flash drives to the meeting, for last minute entries, but we should encourage people to use the uploader if possible. Files should still be named as outlined in the latest competition rules.

Try it out, and please let me know if you have any suggestions or feedback.

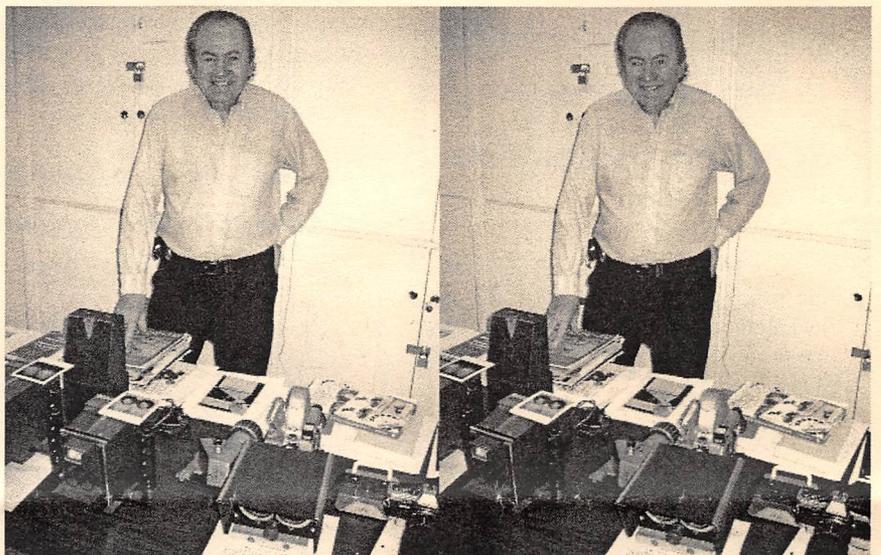
-- Eric Kurland

SCSC October Auction

Stereo photos by Ray Zone



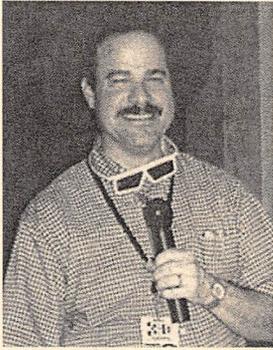
Auctioneer David Starkman strikes the '3D pose' before beginning opening bids..



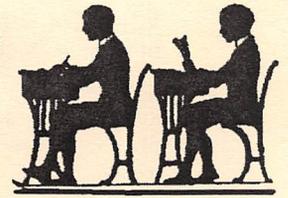
John Rupkalvis brought many exotic custom 3D filmmaking rigs to the auction..



Chris Condon brought classic 3D movie posters from his productions..



News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
President, National Stereoscopic Association

Hollywood Exhibition Coming Up

Do you have entries ready for the Hollywood Exhibition? There are three categories this year - Slides, cards and electronic (digital). You can enter all three, so get those entries ready and bring them to one of the next club meeting.

Judges will be:

John Hart (if he's not in China)

Jeff Amaral

Philip Steinman (subject to his marathon pre-run)

Alternate - Barry Rothstein

SCSC, Not for profit status

The 3-D News is seeking advice from a tax person. SCSC is considering changing from a 'not for profit' group to a 'non-profit' organization. Any help would be appreciated.

NOTLD 3D

On October 9, 2007 "Night of the Living Dead 3D" was released on DVD. Selling points for the DVD are: Limited theatrical release! (that's a good thing?)

Website has received over 2 million page views! (probably from people trying to find out where they can see the film.)

Just in time for Halloween!

First and Only Zombie film ever filmed in 3-D!

The DVD features over two hours of bonus features -

Commentary

Filming in 3-D: Behind the scenes!

The making of NOTLD 3D
Q & A with filmmakers
Theatrical trailer and TV spot
Comes with 4 pairs of 3-D
glasses**

**while supplies last (does that mean they didn't order enough glasses?)

The SRP (suggested retail price) is \$26.98, but the Wal*Mart.com price is \$19.87:

http://www.walmart.com/catalog/product.do?product_id=7732181 And the Amazon.com price is \$19.99: <http://www.amazon.com/exec/obidos/ASIN/B000TXPXC8/3dmovies-20>

3-D TV returned in October, once again in anaglyphic form

"Inside Jimmy's Head" premiered it's new season and kicked it off with a special 3-D episode, presented in the anaglyphic (red lens left eye) 3-D format. The good news is ghosting was almost non-existent. ...And the reason? It's hard to have any ghosting when there's barely any parallax! There were a few occasional scenes that did have a slightly wider parallax, and rest assured, those scenes did ghost. The rest could easily pass for 2-D, or perhaps pass as a standard 3-chip videocamera ever slightly out of alignment.

Cartoon Network and LucasArts attempted to transport viewers into another dimension with Cartoon Network 3-D Halloween. The show aired Oct. 12 (and Oct. 31) as part of the Friday Fried Dynamite block, featured the popular series Out of Jimmy's Head and Foster's Home for Imaginary Friends. In addition, viewers also got a 3-D sneak

peek at the LucasArts video game Thrillville: Off the Rails, where players create and experience the theme park of their dreams.

So what happened? The footage was shot 2-D and converted by DDD Group plc. DDD converted the series episodes and Thrillville material to 3-D with their software that combines real-time 3-D depth recovery with the ability to edit the resulting 3-D scene. This allowed DDD to quickly process the scenes as they were delivered by Cartoon Network's animation studios while still providing the flexibility to change the 3-D effect in each scene prior to approval. The productivity of the software allowed an entire 20-minute television episode to be reprocessed to 3-D in just four weeks. Readers can go to CartoonNetwork.com for information on how to receive free 3-D glasses.

Regis & Kelly Lee 3-D

Up next was the morning wake up program "Regis & Kelly Lee", who did a Halloween anaglyphic show on October 31st. Regis and Kelly broadcast its Halloween episode in 3-D. They're famous for their huge Halloween shows and for their 20th season they tried 3-D. Did you tune in to see the hosts dressing in their signature wacky costumes? Did you feel like you could reach out and touch the two-some? Did you stop by any Walgreens photo counter and pick up a pair of 3-D glasses? http://www.walgreens.com/store/promotion/regis_kelly/default.jsp ear.

3-D Films

In 2006 we saw seven 'new' 3-D films: Deep Sea 3D, Superman Returns (Select scenes in 3-D,) The Monster House, The Ant Bully, Night of the Living Dead 3D, Open Season and Tim Burton's The Nightmare Before Christmas 3-D. One commercial also had limited theatrical showings: Mitsubishi's new range of cars – animated, digital 3-D. It would appear that for 2007 we will see at least nine 'new' 3-D features and one short film. For 2008 we should see only 8 'new' films. Real D is believed to have deals with around two dozen unnamed digital 3-D future releases, so things are definitely still looking up.

The Consumer Electronics Show

Every January there are lots of 3-D items at CES in Las Vegas at the zoo known as CES (The Consumer Electronics Show). In addition to Head Mounted Displays there will surely be autostereoscopic monitors. "Expect the unexpected" is what many say after visiting CES. CES is not open to the general public – but somehow thousands of people fill the Las Vegas convention center to check out what's new in consumer electronics.

International Stereo Exhibitions

It seems logical that the perfect plan is to enter your better slides into the SCSC stereo competitions every other month and from there pick your best images and enter them into the international exhibitions. It gives me a reason to keep trying to take better stereo pictures and it's a lot of fun competing. Most exhibitions are PSA sponsored and I have the chance to win awards and get 'credits' for my acceptances. I would really like to see more of our members entering.

The Photographic Society of America (PSA) is an organization that puts a "seal of approval" on certain stereo exhibitions. PSA has other functions also, plus branches for all photographers. Visit the PSA website at: <http://psa-photo.org/>

If you are not a Photographic Society of America (PSA) member, you should really think about joining. Members receive the monthly PSA Journal full of photo tips, information on upcoming exhibitions and other helpful advice. PSA approved means that acceptances earned in these exhibitions count towards PSA Star ratings and the PSA Stereo "Who's Who" list (for PSA members).

The PSA Stereo Division's website: <http://www.psa-stereo.org> has a number of current Exhibition entry forms. Many can also be found at: <http://exhibitionforms.com/>

Closing dates and contacts for upcoming Stereo Exhibitions:

Feb 2, 2008 - 50th Hollywood - Slides, prints, and electronic, fee NA \$8, other \$10, Ed Ogawa, 8763 Reading Ave. Westchester, CA 90045, e-mail: ed5ogawa@earthlink.net Entry form: http://www.psa-photo.org/division_files/stereo/exhibition/Hollywood_07.pdf

Upcoming camera shows

Bagnall's Camera Expo is still California's Largest Monthly Camera Show, it is now much smaller with fewer tables of photo equipment – but still many stereo items and many bargains can be found. Bill Bagnall's daughter Tracy is continuing with the production. The show has moved to The Carson Center, 801 E. Carson St. in Carson. Show hours are still 9:30am to 2:30pm; admission is still \$6. For more information call: (925) 253-0466. Here are the dates for 2006 (subject to change): NO November show and December 9, 2007. Check their website: www.cameraexpo.com or email them at: cameraexpo@aol.com.

2008 Stereoscopic Displays and Applications

The 2008 Stereoscopic Displays and Applications conference will be held at the San Jose McEnry

Convention Centre, San Jose, California as part of the 2008 Electronic Imaging: Science & Technology Symposium - organized jointly by IS&T & SPIE. The Stereoscopic Displays & Applications conference is the largest and longest running technical stereoscopic imaging conference worldwide and an excellent opportunity to meet with others working in this unique field. The dates of the 2008 EI Symposium are 27-31 January 2008. See the conference website at <http://www.stereoscopic.org>

Meeting Nights

Just another reminder that members are welcome to arrive early and help set up the meeting room. The earlier the meeting gets started the more we have time to see and enjoy. We often times have open projector slides or short shows that we just can not get up on the screen, because we are expected to be out of the meeting room at 10:00 PM. The janitor cannot go home to his family until we have exited the building. In the past we have met at local restaurants to continue our sharing and discussions. But we must be out of the building at 10:00 PM.

I will see you at the meeting.

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Susan Pinsky and Stergis M. Stergis, March 1980 - stereo photographer unknown

Stergis M. Stergis Retrospective Stereo Exhibition

This dimensional universe we inhabit is so big...and so small. A year or so ago I was on one of my late afternoon walks along the Morro Bay tide line on the beach around Pasadena Point, a section of the Baywood Park neighborhood of Los Osos, the community I have called home since 2000. I ran into Stuart Denker shooting photos of a glorious sunset in the making, magically painting the back bay waters orange, red, blue, and all colors of the rainbow. As we made idle chit chat from his private dock, Stuart shooting 2-D, myself shooting single camera 3-D, Stuart matter-of-factly mentioned he and his wife were storing a collection of stereo slides inherited from her father who had passed on years before. Of course, this got my attention right away.

Stuart then revealed his wife, Stephani was the daughter of Stergis M. Stergis, a name I had heard somewhere before, but just couldn't place. Stuart went on to mention they had boxes and boxes of slides. I tell him I'm a long time member of the Stereo Club of Southern California. Perhaps one of the members of my club would know of this man. Then, Stuart mentions Stergis was once an active member of the club. I said I'd love to view some of this work, if at all possible.

Many months later, I lugged my rarely used boat-anchor-of-a TDC Realist projector and silver screen to

the Denker's home. We poured through boxes and boxes of precision glass-mounted Realist slides and projected them in all their glory. There were also literally thousands upon thousands of non-glass-mounted images. There were so many gems in this group as well, but, for this showing, we had to keep our focus on only the glass-mounted views.

Even this oft-jaded stereo photographer's eyes were popping out of my head as one after another image burst forth on the screen. These were a treasure trove of table top still lifes; character portraits; ocean, water, and architectural studies; bugs and butterflies; flowers submerged in carbonated water; and fall-themed Colorado and other locations, the best of which will be included in the retrospective.

Stuart, Stephani, and I subsequently met up for a second multi-hour review session where, a total of 114 masterful stereo views were selected in all for the upcoming retrospective to be projected during the November 15th SCSC meeting. This one-time presentation will be narrated by Yours Truly and other club members who knew Stergis, a consummate perfectionist who was as dedicated a stereo photographer as one can be. Stephani, Stuart, and possibly one or more family members are planning to attend as special guests and add their insight to this great artist.

'Hope to see you there!
Abe Perlstein,
SCSC member since 1991

Personal memories of Stergis M. Stergis

We first met Stergis when we joined the Stereo Club of Southern California in 1977. At that time Stergis was the Membership Director. As we went to more SCSC meetings, and saw other member's slides in the competitions, it became pretty clear that Stergis was one of the "Old Masters" - whatever he entered was superb, AND beautiful.

Our strongest memories are of his flower pictures. They were not taken as you find them in nature. He grew beautiful flowers in his garden, and would then bring them indoors for close-up shooting in his home studio. He would literally paint these flowers with light, using multiple spotlights of varying sizes, each with different colored filters, until he had an end result that was both breathtaking and unique.

He gave some workshops on how he did this, but simply knowing his technique was not enough. He had the eye and imagination of an artist, and it showed in his pictures.

Another memory of Stergis is that he was VERY competitive. Although he shared his techniques with our club members, one always felt that there was always a little trick or two that he was keeping secret. Susan got into quite a fun "argument" with him one day, when she said that her main reason for entering the competitions was for the fun of it. He very vehemently told her that she should not enter for fun, she should enter to WIN!!!! One can't argue with success, his slides were beautiful!

-- Susan Pinsky and David Starkman,
Culver City,, October 2007



Maudie and Stergis at an SCSC Awards Banquet

Annual Equipment Auction

By David Kuntz

Every year I exhort my fellow Club members to clean out their closets and bring items to our Annual Equipment Auction. This year, I decided to follow my own advice, and dug deep into some rarely opened cabinets to assemble over 40 lots for sale. This brought the total number of items sold during the evening to 100, which is the largest number we've had since 1999. Unfortunately, the dollar value for the bulk of this merchandise was low; in fact, there were only two lots that sold for over \$100. As a result, both the total sales volume and Club proceeds from the evening were the smallest on record.

However, the low sales volume didn't stop the attendees from having a good time and engaging in spirited bidding for a wide variety of 3-D photographica, collectibles and ephemera. As always, David Starkman served as Auctioneer, capably describing the use and history of even the most obscure of these items, and nimbly guiding the bidding. Equipment runners Lawrence Kaufman, Barry Rothstein, Ed Ogawa and Ray Zone kept the flow of merchandise steady so that all items were presented by just after 10pm. Susan Pinsky once again assisted me at the Cashier's table, where activity was less frenetic than in past years due to the paucity of sellers.

Item	Sell Price
Burdlo Stereo Camera, Case/lenses	\$170.00
Optika medium format stereo system	\$110.00
Agfa 643CS Strobe	\$82.00
TDC Selection Changer	\$65.00

StereoMed cameras (2)	\$60.00	3-D Magazin	\$6.00
Stereo Cards (large number)	\$55.00	11"x14" Photo frames with mats (2)	\$5.00
Box of slides	\$40.00	Stereoscopic Imaging Technology by Michael Starks	\$5.00
Stereo Graphic realist format viewer	\$35.00	Lenticular cards (5)	\$5.00
Three-Dimensional Projection book	\$30.00	Venture Magazine cover collection	\$5.00
3-D Magazin issues	\$30.00	Bausch & Lomb 2.25 x 2.25 projector	\$5.00
View-Master Reel sets (7)	\$30.00	View-Master Model C viewer	\$5.00
Stereo Graphic realist format viewer	\$26.00	2x2 slide storage case	\$5.00
House of Wax movie poster	\$22.00	Albion Realist format slide mounts	\$5.00
Agfa 383CS Strobe	\$22.00	Monsters, Inc. View-Master set	\$5.00
Loreo Camera, Case & Viewer	\$22.00	View-Master Model C viewer in box	\$5.00
Stereo Realist Viewer	\$22.00	Classic Camera Magazine	\$5.00
Anaglyphs of Southern California	\$22.00	View-Master Model E viewer	\$5.00
Reel 3-D Reprints (2)	\$20.00	Revere/Wollensak camera shutters (2)	\$5.00
Rottweiler movie poster	\$20.00	View-Master Model C viewer in box	\$5.00
Slide sorter light panel	\$20.00	Reel 3-D News Reference Guides	\$4.00
Nimslo camera, case & original box	\$18.00	Photographing in 3-D by Burder & Whitehouse	\$4.00
Stereoscopy magazines	\$16.00	SX-70 Polaroid Camera	\$4.00
Elvira viewer	\$16.00	Harry Potter 3-D Viewer and view	\$4.00
12" paper cutter	\$16.00	View-Master Model C viewer	\$4.00
Lollipop Girls 3-D poster	\$16.00	View-Master lighted viewer	\$4.00
View-Master Reel sets (3)	\$16.00	Stereo World magazine (4 issues)	\$4.00
Slide sorter light panel	\$15.00	View-Master Model C viewer in box	\$3.00
Slide sorter light panel	\$15.00	Video cables	\$2.00
3-D Magazine Collection	\$14.00	Photographics gray card	\$2.00
Stereo World issues	\$14.00	Inside 3-D Mini-magazine Catalog	\$2.00
ASUS LCD glasses (7 pair)	\$14.00	3-D International Times (11)	\$2.00
View-Master Reel sets (4)	\$14.00	Big Bird 3-D camera	\$2.00
EMDE Stereomounts (100)	\$14.00	SX-70 Polaroid Camera	\$2.00
Jess Powell's Video	\$12.00	Realist hold to the light viewer	\$2.00
The 3-D Dinosaur Book	\$12.00	PSA Journal	\$2.00
Stereoscopy magazines	\$12.00	Stereo Realist flash	\$2.00
View-Master reel storage boxes (4)	\$12.00	View-Master Personal Camera flash	\$2.00
Realist format viewer	\$12.00	NSA 2004-2005 Membership Directory	\$1.00
Stereo Realist flash in box	\$11.00	Gepe 24 x 28 mm mounts	\$1.00
Jess Powell's Realist Repair Video	\$10.00	View-Master Viewer Greige	\$1.00
Adamant Archival Paper	\$10.00	Projector Lamp (DFT)	\$1.00
Stereo Views by John Waldsmith	\$10.00	2" x 4.5" stereo glass	\$1.00
Universal 4 projector stand	\$10.00	Cardboard heatseal Realist format mounts	\$1.00
Star Trek Anaglyph Cards	\$10.00	Total	\$1,486.00
Playmates 3-D poster	\$10.00	Club's Proceeds	\$289.00
View-Master Mickey Mouse viewer	\$10.00		
Stereoscopic Drawing by Girling	\$10.00		
Stereoscopy magazine (8)	\$10.00		
EMDE Aluminum Frames (100)	\$10.00		
Wireless spy cameras	\$8.00		
Stereo Photography by Fritz Waack	\$8.00		
Pegco Easymounts	\$8.00		
Birdhouse Realist format slide viewer	\$8.00		
View-Master Model C viewer	\$7.00		
Acid free slide sheets (2 packs)	\$6.00		
Century box archive storage	\$6.00		
Elvira viewer	\$6.00		
Stereo Realist film sorter	\$6.00		
Comic Book proof	\$6.00		
3-D postcard	\$6.00		
Helsinki 2000 View-Master 3 reel set	\$6.00		



SESC Dec. 20, 2007 Holiday Banquet

NSA Best Show Award-Winning

3-D IS COMING

Digital Shows from Colorado John March!

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LIFE-LIKE ACTION

Liquid Image - high speed image projection

and EXCITEMENT!

on OUR SCREEN

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An Interview with Lenny Lipton

by David W. Kuntz

The REAL D projection system has been a critical enabling technology in the recent resurgence of 3-D cinema. I spoke with Lenny Lipton who is Chief Technology Officer of REAL D and has been a major force in technological innovation in 3-D display over the past 25 years.

DWK: Why did REAL D come into existence?

LL: The technology for 3-D movies that was created in the 1950s, and used largely without modification until the present, typically relies on two separate projectors that are mechanically coupled and synchronized. This is a cumbersome approach that is difficult to implement properly in practice, and it also requires a skilled and attentive operator to project the film. Anyone who has seen 3-D motion pictures projected using this type of system knows the results. It's difficult to maintain proper horizontal and vertical alignment, and this produces eyestrain and fatigue in the viewer. Plus, it's quite possible to get differences in brightness and color between the left and right channels, and even to lose synchronization.

The emergence of high quality, digital movie projectors based on the Texas Instruments DLP (digital light processing) technology a few years ago opened up the possibility of implementing field sequential 3-D. In particular it was one of our goals to create a system using a single projector that avoids essentially all of the drawbacks of prior film based 3-D projectors.

DWK: Please give me an overview of how the REAL D projection system works.

LL: The REAL D system utilizes any one of the standard DLP cinema projectors as its source. Normally, 2-D movies are projected at 24 fps (frames per second). The REAL D sys-

tem uses a single projector operating at 144 fps. Specifically, each left/right image of a single stereo-pair movie frame is concatenated in a sequence of L, R, L, R, L, R. The light from the projector then passes through our ZScreen. This is an electronically controlled liquid crystal modulator that takes the unpolarized output from the projector and then turns it alternately into left or right handed circularly polarized light, in exact synchrony with the fields. The image then reflects off the projection screen, which must have an aluminum surface in order to maintain the polarization characteristics of the light. The viewers wear glasses with circular polarizers which channel the left and right images to the appropriate eye.

DWK: What's the reason for repeating each left/right pair three times, instead of just once?

LL: There are two main reasons. First, it completely eliminates any flicker. Second, we've found that it minimizes image jitter, which has always been a problem with film projection. By jitter, I mean jerky or discontinuous movement of the image from frame to frame. This can be annoying to behold.

DWK: Why did you decide to base your system on circular polarization, instead of the linear polarization that's more commonly used for 3-D projection?

LL: First of all, the push-pull liquid crystal pi-cell device naturally produces circular polarization. It is more difficult or may even be impossible to create linear polarization with a liquid crystal device that has the same characteristics in both eyes. By contrast, the ZScreen and its circular polarization output is symmetrical. By this I mean exactly equal brightness, color and dynamic range in the left and

right eye views. Plus, systems based on circular polarization are more or less insensitive to viewer head tilt, which increases comfort when watching feature length films.

DWK: I understand that you also implemented some techniques for reducing image ghosting.

LL: We call it "ghostbusting." The weak point in any polarized projection system is always the screen, which depolarizes. This causes cross talk or ghosting, which means that you see some of the right eye view with the left eye, and vice versa. Ghosting is worst when you have a high contrast image (e.g. bright subject on a dark background) and there is a large parallax. What we do is analyze the image and darken the area of the image where the ghost would appear so as to null it out. In the past, this correction was applied in post production, but in the future, the system will be able to do it on the fly in the projection booth.

DWK: 3-D fads have come and gone many times. What's going to make the REAL D system any different?

LL: Several things. First, it's easy for the theaters to use and extremely reliable. There's no operator training involved. Second, the exhibitors will make a lot of money. Real D movies have done three times better than the same show released in 2D. The exhibitors need a "silver" screen, but the glasses are inexpensive and disposable. Finally, it delivers great results, which, if the source material is produced correctly, is totally free from eyestrain. But, even with all this, REAL D is continuing to innovate.

DWK: Thank you, Lenny.



3D News

From the Stereo Club of Southern California

Volume XLXIV #4

December 2007

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3-D Cinema: Before and After

by Jeff Amaral, SCSC President

Immediately upon my return home from an east coast plunge into the 2-D salt mines of flat cinema, I was thrilled and delighted to see two great 3-D films, almost back to back. One old, and one brand new, they both offered the best of what the stereo cinema experience can be.

Hondo, a John Wayne picture from the 1950's, is a stereoscopic restoration work in progress and an excellent experiment in dimensional storytelling. Right from the opening title sequence it was clear that the filmmakers were interested in exploring the benefits of the new medium for advancing the story. For example, a dusty, road weary traveler appears far in the distance, and advances slowly to the foreground farmhouse throughout the titles. Our experience of the stranger's approach exactly matches the point of view of the wife of this remote ranch, essentially abandoned there with her small son by a ne'er do well husband. She is both fearful and inquisitive about the identity of the stranger, and the use of depth in the picture successfully enhances the feelings of loneliness and fear that were faced by those settlers homesteading in "Indian" territory.



Similarly, Beowulf, a Robert Zemeckis digital 3-D project, also advances the cause of 3-D as a storytelling tool. Throughout the film, the feeling of "being there" in the same space as the characters is greatly enhanced by 3-D. When we all enter into the great dining hall of King Hrothgar, the doors are closed behind us, and protect us from the dark expanse of remote and dangerous wilderness beyond. Our first real warning of the monster Grendel's attack, is when a sleeping dog rises up into the frame growling. The snout and bared fangs emerge from the screen into the audience space, successfully pointing out that danger is approaching behind us, without interrupting the narrative to show off the dimensional effect.

Whether old or new, 3-D cinema will live or die as the result of the story. A good story, well told, is what I want to see, and stereoscopic 3-D represents an opportunity to help me lose myself even further into the story. Both of these films represent 3-D storytelling at its finest, and I recommend them whole-heartedly. It's great to be back in 3-D Land again! I can't wait to see what we see at the Holiday Banquet.

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to Membership Director). The 3D News 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 Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: r3dzone@earthlink.net

December, 2007						
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30	31					

Calendar of Events

- December 20, 2007** – SCSC Annual Holiday Banquet to be held at Taix Restaurant, 1911 Sunset Blvd., Los Angeles. (one block east of Alvarado on Sunset) starting at 7:30 pm.
- January 17, 2008** – 3rd Club competition and PSA Sequence Exhibition showing.
- February 2, 2008** – Closing date for Hollywood Exhibition entries. Slides & digital: contact Ed Ogawa, 8763 Reading Ave., Westchester, CA, 90045. Prints: contact Lawrence Kaufman, 1607 Mariposa Drive, Corona, CA, 92879.
- February 9, 2008** – Hollywood Exhibition judging, Longley Way School, 2601 Longley Way, Arcadia, CA, 91007, 11:00 am.

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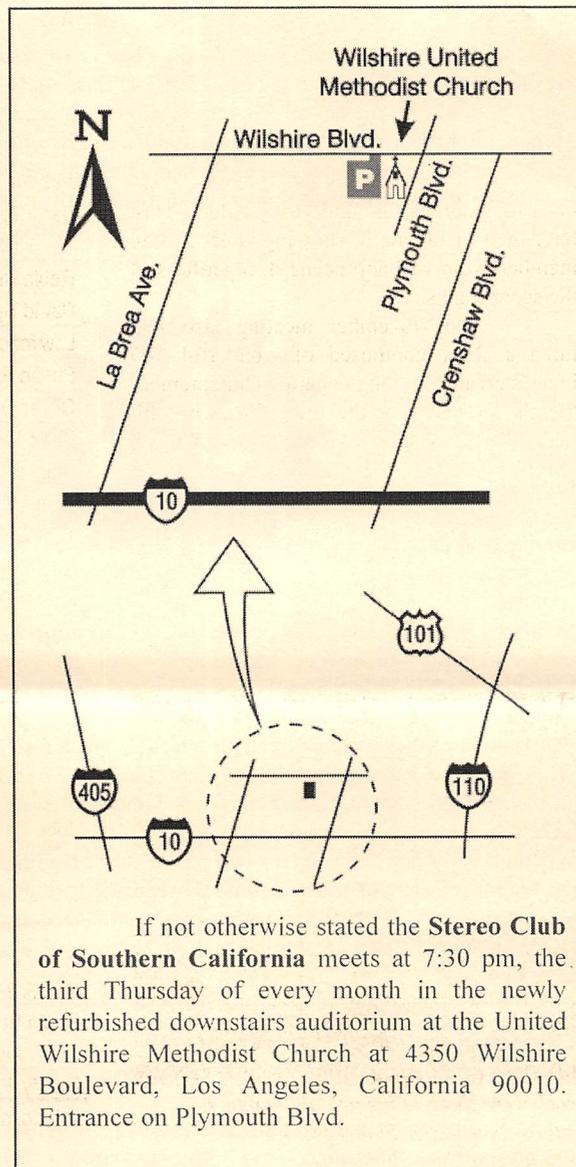
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www.la3dclub.org



A Great 3-D Holiday Banquet

John Hart is a professor of Atmospheric and Oceanic Sciences at the University of Colorado. The Banquet will feature his award winning automated 3-D digital shows "Wicked Liquid," an action sequence of animated stills, intermixed with HD-video, as we raft and kayak the big water, and "Liquid Magic," the science and art of interactions of liquid drops revealed through high speed stereo macro photography. Dye coloring, exotic lighting and precise droplet injection reveal intricate and beautiful, short-lived structures.

For information and reservations, contact SCSC Banquet Director Susan Pinsky at 310-837-2368, or reel3d@aol.com.

January: Competition & PSA Sequence Exhibition

The monthly SCSC meeting to be held on January 17, 2008, will feature our third competition of the Club year, plus a showing of the PSA Sequence competition. The introduction of digital projection into our competitions has greatly expanded the number and range of entries. We're seeing some great images, and everyone is encouraged to participate, regardless of their level of experience.

The PSA Sequence competition represents the work of photographers from all over the globe, and gives us a chance to see what's going on in 3-D outside of our Club. Don't miss out on what promises to be another great meeting!

November Competition Sees Increase in Digital Entries

by Oliver Dean
Competition Co-chairperson

Even though the Competition Rules, which are posted on-line at <http://www.la3dclub.com/info/comprules.html>, have not yet been updated to include instructions for submitting digital entries on-line, word-of-mouth and e-mail messages encouraged several interested members to submit digital entries on-line anyway. As a result, the count of digital entries in November nearly equaled the count of all the other formats combined. If you want to join this growing group of electronic stereographers, at least for now you will be able to upload your digital entries on-line at <http://www.workprint.com/la3dclub/> after Eric Kurland enables it for the January entries. If you prefer, you can still bring your entries to the meeting on a USB thumb drive.

On the whole, our members submit images that are enjoyable to view, and the images this month seemed to be of generally high quality. Thanks to our judges Susanne Kerenyi (her first time judging!), Jack Laxer and Jeff Amaral, the November competition gave Awards to a number of innovative and unusual images as well as to several more traditional but well-crafted images.

For example, Robin Burks' Award in the CGI/Art Category "A" Group was for his CGI image called "Leaves," which inventively surrounded a tasteful nude figure with a stereoscopically appealing swirl of airborne, multicolored leaves.

Jim Comstock aroused exclamations of pleasure at the sight of his exquisite floral close-ups, "Gold Wings," and "Sundew," both

of which got Awards in the Contemporary Category "A" Group.

Also in the Contemporary Category, "B" group Awards went to Jim Long for his interesting "Banyan Busting Out," and to Ed Ogawa for his beautifully composed, traditional scenic, "Old Wagon."

Not surprisingly, in the Modified Category "A" Group, Jim Long came away with an Award for his conversion to stereo of "Mainau Island."

Finally, the Legacy Category "A" Group was energized by Abe Perlstein's Award-winning "Flags Gone Wild," with its outstanding stereo composition of several small, colorful flags flying in the wind on a string or cable leading from a near corner to the major flag grouping near the center, all against a clear, blue sky. The Legacy "B" group Award went to Dr. John Hart's deserving stereo of sculptures decorating the "Vienna Fountain I."

Now is the time to start planning your entries for the January Competition! You could find yourself with one or more shiny, new "Award" or "Honorable Mention" ribbons for your efforts, and you would at least have the satisfaction of showing your work to members who will appreciate it, regardless of the score it gets.

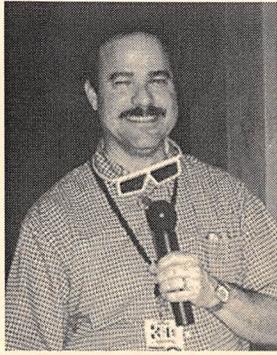
The November meeting also featured a show composed of wonderful 3-D images created by long departed Club member Stergis Stergis. For the few of us who still remember Stergis, it was a nostalgic look back at a photographer who dominated Club competitions for many years. For new members, it was a chance to be rocked "old school style" with some fabulous scenic and flower photos. Thanks to Abe Perlstein and the members of Stergis' family (pictured below) who put this treat together for us.



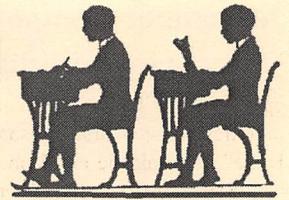
Attending the showing of Stergis M. Stergis' work were three of his granddaughters, Lisa, Deborah, and Carla Denker, as well as their father Stuart Denker (son-in-law to Stergis by marriage to his daughter, Stephani)

November Competition Results		
	Nov.	Year
Legacy Category		
<i>A Group</i>		
Abe Perlstein	66	128
Award: Flags Gone Wild		
HM: Velvet Dune Repose		
Lawrence Kaufman	64	122
HM: Pirate Ship		
HM: Seagulls		
Robin Burks	114	114
Franklin Londin		66
Christopher Olson		62
<i>B Group</i>		
John Hart	58	112
Award: Vienna Fountain 1		
Contemporary Category		
<i>A Group</i>		
James Comstock*	73	146
Award: Sundew		
Award: Gold Wings		
David Kuntz	65	131
Abe Perlstein	66	129
Barry Rothstein	67	129
HM: Dragon Tree		
Robin Burks	59	126
David Starkman	63	122
Lawrence Kaufman	60	120
Susan Pinsky	61	118
Oliver Dean	67	67
Phillip Steinman		66
Franklin Londin		60
Bernard Mendiburu		54
Tom Koester		39
Ray Zone		37
Malcom Patterson		23
<i>B Group</i>		
Jim Long	61	122
Award: Banyan Busting Out		
Ed Ogawa	58	116
Award: Old Wagon		
Eric Kurland	55	113
John Hart	56	113
Modified Category		
Jim Long	66	130
Award: Mainau Island		
Ray Zone		20
CGI/Art Category		
Robin Burks	66	133
Award: Leaves		
Randy Koenig		61

* Judges scores averaged



News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
President, National Stereoscopic Association

San Diego Stereo Camera Club Meetings

The San Diego Stereo Camera Club meets ten times a year (January through October) on the fourth Wednesday (7:00 pm). They also host an awards banquet in November. Meetings are held in the Photo Arts Building near Park Blvd. and Village Place in Balboa Park, near the San Diego Zoo. Check their website: <http://www.sdsc.us/>

Hollywood Exhibition Coming Up

Do you have entries ready for the Hollywood Exhibition? There are three categories this year - Slides, cards and electronic (digital). You can enter all three, so get those entries ready and bring them to one of the next club meeting. Judges will be:

John Hart (if he's not in China)
Jeff Amaral
Philip Steinman
Alternate - Barry Rothstein

Graphic Novel With 3-D Section by Ray Zone

Originally scheduled to appear in October 2006, League of Extraordinary Gentlemen: The Black Dossier by writer Alan Moore and artist Kevin O'Neill was released on November 14, 2007. This is entertaining comics done right. This edition features a state-of-the-art 3-D section, conversion work done by the master himself, Ray Zone. THE BLACK DOSSIER is an elaborately designed, cutting-edge volume that includes a "Tijuana Bible" insert and a 3-D section complete with custom glasses, as well as additional text pieces, maps, and a stunning cutaway double-page spread of Captain Nemo's Nautilus submarine by Kevin O'Neill in 208 pages total. Retail price is \$29.99.

Vincent in 3-D - M.I.A

I was thrilled earlier this year when I heard that "Vincent" was going to be converted to 3-D for release with "The Nightmare Before Christmas" annual 3-D Halloween release in October. Unfortunately when TNBC was released there were no "Vincent" ads and no Vincent in 3-D. I finally heard from a reliable source that Disney had requested that Burton remove or change the short smoking scene from the short, but he refused - so no 3-D version.

I never heard an announcement from Disney that plans had changed and the short would not be converted to 3-D, in fact the Internet Movie Database now has Vincent listed as 3-Dimensional. Tim Burton was working for Disney as an animator in 1982 when he made what is considered his directorial debut with "Vincent." Burton had directed several other private projects, but "Vincent" saw a limited commercial release at various film festivals. Shot in black and white on 16mm film stock, the short was narrated by Burton's childhood idol Vincent Price.

Jack in the Box offers 3-D

The new National Geographic film "Sea Monsters" is playing in 3-D at IMAX theaters worldwide. In connection with the release, Jack in the Box is offering kids meal toys tying into the film. At least one toy requires anaglyph 3-D glasses. Check these out soon, they are scheduled to be available through 2007, but they are while supplies last.

UCR/CMP Exhibit

The UCR/California Museum of Photography (UCR/CMP) has a new exhibit "Side-By-Side: Stereoscopy in the Twentieth Century" through February 9th. The UCR/CMP is located at 3824 Main Street (pedestrian mall) in Riverside, California. Open Tuesday through Saturday for a \$3.00 fee (free to CMP members.)

(951) 827-4787 or www.cmp.ucr.edu for more info.

The UCR/CMP still houses the 350,000 images that comprise the Keystone-Mast collection. The current exhibit underscores the range of stereoscopic devices from the past 100 years. Included is the Cail-O-Scope that the UCR/CMP received from the Oliver Wendell Holmes Stereoscopic Research Library. Also on exhibit are 3-D cameras and 3-D contemporary images.

Options for Seeing Beowulf in 3-D

Certainly you've seen Beowulf in 3-D, if not - what are you waiting for? Have you compared the IMAX 3-D version with the RealD digital version? How about the Dolby 3D digital version? Dolby 3D uses the passive Infitec glasses, which use high band RGB for one eye view and low band RGB for the other eye view.

Dolby has placed a list of locations for their Dolby 3-D cinemas (using infitec) on their website: http://www.dolby.com/consumer/motion_picture/ddcinemas There are 67 Dolby 3-D locations listed worldwide - 24 in the USA. In Southern California we have three locations:

ArcLight Hollywood Dolby 3D
6360 W. Sunset Boulevard
Los Angeles, CA 90028

Cinema City Stadium Theatres Dolby 3D
5635 E. La Palma Avenue
Anaheim Hills, CA 92807

Starlight Cinemas Village Cinema 9 Dolby 3D
7038 Greenleaf Avenue
Whittier, CA 92602

Family Guy 3-D

As Stereo Club of Southern California past-president Sean Isroelit announced at the previous SCSC 3-D Movie/Video Division meeting - A special episode of the television

show which he works on "Family Guy" will be released on DVD on January 15, 2008 and it will have a 3-D special feature. The epic episode "Family Guy Presents Blue Harvest" parodies "Star Wars: Episode IV – A New Hope" The episode aired on September 23rd. "Blue Harvest" is a reference to the fake production title of "Star Wars: Episode VI – Return of the Jedi." The special hour long episode recast the regular "Family Guy" characters in "Star Wars" roles. Series creator Seth MacFarlane made an appearance at Star Wars Celebration IV and Comic-Con in San Diego this past summer promoting the episode (but not after first taking it to "Star Wars" creator George Lucas for approval. Lucas loved the episode.)

Two DVD versions of "Family Guy Presents Blue Harvest" will be available, the \$22.98 standard edition (no 3-D) and a \$34.99 special edition. Bonus materials for both versions include an uncensored audio track, animated version, commentaries, interviews with MacFarlane and George Lucas and a teaser of the next "Family Guy" "Star Wars" spoof "Something, Something, Something Dark Side," which apes "Star Wars: Episode V – The Empire Strikes Back." The special edition also will include collectible packaging, trading cards, a brochure, a T-shirt and a 3-D anaglyph fight scene with 3-D glasses.

Upcoming camera shows

Bagnall's Camera Expo is still California's Largest Monthly Camera Show, but it is now smaller with fewer tables of photo equipment – but still many stereo items and many bargains can be found. Bill Bagnall's daughter Tracy is continuing with the production. The show has moved to The Carson Center, 801 E. Carson St. in Carson. Show hours are still 9:30am to 2:30pm; admission is still \$6. For more information call: (925) 253-0466. Here are the dates for 2006 (subject to change): December 9, 2007. For 2008: January 27, February 24, NO SHOW in March, April 20, NO SHOW in May (Mothers Day), June 20, July 20, August 17, September 21, October 19, November 23 and December 14. Check their website: www.cameraexpo.com or email them at: cameraexpo@aol.com.

Photo Museum Head Accepts New Job

Jonathan Green has been the director of the UCR/California Museum of Photography for seventeen years. He recently

accepted a new position as executive director of UCR/ARTSblock. In his new role, he will coordinate, market and raise funds for the three entities in ARTSblock: the photography museum, the Sweeney Art Gallery and the future Culver Center for the Arts. He will continue to oversee the photography museum until a search is complete for a new director, who will also serve as curator. The former curator Clara Ennis left for a curator position with Pitzer College in Claremont. The previous curator of collections, Steven Thomas left last year after almost twelve years in the position. Thomas first retired from UC and then accepted the position of education curator at the nearby Riverside Art Museum before ending up accepting a curator position at the Museum of History and Art near his home in Ontario, California.

Under Green's leadership, the photography museum created an award-winning Website, a digital studio and a number of arresting exhibitions. UC Riverside's Culver Center of the Arts is expected to open in mid-2009 in a former Rouse department store.

IMAX signs four picture deal with Dreamworks Animation

IMAX Corporation and DreamWorks Animation SKG, Inc. announced an agreement to release the studio's first three 3D motion pictures worldwide in IMAX[®] 3D. The IMAX 3D releases will include Monsters vs. Aliens in March, 2009, How to Train Your Dragon in November, 2009, and Shrek Goes Forth in May, 2010. A fourth DreamWorks Animation title, Kung Fu Panda, will be released in IMAX's 2D format in June, 2008. The IMAX 3D titles are expected to be among the first presented with IMAX's digital 3D projection system, which is scheduled to be launched beginning June 2008. This is IMAX's first multiple 3D picture deal with a Hollywood studio. The 3D titles also will be simultaneously released to conventional digital 3D theatres. Paramount Pictures will be the exclusive distributor of the pictures.

"3D cinema has an opportunity to revolutionize the way people experience movies," said Jeffrey Katzenberg, CEO of DreamWorks Animation. "We believe the immersive quality of IMAX will provide our audiences with a unique way to experience our films and we are delighted to include IMAX as a key part of our 3D strategy."

"DreamWorks Animation envisions 3D as the future of CGI animation, and we are excited to help them implement their approach

to delivering outstanding content in the years ahead," said IMAX Co-Chairmen and Co-CEOs Richard L. Gelfond and Bradley J. Wechsler. "Further, we are so pleased that the timing of the roll-out of our digital projection technology can take advantage of DreamWorks Animation's 3D content - content that will look, sound and feel amazing when it is presented in IMAX."

The SCSC Club Library

Did you know that SCSC has a club library of stereo slides? Well it does and it is incredibly easy to check out boxes of slide sets. All you need to do is check in with the SCSC club librarian (hey that's me) and for a \$20.00 deposit you can check out a box of really cool stereo slides. Return the box the following month and you can check out another box. You can go like that until you've seen all the slides and then start over. If you prefer you can email or call me in advance and I will have a box ready for you to check out, but since I try to bring the library to every meeting, that isn't really necessary. SCSC is always looking for donations of slide collections or anything else stereo related.

I will see you at the meeting.

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3-D Movie Division Digital Projection Workshop – 10/27/2007

by David Starkman
and John Hart

The Movie Division met at the Velaslavasay Panorama on Saturday, October 27, 2007. Ray Zone arranged for the group to meet in this historic building which served our needs well. It contains fixed seating for 75 and a raised stage area which nicely accommodated John Hart's 9' X 12' silver screen. We had an interesting meeting where we saw a number of shows (both still and moving) on several different twinned digital projection systems.

Jumping to the bottom line, we would say that ALL of the twin projection systems looked very good. David and Susan's projectors are Optoma DX625 models that were purchased in July, 2007 at Costco for \$799 each (they still are in stock). Costco gets their own model numbers, so for an online comparison, this is nearly identical to the Optoma EP749. The plus features are the brightness of 2500 ANSI lumens and nice image quality. This was the only projector setup that we also tested from the back of the room (about 25 feet) to fill up the 9' X 12' screen, and it looked adequately bright projected at this size. The most interesting discovery was found by testing various color "presets" that are on this model. The presets are: PC, Photo, Movie, SRGB and Custom. Looking at the same image or images at different preset settings showed what a HUGE difference these settings make for photographic digital images. The PC mode was too contrasty. The Photo mode was bright and very colorful and snappy (like Fuji Velvia versus a normal film). Movie mode kept the colorful aspect of Photo mode, but with a much lower contrast. SRGB is a bit harder to explain, but

some of us liked it better for the skin tones in people pictures. David S. thought this had a pleasing neutral color look to it, with a lower contrast that gives more the look of a neutral color film. We did not play with the mode that allows for custom color settings. Several entertaining slideshows were projected with this outfit during the evening while other systems were being adjusted, as well as the west coast premiere of Tom Koester's outstanding Ennis House video.

Eric Kurland, without whose expertise the evening would have been difficult to pull off, demonstrated his BenQ PB2220 projectors by projecting Sean Isroelit's amazing Family Guy parody of Star Wars and Oliver Dean's stunning Robot Monster performance installing club officers. The BenQs have XGA 1024 X 768 resolution, 1700 ANSI lumens and weigh only 3 pounds. These projectors showed some color disparity, probably due to the age difference of the lamps.

Jim Long's InFocus IN26s also looked very good. Jim's projectors were purchased around 03/07, and Jim said he got them refurbished directly from InFocus for \$600 each. They are also 1024 X 768 VGA machines with 1700 ANSI lumens. At the smaller size one could not see a brightness difference from the 2500 lumens of the Optoma projectors. They had 3 color presets, one of which looked VERY good for photo images. Jim shared a Pro Show Gold European slide show to the delight of the crowd.

John Hart brought a pair of InFocus LP530 models. These are a little dated now, since they were purchased in 2001 for \$1,999 each. Today they can be found on eBay for around \$500. These are also 1024 X 768 VGA projectors with 2000 lumens brightness. These projectors have been used for several years at NSA Conventions and the screen photo quality is excellent. The focus and zoom on this model is superior to any of the others that were tested. That being said, the fact that these are no longer available new makes them a less likely or desirable choice for a club purchase. For an

individual, if you can get a good second hand deal, these offer an attractive choice for getting started projecting in this manner.

Jim Baternik's offering was a large, single lens VR2210 Vrex projector, which can take field sequential videos and convert and project them flicker-free for standard viewing on a silver screen with linear polarized 3-D glasses. We only saw a few minutes of the SCSC Movie Division's 20 Year Retrospective projected with this machine. This model Vrex has 1024 X 768 resolution, but only 400 ANSI lumens, making it impractical for large group use. Vrex uses a very clever patented micropolarizer array to allow for polarized 3-D projection from a single projector, but it is no longer a viable option unless you can find a used unit. The replacement bulb is a costly \$1,000, and single lens projectors can only be used for alternating field material.

Paul Taylor has joined two Sharp XR-10X projectors for stereo projection in his home. These DLP projectors also have 1024 X 768 resolution, 2000 ANSI lumens, and are readily available online for about \$600. Unfortunately, Paul was unable to attend our meeting, so we were not able to compare them with the others. John Christopher speaks highly of them, however, and uses one Sharp XR-10X projector for field-sequential projection using active glasses.

All of the twin projector systems were mounted on twin platform Chief stands. This seems to offer the easiest and most practical way to physically configure the projectors. Alignment is a bit trickier than with slide projectors – there seem to be more variables, and the total movement control that the Chief stands offer makes the process much easier.

Some projectors were run from laptops using the Matrox DualHead2Go unit to provide twin video outputs. Desktop computers with twin video cards were another popular choice. Demultiplexers also work well and are indispensable with some formats.

Those interested in 3-D video projection should definitely visit Andrew Woods' 3-D Compatible Projectors list 3D Compatible Projectors as well as his Illustrated 3D Movie List The Illustrated 3D Movie List (www.3dmovielist.com) online.

The meeting ran late, which is par for Movie Division Meetings/Workshops, but we hope that what we learned will be of help to those who want to assemble their own digital projection systems, and help in the purchase of appropriate equipment for SCSC competition meetings.



3-D at the Academy

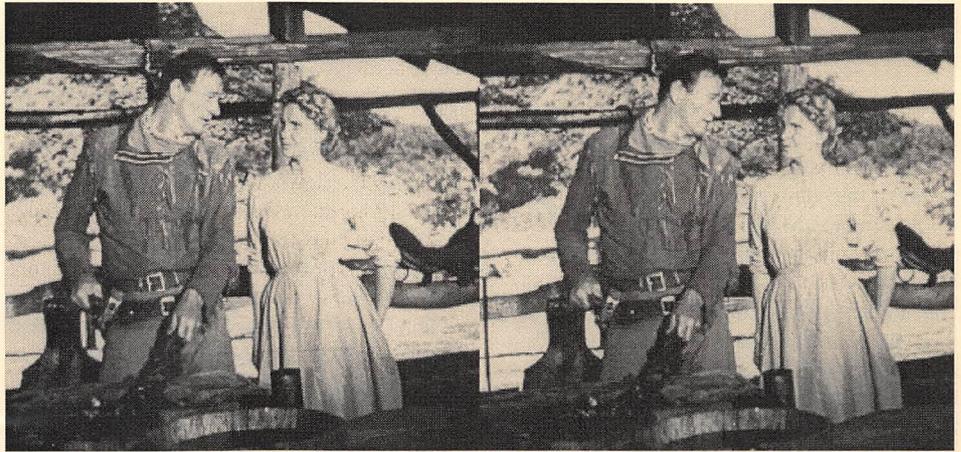
by John Hart

As part of its program "The Next Dimension: 3D and the Movies," the Science and Technology Council of the Academy of Motion Picture Arts and Sciences presented a panel discussion/workshop at the Academy's Linwood Dunn Theater in Hollywood on November 6, 2007. Hosted by Rob Hummel, president of digital cinema for DALSA Corporation, 3D director of photography and 3D visual effects supervisor, Peter Anderson, visual effects artist and director, Eric Brevig, president of StereoVision, Chris Condon, and Paramount Pictures digital mastering vice president, Garrett Smith, were interviewed. Although much cutting-edge information about the production and projection of 3-D was shared, the highlight of the evening for me was an interactive 3-D tutorial presented by Peter Anderson and his production team.

When we entered the lobby of the Linwood Dunn Theater, in addition to a pair of active glasses, each participant was given a pair of chopsticks. Stepping to the proscenium, Peter urged us to use our chopsticks in various configurations to illustrate limitations and possibilities for stereo displays before and behind the stereo window. To our delight, the real Peter was displaced by a 3D virtual Peter on the screen who continued his discussion with larger sticks that very effectively brought home how the Z-axis can be manipulated.

Illustrating the technical points of the panel participants were 3-D clips shared from *Motor Rhythm*, an early 3-D short made originally for the 1939 World's Fair and *Hondo*, the 1953 3-D western starring John Wayne and Geraldine Page.

The second part of this program was a full length showing of *Hondo* to a SRO crowd on November 13 at the Samuel Goldwyn Theater in Beverly Hills. What a gala! I thought Leonard Maltin did an excellent job introducing *Hondo*. Maltin said that he was rarely nervous before a group, but was really nervous this time because of the huge number of "3-D experts" in the audience. He asked our indulgence if he made any gaffes. The digitally remastered 3-D film from November, 1953, was projected digitally and viewed with active glasses. Gretchen Wayne, Michael Wayne's widow and custodian of the *Batjac* films still owned by the Wayne family, was interviewed briefly and was very gracious and charming. She commented briefly on stills that were shown of the making of

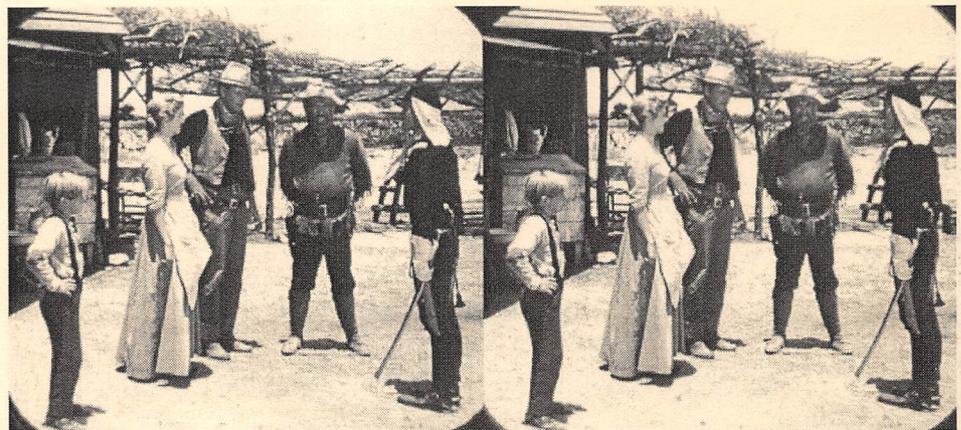


Hondo in northern Mexico and said that she would like *Hondo* to have a general re-release now that current technology can do it justice. Other members of the Wayne family and Louis L'Amour's daughter, Angelique, were in the audience. The *Hondo* screenplay was based on a short story by L'Amour. I missed hanging around and socializing after the screening, as I had a ride to catch. I was told that Ray Zone was there – returning from New Mexico where he is working with Thomas Jane on a 3-D project – but didn't see him. I saw SCSC President, Jeff Amaral – recently returned from a movie shoot on the east coast – and wife Gwen, John Rupkalvis, NSA President, Lawrence Kaufman and wife Cassie, Phil McNally, Lenny Lipton, Kathy Day, Mike McKinney, David Kuntz, David Starkman, Susan Pinsky and Rich Collado. I missed Eric and Jodie Kurland, Tom Koester, Sean Isroelit, John Christopher and other 3-D Movie Division members I'm sure were in the audience, too.

The missing stereo segments were painfully obvious to me, even though some of them included an offset which put the flat image well behind the window. What a shame that several rather lengthy segments must be shown

flat. However, thank God, most of the film is intact. The stereo was quite beautiful at times. One aspect of the photography that stood out was how many of the closeups threw the background out of focus. I have read often that this is to be avoided in stereo, since the eyes will want to focus on the various planes of depth. Actually I liked it. It may diminish the realism for some, but it forces you to focus on what the director wants you to look at. Although Maltin pointed out that the hurling objects from the screen early phase of the 1953 3-D heyday was minimized in *Hondo*, there were still plenty of spears and arrows to satisfy before screen thrill seekers. I was pleased to hear Maltin scotch rumors that classics like *Hondo* were shown as anaglyphs in 1953 and were not widely released in 3-D.

I was fortunate to meet Gretchen Wayne in the lobby. I told her that I hoped *Batjac* would consider releasing a field-sequential version of *Hondo* for those of us who enjoy watching 3-D movies at home and in our club. She asked me how I watched 3-D at home and I told her about our projection systems and the Samsung TV. She told me that she liked 3-D, too, and had seen the soon-to-be-released U23D last week.



2006-7 Competition Wrap-up

by Kathy Day, Competition Co-Director

The SCSC's active stereographers finished the year with a great show at the Awards Banquet. The Club has five competitions on its yearly calendar beginning in September. Members who submitted 15 slides in one of the categories (Standard, Non-Conventional and Digital) received 100% Participation ribbons to commemorate their achievement. Kathy Day, John Hart and John Long all received ribbons for 100% Participation in One Category. The Club's Ironmen, Lawrence Kaufman, Mike McKinney and Abe Perlstein all received special ribbons for 100% Participation in Two Categories – that's 30 slides per person. And don't be thinking that these guys are just shooting quantity, not quality: if I hadn't just edged Lawrence out of third place in the Non-Conventional category, they would've won all the medals in both categories, too! Great work, everyone.

I also had the pleasure of handing out medals to the top three finishers in all three of our competition categories. Those results are listed at right. For those of you keeping score at home, remember that participants who have judged a competition – and can't therefore enter that month – receive their "average" score. Their totals are adjusted accordingly and denoted with a J.)

The Slide of the Year Competition is a separate, optional, extra exhibition for club members who have taken part in the monthly competitions. Members can enter up to five of their year's best or favorite slides. Members who took part were Oliver Dean, Kathy Day, Lawrence Kaufman, Jim Long, Mike McKinney, Abe Perlstein, Susan Pinsky and David Starkman. (I'll interject here that these folks are all experienced shooters too, meaning that yet another year has gone by without our being able to hand out "The Most Promising New Member Award" aka "Rookie of the Year".) This year's crop was judged by the good people of the San Diego Stereo Camera Club who took their job quite seriously, devoting an entire evening to viewing and judging our entries. They commended our stereographers for an outstanding collection of slides.

Thanks to everyone who participated by making stereo slides and submitting them to the scrutiny of the judges. Thanks to those who helped out by serving as judges (thereby submitting yourself to the scrutiny of the Peanut Gallery), by helping out at the scoring table or on the projector controls, or by announcing the winners. Thanks also to those who showed their support by filling the audience and letting the shooters know their hard work is appreciated. We couldn't do it without everyone, and now we start all over. Future Club Competitions/Exhibitions will be

held in the months of January, March and May. Make-up slides can be submitted if you miss a meeting – and a 100% Participation Ribbon can be yours at the next Banquet. Check the Competition Rules for complete details and get your 15 slides ready. Assistance is always available, and we love to see 3D – especially yours!

If you missed out on all the fun, applause, and valuable prizes last year, join us! And to you regular contributors: we look forward to seeing your continued creative vision on the silver screen!

2006-7 FINAL STANDINGS

	May	Year	Award
Standard Category			
<i>B Group</i>			
1 John Hart	58	283	Gold
2 Susanne Kerenyi	21	190	Silver
3 Bob Phillips		176	Bronze
4 Jairo Ramirez	59	119	
5 Crystal Oelrich	60	78	
6 Randy Koenig		60	
<i>A Group</i>			
1 Abe Perlstein	62	317	Gold
2 Mike McKinney	59	313	Silver
3 Lawrence Kaufman	62	311	Bronze
4 Robin Burks		123	
5 Oliver Dean		63	
6 Franklin Londin		63	
7 Steve Berezin		44 J	
Non-Conventional Category			
1 Abe Perlstein	63	327	Gold
2 Mike McKinney	63	326	Silver
3 Kathy Day	66	318	Bronze
4 Lawrence Kaufman	61	315	
5 Ray Zone	61	284	
6 David Starkman	176	242 J	
7 Susan Pinsky	171	235 J	
8 Steve Berezin		154 J	
9 James Comstock		144 J	
10 Randy Koenig		42	
11 Sean Isroelit		24	
Digital Category			
1 Jim Long	63	350	Gold
2 Franklin Londin	67	155	Silver
3 Jeff Amaral		151 J	Bronze
4 Robin Burks		70	
5 John Hart	57	57	
6 Ray Zone		47	

The Slide Of The Year:

"Golden Lace" by Oliver Dean

Special Category Trophies

Best Landscape (portraying the wonders of nature around the world):

"Mirror Lake, Yosemite" by Abe Perlstein

All Creatures Great and Small (for the best use of people or animals):

"Penguins" by Jim Long

Best 2-D to 3-D Conversion:

"Spiderman" by Jim Long

Honorable Mentions:

"Rockies" and "Antennae Repair" both by Jim Long

"Tioga Tarn" by Kathy Day

"OK Boys, Routine 27!" by Abe Perlstein



3D News

From the Stereo Club of Southern California

Volume XLXIV #5

January 2008

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Jan 2K8

by Jeff Amaral, SCSC President

I am happy to report that this year's holiday banquet was a great success, and special thanks are due to Life Member and Past President Susan Pinsky for executing a first rate affair. Our own Movie Division Chairman, Dr. John Hart, of the La Crescenta Harts, gave a splendid introduction to our special guests for the evening, Professor Dr. John Hart and his wife Judy, of the Boulder, Colorado Harts. I would personally like to thank John and Judy for making the trip all the way to Hollywoodland to share both digital 3D slides and videos with our members. Well downstream of Edgerton's creation of stroboscopic lighting, Professor John's scientific exploration of the motions of water droplets is truly

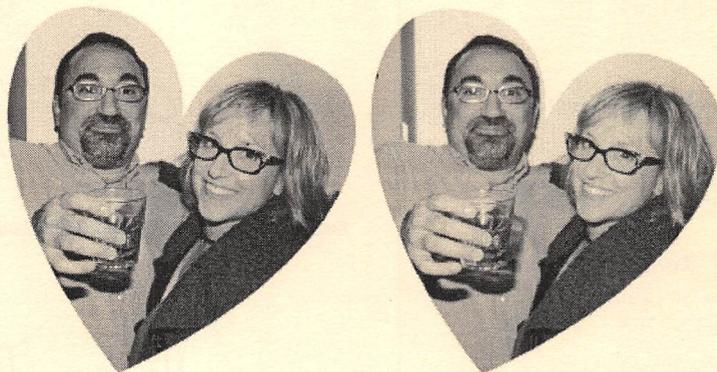
on the cutting edge of digital stereo photography. As a small token of our esteem, The SCSC is happy to welcome the Colorado Harts into our family as honorary club members.

The New Year is upon us, and a lot of 3D excitement in the offing, with field trips, the Hollywood Exhibition, and more digital competitions.

When most of the current stereo photography clubs began in the middle of the last century, almost all of the stereo cameras available to enthusiasts and professionals alike were for shooting "stills", as opposed to motion pictures. Today digital technology continues to narrow that divide, and some lower-resolution digital stereo rigs already allow us to choose on the fly which medium is preferred to capture a pie-in-the-face party.

It takes a lot of pressure to make a diamond sparkle, and like poetry, squeezing an event into a single word or image can often communicate volumes to a viewer. With cinema's prose, however, isn't the long journey up the mountain revealed as equally important to the Kodak moment at the top? Whether you prefer poetry or prose, I believe that both stills and video will have their own place for years to come. In between these orchards of apple and orange trees, I can't help but marvel at all of the blossoms about to bear 3D fruit. I suspect that our Stereo Spring has almost sprung...

Have a great year!



The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to Membership Director). The 3D News 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 Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: r3dzone@earthlink.net

January, 2008						
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Banquet Recap pg. 6

Calendar of Events

- January 14, 2008 – Sierra Club Meeting and showing of the Otto Bathurst Mountaineering program in 3-D. Felicia Mahood Center, 11338 Santa Monica Blvd, West Los Angeles, 7:30 pm.
- January 17, 2008 – 3rd Club competition and PSA Sequence Exhibition showing.
- January 19, 2008 – Discover 3D exhibition, curated by Ray “3-D” Zone, opens at Black Maria Gallery, 3137 Glendale Blvd. Los Angeles, CA 90039.
- February 2, 2008 – SCSC outing to “Side By Side: Stereoscopy in the Twentieth Century,” and private tour of the UCR Keystone Mast stereoview collection and digitization and archiving process.
- February 9, 2008 – Hollywood Exhibition judging, Longley Way School, 2601 Longley Way, Arcadia, CA. 91007, 11:00 am.

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10

101

405

110

10

If not otherwise stated the **Stereo Club of Southern California** meets at 7:30 pm, the third Thursday of every month in the newly refurbished downstairs auditorium at the United Wilshire Methodist Church at 4350 Wilshire Boulevard, Los Angeles, California 90010. Entrance on Plymouth Blvd.

January: Competition & PSA Sequence Exhibition

The monthly SCSC meeting to be held on January 17, 2008, will feature our third competition of the Club year, plus a showing of the PSA Sequence competition. The introduction of digital projection into our competitions has greatly expanded the number and range of entries. We're seeing some great images, and everyone is encouraged to participate, regardless of their level of experience.

The PSA Sequence competition represents the work of photographers from all over the globe, and gives us a chance to see what's going on in 3-D outside of our Club. Don't miss out on what promises to be another great meeting!

Keystone Mast Collection Tour at UCR

The SCSC outing to view the Keystone Mast antique stereoview collection at the University of California at Riverside has been rescheduled to February 2, 2008, at 11am.

This event will include a viewing of "Side By Side: Stereoscopy in the Twentieth Century," personally guided by the exhibit curator and collections manager. Then, we'll get a behind the scenes look at the collection, including a stereo daguerretype, images from the 1893 Columbia exhibition in Chicago, and enjoy a brief walk through of their digitizing and archiving process.

The entry fee will depend on the number of attendees, so please contact Jeff Amaral at jamaral@earthlink.net or 323-481-1351 for reservations.

Discover 3D

Black Maria Gallery explores the world of fine art stereography

Black Maria Gallery inaugurates 2008 with a January show of eight artists working in three-dimensional media. Curated by 3-D artist and writer Ray Zone, the Discover 3D exhibition features a wide-ranging array of stereoscopic images viewed with many different techniques. Among the unique 3-D formats presented are View-Master, large-scale wall mounted stereographs and anaglyphs as well as classic formats from visual history that use the conventional stereoscope.

Lasting Images: Leaves

by Robin Burks

I have been playing around with computer-generated images for a couple of years. They allow total control of content, in contrast to photography where serendipity is critical in finding images. On the other hand, CGI forces you to decide exactly what you want to say from almost infinite possibilities. That's been a challenge for me; almost too much control and choice.

My first adventures in CGI were using Bryce. This program allows you to create (somewhat) lifelike landscapes with bodies of water, landmasses, and skys. With more effort, you can craft complex forms such as buildings using assemblages of simple shapes like cubes, circles and cones. The forms you create can have a wide variety of surfaces that simulate real-world materials such as metal, glass, stone, and water. These basic elements allow for a great deal of creativity in developing images, but it is nearly impossible to produce realistic humans and creatures.

Programs such as Poser and DAZ/Studio (my choice, because it's free) allow the user to purchase 3-D virtual models of objects such as animals, people, and vehicles and pose them in lifelike (or not) ways. The ability to make a photorealistic image of a dragon or spaceship can be very seductive, especially for those of us who can't draw a good stick figure. With Studio, these posed figures can be placed in Bryce landscapes for even more possibilities.

Making stereo pairs is easy in these programs. Using a virtual camera, you take a photo of the virtual scene ("render" it). By moving the position of the camera, you can create a pair with an infinitely variable

Several of the artists create work so that the stereo viewing device becomes an art object in itself, a wall-mounted or freestanding sculpture through which the 3-D image is perceived. Other works make a "site-specific" use of the Black Maria Gallery environment to create a stereographic viewing zone. Virtual reality is also suggested by the creation of images that appear to inhabit the gallery space.

"It's exciting to present such a diverse array of stereoscopic images and formats," observes Zone. "3-D imaging is a technique with potential for many fine art applications. The Discover 3D show is a great demonstration of artistic possibilities and just

how many unique ways there are to look at three-dimensional images."

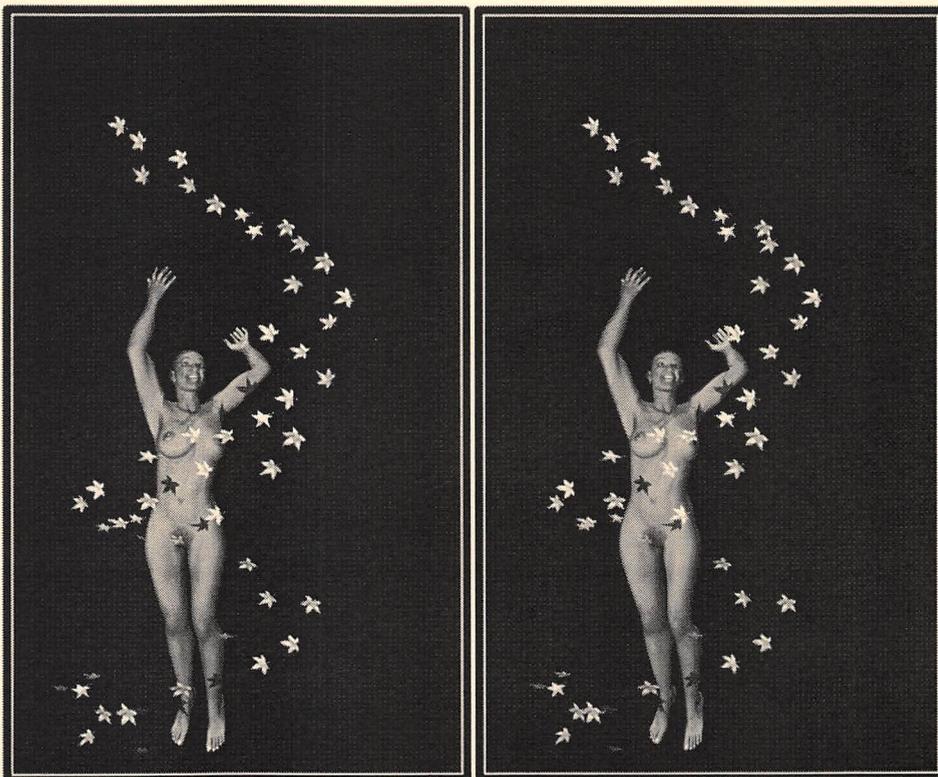
Opening Reception: Saturday, January 19, 2008, 7:00 – 10:30pm. Exhibition runs from January 19 through February 16, 2008. Black Maria Gallery: 3137 Glendale Blvd. Los Angeles, CA 90039. Gallery Hours: Tuesday – Saturday, 12pm until 6pm (or by appointment). Telephone: 323-660-9393, blackmariagallery.com.

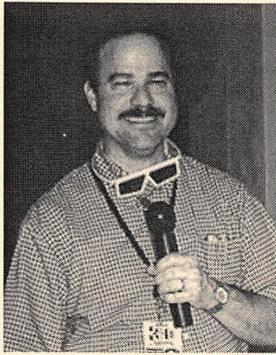
Artists: Heather Lowe, Abe Fagenson, Perry Hoberman, Claudia Kunin, Franklin Londin, Larry Ferguson, Boris Starosta, Terry Wilson, Levon Parian and Ray Zone.

and controllable baseline. It's like shooting "cha-cha" without having to worry about rotational problems or toeing-in. The images can then be "played with" in Photoshop, StereoPhotoMaker, or whatever other editing programs you choose.

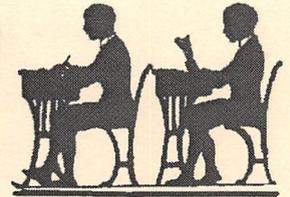
"Leaves" began with a wish to do a series of nudes. I wanted to explore how to use the human body in images without introducing sexuality (a visual antidote to the pervasive use of titillation in the advertizing images that we are immersed in daily). CGI freed me of the need to pay a live model or find volunteers. I also wanted a fairly clean image without a lot of unnecessary background. I posed the figure in DAZ/Studio, and then imported it into

Bryce because I am more comfortable with its lighting and camera controls. When I rendered the image, it came out a little flat. There's really very little depth to a standing human figure against an empty background. I went back into DAZ and added the leaves (a prop set with 150 individual posable pieces and the option to put on most any image you can imagine) (they could have been bats or walruses instead of leaves). These gave motivation for the joyous movement I had given the figure, as well as additional depth to the image. I enhanced contrast and color in Photoshop, and adjusted the window in StereoPhotoMaker. This was the third image in my series; I'll bring others to competition in the future.





News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
President, National Stereoscopic Association

Hollywood Exhibition Coming Up – Please enter!

Do you have entries ready for the Hollywood Exhibition? There are three categories this year - Slides, cards and electronic (digital). You can enter all three, so get those entries ready and bring them to one of the next club meeting or send them to the following addresses. Slides & digital: Ed Ogawa, 8763 Reading Ave., Westchester, CA, 90045. Prints: Lawrence Kaufman, 1607 Mariposa Drive, Corona, CA, 92879.

International Stereo Exhibitions

It seems logical that the perfect plan is to enter your better slides into the SCSC stereo competitions every other month and from there pick your best images and enter them into the international exhibitions. It gives me a reason to keep trying to take better stereo pictures and it's a lot of fun competing. Most exhibitions are PSA sponsored and I have the chance to win awards and get 'credits' for my acceptances. I would really like to see more of our members entering.

The Photographic Society of America (PSA) is an organization that puts a "seal of approval" on certain stereo exhibitions. PSA has other functions also, plus branches for all photographers. Visit the PSA website at: <http://psa-photo.org/>

If you are not a Photographic Society of America (PSA) member, you should really think about joining. Members receive the monthly PSA Journal full of photo tips, information on upcoming exhibitions and other helpful advice. PSA approved means that acceptances earned in these exhibitions count towards PSA Star ratings and the PSA Stereo "Who's Who" list (for PSA members).

The PSA Stereo Division's website: <http://www.psa-stereo.org> has a number of current Exhibition entry forms. Many can also be found at: <http://exhibitionforms.com/>

In addition to our own Hollywood Exhibition, the other currently scheduled stereo exhibition is the Oakland International. Formats: Slides, Cards, Electronic. Closing date January 23, 2008. Fee: North America \$7 other \$8. Contact John C. Ballou, 231 Orchard Rd. Orinda, CA 94563 USA. E-mail: 2ndSTEREO@comcast.net. Entry form: <http://home.comcast.net/~52ndSTEREO/index.html>.

3-D Films up for Academy Awards

The Motion Picture Academy's visual effects branch narrowed the contenders for the vfx Oscar to 15 films that will be considered for a 2007 Oscar. Included were "Ratatouille" and "Beowulf" over such effects-heavy live-action films as "Enchanted" and "Fantastic Four: Rise of the Silver Surfer." The Academy instituted the short list this year so that its vfx branch could see all the contending films before selecting the seven that will lead to the three to receive nominations. Beowulf is also included in the dozen animated films up for consideration.

James Cameron's Avatar in 3-D

Cameron has moved Avatar from its spring 2009 release to December 18, 2009. The December 18th time period is when Titanic opened and became the number one box-office champ of all time. Cameron needed extra time for all the effects in this 3-D megablockbuster (we hope.) New York stage-actor Stephen Lang and former 'Lost' cast member Michelle Rodriguez had joined the cast, along with Australian actor Sam Worthington, Zoe Saldana, Sigourney Waver, Wes Studi and CCH Pounder for the performance capture film. In October the production moved to Australia where work continues at Peter Jackson's Weta Digital studios.

Upcoming camera shows

Bagnall's Camera Expo is still California's Largest Monthly Camera Show, but it is now smaller with fewer tables of photo equipment – but still many stereo items and many bargains can be found. Bill Bagnall's daughter Tracy is continuing with the production. The show has moved to The Carson Center, 801 E. Carson St. in Carson. Show hours are still 9:30am to 2:30pm; admission is still \$6. For more information call: (925) 253-0466. Here are the dates for 2008 (subject to change): January 27, February 24, NO SHOW in March, April 20, NO SHOW in May (Mothers Day), June 20, July 20, August 17, September 21, October 19, November 23 and December 14. Check their website: www.cameraexpo.com or email them at: cameraexpo@aol.com.

Future Stereo Conventions

National Stereoscopic Association (NSA) Conventions:

34th NSA Convention and Trade Fair – July 9, 2008 – July 14, 2008; Grand Rapids, Michigan. Website: <http://2008.nsa3d.org/>

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Printed Program - Steve/Suzanne Hughes
Promotional Slides - Paul/ Barb Gauche
bpgauche@msn.com

Auctioneer - Bob Duncan assisted by
Ken/Bonnie Williams

Trade Fair Chair - Dean Kamin
kamin3d@sbcglobal.net

Logo - Ray Zone
r3dzone@earthlink.net

35th NSA Convention & Trade Fair – July 8, 2009 – July 13, 2009; Mesa, Arizona. Website: <http://2009.nsa3d.org/> Contact: Tom Dory - tdory@cox.net

International Stereoscopic Union (ISU) Congresses (www.ISU3D.org)

2009 (17th), September 9 - 14, in Gmunden on Lake Traun in Austria. www.isu-congress-2009-gmunden.eu

2011 (18th) – Holland, August 17 – 23, 2011, in Egmond aan Zee (northwest of Amsterdam) in the Netherlands. <http://home.hetnet.nl/~wolkers1960/isu2011nld/index.html> or www.world-of-3d.com

PSA International Conference of Photography (<http://www.psa-photo.org>):

2008 - August 31 - Sept. 6, 2008. Marriott Downtown Waterfront Hotel, Portland, OR

2009 - Sept. 20 - 26, 2009. Holiday Inn Sunspree Resort, West Yellowstone, MT

SPIE

The 2008 Stereoscopic Displays and Applications conference will be held at the San Jose McEnry Convention Centre, San Jose, California as part of the 2008 Electronic Imaging: Science & Technology Symposium - organized jointly by IS&T & SPIE. The Stereoscopic Displays & Applications conference is the largest and longest running technical stereoscopic imaging conference worldwide and an excellent opportunity to meet with others working in this unique field. The dates of the 2008 EI Symposium are January 27 - 31, 2008.

For more information on the Stereoscopic Displays and Applications Conference and Demo Session, see the conference website at <http://www.stereoscopic.org>.

3-D Oxygene DVD

Jean Michel Jarre has released a new recording of his classic album Oxygene. Three different versions are available: a CD, a CD and 2D DVD set and a CD and 3D DVD set. The 3D version is anaglyph and the DVD comes with 2 sets of glasses. Further details are available from <http://www.oxygene3d.com/> or <http://www.oxygene3d.com/oxygene3d.php>.

The 3-D Films of 2007

Eight 'new' 3-D films premiered in 2007. These were "Lions 3D: Roar of the Kalahari", "Meet the Robinsons" (w/"Working for Peanuts" 3-D re-release), "Dinosaurs Alive! 3-D", "Dinosaurs: Giants of the Patagonia 3D", "African Adventure: Safari In The Okavango", "Harry Potter and the Order of the Phoenix" (20 minutes converted), "Sea Monsters: A Prehistoric Adventure", and "Beowulf".



Robert Zemeckis' Beowulf has grossed over \$180 million worldwide

Disney had promised a 3-D conversion Tim Burton's early short film "Vincent" to play with "Tim Burton's The Nightmare Before Christmas 3-D" for its Fall 2007 release, but that did not materialize. The 3-D IMAX version of "Happy Feet" which was a maybe for 2007, was never resurrected after the successful 2-D run. So these both became projects that would never materialize in 3-D.

We were treated to numerous new theme park and ride films including "3D Body Odyssey: Heart" (20 minutes); "3D Body Odyssey 2: Brain" (20 minutes); "3D Body Odyssey 3: Sports Medicine" (20 minutes); Dickens World 4D high definition show a 3-D show at the new UK Dickens World; "Legend of the White Horse" (13 min) from Simex/Iwerks was finally finished and opened in 8/70 in China; "In Search of the Secret Formula" opened at the World of Coke in Atlanta; "Pikachu's Ocean Adventure" (14 minutes) and "Search for Miyuu!" (14 minutes) after opening in 2006 and 2005 at Pokeman parks were marketed for Giant Screen (GS) theaters by Sarai Inc.; "Dive! Manned Submersibles and The New Explorers" (22 minute) HD presentation was also shown at NSA 2007; "Moon Man" (2 minutes, 55 seconds) from the National Film Board of Canada (2004) was also marketed for GS theaters; "The Scarecrow" (Sept. 2007) was a GS 5 minute short film from Cinema and Research Institute - NIFKI (Russia) & Studio NUKUFILM (Estonia).

"Adventures in Animation: Creating the Stars of Tomorrow" (2004) was Re-edited and re-released by Big Films. Plus there were several television 3-D events: In addition to

the October anaglyph "Inside Jimmy's Head" (3-D conversion) for the Cartoon Network and the "Regis & Kathy Lee" 3-D Halloween show; there was the NBA's 2007 All-Stars game - broadcast w/Pace cameras in 3-D.

For 2008 we should see a large increase in 3-D releases, hopefully up to as many as two dozen. Real D is believed to have deals with at least that many producers for future digital 3-D releases, so things are definitely still looking up.

The SCSC Club Library

Did you know that SCSC has a club library of stereo slides? Well it does and it is incredibly easy to check out boxes of slide sets. All you need to do is check in with the SCSC club librarian (hey that's me) and for a \$20.00 deposit you can check out a box of really cool stereo slides. Return the box the following month and you can check out another box. You can go like that until you've seen all the slides and then start over. If you prefer you can email or call me in advance and I will have a box ready for you to check out, but since I try to bring the library to every meeting, that isn't really necessary. SCSC is always looking for donations of slide collections or anything else stereo related.

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Holiday Banquet Scrapbook

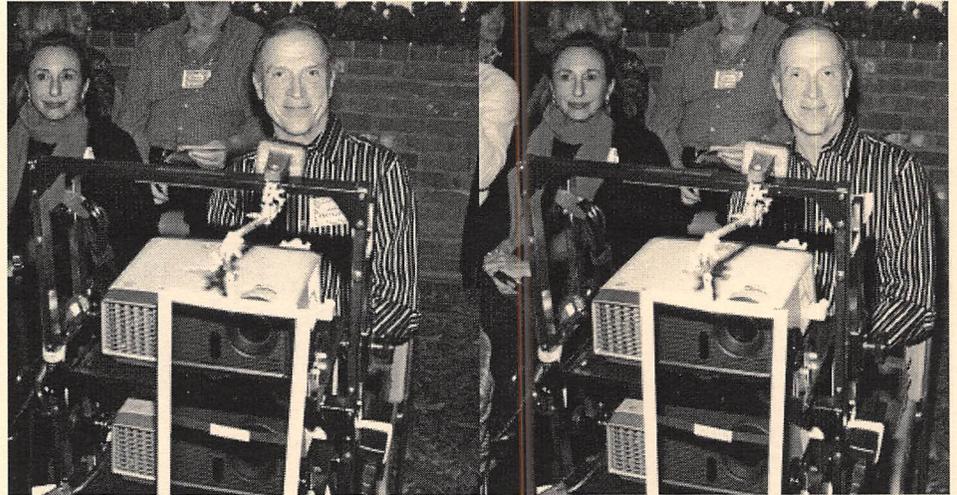
by David Starkman

This year, the Stereo Club of Southern California's Holiday Banquet, on December 20, 2007, set an astonishing visual standard, and a new banquet attendance record in the 30 years that I've belonged to SCSC.

First, thanks to the extensive promotion done by our new Banquet Director, Susan Pinsky, there was a record attendance of 67 people! This is nearly twice the normal attendance.

Second, the all-digital projected 3-D programs were breathtakingly outstanding!. Susan had seen two of these programs, both by John Hart (of Colorado, not our local John Hart!) at the July 2007 National Stereoscopic Association/International Stereoscopic Union convention in Boise, Idaho and was speechlessly impressed.

After seeing the shows in Boise, Susan asked John Hart if it might be possible to get copies to show for our SCSC club. John responded, after the convention, that he wanted to run the shows himself, using his own computer. He said he was willing to come from Colorado to do this, so Susan thought these shows, plus a few more that John has done, would be a perfect program for our December Holiday Banquet. We would go all digital and all John Hart, and when we did we hit an all time high!



3-D show creator extraordinaire John Hart

Knowing that just telling our club members that this was an outstanding show was not necessarily enough, Susan created miniature stereo card banquet tickets for members to choose from when they purchased one. She started promoting the banquet in September and got a good response from the very beginning. Each ticket was different and was a gorgeous image from a present or past SCSC club member. People seemed delighted to get an immediate stereo card and asked if

they were going to be required to give them back at the banquet. No, they were souvenirs to keep.

On the evening of the actual banquet each member, or guest, at the banquet (we had many guests show up at the door) received a door prize of two 4x6 glossy stereo cards (again, from the same group of past and present SCSC members), plus a plastic lorgnette viewer, a Barry Rothstein Phantogram greeting card and envelope, and a peel-and-stick name badge already printed with their name. An 8x10 folded color program for the evening was handed out, which included a couple of stereo views, a flat color image of Billy Wilder and William Holden looking at stereo slides, an Artist's Statement from John Hart, Boulder, CO and a list of all the past SCSC Presidents from 1955 to today.

The dinner was excellent, as it always is at Taix's, and the service was remarkably fast and friendly. When we overfilled the capacity from 54, as listed on the room plaque, to 67, they accommodated us willingly and swiftly. No one was turned away at the door, and everyone got a great meal with ice cream and Hershey's Chocolate Sauce for dessert: an SCSC tradition.

President Jeff Amaral handled the evening with great proficiency, even delegating the entire room to read out all the names of each past SCSC President in order from the beginning. It was corny, it was fun, it was delicious, it was heartwarming. SCSC is a great family, and this Holiday celebration is one of



our traditional events that brings us all together to share a special evening.

Taix's was as gracious and accommodating as they've ever been, allowing us to dine in the lovely Bourdeaux Room, then move over to the Alsace Room with an 11 foot high ceiling) for the projection portion of our evening. After those who had to leave because it was a work night had left, those of us who were able to stay a bit longer were treated to a fabulous encore show. We left around midnight, and there were still a few members there talking when we departed!

The first show of the evening presented by Dr. John E. Hart was "Liquid Magic". This consisted of macro pictures of precision controlled drops of colored water, milk, and milk with dyes that reveal fantastic mushroom, crown, column, circular splatters, and other indescribable shapes when stopped by high speed stroboscopic lights. The magical blown glass creations of the artist Dale Chihuly come to mind when you see these stunning creations. Each drop is a unique, organic creation.

Dr. Hart was prepared to answer the expected outburst of questions with his next program: an explanatory sequence of images that showed the behind-the-scenes setups and equipment used to take the images in his various shows. This included many examples of the results obtained with those fascinating and complicated setups. This was literally a real eye-opener. For many people who wanted to know how everything was done, this visual explanation was worth more than a thousand words.

His third show was "Hummingbirds" utilizing close ups of many types of these high-speed shots. However, this was like no slide show that we have ever seen at our club. Thanks to John's skills, both with the 3-D digital photography, and the digital compilation of a 3-D slide show using Proshow Producer, we were treated to images of beautiful Colorado 3-D backgrounds, with close-up images of



hummingbirds zooming from back to front in space, and horizontally across the screen. The combination of multiple images and image animation made for a truly breathtaking combination.

"Fractal Fantasy" is impossible to describe without showing you some examples. This consisted of mathematically created, and computer generated, images that appear in the form of both geometric and organic looking three-dimensional constructions. Combinations of the fractal 3-D images with changing color, shadow, and animation were a visual delight. The fractal images were created by Jerry Oldaker, from Eugene, Oregon, and then John Hart made them into an animated 3-D slide show. John & Jerry first met at the

Boise NSA/ISU 2007 convention, and this show came about from that introduction. Jerry and his wife, Sandy, drove down from Oregon to share this experience, and the show was mind blowing. It was a real honor to have both John Hart and Jerry Oldaker, the creators of this amazing show, there with us. This really stimulated the little gray cells, as many wanted to know how everything was created. And they wanted to know in one quick paragraph. Both John and Jerry stated that time, time, time was what it took to create both the fractal images and the Proshow Producer show.

Although all of John's shows were fantastic, the highlight was "Wicked Liquid", which had been a great success at the NSA/ISU convention in Boise. This show took us into the world of extreme white water river kayaking. These adventurers in one-man sports kayaks do a lot more than just paddle down a river. They seek out churning rapids to plow through and even do stunts such as "maytagging" where they plow into a churning water vortex of some sort and stay in that one place rotating over and over again. The perfectly synchronized high speed photography captured the water, the kayakers, and their stunts, in a way that could not be seen in real life. Add the Third Dimension to that combination and the results were a visual delight. However, not content to show us this in a simply well done ProShow presentation,

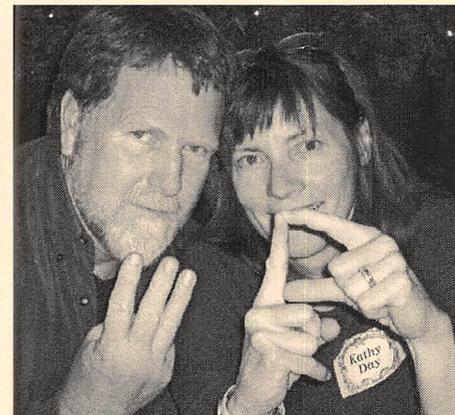




Jerry Oldaker (at left waving) created the fractals used in the "Fractal Fantasy" show. He and his wife and his wife Sandy (at right of him) drove from Oregon to attend.

but John's images, combined with the animation and music incorporated into the Proshow Producer show, make for visual art and poetry that simply has to be seen to be appreciated.

All of us who attended will never forget the beauty of the shows we were treated to at this banquet. Many thanks are due to Susan Pinsky, who organized such a perfect event, and to John (and Judy) Hart, for taking the time to come from Colorado to share their 3-D magic.



John seamlessly and artfully integrated many 3-D video sequences of the kayakers and their stunts. These appeared in windows that floated the 3-D video frame in front of the 3-D still background. I have just a small grasp of the skills and techniques required to present a show in this way, and I have to tip my hat and 3-D glasses to Dr. Hart for creating and showing us this amazing and outstanding show.

Many of us couldn't let John go back to Colorado without requesting another show before they left. Susan and I had been privileged to see a marvelous show a couple nights before, while we were testing the equipment. It was the kind of show that pulled at the heartstrings, and we thought everyone would really enjoy it.

So the encore show was "A Dog Tale: The Golden Rule". The Hart's own two Golden Retrievers, and this delightful encore is a tribute to them, and to active outdoor dogs everywhere. Through the use of still photographs taken in bursts of several frames per second, this show creatively shows the dogs captured in mid-air. Sometimes this shows action that could not be seen with the naked eye. Sometimes it is simply breathtakingly beautiful, when the graceful musculature of the animals are captured in mid-flight leaping into water that is frozen into parting waves and the splash of thousands of water droplets, also frozen in mid-air surrounding these beautiful dogs. The joy of the dogs playing with snowballs and covered in snow made you long for the winter wonderland that snow allows. John's photography is not snapshot work, it's musical and artistic. Words can't do it justice.





3D News

From the Stereo Club of Southern California

Volume XLXIV #6

February 2008

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Is 3-D for Me? by Jeff Amaral, SCSC President

Although the stereoscopic revolution may be officially upon us, is the 2-D Tyranny really quaking in its boots? Is 3-D for everyone, or just for colorful nicknames who trade lenticular cards in church basements?

Well, what will the silent stars have to say, when the Jazz Singer comes their way? Will the Land of Oz make such a scene, if the Emerald City isn't green? Two eyes are better than one, it seems, but what will the choice to see more mean? Is it simply more data to frame our dreams?

With more 3D movies in release and production than ever before, a lot of attention is being focused on the process of stereoscopic creation and accordingly SCSC membership is on the rise.



Does it come as any surprise, that my surgeon used both eyes, when he sliced up my heart through a binocular scope? They let me look through it before I dreamed, and lo and behold, I saw a Club meeting, and all my friends were there; F-stop, Shutterbug, and even the Hack-Monster with his subverted cyclops-machines. Is 3-D for everyone? Who can say? I'm happy when I can see more of my 3-D friends.

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to Membership Director). The 3D News 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 Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: r3dzone@earthlink.net

February, 2008

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	

Atlantis: Zeus by Jim Long - pg. 6



Calendar of Events

- February 9, 2008** – Hollywood Exhibition judging, Longley Way School, 2601 Longley Way, Arcadia, CA, 91007, 9:30 am. We need your help to make the Exhibition a success, so please attend.
- February 16, 2008** – StereoPhoto Maker and Photoshop workshop hosted by Oliver Dean. Contact Oliver at 310-635-2400 or by e-mail at 3dimages@sbcglobal.net for more information.
- February 16, 2008** – Closing reception for the Discover 3D show at the Black Maria Gallery from 7:00 pm to 10:30 pm. Stereoscopic projection of the artists work will take place and Ray Zone will be present. Location: 3137 Glendale Boulevard, Los Angeles, CA 90039.
- February 21, 2008** – SCSC Meeting. The Hollywood Exhibition Showing plus “Photo Adventures” by SCSC member Lynn Wyett.
- February 23, 2008** – StereoPhoto Maker and Photoshop workshop (as above).

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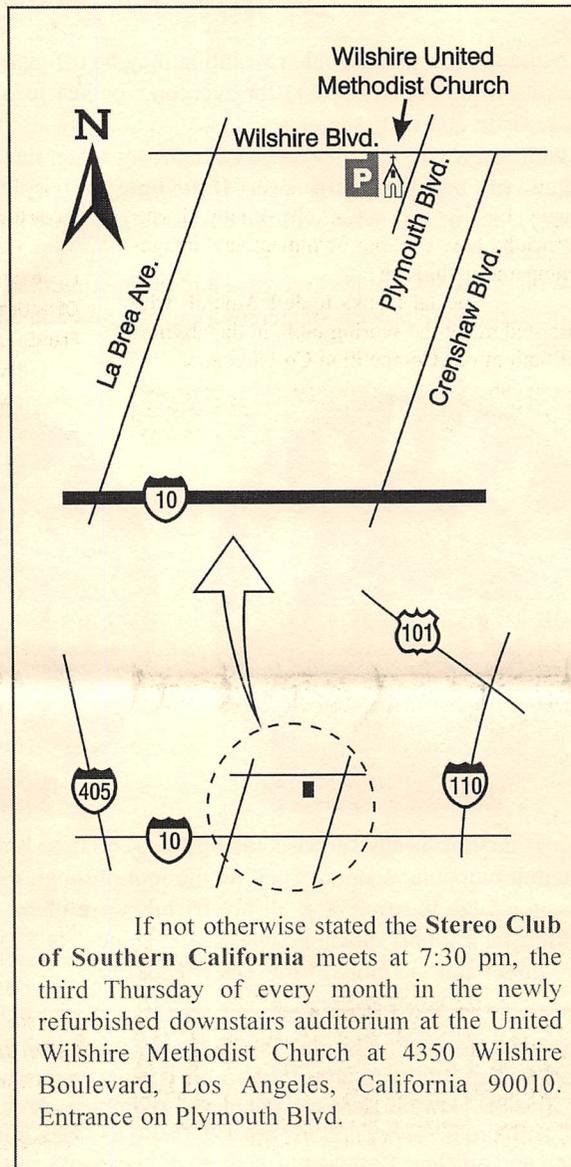
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If not otherwise stated the **Stereo Club of Southern California** meets at 7:30 pm, the third Thursday of every month in the newly refurbished downstairs auditorium at the United Wilshire Methodist Church at 4350 Wilshire Boulevard, Los Angeles, California 90010. Entrance on Plymouth Blvd.

Hollywood Exhibition Judging

You are cordially invited to attend the Hollywood Exhibition Judging, to be held on February 9, 2008, starting at 9:30 am. It takes about dozen people to manage all the logistical aspects of performing the judging, and help is always welcome. Of course, you're welcome to just come and watch, too.

February Meeting: The Hollywood Exhibition and “Photo Adventures”

The monthly SCSC meeting scheduled for February 21, 2008, will include two programs. The first is the showing of accepted images from our own Hollywood Exhibition.

Our second program is a 2x2 3-D slide show called “Photo Adventures.” Here SCSC member Lynn Wyett presents the planning and stories behind his style of 3-D photography. Expect lots of unusual and downright gee-whiz images.

StereoPhoto Maker and Photoshop Workshop

A basic workshop on using StereoPhoto Maker (SPM) and Photoshop for Stereo Club Competitions will be held by Oliver Dean on Saturday, February 16, from 2:00 PM to about 6:00 PM; a repeat will be held on Saturday, February 23.

Attendance is limited, and you must be a SCSC member to attend. Please contact Oliver at (310) 635-2400 or by e-mail at 3dimages@sbcglobal.net for reservations and directions.

January Competition Heats Up

by David W. Kuntz

The January meeting featured a lively competition and continued the trend towards digital entries. In fact, only two people brought images in the 2x2 format, and there were just a handful of Realist format entries. Competition judges Christopher Olson, Lynn Wyett and Ray Zone were generous, each handing out a score of nine for entries, as well as awarding a rarely seen perfect score of 27 for Jim Long's fabulous conversion image "Maui Plantation."

We've all become accustomed to Jim Long dominating Club competitions with his wonderful 2-D to 3-D conversions, but in January, Jim showed us that he's capable of producing stellar photos of his own, too. His image "Atlantis Zeus" scored a 26, just one point shy of perfection, and took the award in the Contemporary Category A Group. See page 6 to learn about how Jim produced this photograph. Franklin Londin also delighted us with his two stunning images "Airborne" and "Fearless," which each received a 25 and earned Honorable Mentions in the Contemporary Category A Group. The combination of high scores and makeup entries by some Club members significantly changed

the cumulative competition rankings, as can be seen in the chart at right.

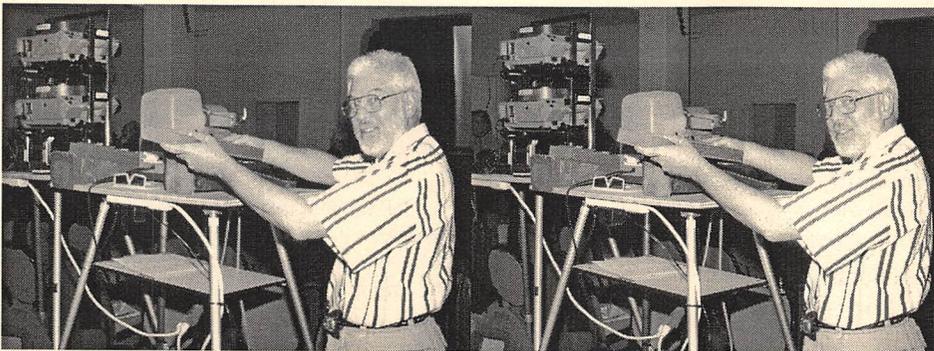
The move to almost exclusively digital projection has simplified the logistics of our competitions in many ways, but has also created some challenges. With digital, gone is the possibility of showing a slide upside down, or problems with dust on an image, cracked glass or labels peeling off in the projector. Nor do we need a crew of three to perform image alignment as each photo is shown. All we need is a single projectionist (as long as it's Eric Kurland!) to run the show. However, because the scoring table doesn't get to see the images before the competition, it's possible for mixups to occur. However, there's certainly no question that digital projection is our future, and we'll continue to work out any bugs in the system.

The January meeting also featured a showing of the PSA Sequence Exhibition. This Realist format show contained hundreds of slides, and its rapid pace posed a particular challenge for projectionist Ed Ogawa, who capably managed to keep it all on track. This show represents some of the best 3-D photography by PSA members. Personally, I was struck by how well our own members' images compared with these.

Special thanks to Jeff Amaral, who assisted me at the scoring table in the absence of both of our Competition Co-Directors:



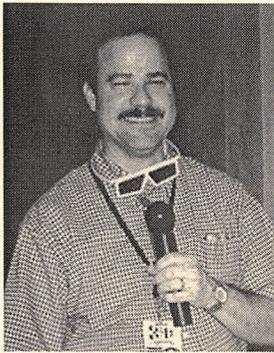
January meeting competition judges (left to right):
Christopher Olson, Lynn Wyett and Ray "3-D" Zone



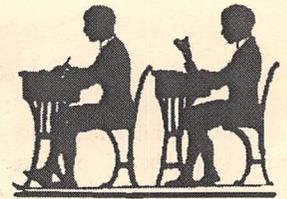
SCSC House Director and meeting projectionist Ed Ogawa did an incredible job projecting the PSA Sequence Exhibition

January Competition Results		
	Jan.	YTD
Legacy Category		
<i>A Group</i>		
Abe Perlstein	60	188
A: Soft Skin, Soft Sand		
HM: Ridgeline Along Oceanic Dunes		
Lawrence Kaufman	59	181
A: Sydney Walkway		
Robin Burks		114
Christopher Olson*		93
Franklin Londin		66
<i>B Group</i>		
John Hart	57	169
A: Hotel Londres		
Contemporary Category		
<i>A Group</i>		
Philip Steinman	68	202
David Kuntz	70	201
Abe Perlstein	67	196
Barry Rothstein	67	196
Jim Long	72	194
A: Atlantis Zeus		
David Starkman	70	192
Susan Pinsky	70	188
HM: Hastings, UK		
Lawrence Kaufman	65	185
Oliver Dean	66	133
Franklin Londin	73	133
HM: Airborne		
HM: Fearless		
Robin Burks		126
James Comstock*		109.5
Ray Zone*		55.5
Bernard Mendiburu		54
Tom Koester		39
Malcom Patterson		23
<i>B Group</i>		
Eric Kurland	66	179
A: Cannons		
A: Hallway		
A: Gorge		
John Hart	40	153
Ed Ogawa		116
Steve Berezin*	21	31.5
HM: Midway		
Modified Category		
Jim Long	77	207
A: Maui Plantation		
HM: Girl & Mantas		
Ray Zone*		20
CGI/Art Category		
Robin Burks		133
Randy Koenig		61

* Judges scores averaged



News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
President, National Stereoscopic Association

My Favorite Martian!

"Marvin the Martian in the 3rd Dimension," formerly only seen at the German Warner Brothers amusement park and the long-gone New York Warner Brothers store has landed in Las Vegas. The Circus Circus Adventure dome amusement park added a new 3-D theater to compliment their existing 4-D ride-theater. Marvin is currently alternating with "Funhouse 4-D." Unfortunately their 4-D ride-theater has only been playing 2-D films which include movement, water and other effects. A few years ago when SpongeBob

SquarePants' 4-D ride film opened there, it was advertised as 4-D, but since the theater isn't 3-D equipped, it was only shown in 2-D.

Good news though "SpongeBob SquarePants' 4-D ride has moved into the Excalibur's ride film theater and that theater is 3-D equipped! Spongebob is currently alternating with Dino Island 4D and Extreme Logride 4D.

Also while you're in Las Vegas if you already haven't checked out the other 3-D attractions, be sure and stop by the Las Vegas Hilton for the Borg Invasion 4D, part of the Star Trek Experience. "I lost My M in

Las Vegas" is still playing at the M & M store, near the MGM hotel. Pirates 4D is currently at the Excalibur, which also has the strangest IMAX theater (converted from a ride attraction) which is always playing several giant screen 3-D films.

Hurricane Dean in 3-D

Check out 3-D animations that the University of Wisconsin created for Hurricane Dean, the Category 5 storm that slammed into Mexico in August at:

cimss.ssec.wisc.edu/tropic2/archive/Dean-3D.html

These image loops capture Hurricane Dean as it became an increasingly strong category 4 storm during the afternoon and evening of Aug. 20, 2007. These GOES-12 visible images have been manipulated to show a three dimensional effect when viewed with anaglyph glasses. The animations are available in JAVA and animated GIF formats.

Dark Country

A two and a half minute preview of the new 3-D film from Tom Jane played at Sundance. Here's what Tom had to say about the film and the screening (from his Yahoo fan group): "I won't be there, but my film will! 3 minutes of glorious 3D footage shown to a house of multitudes! Speaker RAY ZONE - grandfather of 3D COMICS and FATHER of the new age of 3D CINEMA will be on hand to introduce our clip and raise questions!

Yes, RAY ZONE was our '3D SUPERVISOR' during shooting on DARK COUNTRY and will remain so during the post of the show! If it wasn't for Ray, I would not have made this film in 3D. And therefore would not have gotten the cash, and never made the film!! So Thanks RAY ZONE for the guiding extra-dimensional light! I will never make/direct a 2D film again. It's just too damn fun making 3D. The lenses, the cameras, the puzzle-solving - it never ends! And it all

The SCSC Schedule for 2007:

This schedule is subject to change, with shows being added when they become available or when they can be booked. Check the 3-D News or la3dclub.com for updated information.

- | | |
|---------------------------------|---|
| February 9, 2008 | - Hollywood Exhibition selection. |
| February 21, 2008 | - Hollywood showing & "Photo Adventures" by Lynn Wyett. |
| March 20, 2008 | - 4th club exhibition/competition & another stereo show. |
| April 17, 2008 | - Two Fabulous TBA Stereo Slide Shows. |
| May 15, 2008 | - 5th club competition and the PSA Traveling Stereo Slide Show Exhibition. |
| June 19, 2008 | - Movie night. |
| July 9, 2008 -
July 14, 2008 | - 34th NSA convention - Grand Rapids, Michigan.
http://2008.nsa3d.org/ |
| July 17, 2008 | - Show to be announced |
| August 21, 2008 | - Awards Banquet & Slide of the Year. |
| September 18, 2008 | - 1st club competition of the club year and another Stereo Slide show |
| October 16, 2008 | - SCSC Annual Club Auction. Start cleaning out your closet so you can make some bucks on all that extra stereo stuff you bought last year and haven't used. Plus you'll need the space for all the bargains you'll be picking up this year. |
| November 20, 2008 | - 2nd club competition & another stereo show. |
| December | - (check website for date & location) - Banquet - Member's Potpourri and another stereo show |

started with a little 3D comic called BAD PLANET #3 (in BLAZING SUPER-TERROR 3D!!) That's when I got back in touch with Ray Zone and all the great 3D comics he had delivered. It reignited a fire within and I've never looked back." See page 7 for Ray's personal impressions of working on this film.

3-D Film update for Radio City Christmas Spectacular

Last year Synthespian Studios produced a new version of the 70mm stereoscopic 3-D film that has opened The Radio City Christmas Spectacular since 2001. For this year's show, Synthespian Studios Directors Jeff Kleiser (a guest at last March's SCSC meeting) and Diana Walczak worked closely with the show's director and choreographer Linda Haberman to plan an extension of the film. While previous editions of the film started with Santa arriving in New York just over the Statue of Liberty to be exact, this year Haberman wanted Santa's journey to start at the North Pole.

Approximately 47 seconds of new material was created for this year's film. The film opens on a screen filled with clouds and then suddenly Santa and his reindeer burst out of the clouds and take us on a thrilling journey through a canyon of ice, past a Polar Bear with two cubs who throw snowballs at us, creating a startling 3-D effect, over the Canadian tundra and woods where we pass a gaggle of geese in another 3-D effect and up and over Niagara Falls before we swoop down the Hudson river and under the George Washington Bridge to seamlessly hook-up with the old film at the Statue of Liberty.

A 2-D version of the film was included in Celebrating 75 Years of the Radio City Christmas Spectacular, a one-hour high-def broadcast of the Christmas show shown on NBC on December 1.

Stereo Imaging Enhances Breast Cancer Detection

A novel mammography system called stereoscopic digital mammography dramatically improved the accuracy of lesion detection in breast cancer screening, according to interim data from an ongoing trial in 1,093 women at high risk for developing breast cancer. Stereoscopic full-field digital mammography significantly reduced the number of false-positive lesion detections by 49% and false-negative findings by 40%, compared with standard full-field digital mammography,

David Getty, Ph.D., and his associates reported at the annual meeting of the Radiological Society of North America.

A stereoscopic mammogram is created by acquiring two digital x-ray images separated by a rotation of the x-ray tube of about 6–10 degrees between the two acquisitions while the breast remains fixed in a compressed position. Dr. Getty compared the experience of reading a stereoscopic mammogram to watching 3-D movies while wearing red and green glasses.

The two images are presented simultaneously with crossed polarization on two LCD monitors separated by a sheet of glass coated with a material that is 50% reflective and 50% transmissive. This means the image presented on the lower, vertical monitor is transmitted through the glass and the image from the upper, angled monitor is reflected off the top surface of the glass plate. To view the two images, the radiologist wears passive polarized glasses with cross-polarized lenses so that the radiologist's left eye sees only the image on the lower monitor and the right eye sees only the image being reflected off the glass.

The 3-D display monitor used in the study was developed by Planar Systems Inc., Beaverton, Ore., and uses control software developed by Dr. Getty, a division scientist at BBN Technologies, Cambridge, Mass.

Tim Burton's 3-D Films

Tim Burton has signed a deal with the Walt Disney Co. to direct and produce 3-D movies based on Lewis Carroll's Alice in Wonderland and his own short film Frankenweenie.

The Alice adaptation, combining live-action and performance-capture technology, will start shooting in early 2008.

Burton will then start work on a full-length version of his 1984 cult favorite Frankenweenie, about a pet dog who is brought back to life by his loyal owner in a very unusual way. The film will be shot in stop-motion animation.

Toy Story Trio in 3-D

From the Walt Disney Studios which is taking the latest advances in digital 3-D technology "to infinity and beyond" with ambitious plans to debut new Disney Digital 3-D™ versions of Disney-Pixar's "Toy Story" on October 2nd, 2009, and "Toy Story 2" on February 12th, 2010, it was announced by Dick

Cook, chairman of The Walt Disney Studios. Both of these beloved animated features are being newly converted to 3-D in advance of the June 18th, 2010 release of Disney-Pixar's "Toy Story 3," which is being produced as a 3-D motion picture and will represent the state-of-the-art for the genre.

Academy Award®-winning filmmaker John Lasseter (director of the first two "Toy Story" films and chief creative officer for Disney and Pixar Animation Studios) will personally oversee the creative side of the 3-D conversions for "Toy Story" and "Toy Story 2" with his acclaimed team of technical wizards handling all the necessary steps in the conversion process. In converting "Toy Story" and "Toy Story 2" to state-of-the-art 3-D films, the technical team is retrieving all of the original digital elements and rebuilding them in 3-D.

Meeting Nights

Just another reminder that members are welcome to arrive early and help set up the meeting room. The earlier the meeting gets started the more we have time to see and enjoy. We often times have open projector slides or short shows that we just can not get up on the screen, because we are expected to be out of the meeting room at 10:00 PM.

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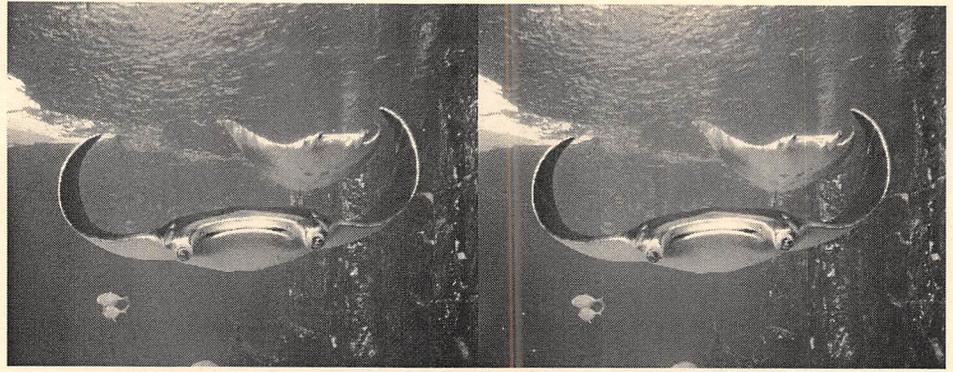
P.O. Box 86708
Portland, OR 97286

Lasting Images: *Atlantis: Zeus*

by Jim Long

On a recent trip to the Bahamas we visited the Atlantis resort on Paradise Island. In this amazing resort and casino is a large "aquarium." It is not really an aquarium. It is better described as a large lagoon with windows in the bottom that allow the viewers to view multiple areas of aquatic life including sharks, barracudas, and rays.

One particular lagoon had several large rays including a giant manta ray with a tip to tip span of 14 feet. This one was not fully grown. This particular ray was named Zeus. He swam in very slow waves of his fins. I stayed for several hours, taking pictures of all the different life-forms, waiting until he came by. He swam by several times from side to side, but only near the end of my wait did he come right towards me. As soon as he



started his pass toward me, I started shooting in successive pictures, not knowing which one would be good. He seemed to come right at me, almost staring at me. Only at the very last second did he turn and swim away from the glass and follow the aquarium walls.

There was little correction to the picture other than trying to compensate for the plexiglass and water giving it a cloudy look. Aligning with StereoPhoto Maker was used to correct the differences in right and left camera

views in my Sony P200 twin rig.

A crucial lesson learned on this trip for the future is to pack my charging cables in my carry-on bag. Unfortunately the airline "lost" or "delayed" my checked bags for more than 24 hours. The whole first day I was unable to take any pictures because my cameras were not fully charged and were drained by the time I landed. Note to self: charge both cameras ahead of time, and carry-on the cables!

Black Maria Gallery Opening

by Susanne Kerenyi

It was dark and stormy on the night when the Discover 3D exhibit debuted at the Black Maria Gallery and it was hard to leave the house – but it turned out to be well worth the effort. We arrived late, but the opening reception was in full swing and the small gallery was packed with new and veteran appreciators of the art of 3-D. The show is curated by SCSC's own Ray Zone, and he put together quite a diverse show. Virtually every type of 3-D image was represented by artists Heather Lowe, Abe Fagenson, Perry Hoberman, Claudia Kunin, Franklin Londin, Terry Wilson, Larry Ferguson, Boris Starosta and Levon Parian.

The object that dominates the room as you enter is SCSC member Franklin Londin's stereo medusa, "Hooka," an interactive art piece with eight gooseneck 'arms,' each terminating in an illuminated stereo viewer with a different (Realist format) slide. The arms can be manipulated and bent so that a viewer of any height can view the slides comfortably.

There is a series of four very fine anaglyphic images by Claudia Kunin, combining photography, digital techniques and stereo conversions of flat images, which she calls her "Holy Ghost" series. Aptly titled Walpurgis Nacht, Pandora's Box, Fiery Cross and Cassandra, these images live up to their

mystical and mythical origins and are beautifully framed.

Also on display is a series of three large stereographic images by Levon Parian, a self-taught stereographer. One of his stereographs, *Burka*, is stunning – uniquely mounted and viewable with a large-format stereo viewer, placed on the table in front of it. The opposite wall held eight abstract and geometric stereo paintings, four by artist Heather Lowe and four by artist Abe Fagenson. The paintings were meant to be "freeviewed," however, I had trouble getting far enough away and a clear visual path with so many people in the gallery.

Boris Starosta's stereograph featured a sculptural wall-mounted viewer. Next to this was Larry Ferguson's playful, retro nude "How Jocelyn Baked the Casserole." Artist and SCSC member Terry Wilson contributed four wonderful and fun anaglyphic images.



Franklin Londin, SCSC VP Barry Rothstein and Black Maria Gallery Director Zara Zeitounsi.

One photograph features a large Jaguar whose tail protrudes outside the stereo window and another is an image of a tomato-shaped pincusion, whose chile "tail" also hangs out of the frame. The other two photographs feature an aerial view of Wilshire Boulevard and a clever picture of a newspaper folded to look like someone reading the paper, which is visible only while viewing with anaglyphic glasses.

Perry Hoberman designed the anaglyphic window display and a phantogram image mounted on a pedestal. I will have to go back to the gallery during daylight hours to get a good look at the window display (which consists of colored transparent images) which wasn't very viewable in the dark.

Ray Zone was not present at the opening reception because of a prior commitment to be on a panel discussion at the Sundance Film Festival entitled "In 3D: The Future Is Now," along with a handful of 3-D's leading practitioners, including Catherine Owens and Steve Schklair (U2 3D), Vince Pace (Pace Technologies), SCSC member Phil McNally (global stereoscopic supervisor at DreamWorks), filmmaker Jed Weintrob (Scar), and moderator Jon Fine, media columnist for BusinessWeek. Ray commented that the Gallery will have a closing night party on Saturday, February 16th, and hopes to see you all there.

Black Maria Gallery is located at 3137 Glendale Boulevard, Los Angeles, CA 90039. Gallery hours are from 10 to 6, Tuesday through Saturday, or by appointment.

Three Dimensions of The Dark Country

by Ray "3D" Zone

When I first met Thomas Jane three years ago at a meeting of the Stereo Club of Southern California, he told me how much my 3D comics had meant to him and he said he wanted to work with me. Boy, did he ever mean it! That has come to pass with the recently published 3D issue of *Bad Planet #3*, which Tom published, and now 3D production of the feature film "The Dark Country" which Tom is starring in and directing.

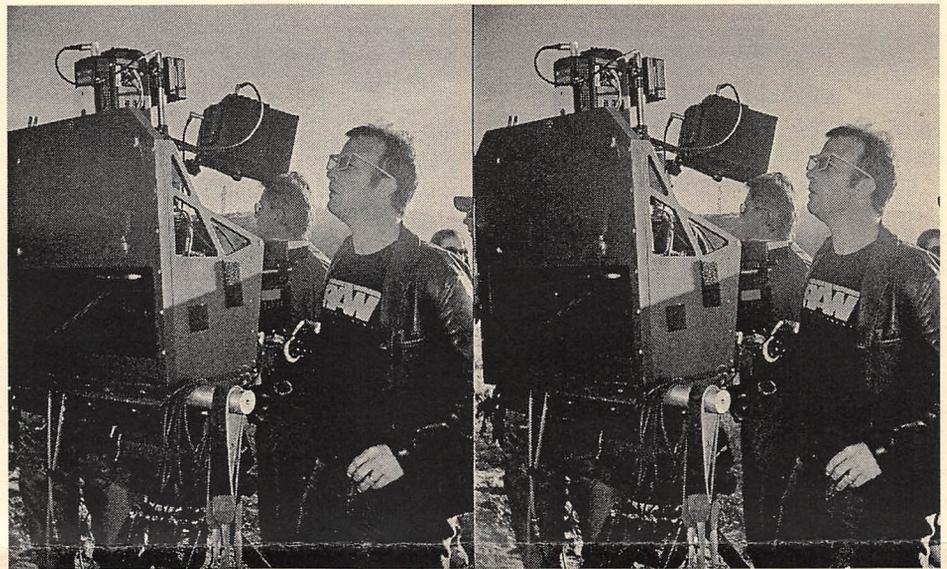
In November and part of December, 2007, I was on location in New Mexico with *The Dark Country* as 3D Supervisor. To prepare for 3D filming Tom and I spent two weeks hand-coloring the storyboards of the film creating a "Color Depth Graph" for every shot. Elements that were colored Red and Orange come off the screen into audience space with Yellow at screen plane and Green, Blue and Purple going back, successively, into deep space behind the screen. This 3D Bible put Director of Photography Geoff Boyle, Camera Operator Howard Smith, and 3D Technician Max Penner on the same page for screen composition in depth.

3D photography was rugged in *The Dark Country* with cast and crew working late night hours bundled up to stay warm in near-freezing temperatures out in the vast desert spaces. Sometimes the ambiance was ideal for the scene as when the wind was blowing, kicking up dust, which made beautiful diffuse lighting effects that were perfect for the story. It was a highly dramatic moment in the narrative and, despite the inclement weather, Lauren German, our heroine, and Tom acted up a storm with amazing precision.

The technology for 3D photography of *The Dark Country* is truly innovative with two HD heads capturing at 2K resolution. The two HD heads are tiny compared to the film cameras used previously to shoot 3D movies. This allows for highly mobile and fluid camera movement during photography. The twin HD units were built by Max Penner, Tim Thomas and the 3D wizards at Paradise FX in California. Howard Smith provided input for the camera assembly so that it would work with his mobile "AR" rig, a revolutionary new form of steadycam in which the cameras maintain the horizon. Another stereoscopic innovation is the use of dynamic variable interaxial in which the distance between the two cameras can be actively changed while



Ray Zone and 2nd Assistant Camera Justin Brown stand by the small beamsplitter with the 2k HD heads on the end of a crane.



Tom Jane looks through 3D viewfinder of beamsplitter and two 4k Red cameras with polarizing 3D glasses on location.

cameras are rolling. The stereoscopic motion picture photography in *The Dark Country* is unprecedented, particularly with the camera movements that powerfully reinforce the compelling narrative. It's a real breakthrough for 3D movies.

SCSC member John Rupkalvis was on location and the soundstage for 3D shooting of behind-the-scenes (BTS) and interview footage. This is another "first" in 3D movies. Until now, there has never been BTS footage shot in 3D. This will create new promotional and advertising opportunities for *The Dark*

Country and be a great added-value feature when it is released on DVD. To shoot the BTS footage in 3D, John is using a compact twin HD rig with two cameras mounted side-by-side on a bar.

It's also great fun working with Tim Bradstreet who is handling Production Design on *The Dark Country* and doing a great job. First, I converted Tim's art to 3D for *Bad Planet #3* and now I get to hang with him and Tom on the set of *The Dark Country*. Speaking as a 3D man, I can tell you that it doesn't get any better than this!

The Civil War in 3-D

by David W. Kuntz

The US Civil War was extensively documented in 3-D by such well-known photographers as Matthew Brady. Now, high resolution digital versions of literally thousands of Civil War images, both flat and 3-D, are available to the public for free through the United States Library of Congress web site. These images can be viewed on-line, and also downloaded to your own computer. This allows them to be viewed using programs such as StereoPhoto Maker, as well as made into anaglyphs, slides and stereo cards.

Because of the large number of images available, navigating the site to find exactly what you want can be tricky. It takes a little time to become familiar with the way the collection is organized, but it's an investment that is well worth it in the long run.

The home page for the Library of Congress is www.loc.gov. From there, select the "Digital Collections" menu item (at the top of the page). On the "Digital Collections & Programs" page, select "Prints and Photographs Online Catalog." Alternately, you can go directly to this page using this address:

<http://www.loc.gov/tr/print/catalog.html>

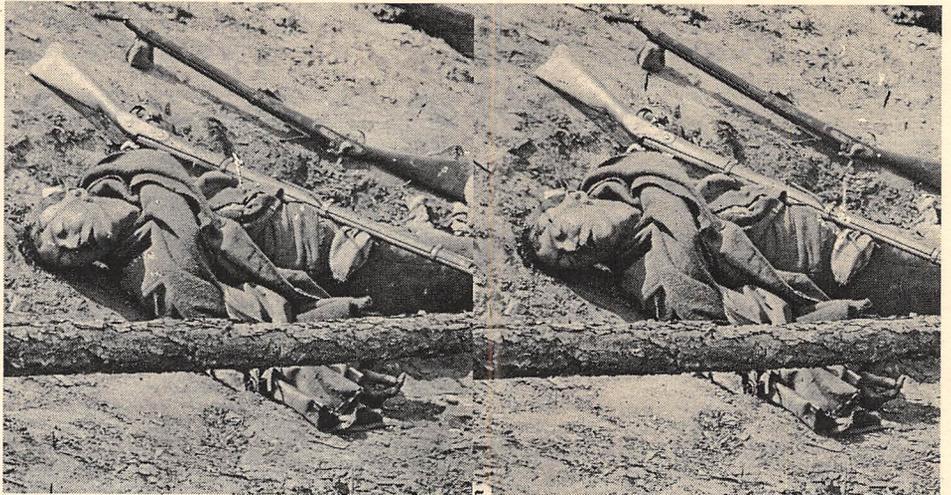
Ultimately, the best way to find specific images is to use the site's powerful search function. A good search string to try is "civil war 2 plates" which will give you a list of images for which both the left and right eye views are available. The search results can even be displayed as thumbnail images by selecting the "Preview Images" button. Clicking on the name of an image in the search results listing will bring up a page describing it. Click on the thumbnail images on this page to get to the links that allow high resolution image downloads.

One way to view the downloaded images as stereograms is to bring them into StereoPhoto Maker. You can use the program's Autopano automatic adjustment and alignment feature to correct for any differences in size between the left and right images, as well as remove any vertical or rotational misalignments. Then, you can set the stereo window and crop the image using the program. StereoPhoto Maker even allows you to make stereo cards.

The quality and condition of the images in the collection varies tremendously. Damaged images can be retouched using Photoshop, although this can be quite time consuming. Three representative images from the collection are shown here.



General George Armstrong Custer



Fallen Confederate Soldier at Petersburg, Virginia



Officers and Men of the 3rd Regiment Massachusetts Heavy Artillery at Fort Totten

3D News

From the Stereo Club of Southern California

Volume XLXIV #7

March 2008

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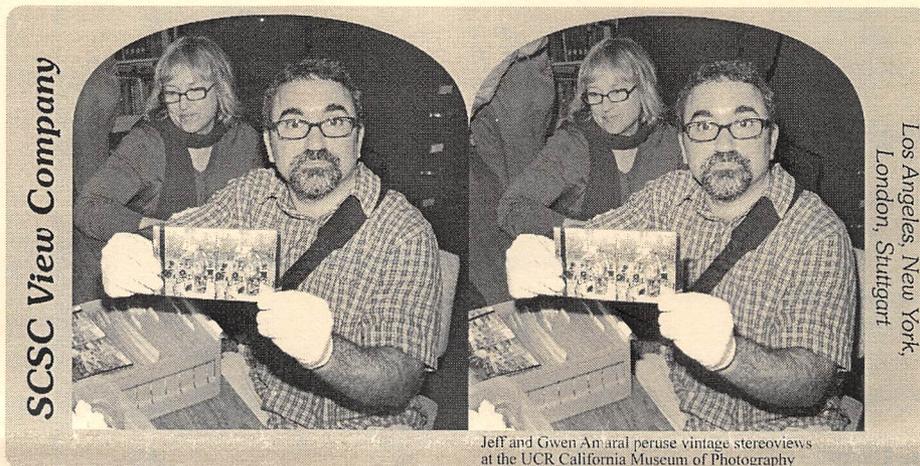
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3-D and All That Jazz by Jeff Amaral, SCSC President

Digital technology has made it easier to improvise. Twenty years ago, when you made a date to meet someone, you set the time and place in advance. Now, you just call them from your cell phone when you're already on your way and wing it. I was really struck with this thought during the recent Club outing to the California Museum of Photography at UCR. Nineteenth century stereo view photographers had massive cameras that required time to set up and very controlled conditions for making an exposure. Every shot they made was carefully planned and executed. This same thought hit me again at the February meeting while listening to Lynn Wyett describe his painstaking preparations to capture a rocket launch in 3-D.



But digital frees us from many of those restrictions. We don't have to worry about having the right type of film for the lighting, and we can bracket exposures and experiment as much as we want because it doesn't cost anything. Has photography become like jazz, where you just improvise? Maybe, but keep in mind that the best jazz musicians don't just come in to the studio to record a track without any preparation. They've probably spent a year on tour exploring a piece before they record it. Sometimes great photos are spontaneous. But most great photographers are well prepared to be at the right place at the right time. And that's my advice to anyone who wants to improve their photography. Digital is cool because it frees us to experiment, but just because you can take a 1000 photographs, doesn't mean you should. Have a clear vision of something worth snapping before you open your shutter, or else suffer the 6 in this month's competition.

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to Membership Director). The 3D News 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 Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: davidkuntz@cox.net

March, 2008						
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Calendar of Events

- March 6, 2008 – SCSC Board meeting. Contact Jeff Amaral at 323-481-1351 or jamaral@earthlink.net for information.
- March 15, 2008 – SCSC Movie/Video Division Meeting. Longley Way School, 2601 Longley Way, Arcadia, CA, 91007, 6 pm. Contact John Hart at movies3D@aol.com or 818-437-2523.
- March 20, 2008 – SCSC Meeting. Fourth Club competition and “Holy Ghost.”
- March 22, 2008 – StereoPhoto Maker and Photoshop workshop hosted by Oliver Dean. Contact Oliver at 310-635-2400 or by e-mail at 3dimages@sbcglobal.net for more information.
- March 29, 2008 – Hollywood Exhibition showing and stereoscopic drawing workshop, hosted by Steve Berezin. Norman P. Murray Center, Mission Viejo, 3:00 pm. Contact steve@berezin.com or 949-215-1554.
- April 5, 2008 – StereoPhoto Maker and Photoshop workshop hosted by Oliver Dean.

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If not otherwise stated the **Stereo Club of Southern California** meets at 7:30 pm, the third Thursday of every month in the newly refurbished downstairs auditorium at the United Wilshire Methodist Church at 4350 Wilshire Boulevard, Los Angeles, California 90010. Entrance on Plymouth Blvd.

March: Competition & Holy Ghost

The SCSC meeting on March 20, 2008, will feature our fourth competition of the Club year. Everyone is encouraged to participate. And, with two competitions left for the season, it's still not too late to submit make-up images, and even shoot for 100% participation.

The meeting will also feature a program which won the 1st place Award in the Stereo Theater at the 2007 NSA Convention in Boise. Claudia Kunin's "Holy Ghost" stereo slide program brings to three-dimensional life archetypal characters from classic mythology with a complex methodology that is unique. Photographing every element, from models to props, with conventional 2D techniques, Kunin then composites all of the visual elements together digitally and creates a stereo conversion of the imagery.

3-D Movie/Video Division Meeting

The next SCSC Movie/Video Division meeting will be held in the Longley Way School auditorium (2601 Longley Way, Arcadia, CA 91006) on March 15, commencing at 6:00 with a pizza dinner, followed by a meeting and show.

John Hart, Movie Division Chairman, has proposed that the Division alternate between sponsoring Division projects and international competitions. Since its inception in 1982, the group has sponsored five competitions and several group projects as well as providing a platform for sharing individual 3-D movie/video efforts.

It is an exciting time for 3-D motion picture enthusiasts. After more than fifty years

since the 1953 heyday, we are once again able to find at least one 3-D movie playing at any given time and many more in the works.

Ray Zone, group member and author of *Stereoscopic Cinema and Origins of 3-D Film*, has suggested the next group project be a spoof based on the Ro-man character of the classic Robot Monster. He has offered to draft a screenplay and will outline his proposal at the meeting. Another suggestion came from SCSC President, Jeff Amaral, who recommends the group work on a compilation of short individual works.

At the meeting Tom Koester will share a 3-D video he is working on. We also hope to see some behind the scene action shot by John Rupkalvis on the Dark Country set. Let John Hart know if you have something else to share.

Please RSVP your intention to attend to John Hart at movies3D@aol.com or 818-437-2523 so that the appropriate amount of pizza and soft drinks can be ordered.

StereoPhoto Maker and Photoshop Workshop

A basic workshop on using StereoPhoto Maker (SPM) and Photoshop for Stereo Club Competitions will be held by Oliver Dean on Saturday, March 22, from 2:00 PM to about 6:00 PM; a repeat will be held on Saturday, April 5.

Attendance is limited, and you must be a SCSC member to attend. Please contact Oliver at (310) 635-2400 or by e-mail at 3dimages@sbcglobal.net for reservations and directions.

Hollywood Exhibition Showing & Stereoscopic Drawing Workshop

The Hollywood Exhibition will be shown on March 29 at 3:00 pm at the Norman P. Murray Center, 24932 Veterans Way, Mission Viejo, CA, 92691 (corner of Marguerite and La Paz).

At 1:00 pm at the same location (Studio 4) Steve Berezin will be host a free workshop on Stereoscopic Drawing. Materials will be included. In addition, there will be other non-3D events, including workshops on pin-hole photography and blacksmithing, and a concert by the Pacific Symphony in the evening. For more information, contact Steve Berezin at 949-215-1554, or steve@berezin.com.

3D Concert Films Come of Age *U2 3D / Hannah Montana and Miley Cyrus – A Review*

by Ray Zone

The U2 3D movie, distributed by National Geographic Entertainment, which premiered January 19, 2008, at the Sundance Film Festival and went into release January 23 on IMAX 3D screens is a landmark for the 3-D music film. Shot during the band's "Vertigo" tour in 2006 in South America, the stereoscopic technology was assembled by 3eality Entertainment under CEO Steve Schklair and utilized nine different pairs of Sony HDW-950 cameras in a variety of configurations. Some of the stereo systems consisted of the 3eality beam-splitter rigs which have variable dynamic interocular that goes from 0 to 4 inches wide, animating the stereo base while cameras are rolling. The other units consisted of the Pace RCS (Reality Camera System) which used two 950 cameras side-by-side with a fixed interocular of about 2.75 inches and actively converging camera axes. All of the 3D camera units were under the stereoscopic supervision of Peter Anderson, a longtime veteran of stereo cinematography and director of photography Tom Kreuger.

Directed by Catherine Owens, veteran maker of U2 music videos, and Mark Pellington, U2 3D marks a perfect blend of music, message and stereoscopic technology. Edited by Oliver Wiki, the 85 minute 3D music film makes extensive use of slow cross-dissolves and layering of images to convey in a directly visceral and compelling manner the experience of a U2 concert. As such, the concertgoers blend with the theater audience in a seamless visual space that makes the music come alive and converts the movie theater into a rock arena. The continual layering of images offers the stereo cineaste ongoing delight as 3D images made with conventional interoculars are suspended over hyperstereo images and visa versa. The sense of scale always seems to be changing. The directors have wisely withheld the off-the-screen effects, using them only for dramatic moments such as Bono's heartfelt plea for world peace during "Sunday, Bloody Sunday" when he extends his arm right out into the theater audience.

Near the end of the film, clever wordplay is given kinetic, dimensional life as a visual counterpoint to lyrics in a song. The music is vibrant and joyous. It makes you want to get up and dance in the theater. The fluid and soaring 3D camera moves go from a bird's eye view of the concert to groundlevel with breathtaking ease as the Dolby 5.1 sound surrounds you. Never has a concert film, 2-D or 3-D, looked or sounded this good. U2 3D reinvents the music film.

Interestingly, release of U2 3D to 600 digital theaters playing the Real D and Dolby Digital 3-D platforms was held up until February 15 by the February 1 release of Hannah Montana and Miley Cyrus from Walt Disney Pictures. Originally announced to play for one week only Hannah Montana was held over for an additional week's run when it captured the number one boxoffice spot its opening weekend raking in \$29 million.

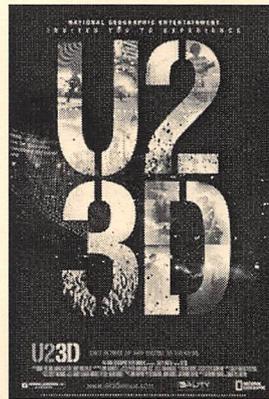
Hannah is a more conventional concert film yet pleasing nevertheless. The concert itself is unspooled in 3D with the behind-the-scenes material showing rehearsals and the backstage interviews

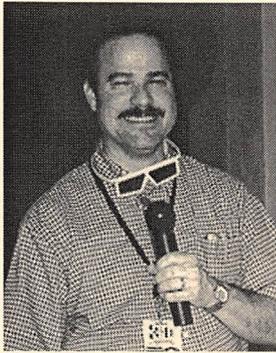
running in 2D. Shot by veteran Large Format director of photography Reed Smoot (Cirque du Soleil, Journey of Man) with assist by Rodney Taylor, all of the stereoscopic cinematography for Hannah was produced using the Pace 3D cameras. As a result, the whole show was shot with a fixed interocular of 2.75 inches. Fluidity of dimension had to come from movement of the cameras. A fine overall job of it, however, is done with 3D

shooting. Some surprising off screen moments occur accidentally when a camera pans across another camera in the field of view or a stage-hand suddenly appears in silhouette.

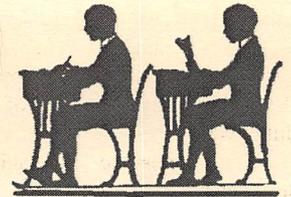
Watching Hannah Montana leaves one impressed by the show business dedication of Miley Cyrus and her professionalism, as well as the support she receives from her family. It's also interesting to see show choreographer and director Kenny Ortega at work creating the complex actions that go into the big production. Each time the movie goes back to 3D from the 2D segment there is a dimensional kick that jump starts anew the visual sense of third dimension.

After Hannah Montana completed its two-week run, U2 3D opened on Feb 15 wide in 3D. It was the second 3D release, after Beowulf, to go out on 3 different stereoscopic platforms. Can a 3D movie fan ask for more?





News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
President, National Stereoscopic Association

Consumer Electronics Show (CES)

The exciting 2008 International CES put the latest technologies center stage. With a record 1.85 million net square feet of exhibit space, the largest in show history, featuring more than 2,700 companies launching their latest innovations, this year's International CES was a show of firsts; the first leaders from the automotive and cable industries to deliver CES keynote addresses, the first time the president of a country has spoken at CES, and the first year a television station broadcast its entire nightly newscast – NBC Nightly News – live from the show floor.

It was like a puzzle trying to find the 3-D items on display, but they were there. Some in plain sight and others hiding behind other displays or walls. Both Samsung and Mitsubishi offer DLP based rear projection HDTV products that are 3D enabled. These sets require the use of active glasses and produce 3D imagery that looks just great. About 500,000 3D enabled TVs of this type have already been sold. I'll run down some items in a future column.

Spectroniq

Spectroniq announced their model IQ3D-A46 (www.spectroniq3d.com). This is a 46-inch 1080P 2D/3D HDTV. The specifications of this HDTV in normal 2D mode are comparable to other LCD HDTVs. The specifications are, however, not the point of this article and will not be further discussed. Rather, the points of interest are the 3D related technologies included in the TV. The 3D display is based on circularly polarizing, micro-polarizer technology licensed from Arisawa. Viewers are required to wear passive glasses.

The suite of electronic technology utilized in the Spectroniq 3D TV was developed by Kerner Optical Research and Development Inc., San Francisco, CA (www.kernerresearch.com). Most significant-

ly, the TV has built in 2D to 3D conversion technology. This software was developed by Sensio Technologies, Montreal, CA (www.sensio.tv/en/default.3d). As described by Brad Nelson, the CTO at Kerner, this provides the capability to watch 3D TV from all common inputs including broadcast, cable, DVDs and PC based computer games. Actually, since the quality of converted 3D is somewhat dependent on subject matter, Nelson referred to this capability as 2½D TV. Nonetheless, for the first time, a consumer can turn on a TV set and see 3D imagery deriving from essentially any video source. In our opinion, this is a big deal!

The Spectroniq 3D model IQ3D-A46 is expected to be available starting summer, 2008. The pricing was not yet available but should be comparable to a high end Sony LCD HDTV of comparable size.

International Stereo Exhibitions

It seems logical that the perfect plan is to enter your better slides into the SCSC stereo competitions every other month and from there pick your best images and enter them into the international exhibitions. It gives me a reason to keep trying to take better stereo pictures and it's a lot of fun competing. Most exhibitions are PSA sponsored and I have the chance to win awards and get 'credits' for my acceptances. I would really like to see more of our members entering.

The Photographic Society of America (PSA) is an organization that puts a "seal of approval" on certain stereo exhibitions. PSA has other functions also, plus branches for all photographers. Visit the PSA website at: <http://psa-photo.org/>

If you are not a Photographic Society of America (PSA) member, you should really think about joining. Members receive the monthly PSA Journal full of photo tips, information on upcoming exhibitions and other helpful advice. PSA approved means that

acceptances earned in these exhibitions count towards PSA Star ratings and the PSA Stereo "Who's Who" list (for PSA members).

The PSA Stereo Division's website: <http://www.psa-stereo.org> has a number of current Exhibition entry forms. Many can also be found at: <http://exhibitionforms.com/>

Closing dates and contacts for upcoming Stereo Exhibitions:

March 21, 2008 – Southern Cross – slides & electronic. Fee \$8. Andrew Read, PO Box 2578, Carlingford 2118 Australia. Email: mad3d@bigpond.com. Entry form: www.oz3d.info

September 22, 2008 – Detroit International Salon of Photography. Slides only. US \$8, other \$11. Joann Snavelly, 635 Woodhaven Dr, Walled Lake, Mich 48390, email: snavellyjm@msn.com

Miracleman 2-D Copy Discovered!

Al Stoltz of Basement Comics has always enjoyed the thrill of finding the most unusual and odd items of the comic world, and yet again, a rare and unusual book has just fallen into his hands. While digging in his warehouse, he opened a box and pulled through comics and items he purchased at least five years ago. Among the comics was a copy of Miracleman 3-D. After taking a closer look he realized that he was holding the second copy of the very rare MiracleMan 2-D comic book. Al had purchased this rare book and never even realized he owned it. Eclipse published 100 copies of each of their 3-D comics in black and white for those who could not see in 3-D and customers could order this version if interested, but they all had the same cover so they look just like the 3-D cover – including the words 3-D on the cover.

Currently, there are two verified examples of the Miracleman 2-D comic book with the other known copy located in the comic book collection of Michigan State University Special Collections Department. I've collected all the Eclipse 3-D comics, but the only non-3-D

version I own is 3-D Alien Terror, which is actually a newer purchase for me.

I can note that Eclipse listed the 'non-3-D' Miracleman #1 as out of print as early as July 1987.

Gemstone Publishing is looking to document any copies of Miracleman #1 non-3-D version and also any verifiable sales of the Miracleman 2-D edition. Anyone with copies of this book should contact them at feedback@gemstonepub.com.

Tool DVD

Another great 3-D package from Tool, with a little help from our own Ray Zone: <http://lfpres.ca/newsstand/Today/Music/2008/01/12/4769022-sun.html>

Tool Vicarious

Yep, it's the video for one nine-minute song from Tool's last album. But in typically inscrutable Tool fashion, it comes with a 40-minute documentary, not one but two audio commentaries – both by comic David Cross, for some reason – a short documentary on artist Alex Grey and the same fancy stereoscopic packaging as 10,000 Days - it's kind of cool.

3-D Is Popping Up Everywhere

Have you seen the Willy Wonka Nerds in a 3-D anaglyph box? They've made there way to the 99¢ Only stores – so they won't be around much longer. Wonked Out 3-D glasses are needed to view the box (or any anaglyph glasses – in a pinch) <http://www.wonka.com/>

No 3-D Films Won an Academy Award this year

No 3-D films were nominated – so none won. When the Motion Picture Academy's visual effects branch narrowed the contenders for the vfx Oscar to 15 films that were to be considered for a 2007 Oscar, the list included "Ratatouille" and "Beowulf" over such effects-heavy live-action films as "Enchanted" and "Fantastic Four: Rise of the Silver Surfer." The Academy instituted the short list this year so that its vfx branch could see all the contending films before selecting the seven that will lead to the three to receive nominations. Beowulf was also included in the dozen animated films up for consideration. It didn't make either final list.

50 3-D Films for 2008 and Beyond

1. U2 3D - 3ality Digital Entertainment. 90 minutes. Release Date: January 23, 2008 for Giant screens (GS), February 15th on 600+ digital screens - released through National Geographic.
2. Hannah Montana & Miley Cyrus: Best of Both Worlds Concert (Feb. 1, 2008.) Disney.
3. Wild Ocean (was Ocean Frenzy) - Giant Screen Films, Yes/No Productions. GS Film: 40 minutes. Release Date: February 2008.
4. Mummies 3D - Early 2008. GS film Mummies is being converted to 3-D.
5. Dolphins & Whales 3D: Tribes of the Ocean (was Dolphins & Whales 3D) - From 3D Entertainment (producers of Ocean Wonderland 3D and Sharks 3D) & McKinney Productions. Filming began in 2005. GS film: 42 minutes. Release Date: February 15, 2008. www.dolphins3D.com & www.whales3D.com
6. Grand Canyon Adventure: River at Risk - (was Water Planet: Grand Canyon Adventure) - March 14, 2008 (World Water Day, March 22, 2008.) First GS 3-D film from MacGillivray Freeman Films. Starring Robert Kennedy Jr. The film will feature music by Dave Matthews Band.
7. Dark Country - Thomas Jane 3-D digital film. Cameras by Paradise FX's.
8. Journey to the Center of the Earth 3D (Journey 3D) - Walden Media and New Line's modern take on the Jules Verne classic, release postponed from 2007 until 07/11/08 (was 08/08/08).
9. Fly Me to the Moon - nWave's first computer-animated feature film in 3-D, GS and digital versions, August 22 (was Feb. 15, 2008.)
10. Escape to Planet Earth - Rainmaker Animation digital production, Blue Yonder films, Mainframe Entertainment and Protocol Pictures, 2008. Aliens escape from Area 51, Tony Leech directing.
11. Legends of the Sky 3D - Stephen Low Company & K2 Communications, GS Film: 42 minutes. Release Date: October 2008 (was April, then June) shot in 15/70mm. Will include SANDEE animation.
12. Igor - Oct. 24, 2008. Anthony Leondis and the Weinstein Co. Animated film about a mad scientist.
13. Scar 3D - Digital 3-D release, ready for 3-D release.
14. Aubrey Blaze Piranhas 3-D - Stereo Vision's first project. Planned for Halloween 2008, features video-game creators who are trapped in Brazilian caves and must reckon with mutant flying carnivorous fish. Announced as a first in a series of Aubrey Blaze 3-D films.
15. India in Motion - 25 minute show planned for India's Cinema Park's WoW - Wonders of the World.
16. Sun 3D - GS film from K2 Communications.
17. Little Hercules 3-D - Partial 3-D. Writer-director Robert Boris' family story of Hercules as a 12 year old boy Starring Hulk Hogan as his father Zeus. Potential distributor, EFX work begun. (shot in 2005.)
18. Bolt (was American Dog) - November 26, 2008, Disney animated film (all Disney animation will be 3-D.)
19. Horrorween 3-D -Adirondack Pictures Inc. comedy w/\$10 million production budget. Joe Estevez set to direct (Stereo Vision Entertainment no longer involved.)
20. Caroline (Selick's stereoscopic stop-motion animated film), release date fall 2008. First Stop-Motion Animated 3-D Film, from Focus Features (distributor) and Portland, Oregon animation studio, Laika Entertainment.
21. Toy Story Mania - 2008 ride attraction at Disney parks.
22. The Last Headhunter (wt) - GS 44 minute film from Golden Chariot Productions. November 2008 (or later.)
23. Sea Rex - GS from N3D Land Productions, Virtuosity France. 42 minutes, 18 seconds. Release Date: April 2008.
24. Red Crabs 3D - GS title in production.
25. The Ice Age - Giant Screen Films, GS Film: 40 minutes. Release Date: February 2009.
26. Ice Age 3 - July 1, 2009, animated sequel to Fox's Ice Age & Ice Age 2.
27. Flying the Frontiers - GS film from Science North.
28. Wings Over the Wilderness - GS 3-D film from Science North.
29. Return to Everest - MacGillivray Freeman Films. LF Film: 40 minutes. Release Date: Spring 2009. Reunites climbers Jamling Norgay and Araceli Segarra as they help the Nepalese Sherpa people and note what has changed since their 1996 climb.
30. Journey to a Black Hole 3D - OrniCosm Studios. GS Film: 40 minutes. Release Date: March 2009.
31. Monster vs Alien - March 27, 2009, DreamWorks Animation's first 3-D film (IMAX & digital screens.)
32. Avatar - 12/18/09 (was 05/22/2009) James Cameron's Mega-budget 3-D digital release.
33. Under the Sea 3D (was Deep Sea-quel) - Spring 2009. 3rd original Warners/Imax co-production. Sequel to Deep Sea 3D.
34. Stewardesses 3-D - Summer 2009. Condon/Meyer remake (do we need a remake?)
35. Flight of the Butterflies - 3-D sequel to the GS film Bugs! March 2009.
36. Mysteries of China (WT) - National Geographic, GS Film: 40 minutes. Release Date: September 2009. In the tradition of Mysteries of Egypt.
37. Frontier Antarctica (WT) - Giant Screen Films, Liquid Pictures. GS Film: 40 minutes. Release Date: 9/2009
38. Champions of the World (WT) - Tenare Pictures. GS Film: 45 Minutes. Release Date: Fall 2009.
39. Rocky Mountain Express - 2009, GS film, (was Locomotive 3D, original title was Train Story), directed by Stephen Low.
40. Transformers 2 - June 2009, rumored 3-D sequel
41. Final Destination 4 - 2009.
42. Planet 51 - Spring 2009. New Line's first animated release.
43. How to Train Your Dragon - November 20, 2009. Director Peter Hastings. DreamWorks Animation's second 3-D film (IMAX & digital screens.)
44. Crowd Awakening - 2009. DreamWorks Animation. Prehistoric John Cleese-written film. Directed by Chris Sanders (Lilo & Stich.)
45. Dragons 3D - GS film in development from Sky High Entertainment.
46. Dragon On! 3D - 3-D digital feature.
47. A Christmas Carol - November 20, 2009 (or 11/06/09.) Jim Carrey as Scrooge, Robert Zemeckis wrote the adaptation & will direct. Motion-capture version of Charles Dickens' story. Tom Hanks, Michael J. Fox and Christopher Lloyd.
48. Dumbass 3D - Jackass-type movie.
49. John Carter of Mars - Rumored Disney & Robert Zemeckis' 1st project together (if you don't count Who Framed Roger Rabbit - 1988.)
50. Deep Earth: The Journey Begins (WT) - Graphic Films and Space Inc., GS Film: 40 minutes. Planned release Date: January 1, 2010.

Stereo Images Dazzle at SCSC February Meeting

By Ray Zone

The February meeting of SCSC presented a selection of award-winning stereo cards and three outstanding stereo slide programs that enthralled and delighted all in attendance. After introductory remarks by SCSC President Jeff Amaral, the ever-informative Jack Laxer took the floor to present some photographic tips and, as always, bestowed a cornucopia of sweets upon the assembled.

Hollywood Exhibition Stereo Card Chair Lawrence Kaufman invited those present to view the stereo cards on display and introduced the 50th Exhibition. This year featured a new, first-time-ever digital section, so projection of the winning entries and acceptances was done with both the club's trusty TDC projector and House Director/Digital/Slide Chair Ed Ogawa's twin digital rig as stalwart announcer Oliver Dean extolled the makers' names and titles.

After a short break, during which club members self-administered glucose in vast quantities, the assembly proceeded to be

wowed by a varied and amazing selection of images featuring hyperstereos, the cosmos, microscopy and other assorted wonders by Bernd Rantscheff as the effects wizard casually narrated his tour of the multiverse while projecting with his own dual 35mm slide projectors.

The banner act of the evening was a panorama of twin 35mm projected images by Lynn Wyett that showcased incredible astronomical images, time lapse stereos of sidereal motion and moments of frozen time on movie sets where Lynn works as a set medic. Lynn's droll commentary provided extensive background information about each of the images and concluded with a punch each time. His show was a kind of informal tribute to the late, great former SCSC President Charles Piper whose "Technical Pages" have been downloaded by Lynn into a handheld device for computation in the field while shooting stereo astrophotos.

It was a rewarding and full evening of stereo projection. Club members also enjoyed hearing 3D film director Thomas Jane make continuous exclamations of delight at viewing the array of 3D projections. If you were there, you know what I'm talking about. If you weren't, ya shoulda been there!

SCSC Dues Increase?

by David Kuntz, SCSC Treasurer

Our current dues structure of \$30 for individual membership, \$40 for families and \$20 for 3-D News subscribers has been in place for over 10 years. Unfortunately, our costs have crept up over that same period.

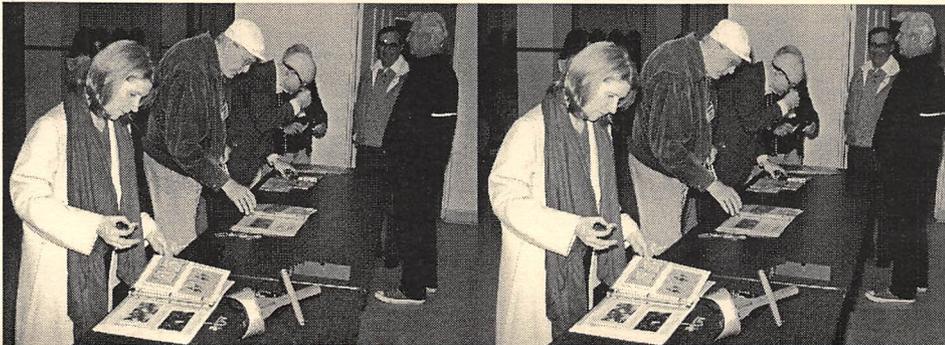
At present, we have 107 members, 15 families and 28 subscribers, which brings us an annual income of about \$4,370; this translates into \$29.13 per individual. We also usually derive some income from our annual equipment auction, although this varies widely from year to year, and has been generally on the decline for several years.

The listing below summarizes our typical annual expenses and shows the amount spent per member:

	Total	per member
3-D News	\$2633.64	\$17.56
Venue rental	\$600.00	\$4.00
NSA/PSA/ISU	\$104.00	\$0.69
Web site	\$71.88	\$0.48
Competitions	\$512.60	\$3.42
Programs	\$76.00	\$0.51
Equipment	\$152.60	\$1.02
Banquets	\$443.00	\$2.95
Total per member expenses:		\$30.62

The bottom line is that we're operating at a break even under our current dues structure. However, our costs will almost certainly continue to climb, especially postage and rental charges for our meeting venue. In addition, the Club is looking seriously at acquiring equipment for digital projection.

As Treasurer, I believe that it is necessary to increase dues in order to preserve our current fiscal health, maintain or improve the quality of our activities (such as our meeting venue), and ensure that we keep pace with new developments in digital 3-D technology. Specifically, I'll propose a \$20 across the board increase in our current dues structure at the next SCSC Board Meeting, to be held on March 6. I think that at \$50/year (for individuals) SCSC membership still represents an excellent value, especially given that it now costs nearly that for most of us to fill up gas tanks just once. If you have an opinion on our dues, please call me at 310-377-5393 or e-mail me at (membership@la3dclub.com) with your feedback.



Participants at the February meeting viewed stereo cards accepted in the 50th Hollywood Exhibition, plus Realist format, 2x2 and digital projection.



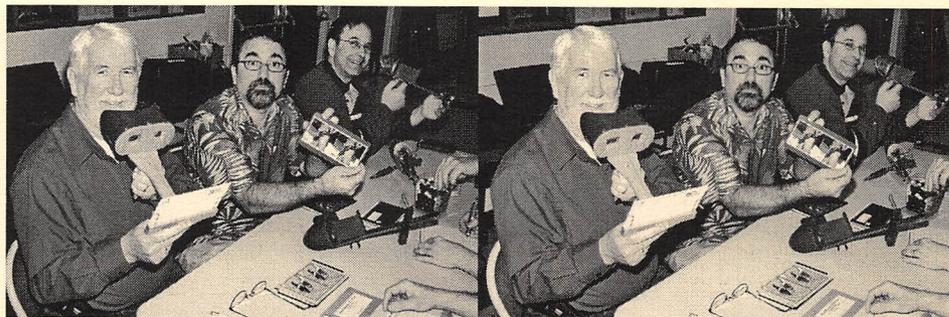
Vintage meets modern when Eric Kurland uses an antique stereoscope to view 3-D video displayed on his PlayStation Portable

50th Hollywood International Stereo Exhibition

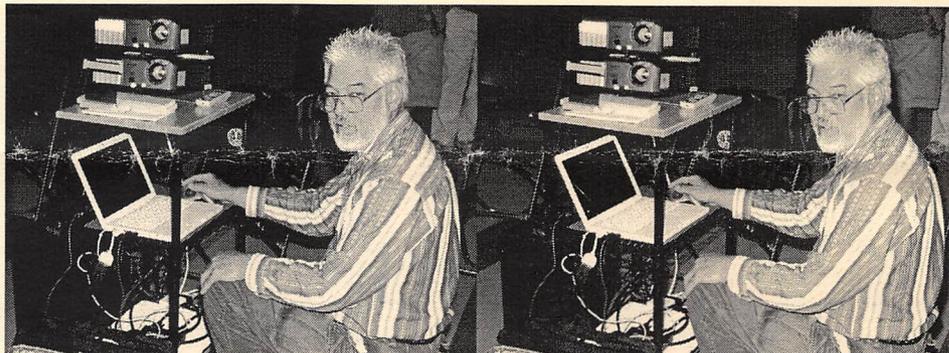
by John Hart

Fourteen stalwart members of the SCSC met Saturday morning, February 9, in the Longley Way School auditorium in Arcadia to participate in the judging of slides, electronic images and stereo cards submitted to the 50th Hollywood International Stereo Exhibitions. The Hollywood Slide Exhibition is one of the oldest SCSC traditions, which more recently had been expanded to include stereo cards, and, this year, electronic stereo images.

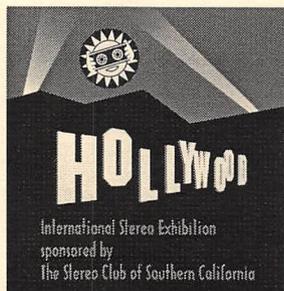
Exhibition chairman, Ed Ogawa, assisted by NSA President, Lawrence Kaufman, First Lady, Cassie Kaufman, and SCSC Treasurer, David Kuntz, had the various judging activities beautifully organized, so the judging, which usually takes a full day, was efficiently completed in under four hours. This was accomplished by having projectors, electronic scoring devices and laptops at the ready prior to the judging.



Hollywood Exhibition judges (left to right) John Hart, Jeff Amaral and Barry Rothstein



Hollywood Exhibition Slides and Digital Section Chairman Ed Ogawa



This year's judges were SCSC President, Jeff Amaral, V.P., Barry Rothstein, and Movie/Video Chairman, John Hart. Entries were judged separately by the three judges and scores compared. Chairman Ogawa projected digital entries with twinned Sharp DLP projectors. Oliver Dean projected slide entries with a Brackett dissolver. Stereo cards were viewed in vintage stereoscopes.

Other participants were John Christopher, Ray Zone, George Walker, Norm Codd, Eric Kurland and Dina Novak. At the conclusion of the judging, the group adjourned to the nearby Northwood's Inn for a well-earned late lunch. The Hollywood International Stereo Exhibitions showings were at the Pasadena Stereo Club on February 14, the SCSC on February 21 and the San Diego Stereo Club on February 27. A fourth showing will take place in Mission Viejo on March 29. The Exhibitions catalogue will be available in April.

Hollywood Exhibition Awards

	Slides	Digital	Cards
Gold	<i>Baby Opossum</i> Robert Bloomberg	<i>Julie's Dream</i> Robert Bloomberg	<i>Brown Horse Close-up</i> David W. Allen
Silver	<i>Hungry Robin</i> Linda J. Nygren	<i>Zebra in the House</i> Robert Bloomberg	<i>Stereoscope and Horse</i> David W. Allen
Bronze	<i>High Bridge</i> Ronald L Fredrickson	<i>Geranium</i> Wojtek Rychlik	<i>Lorikeet Buddies</i> Oliver Dean

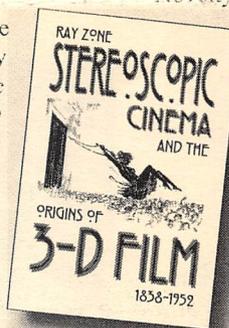
An Enlightening Zone

by Susanne Kerenyi

As a relative neophyte to Stereoscopia, reading Ray Zone's new book, *Stereoscopic Cinema and the Origins of 3-D Film 1838-1952* (University Press of Kentucky) was an eye-opener. I was amazed at the number of people inventing cameras, processes, and applying for patents in stereo photography and moving pictures at such an early technological date!

In the prologue, Ray notes that historically, stereoscopic cinema can be divided into four general periods:

- 1) The Novelty Period – 1838 to 1952
- 2) An Era of Convergence – 1952 to 1985



- 3) The Immersive Era – 1986 to Present
- 4) Digital 3-D Cinema – 2005 to Present

He devotes this book to the first, Novelty Period, which details the very beginnings of stereoscopy to the release of *Bwana Devil*.

Mr. Zone manages to take historical facts, such as patent applications, early articles and pictures, and interweaves human stories of incredible efforts, stolen ideas, false starts and failures into the fabric of his book. Just as amazing as the cameras and projectors that managed to get built, are the number of contraptions that were unrealistic and unbuildable.

Ray's book is a "must have" addition to your stereoscopic library! I hope this is his first of four books on the four general periods of stereoscopic cinema.

Outing to the UCR CMP

by Susan Pinsky

It was a glorious bright sunny day on Saturday, Feb. 2, 2008, when the SCSC members gathered in Riverside at Simple Simon's to enjoy a bite before visiting the University of California at Riverside California Museum of Photography to see a special exhibit showing some of their 3-D cameras and viewers collection. We also got to see a small portion of the over 100,000 contact stereo prints and 200,000 glass plate stereo negatives that comprise the Keystone-Mast collection. This collection derives from the holdings of the Keystone View Company, one of the largest and most successful stereograph publishers of its era.

The outing was well attended. Kathy Day, David Kuntz, Oliver Dean, Gwen & Jeff Amaral, Heather Lowe, Jody & Eric Kurland, John Hart, Cassie & Lawrence Kaufman, Norm Codd, Ed Ogawa, Barry Rothstein, David Starkman, Ray Zone, Susanne Kerenyi, Bob Kneisel, Louise, Tiffany, Gail and more newcomers arrived for the occasion. Collections Manager/Registrar Leigh Gleason & Georg Burwick, Director of Digital Media, graciously gave us the grand tour, explaining everything and answering all our questions.

The day started with an 11 minute 3-D 2x2 automated slide program entitled "Windows in Time" representing many images from the Keystone-Mast stereoview collection. This program, produced by Susan Pinsky & David Starkman many years ago, is a collection of six short sequences, each set to their own olde-tyme music. The group was pleased to watch this show and get into the right mood for seeing the impressive Keystone-Mast stereoview collection.

After the presentation we all went downstairs to see the permanent exhibit of 3-D cameras, 3-D photos and 2-D cameras the museum keeps on display for all to view when attending any time. Our favorite is one of the Seton Rochwite's prototype cameras for the Stereo Realist camera that later started the 3-D boom of the 1950's, but there were many unusual & interesting items on display.

Then we went downstairs to the temporary exhibit entitled "Side-By-Side: Stereoscopy in the Twentieth Century". Each display case in this exhibit was filled with stereo items that fit a theme for that case, intended to spotlight some of the more intriguing and interesting items in the collection. Some of the categories were Kodak in Stereo, Professional Grade stereo cameras, Stereography at Home, with a lovely Holson "Our Wedding" book-

looking box that held a wedding white 3-D slide viewer with your wedding slides (Susan & David have this item for their wedding slides, too), Large Devices (too large to be in a case), like the Planox Stereoscope Magnetique Stereo Viewer or the Cail-O-Scope coin operated 100 image "Stereopticon" viewer, View-Master from the Model A clamshell-style viewer to the talking viewer and the View-Master Personal Stereo camera, which was also shown in an impressive wall display showing and actual "exploded" camera layout, with every tiny screw, spring, lever, lens, item that comprises

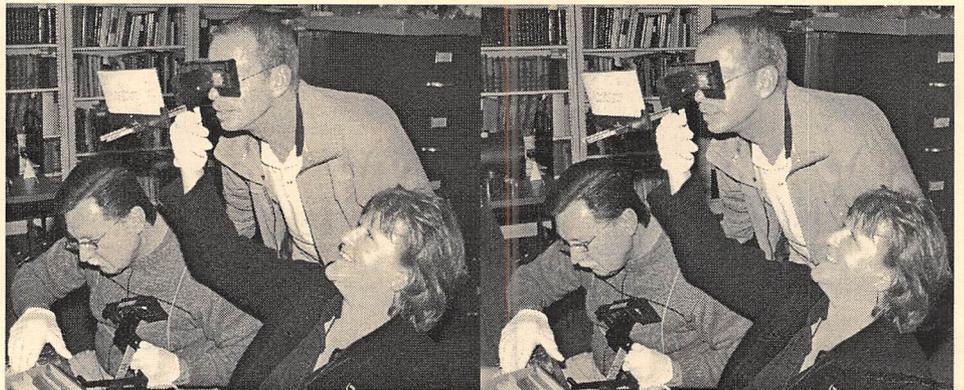
that delicious and unique camera.

Collections Manager Leigh then allowed us into the collection's, temperature/ climate controlled vault/room which houses all the various photographic treasures which they own. From the stereo daguerreotypes, to the sub-miniature cameras to the marvelous Megaethoscope, to the drawers, shelves and original catalogs of stereoviews, we were treated to a wondrous treasure trove.

Finally we wandered the museum, taking in as much as we could. The day was completely gratifying.



SCSC members penetrated deep into the bowels of the photographic equipment collection at the UCR CMP.



SCSC member Susanne Kerenyi shares a stereo view from the massive UCR CMP collection with Ken Darney, while Milt Johnson peruses stereo images.



UCR CMP Curator Leigh Gleason shows SCSC member Heather Lowe a rare item from the collection.



3D News

From the Stereo Club of Southern California

Volume XLXIV #8

April 2008

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Next Wave Stereoscapy by Jeff Amaral, SCSC President

The Stereo Club of Southern California has come of age. After 50+ years, we're now recognized for what we are; the keepers of the flame of Stereoscapy. While 2-D photographic and cinematic fads have come and gone, the SCSC and its sister clubs have steadfastly preserved and maintained the art and science of Stereography. For our members, it is no surprise that 3-D has returned into fashion. Nor should we be surprised as more and more seekers come to sit at the feet of our Stereo Masters to gain Ocular Wisdom.

I had the great pleasure of attending last month's screening of "Wanderlust", a stereoscopic and stereophonic music video of a new song by the Icelandic artist Bjork. Created by artist/filmmakers/3-D enthusiasts Sean Hellfritsch, Isaiah Saxon and Mark De Pace, Wanderlust is a great stereoscopic success. Affronted by the lack of affordable stereo tools to acquire their images, the young men sought help to craft their own tool set, and turned to members of both the New York Stereoscopic Society and our own Stereo Club of Southern California to get the job done. I was proud and gratified to hear the filmmakers publicly thank our club members for their support of the project, and wish to add my own "Great work by the 3 and all!"

In our war to overthrow the Cycloptic Tyranny, and reclaim the Z-Axis for our binocularly oppressed global village, our best weapon is education. Our duty remains clear, and the SCSC will continue to help young people see more deeply into the state of things. As stereoscopic enthusiast and novelist George Borewell so eloquently put it his novel Manimal Charm, "One eye bad, 2 eyes good". Spread the word.



The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to Membership Director). The 3D News 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 Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: davidkuntz@cox.net

April, 2008						
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	1	2	3



Calendar of Events

- April 5, 2008 – StereoPhoto Maker and Photoshop workshop hosted by Oliver Dean. Email 3dimages@sbcglobal.net or call 310-635-2400 for more information.
- April 17, 2008 – SCSC Meeting. “Nude Stereography” by Larry Ferguson and “The Stereo Paintings of Abe Fagenson.”
- April 19, 2008 – StereoPhoto Maker and Photoshop workshop hosted by Oliver Dean.
- April 27, 2008 – SCSC tour of Walt Disney Concert Hall (including backstage) led by Susanne Kerenyi. 9:00 a.m. Please contact Susanne at annaglyphic@gmail.com or 626-793-1439 (evenings) for details or more information.
- May 3 & 4, 2008 – Santa Fe Art Colony Open Studio Art Walk, noon to 6 pm. Contact Sean Isroelit by e-mail at sean@brandD.com or visit www.santafeartcolony.com for more information.

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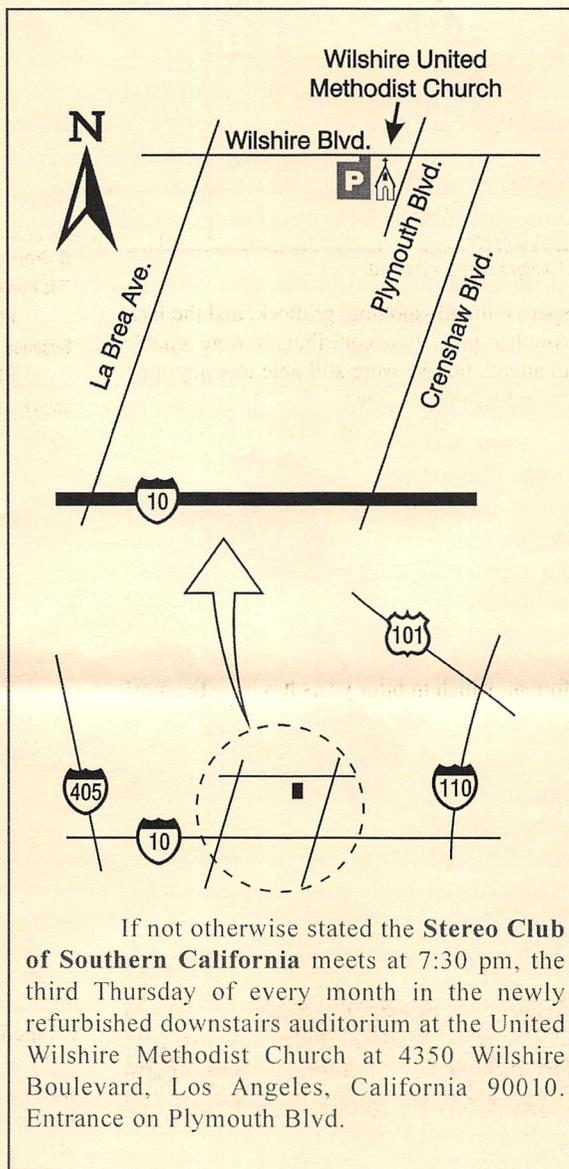
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April: Nudes & Paintings

The SCSC meeting on April 17, includes the premiers of two, stellar, digitally projected 3-D shows. The first is “Nude Stereography” by Larry Ferguson. This world class 3-D photographer has produced some of the finest stereo nudes ever made. A digitally projected 3-D program showcases the tasteful and beautiful imagery of one of the world’s finest stereographers. This program offers a preview of a new collection of Ferguson’s work about to be published by Shh!

The second show is “The Stereo Paintings of Abe Fagenson.” This is a privileged glimpse at the amazing 3-D paintings of one of the most creative members of SCSC. Fagenson’s paintings were recently showcased in the Discover 3-D show at Black Maria Gallery. Digital projection of an array of Fagenson’s work reveals the secrets of a master stereo painter.

Call for Artists and Helpers

Come be a part of our 3rd year of participation at the Santa Fe Art Colony’s Open Studio Art Walk. We will be joining over 50 artists as they open their private loft studios to the public. We need help from you, our enthusiastic members, to help share your art and knowledge of 3-D. Have some art you’d like to share or sell, or would you be willing to help staff our display? Contact Sean Isroelit by e-mail at sean@brandD.com to coordinate your participation. Event is May 3 & 4, noon to 6 pm. For maps and directions to the Santa Fe Art Colony, visit www.santafeartcolony.com.

March Madness!

By Kathy Day, Competition Co-Director

It was March Madness at the Wilshire United Methodist Church as the SCSC stereographers took their audience on a whirlwind world tour. We zoomed from the ancient Athens to Sydney Harbor, from Maui to Mali and everywhere in between. We were treated to a new view of some old landmarks. Familiar gardens and garden plants proved worthy of a closer look, and a few familiar animals looked not quite so familiar.

Our judges for the evening were Ed Ogawa, Ray Zone and Claudia Kunin (who wowed the group later that evening with two digital shows of her own). They seemed a little finicky, but they did hand out a half dozen 9s. No slide got a perfect score, but Robin Burks came the closest with his creation "Elephant Nectar." Robin pretty much owns the CGI/Art Category in the same way that Jim Long heads the Modified Category. Can anyone give these guys some friendly competition?

In the Legacy Category, it's a three-way race between A Group stalwarts Abe Perlstein and Lawrence Kaufman, and the re-energized Chris Olson. The B Group saw the return of Mark Kernes, whose images always liven up an evening.

The Contemporary Category has the highest number of participants, necessitating separate A and B Groups. That most images have originated digitally speaks volumes for the popularity of digital twin-rigs and the full-featured functionality of StereoPhoto Maker software for image processing, not to mention our Club's online image downloader which makes entering those images a piece of cake. And no matter how bad the traffic on the freeways, your images are at the meeting before you are! Of course, film shooters in the Contemporary Category can take advantage of the digital entry process if they can scan their entries, thereby avoiding all the hassles of dust

March Competition Results		
	March	YTD
Legacy Category		
A Group		
Abe Perlstein	59	247
Chris Olson	119	241*
HM: Bird with a View		
Lawrence Kaufman	59	240
A: Francis Talks		
Robin Burks	—	114
Franklin Londin	—	66
B Group		
John Hart	54	223
A: Porch of the Caryatids		
Mark Kernes	57	57
A: Feeding Time		
A: Alien Love		
A: Busted!		
Modified Category		
Jim Long	65	272
A: Wild Ocean 3		
Ray Zone	J	20
CGI/Art Category		
Robin Burks	121	254
A: Elephant Nectar		
Randy Koenig	—	61

* Judges scores averaged

specks, thumb-spotting, gridlock, and the like. Another plus: two contributors were unable to attend, but we were still able to enjoy their Award-winning images.

And so, four-fifths of the way through the Club year, the pendulum continues to swing in favor of digital entries. Back in September, our first competition with digital projection, slightly more than half the images shown were digital. In March nearly three-quarters of the 85 stereo images were projected digitally. The Ektagraphic projectors took the hardest hit: only one person used the 2x2 format, which in prior years has been the most popular.

Eric Kurland handled all the digital projection duties while David Starkman and

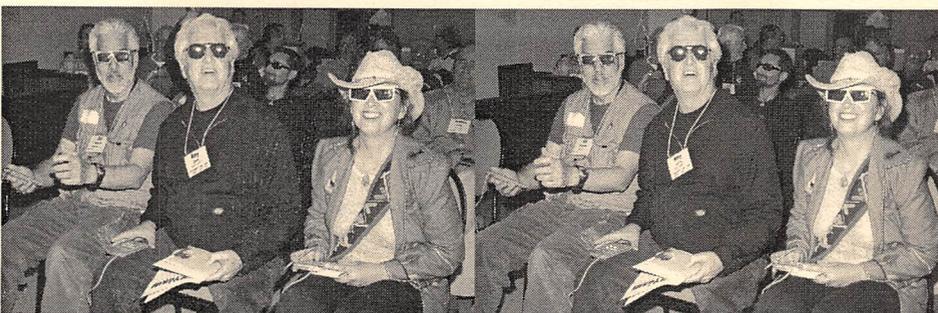
March Competition Results		
	March	YTD
Contemporary Category		
A Group		
David Kuntz	68	269
A: Monument Valley Vista		
A: Surreal Tiger		
HM: Bryce Drama		
Philip Steinman	58	260
Abe Perlstein	59	255
Barry Rothstein	57	253
Jim Long	56	250
Susan Pinsky	61	249
A: SPSwansea Birds		
Oliver Dean	116	249
David Starkman	56	248
Lawrence Kaufman	56	241
Franklin Londin	107	240
Robin Burks	107	233
A: God Light		
HM: Prickle Pot		
James Comstock	—	73
Bernard Mendiburu	—	54
Tom Koester	—	39
Ray Zone	J	37
Malcom Patterson	—	23
B Group		
Eric Kurland	60	239
HM: Warped Guy		
Susanne Kerenyi	167	227*
HM: Shoshone3		
John Hart	55	208
Ed Ogawa	J	155*
J Claire Dean	57	57
A: Mali Mason		
Steve Berezin	—	21

* Judges scores averaged

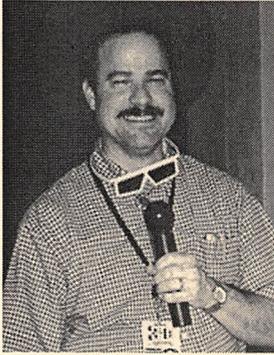
crew manned the film projectors. Oliver Dean and I tried to keep the errors to a minimum back at the scoring table.

A note on the scoring: three exhibitors who have served as judges during the year (and therefore couldn't enter slides in that competition) have a * by their score to indicate that they received their average score that month, keeping them in the loop for possible end-of-the-year medals and 100% participation ribbons.

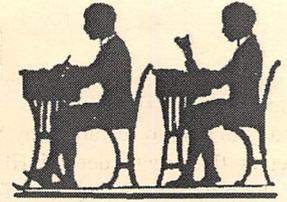
Our next (and last, for '07-'08) Club Competition is in May, so get those entries ready! Remember that you can submit make-up slides (up to a total of fifteen) for any competition(s) you may have missed this year. With a large number of make-up slides possible, I anticipate a great show next month. Be sure to arrive early so you can get a great seat — you won't want to miss a single (stereo) image!



March meeting competition judges (left to right) Ed Ogawa, Ray Zone (again!) and Claudia Kunin



News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
President, National Stereoscopic Association

SCSC 'Bored' Meeting

The SCSC Board of Directors met in March and discussed SCSC future plans. So far there is no increase in dues set, but once again – your donations are always appreciated, in an effort to stall any such increase and to help the club with purchases of digital equipment and to meet its monthly costs.



As set forth in the SCSC bylaws, our nominating committee is discussing a slate of officers for the next club year; suggestions can be directed through our current President and additional nominees may be made from the floor at an upcoming meeting from any member following the stipulations of the SCSC bylaws. The election will be held at the July meeting. It is expected that Vice President Barry Rothstein will assume the Presidency and this year might see changes in the Secretary and Treasurer positions. Any interested members, please apply.

3-D News Past Issues Online

A quick reminder that you can read some older issues of the 3-D News online. Marvin Jones, former 3-D News editor, thought that there might be some interest in having back issues available, so he posted an archive of PDF copies of almost every issue of the newsletter from July 1998 through July 2002 on his website, for your

entertainment and enlightenment. The site address is www.3dmatinee.com, or if you wish the archives may be accessed directly at www.3dmatinee.com/scsc/newsarchives.html.

The rest of Marvin's site includes some interesting 3-D images, some reference areas and a couple of 3-D themed games; I invite you to explore it at your leisure.

Say Cheese

The Orange County Fair has invited SCSC to display at their fair. The theme is "Say Cheese" which covers photography and all the dairy items usually found at these type events. SCSC is looking for volunteers to help man our booth. The dates are July 11th through August 3rd, that's four week-ends and three weeks, but it's closed on Mondays.

SCSC Vice President Barry Rothstein is managing our presence at the event. He sends these thoughts:

All is looking good for the OC Fair. I'm sticking my neck out pretty far on it, so hoping for your support to make it a great success for the club. They have security guards and locked storage areas available to us.

According to Gayle Cory, our contact person there, we will be in a large tent building in a well trafficked area that was always busy last year. There may likely be a projection theater in a different location; that is still being discussed, so we might be able to schedule some 3-D shows at specified times.

My youngest son, Jesse, has committed himself for the run of the fair to man the booth most of the time, on the basis that he'll earn some of the profits from selling 3-D products.

At the start of the fair, many of us will be in Grand Rapids for the NSA. We'll be getting back from there around Tuesday, July 15.

I've asked for 250 to 300 square feet of display space including wall space for imagery. We might use perhaps 1/4

to 1/2 of this for sales items and the rest for display.

From all indications they're excited to have us. They're providing us with the space for free and ability to sell things there. They're making up a 3' x 4' sign telling about SCSC and it will have our logo on it as well, and/or other graphics we'd like. Now it's up to us to put on a good exhibit.

A few key questions for our members:

1) Aside from my books and cards, who else has products you wish to sell there, more or less at what cost, and with what type of sales commission possible?

2) What can we display? Many of you know much more about what's available and what we've done before. I'd like to get some solid ideas fairly soon about this, and who can loan us needed equipment to make it happen.

World's First 3-D Planetarium Opens in Hawaii

Sky-Skan announced the upgrade of the 'Imiloa Astronomy Center of Hawai'i Planetarium to definiti[®] 3-D status with four cinema-quality Sony SXRDT[™] 4K digital projectors, definiti HD lenses, DigitalSky 2 visualization software, and 3D technology from Infitec. As the first permanent definiti 3-D theater, the 'Imiloa Planetarium is now distinguished as the first 3D planetarium in the world. The theater is open to both the public and scientists at nearby Maunakea observatories to see stars, planets, and a host of other sights.

3-D will engage their public and school audiences in new ways. The images literally jump off the screen and into the audiences' lap in the dome theater. definiti 3D is a wonderful research tool for the observatories of Mauna Kea, which are the best astronomical observatories on Earth. Astronomers will be

able to fly through their observations collected at the summit.

The 'Imiloa Planetarium joins the family of over 80 definiti theaters worldwide and is the 8th to feature Sony SXR4K projectors fitted with definiti HD lenses. Each of the projectors is capable of producing 8.8 million pixels, which is equivalent to four times the resolution of today's high-definition television. Sky-Skan's blending technology stitches the four projectors' video into a seamless image on the giant 52-foot diameter dome. The experience of a show, heightened with 3-D depth information, is of total immersion into another world. This is the first permanent definiti 3D system.

The ability to have 3-D in a dome environment is the culmination of several technological achievements. Sky-Skan engineers use new filtering technology from Infitec to provide high-quality 3-D without the any special screen coating. Sleek 3-D glasses allow for a wide-angle view of the 4,000 square foot dome screen. DigitalSky 2 software's real-time graphics are already in 3-D, they just needed a projection system that could show the 3-D depth information on the screen. The software automatically adjusts the 3-D depth effect for the wide range of visuals that might appear in a real-time show, from tiny molecules to stellar distances. Playback video shows, which don't use the real-time system but take advantage of DigitalSky 2's integrated video playback capabilities, can be shown in 3-D or in 2-D depending on the source material. To take advantage of this groundbreaking theater, producer Mirage3D has re-created its Dawn of the Space Age to show in 3-D at 'Imiloa.

Sky-Skan is pleased that the first definiti 3-D customer will be both educating the public and assisting the scientific community directly. As the world's first 3-D planetarium, the 'Imiloa Astronomy Center of Hawai'i Planetarium is now a hub of activity for a diverse set of eyes seeing the world projected as it is naturally – in full color 3-D on the gigantic dome.

You can read more about it in the March/April issue of Stereo World magazine.

Benjamin F. Chapman. Jr.

October 29, 1928 – February 21, 2008.

As an actor, Ben Chapman never landed a star-making role. He had small parts in only a few films, including an uncredited bit part in "Ma and Pa Kettle at Waikiki." But Chapman nevertheless achieved a degree of movie immortality – and he did it without

uttering a word of dialogue or even showing his face.

The 6'5" ex-Marine was cast in two 3-D films in 1954. He was one of two actors to play the title character in "Creature From the Black Lagoon" (1954) and he played Pinky Lee's boss in the Universal 3-D short film "Hawaiian Nights" (1954). As a Marine in the Korean War, Chapman was the recipient of a Silver Star, a Bronze Star, and 2 Purple Hearts.

Chapman, a retired Honolulu real estate salesman, has been doing person appearances for more than a decade. He died of congestive heart failure at Tripler Army Medical Center in Honolulu, he was 79. For Chapman, playing the so-called Gill Man in "Creature" was the role of a lifetime. Chapman, who was briefly a contract player at Universal in the early '50s, always said landing the Creature role was "a matter of being in the right place at the right time." He was on the studio lot one day, when he was called into a casting director's office. "They were looking for an imposing creature, and at 6-feet-5, I filled the bill," he told the Palm Beach Post in 2003.

"The Creature suit was a one-piece outfit that zipped down the back with dorsal fins, hands that were gloves, feet that were like boots," Chapman told the Honolulu Observer several years ago. "They had me lay on a table, take a complete plaster of Paris mold of my body, then design this costume. I couldn't lose or gain weight, or it wouldn't fit right. The whole experience was like climbing into a large body stocking with creases."

Chapman said that he got so hot on the sound stage wearing the costume, which included a large helmet-like head, that someone had to stand by with a water hose to cool him off. When they were shooting on the back lot, Chapman said, "I would just stay in the lake to keep cool." Ricou Browning played the Gill Man in the underwater scenes, which were shot in Wakulla Springs, FL.

The movie proved to be so successful that Universal made two sequels – "Revenge of the Creature" (1955) and "The Creature Walks Among Us" (1956). Chapman, however, did not return to the Creature role in either film, although Browning continued to do the underwater scenes.

Chapman was born Oct. 29, 1928, in Oakland, while his Tahitian parents were temporarily living in the United States. After growing up in Tahiti, he returned to California in 1940 and went to school in San Francisco. A cousin of actor Jon Hall, Chapman was working as a Tahitian dancer in nightclubs when he was hired to play a bit part in the 1950 MGM

musical romance "Pagan Love Song."

In addition to his funeral service in Hawaii, a second remembrance was a very small private scattering ceremony with his remaining ashes in April, at Universal Studio's back lot 'lagoon' where "Creature From the Black Lagoon" was filmed.

PhotoEd

The winter 2007, 'PhotoEd' magazine was devoted to 3-D Photography. It has cover art by Chris Schneberger and many cool images inside. Articles include "A Stereoscopic History" by Robert Wilson, John Long's "The Aesthetics of Stereo Photography" Chris Schneberger's "The Strange Case of Dr. Addison and the Crosswell Twins," including Chris's sepia toned anaglyphs. Visit www.photoed.ca for a full list of contents. Available for \$10 to the US from PhotoEd Magazine, 2100 Bloor St. West, Suite 6218, Toronto, ON M6S 5A5 – Canada

Buying RBT Mounts at a Discount

Every year about this time we ask if SCSC members are interested in taking part in a club order of RBT mounts. With more and more digital photography, there seems to be less interest. SCSC will be placing a club order for RBT mounts soon, so if you are interested, please let me know ASAP of your interest and you can be added to the list.

I hope to be hearing from those interested in the very near future.

VisuMotion Unveils 3-D Camera

At the world's leading IT fair, CeBIT 2008, VisuMotion unveiled its ground-breaking 3-D camera that allows 3-D capturing of cross-platform footage for use with glasses-free 3D-displays. VisuMotion showed off this new technology with a live transmission from the 3-D camera to a multi-user 3-D display. The new 3-D camera is available for rental services as of now and selling announced by mid of 2008 in a professional version.

VisuMotion also provides 3-D playback software "3D Movie Center" which is available as Library and Network Editions. The Library Edition runs on a stand-alone PC that drives a (single) 3-D display. The Network Edition enables to control a network setup of 3-D displays.

Claudia Kunin's "Ghost" Series Wows SCSC in March

By Ray 3D Zone

SCSC members were dazzled at the March 2008 meeting with a digitally projected slide show by Claudia Kunin that showcased her award-winning "Holy Ghost" series of stereo images.

The pictorial photographs of Claudia Kunin seem to glow with light from another century. There is a great air of mystery in the way that Kunin's subjects are poised between light and shadow, as if captured in the passage between two eras, fixed on the threshold between night and day, youth and old age, innocence and experience. The images are sublimely simple, and their humanity is direct. These haunting photographs could well have been made a century ago and the subjects captured within them long since deceased.

Introducing her program, Kunin noted the fact that she and members of her family grew up with stereo images viewing the photography of her physician father in a Stereo-Realist hand viewer. It was a natural progression for her to incorporate 3-D imaging into her fine art photography in 2001 with her show of "Ghost" images in an exhibit at the Michael Dawson Gallery titled "Revenant" (French for 'ghost'). Macrophotography of daggerotypes with reflections produced the original images.

Some of the photos were part of a series of images that Kunin created for a photo illustrated edition of the classic Stephen Crane novel *The Red Badge of Courage*. Costuming and directing her models to enact specific moments from the story, Kunin has reinforced the empathy and realism of Crane's great novel of the Civil War.

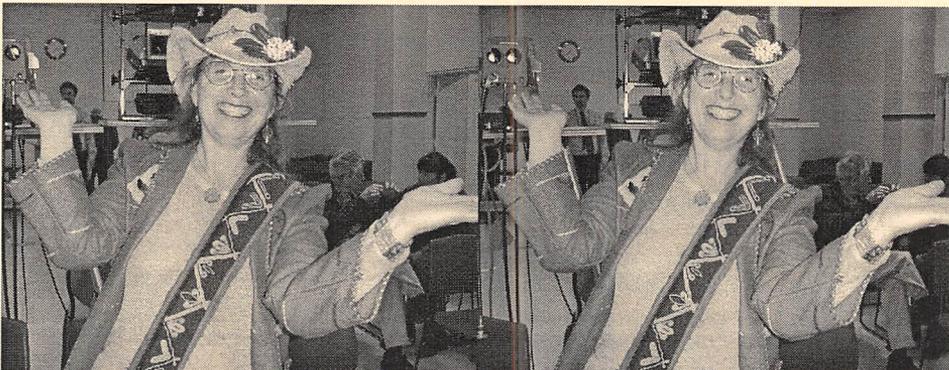
Kunin evolved her "Holy Ghost" series by photographing models and props with 2-D photography on film. Digitizing these images, she then composited all the visual elements using Adobe Photoshop and subsequently converted the imagery to 3-D. Kunin's work brings mythological figures to life in a stunning and compelling manner. Her program won 1st place award in the Stereo Theater at the 2007 NSA Convention and SCSC members were privileged to see a newer version of the show expanded with additional images. It was a highly memorable evening for SCSC members, not soon to be forgotten by those who witnessed Kunin's remarkable stereo evocations.



Cassandra, gifted with prophecy, but never believed.



Martyred St. Lucy is the patron saint of the blind.



Claudia Kunin, who presented "The Ghost Series" at the March meeting, is an award winning stereographer who performs stereo conversions

"Balancing the Lenses" at the UCR CMP

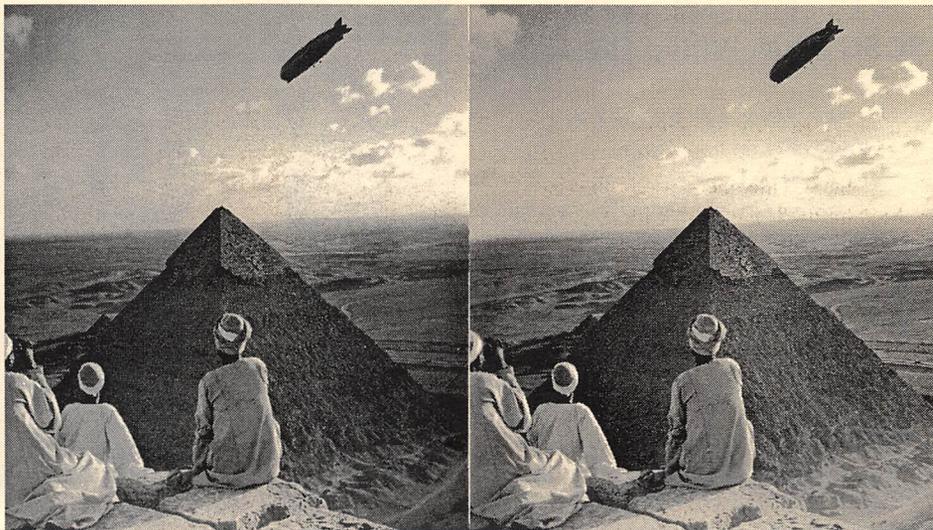
"Balancing the Lenses: Stereoviews of the Middle East" is a new photographic exhibition presented by the University of California Riverside, California Museum of Photography (UCR CMP). The show, curated by Diana Rose and Melody Levin, runs from February 23 through July 12, 2008. An opening reception will be held on Saturday, April 26, from 7 to 9 pm, and is free to the public.

Balancing the Lenses contains a selection of stereographic images from the Keystone-Mast Collection of the Middle East and India, taken between 1890 and 1940. Specifically, the show will include four stereograms presented in viewers, 50 anaglyph images displayed on a computer monitor, and 20 large (but unfortunately, flat) photographic prints.

Balancing the Lenses seeks to provide a general view of the complex interactions between "the West" and "the East" as reflected in stereographic images from the Keystone-Mast Collection. The countries shown include Algeria, Egypt, India, Morocco, Palestine (modern Israel, West Bank and the Gaza Strip, and parts of Egypt, Syria and Jordan), Tunisia and Turkey.

All the stereographs were taken between the years of 1890 to 1940, during the height of stereography, and also the height of the colonization of these countries by the British, French and Italians. At a time when European Imperialist agendas turned towards the Eastern hemisphere, "the Orient" became known as a mythical place, with pyramids, exotic belly dancers, and a lush, exotic culture, and rich in age-old customs and traditions.

The advent of photography, especially stereography, further reinforced the stereotypes of the Middle East. During the nineteenth century, photography was conceptualized as a conveyor of 'truth.' Photographers captured through their lenses an image of the Middle East already established in historical records. Often they staged compositions when the 'authentic' scenes were not exotic enough, to confirm the notions already embedded in the western mind of the exotic other. The introduction of stereography facilitated a wider dissemination of these images through the popular innovation of seeing a three-dimensional image, allowing the viewer to become more involved with the scene. Stereographs aided



the propagation of western perceptions of "the Orient" by including narrative on the back of their cards, which were sold in boxed sets for entertainment and educational purposes.

The stereographs from the Keystone-Mast Collection, however, provide deeper historical insight beyond mere stereotypes of the East. They also captured glimpses of the 'authentic' Middle East of the time, a variety of social classes, religions,

and activities that prove the Middle East to be a Crossroads of Humanity.

This exhibit is a product of the National Endowment of the Humanities project "Creating Online Access to 19th and 20th-Century Stereographs of the Middle East." This project seeks to digitize 9,000 stereographs of the Middle East and India from the Keystone-Mast Collection, which will be made available to the general public in the museum's website.

UCR CMP is located at 3824 Main St., Riverside, CA, 92501. For more information about this and other events, visit www.cmp.ucr.edu, or call 951-827-FOTO. Museum hours are Tuesday through Saturday, 12 pm to 5 pm. General admission is \$3, students and seniors free. Opening reception to be held on Saturday, April 26, 2008, at 7 to 9 pm; all are invited, and the event is free to the general public.

A Lively Meeting of the SCSC Movie/Video Division

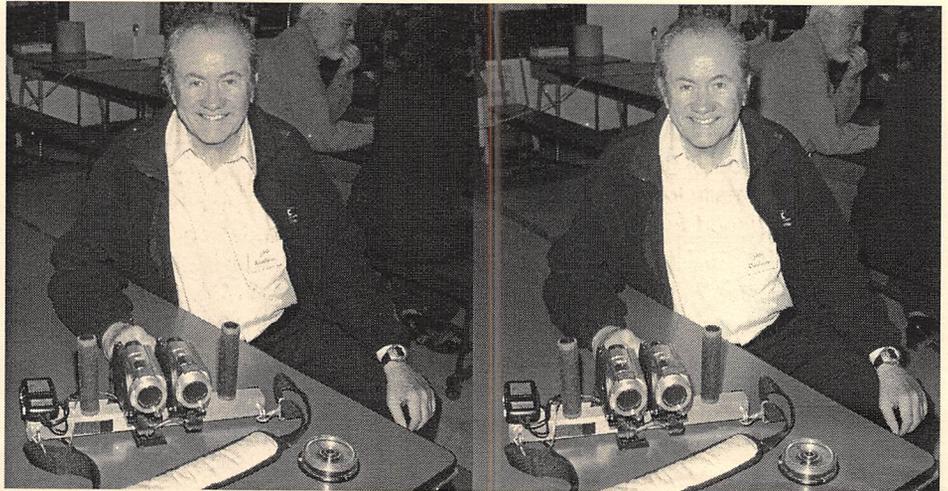
by John Hart, 3-D Movie/Video Division Chairman

The 3-D Movie/Video Division held its spring meeting in Arcadia on March 15. After a pizza and soft drink dinner, 23 movie aficionados held a short meeting and then sat back to enjoy the evening's fare.

Tom Ligouri brightened the room with a delightful display of 3-D movie posters. John Rupkalvis shared the hi-def Sony rig he used to document behind the scenes activities during the shooting of Thomas Jane's *The Dark Country*. Steve Gibson and friends delighted the crowd by wheeling in a humorous stereo rig comprised of two Bolex cameras with anaglyph accoutrements.

The Movie Division is poised to prepare projects for its annual June Movie Night. Ray Zone proposed a spoof based on the Ro-man character from the 3-D classic *Robot Monster*. Jeff Amaral's suggestion, which I voiced for Jeff, was a medley of one/two minute movies taken with the movie mode of the various digital rigs owned by club members. John Christopher urged the group to try to create something more professional, noting the degree of talent and experience held by movie-makers in the room. I concluded that these ideas were not mutually exclusive and suggested that all be tried. I urged those interested in the three concepts to work out the details with Ray, Jeff or John.

Proceeding to the screenings for the evening, Jim Carbonetti shared some behind the scenes footage of the making of a 3-D feature film as Ray Zone narrated. Illustrating



John Rupkalvis displays the twin, high definition Sony video camera rig he used to document behind the scenes activities during the shooting of Thomas Jane's "The Dark Country."



Arnold Herr (left) and Steve Gibson (right) proudly show off the latest, state-of-the-art technology that they have developed for 3-D cinema.

Jeff Amaral's idea of movie shorts shot with digital rigs. David Kuntz screened a one minute example of a beautifully dimensional sun emitting flares of light and gas.

Tom Koester surprised the group with a delightful video of *The Making of Slow Glass*. It showed snippets of cast and crew

relaxing in the evening – Ray Zone at the piano, Jeff Amaral whipping up something in the kitchen, Lawrence and Cassie dressing the set, etc. There were excellent segments explaining the various double-exposure tricks in the movie as well as crediting the contributions and talents of the participants. Tom also screened his wonderful *Ennis House*, a definitive work on this Frank Lloyd Wright gem.

I tried to interest the group in *The Dark Avenger*, a twenty minute stereo video that I bought from Amazon.com. This video is so amateurish that I thought the crowd would get a kick out of it. Instead, the crowd moaned about eye-strain and opted to watch a new Sensio version of *Jaws 3-D*. As the clock slowly ticked off the minutes, the crowd waned until a stalwart few joined Chris Condon to see his credits at the end of this pot-boiler. Eric Kurland, Brian Gardner and a few others were still excitedly "talking stereo" on the curb when I drove home at 2:00 am.

Those interested in participating in Ray's, Jeff's or John's suggestions for Movie Night projects are urged to contact these gentlemen.



Discussions at the Movie/Video Division don't get any more high minded than this as Eric Kurland (left) illustrates a fine point of stereoscopic video technology to Brian Gardner (right) by drawing on the top of a discarded pizza box.



From the Stereo Club of Southern California

Volume XLXIV #9

May 2008

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Next Wave Stereoscopy by Jeff Amaral, SCSC President

The Stereo Club of Southern California

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to Membership Director). The 3D News 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 Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: davidkuntz@cox.net

May, 2008						
S	M	T	W	T	F	S
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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

- May 10, 2008** StereoPhoto Maker and Photoshop workshop hosted by Oliver Dean. Email 3dimages@sbcglobal.net or call 310-635-2400 for more information.
- May 14, 2008** SCSC Club Outing - "**The Digital Stereoscopic Cinema in the 21st Century.**" 7:00 p.m. at the Clarity Theater, Real D, 100 N. Crescent Dr., Beverly Hills, CA 90210. 310.385.4060. Special guest: Lenny Lipton. RSVP Jeff Amaral jamaral@earthlink.net. *See page 8 for more details.*
- May 15, 2008** 5th club competition and the PSA Traveling Stereo Slide Show Exhibition.
- June 19, 2008** SCSC Movie night!

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3D Movie Division

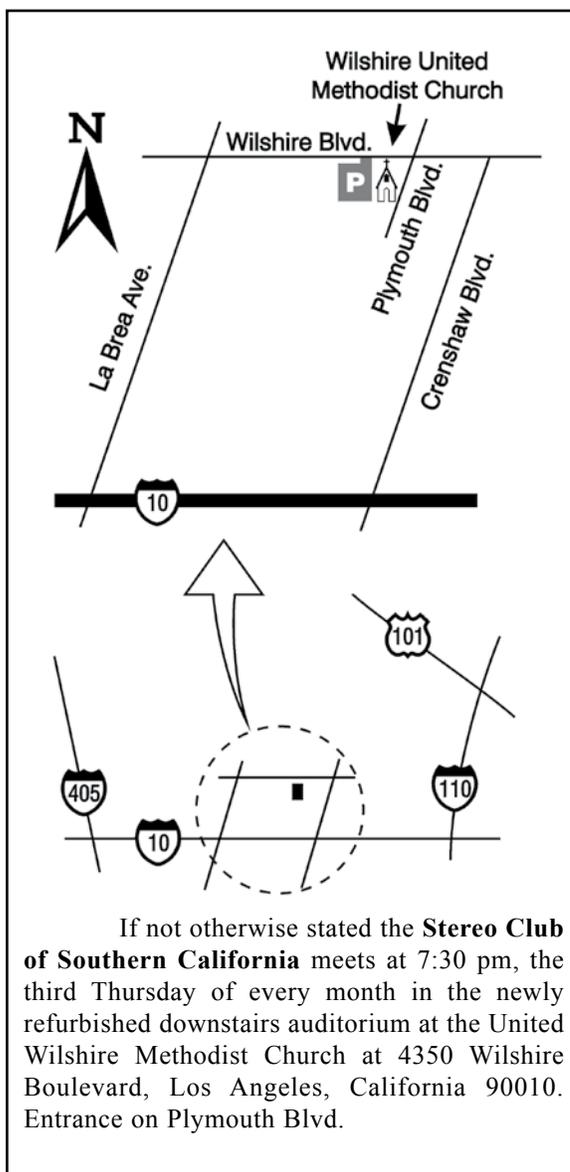
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If not otherwise stated the **Stereo Club of Southern California** meets at 7:30 pm, the third Thursday of every month in the newly refurbished downstairs auditorium at the United Wilshire Methodist Church at 4350 Wilshire Boulevard, Los Angeles, California 90010. Entrance on Plymouth Blvd.

May: Competition and PSA Traveling Stereo Slide Show Exhibition

The SCSC meeting on May 15, includes the last competition of the club year and the PSA Traveling Stereo Slide Show Exhibition.

SCSC Ex-Presidents Wed

Rick Finney and Jerry Walter, both former SCSC Presidents (1980-81 and 1977-79, respectively), announced their marriage, which occurred on Tuesday, October 9, 2007 in the gardens of Land's End Inn in Provincetown, Massachusetts, with Reverend David Clarke, of the United Church of Christ, officiating.

The reception was held on November 11, 2007 in Taos, New Mexico, where the couple resides..

Congratulations!

New Members

Jeanne Dusseault & Paul Ramsey
Los Angeles, CA
Dan Teske
Thousand Oaks, CA
Selena Osterman
Beverly Hills, CA
Larry Marantz
Sherman Oaks, CA
Vince Huang
Pasadena, CA
Ryan Colditz
Fullerton, CA

April SCSC Meeting Astounds Members

By Ray Zone

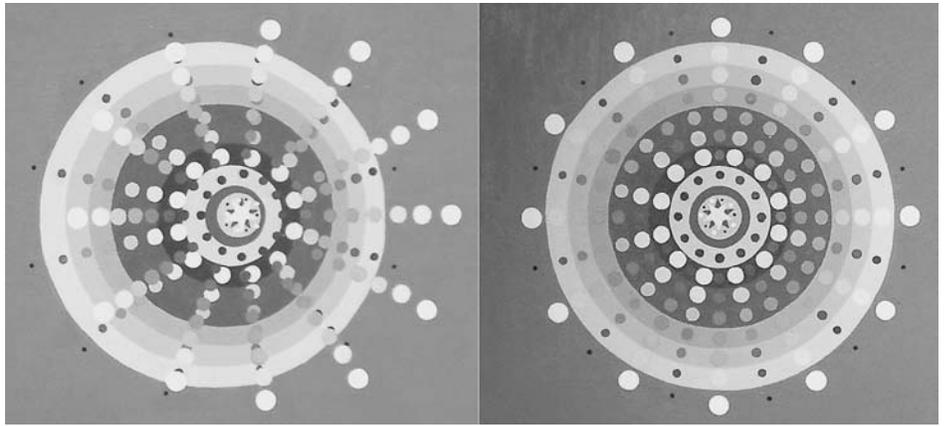
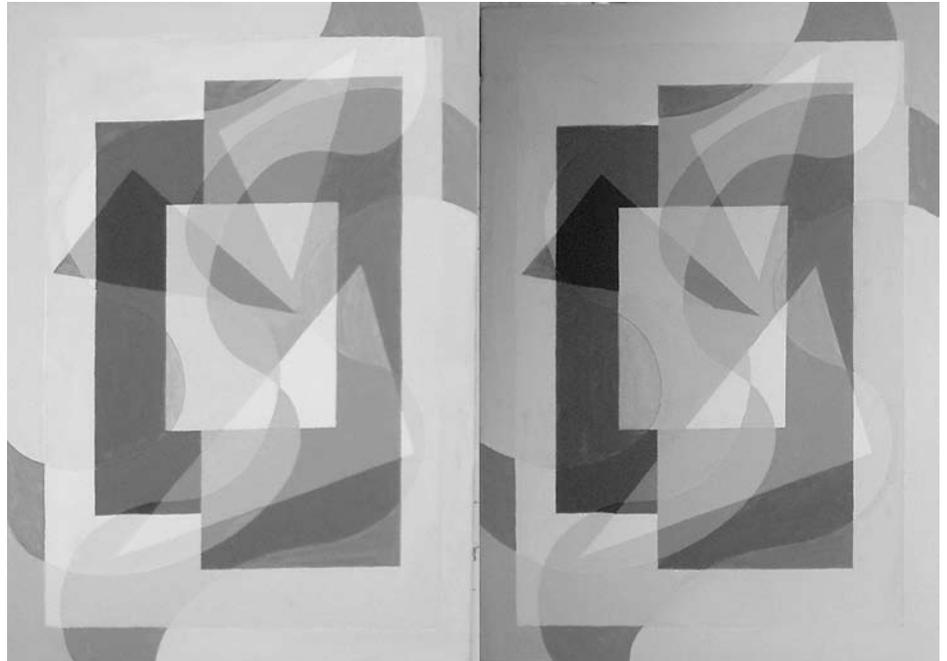
The April meeting of SCSC featured a highly innovative array of digitally projected stereo programs that amazed the members. First show of the evening was "The Stereopaintings of Abe Fagenson." Mr. Fagenson was present for the screening of the program and he brought along a pair of his original stereopaintings on canvas for examination by club members. The paintings shown here have been set up for parallel freevision even though Fagenson creates his original paintings as crossview pairs on a single canvas.

The presentation of Fagenson's paintings in digital stereo projection was accompanied by the music of Mozart and lent scale to these sinuously dimensional works which were both abstract and representational. After the program Fagenson stood up for a brief Q&A with club members and his responses to questions were illuminating.

The second program of the evening was "Tasteful Temptations, the Erotic Nude 3D photography of Larry Ferguson." This amusing and artful program showcased nude stereographs by Larry Ferguson that will be published in a book by Shh! Publications later this year. The images of the models were inherently stereographic. They teased the erotic imagination in a manner that was both highly charged and tasteful.

As an answer to Ferguson's work, Susan Pinsky presented a provocative stereo slide show of male nudes. Other standout programs that Susan presented included a wonderful retrospective of SCSC Presidents from the very beginnings up to the present and a lovely survey of the stereo conversions of Stanley Hoole. The evening was wrapped up with a program created by Ray and Nancy Moxom of Australia depicting a day at the beach and a challenging outrigger boat race. Interestingly, the Moxom show was downloaded from the internet and it looked quite sharp with good resolution and depth.

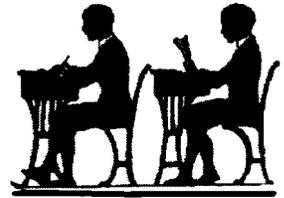
Projection duties were competently handled by David Starkman who brought the twin projector setup to run the shows. The digitally projected programs augur an abundance of new stereoscopic programs for SCSC. Don't miss out on this in the future!



Abe Fagenson and his wife Marge at the April SCSC meeting.



News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
President, National Stereoscopic Association

Stereo Data Maker

In the last few months many have started using Stereo Data Maker which allows two Canon digital cameras to be linked together through the software on the cards in the camera. Seems like the cheapest way to get into digital stereo cameras. Be sure to read the updated information on the website, at least the 'Getting started' section: <http://stereo.jpn.org/eng/sdm/index.htm>.

New Stereo Card Mounts

While chairing the Hollywood Stereo Card Exhibition, I saw that many individuals are still using Q-VU Stereo Card Mounts. There are many different styles from which to pick. In fact Q-VU is now offering a new Peel-N-Stick card mount for stereo photographers who are using digital cameras.

Peel'N'Stick Q-VUs

New self-adhesive Q-VU designed for digital photographers! They make mounting computer printouts a snap. These are made of art shop quality mat board, and are made to the Holmes standard size of 7 x 3 1/2 inches. They are adhesive coated. Simply peel off the backer and position your computer printout in place. Trim as needed. Stack 'em up with a weight and allow 24 hours for adhesive to cure.

The Peel'N'Stick Q-VU mounts are \$50 per 100 plus \$10 p & h, total \$60 (CA add tax.). But because of the quirks of the USPS "flat rate box" system, you can get a box of 250 for the same shipping, \$10. That would be a total of \$135. (CA add tax.) In packages of 50, the cost is \$30 plus USPS shipping of \$7.50 adds up to a total of \$37.50. (CA add tax.) Want to start small? The 9" x 12" USPS "flat rate" envelope holds 12 Peel'N'Stick Q-VUs. This ships for \$20 including the flat rate p & h of \$5. (CA add tax.)

Peel'N'Stick Q-VU Price List
Starter Pack/12 \$20 postpaid CA + \$1.16 tax
Package of 50 \$37.50 postpaid CA+ \$2.33 tax
Package of 100 \$60 postpaid CA + \$3.88 tax
Carton of 250 \$135 postpaid CA + \$9.69 tax

Not on their website yet: <http://quvu3d.com/index.htm>. If you are interested, you can contact Q-VU directly by email at quellen@brawleyonline.com.

Fujinon Lenses Dive to the Depths for Wild Ocean 3-D Film

Cinematographer, producer, veteran diver, and founder of Liquid Pictures D.J. Roller, recently wrapped principal photography on a new 3-D film Wild Ocean, which was released in March to IMAX and digital screens. It was shot over two summers along South Africa's pristine wild coast, documenting the annual sardine run. During these "runs," massive schools of sardines, sometimes measuring up to 15 kilometers long, swim up the coast in search of food every year. This draws many predators to the area including thousands of dolphins and sharks.

All underwater sequences were shot with two Fujinon HA10X5B-W50 HD Cine Style zoom lenses mounted on a Cameron/Pace Fusion Underwater HDTV 3-D camera system. The lenses are encased in specially made lens barrels for the rig and affixed to custom-designed Sony HD-950 cameras. Roller used that system with two of the Fujinon lenses and one back-up.

Roller has lead film expeditions on all seven continents but found this particular location to be particularly challenging. According to Roller, it was the combination of Fujinon lenses and the Pace underwater camera system that made it possible to meet the

numerous challenges presented by underwater filming. "The camera technology afforded us longer record times, and the lenses gave extremely sharp images," he explained. "Since the camera and lens are encased in an underwater housing, switching out lenses is not possible. Without the lenses Fujinon developed for the Pace camera, we wouldn't have had the flexibility cinematically to capture the amazing pictures we did."

First regular season NBA game shown in 3D HD

The March 25 National Basketball Association contest between the Dallas Mavericks and Los Angeles Clippers was produced from Dallas by Fox Sports Net Southwest with the help of technology from PACE, a cutting-edge 3-D production firm that has worked with director James Cameron on several documentary films.

The game was shown in the format at a Magnolia Theatre in Dallas that is owned by Internet entrepreneur Mark Cuban, who also owns the Mavericks. It was attended by VIP guests, as well as 100 Mavericks fans who had the chance to win tickets. The BBC also screened the Rugby Six Nations match between Scotland and England in high-definition HD and 3-D on March 8th.

ShoWest 2008

Again at the March 2008 ShoWest convention, the annual gathering of theater owners and vendors, 3-D eyewear was the eyewear of choice. Studios promoting their slates for this year and next have shined the brightest spotlight on their 3-D titles. New Line Cinema and Walden Media screened Journey to the Center of the Earth 3D. Summit Entertainment showed clips of Fly Me to the Moon. DreamWorks Animation unveiled a sequence from Monsters vs. Aliens (The clip featured Stephen Colbert as a characteristically

swaggering president leading the Army against an unfriendly alien visitor.)

With fewer than 900 theater screens nationwide with 3-D systems installed, the push was to get more digital screens. An announcement that 10,000 more theaters would be converted to digital is promising, but will all those be 3-D capable? And how long before they are in the pipeline? Until that number reaches 5,000, distribution executives say, 3-D movies will also need to be released in the 2-D format. By comparison, the 2-D movie *Shrek the Third* opened on about 10,000 screens, helping it become a box-office winner.

Star Wars in 3-D

According to an Entertainment Weekly George Lucas interview, it doesn't look like we'll be seeing Star Wars in 3-D any time soon...

ENTERTAINMENT WEEKLY: When you were here at ShoWest three years ago, you talked about converting all six of the Star Wars films into 3-D. Is that something that's still going forward?

GEORGE LUCAS: It's still on. It's just that, technically, it's a much harder thing to pull off than we thought. So we've been working on how to get it done, we're still in the middle of R&D, so to speak. But we're getting closer now. The field [of 3-D] is opening up a little bit. It's a hard thing because it takes a lot of talented people like, 100 or 150 and since it's a craft that nobody's been trained to do before, it's a little tricky. So it's hard. But it'll get there.

The Passing Parade

Dave Stevens, illustrator known for his "good girl" art and comic strip *The Rocketeer*, died Monday, March 10, 2008 after a long illness of Leukemia. He was only 52 years young.

Stevens was born on July 29, 1955 in Lynwood, California. His family eventually settled in San Diego where he attended San Diego City College. He was involved in the early days of the San Diego Comic Book Convention, known now as Comic-Con International. Stevens' artistic skills were immediately evident to all who met him. During those early cons he was encouraged by many professional artists, including Jack Kirby and Russ Manning.

In 1975 Stevens got his first professional job working on Tarzan comics with Manning. This was followed by a few projects with Marvel and many underground comics. In 1982 he created *The Rocketeer* and modeled many characters after his friends. *The Rocketeer* made his reputation, though it was a struggle. Due to his meticulous work the strips were produced slowly and he sold the rights to *The Rocketeer* to Disney, which was made into a movie and 3-D comic book in 1991. Stevens served as co-producer on the film and even made a cameo appearance.

Most of what he did after *Rocketeer* falls into the category of "glamour art". He did many illustrations of Bettie Page, who he found out lived near him and the two formed a close friendship. His work can also be seen in the *Ray Zone* 3-D comics *3-D SPACE VIXENS* and *MR. MONSTER'S TRIPLE THREAT* 3-D. Stevens wanted his illness to be kept a secret over the past few years, though he still tried to make public appearances and spend time with friends. Recently he had been producing oil paintings of Hollywood glamour queens and had just recently finished the work on the cover of the final issue of *Bad Planet*.

Edwin H. Land Medal

In 1992, the Edwin H. Land Medal was established jointly between IS&T and OSA. This award recognizes individuals whose pioneering entrepreneurial creativity, in the science of optics, the mechanisms of vision, the properties and use of light and the creation, manipulation and communication of images of all kinds, has had a major public impact. The Land Medal was originally made possible through the support of the Polaroid Foundation.

Presently, the Land Medal does not have a sufficient endowment, and the award is at risk of being phased out. Dr. Land was a unique genius with an entrepreneurial spirit. Losing this honor would be terribly unfortunate both in terms of Dr. Land's memory and the recognition it provides to others who have similar spirits of creativity and accomplishment. You can help the efforts to fully fund the Land Medal by making a tax deductible contribution to the OSA Foundation. Importantly, OSA will match each dollar donated with a contribution to the OSAF General Fund, so your gift will have twice the impact!

Three ways to contribute: Online, Fax, simply download the donation form and fax it to 202.416.1421 or Mail, contact the

OSA Foundation staff and they will send you a donation form. <http://www.osa.org/about-osa/awards/osaawards/awardsdesc/edwinland/default.aspx>

Polaroid – gone in an instant?

Polaroid is coming out with a portable printer for digital prints, so you can once again have instant prints – now from your digital camera. Sixty-one years ago Edwin Land, on February 21, 1947 debuted his Polaroid Land camera that made instant prints using paper that contained developer and fixer. The cameras were an 'instant' success shortly after the debut when they began selling for \$89.75. This year Polaroid finally announced the end of its instant film. There has been talk of another firm taking up the product – but in this day and age of digital photography, it doesn't seem likely.

Twelve years prior to his instant camera intro, Land had successfully developed the Polaroid filter, which was a little harder to sell even though it was great improvement for auto windshields and sunglasses. He realized that it could improve 3-D movies; he made his own 3-D short film and took it on the road. Land died in 1991 at 81. Today, Seventy-two years after his invention of the Polaroid filter, we are still reaping the benefits. Polaroid isn't so lucky. The company once had thousands of employees, but in recent years began to sell off its different divisions and products to the highest bidders. Polaroid now has 157 employees – hey that's about how many members SCSC has.

Creatures from the Pink Lagoon

If you're going down the Gay Campy Horror section of your local DVD store, you might run into this new release "Creatures from the Pink Lagoon." Unfortunately this spoof is only 2-D. Here's the synopsis - An irreverent mash-up of gay male melodrama and "B" movie madness, Chris Diani's *Creatures from the Pink Lagoon* imagines what would happen if *The Boys in the Band* partied on the *Night of the Living Dead*. With its randy rest stops, monster mosquitoes, deranged dance numbers and campy cannibals, *Creatures from the Pink Lagoon* plays like an Ed Wood fever dream in a John Waters universe! Filled with quotable quips and crazy characters, this droll zombie movie threatens to become the first cult classic of the new millennium. Pink is the new black!

You Can Make Phantograms (part 1)

by Barry Rothstein

This is the first in an intended three part series on shooting and processing photographic phantograms. In this segment I'll cover shooting table-top phantograms. The second will cover shooting in the outdoors and other approaches. The last segment will involve Photoshop processing of the images.

Please don't take this article as the last word on phantograms. It is merely a primer from the perspective of one phantogram artist. Use this article to get started, but also check out other sources, and more importantly, experiment to create and develop your own techniques.

The goal of a phantogram is to provide each eye independently with the same information it would get if viewing an object or scene. In this way it is approached primarily from an information science point of view, in an attempt to mimic normal vision.

The differences between a phantogram and a traditional stereo image are: While traditional stereo images can be shot from any vantage point relative to its backdrop, a phantogram is always shot from an angle relative to its backdrop. In a phantogram the effects of perspective, whereby things closer appear larger and things farther appear smaller, are reversed to normalize the image into its true proportions. In a phantogram the stereo window for both the left eye and right eye images is identical.

You can use a film mono or stereo camera, but will no doubt find it much more efficient with digital, as you'll need digital files of your images for processing in Photoshop. For this exercise I'll assume you have a regular digital camera mounted onto a slide bar, that is mounted to a tripod. If you're using a film stereo camera or digital stereo

camera solution, the same directions apply but you'll use one of your camera's viewers to determine the center position, and then slide the camera/s over to obtain the shots described below.

A good slidebar is an essential tool for phantograms, allowing you to position your camera into three essential positions: center, left, and right. You can purchase a good slidebar for under \$100, or else make one. My first book was shot entirely with a home-made slidebar constructed for under \$10 from an aluminum sliding door track drilled with holes and employing a simple nail. It's also helpful to have a slidebar that has a level on it. If your slidebar doesn't have a level, buy the cheapest level you can find (usually under \$2.00) and break it out of its outer supporting casing.

The interocular distance (IOD) between the left and right marks you'll be using should be the normal human eye interocular (approximately 2.5 inches) if you plan to print the images at true life size. A simple formula for proper IOD for phantograms (supplied to me by Boris Starosta) is $IOD = \text{Real Size} / \text{Print Size} \times 2.5$ ". For example, if your stereo window is 16" wide and you plan to reduce it to print on paper 8" wide, IOD should be $16 / 8 \times 2.5 = 5$ ". If you're shooting something small and plan to print it larger, you'll want to decrease your IOD proportionally. That said, I've shot a great number of phantograms at the normal eyewidth of 2.5", blown them up larger, and reduced them even to the point of thumbnail shots, and while not presented at proper proportions, they still pop and are very fun to look at.

Assuming you're going to produce anaglyphs of your final images, consider the subject and backdrop of the image you're producing. You'll want to avoid most reds (orange, pink) and the specific cyan you see in modern anaglyph glasses. Darker reds and blues are acceptable. Greens and purples work well, as do organic browns, grays, tans, etc. Metallic colors often make for very dramatic



Basic camera setup for a phantogram.

and beautiful anaglyphs. Another issue is ghosting. In all anaglyph imagery, the greater the contrast between your subject and backdrop, the greater the ghosting. As such it's good to avoid high contrast between subject and backdrop. Depth of field is another important consideration when making adjustments on your camera's exposure time and aperture settings.

Your backdrop for a tabletop phantogram will be a horizontal surface. You could use a blank sheet of white or colored paper of known size, or perhaps a napkin, a piece of fabric, a bamboo blind laid flat, or a wide variety of other looks and textures. If your backdrop is not already rectangular, such as a sheet of paper, onto the surface you will need to impose some order in the form of a rectangle of known size. This can be accomplished by laying a book or other rectangular object onto your backdrop and tracing around it with a marker or by laying down masking tape. The size of the rectangular "grid" you use depends on the size of the subject of the phantogram. This rectangular grid is your



Leftmost view of the subject.



Center view of the subject.



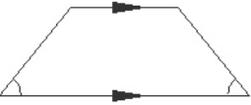
Rightmost view of the subject.

“stereo window.”

Eventually you will lay the subject onto the backdrop, and start to position the camera and backdrop. Generally I make the camera stationery and adjust the backdrop piece, but it could be done the other way. Put your camera into the center position of the slidebar. Angle your camera down toward your subject and stereo window, perhaps at a 45 degree angle, more or less. If you're inclined to be scientific about it, you could measure and record the angle and the distance from camera to your stereo window. The subject of the shot should be placed toward the front of the stereo window closest to the camera. From the “eye view” of the camera, the subject must visually fit entirely within the stereo window, with at least a little to spare. If it doesn't fit, you'll need to shoot from higher up at a greater angle, or create a larger stereo window (or use a smaller subject).

Assuming your tabletop is level, make sure your slidebar (while angled toward the subject) is horizontally level. Next I'd recommend that you lock down the position of your camera on the tripod and tape your tripod firmly to the floor or table to prevent it from moving. A camera with a big viewer is a plus. With the camera in the center position on the slidebar, move your backdrop until the stereo window appears as a “regular trapezoid” on your cameras

viewer, as perfectly centered as possible, with both the bottom and top horizontal elements perfectly horizontal. Zoom in and out to check for this. For greatest accuracy you could take a test shot, view and verify its “centeredness” in Photoshop, make minor adjustments and reshoot tests until it's as close as possible to perfect. Then tape down or in some way secure your backdrop so it can't be bumped and moved.



You're almost ready to shoot. Move your camera to the right and left position on your slidebar. Make sure your subject is still entirely within your stereo window on both the left and right sides of each shot. Begin to take your shots. Be consistent in always taking the right shot first and then the left, or visa versa. As you're already set up with your camera and stereo window, move your subject to get other views, and bring in other subject pieces. Keep shooting and experimenting with different subjects, exposure and aperture setting and lighting elements. The most interestingly composed phantograms generally have a range of vertical disparities, high spots, low spots, and in between.



Franklin Londin and Claire Dean relax at intermission during April SCSC meeting.



Davic Starkman, projecting at the April SCSC meeting.

Lasting Images: Swansea Birds

by Susan Pinsky

He taunted me with his flirtatious expressions. What did he want, this gorgeous white creature, gallantly seated on his throne of stones, overlooking the sea? He was Welsh, this was Swansea, and he knew I'd brought him food. He wasn't moving until I gave him some. Or did he really want to know about my digital camera set up, like they all do?

Swansea Birds was shot on a cliff in Swansea, Wales last May 2007. I love crit-

ters, so often camera, crackers and patience are all I carry. In this case I had plenty of crackers, and the birds were falling for every bit I could hand them.

My lenses were about the normal 70mm separation on my Sony twin P200 rig. It was a beautiful day, but I have to admit that I goosed up the colour a bit after I decided to enter it in competition. I always prefer more saturation for my own work.

How many did I shoot to get this one? Probably 20-30. Some are good, some were thrown out as they missed the bird completely. Would I try again. In a split second. The shooting is the most enjoyable part to me. I love living creatures, and life is what it's all about.



The Digital Stereoscopic Cinema in the 21st Century

*By Lenny Lipton,
Chief Technology Officer
Reel D, Beverly Hills, CA*

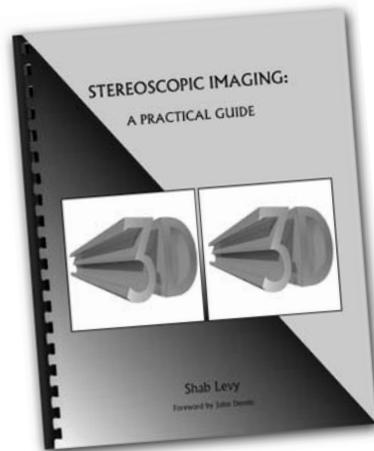
Program: May 14, 7:00 pm.

Synopsis: A historical perspective will be given of the cinema's technology evolution and how that evolution plays out in business and creative terms. Parallels are drawn between historical president and the current reintroduction of the stereoscopic cinema. Technology lessons of the past are applied to the present. The engineering and electro-optical basis for the current addition of stereoscopy to the e-cinema are discussed. Business and creative aspects are described including content creation means as well as attitudinal shifts that are required for a successful introduction of the new medium. At the end of the talk film clips from various stereoscopic feature films that have been or will be released will be screened. Following the screening questions will be taken.

Lenny Lipton: is considered to be the father of the electronic stereoscopic display industry and has been granted more than thirty patents in the field. He received an award from the Smithsonian for this invention of CrystalEyes, for twenty years the dominant product for desktop stereoscopic displays. He invented the ZScreen, which is the basis of the Real D projection system deployed in 1250 theaters in 22 countries. He was the founder of StereoGraphics Corp. and is now the CTO of Real D. He has written four books, including *Independent Filmmaking and Foundations of the Stereoscopic Cinema*. He has traveled on behalf of the United States Department of State as a cultural liaison. His film work has been exhibited at the Tate

Liverpool Museum and the Whitney Museum of American Art and is collected in the Pacific Film Archive of the University of California. He was the chairman of the SMPTE working group that established standards for the projection of 3-D movies. He works closely with major studio filmmakers and the ASC to advance stereoscopic filmmaking. In July of 2007 Lipton was the featured physicist in *Physics World* magazine in connection to his contributions to stereoscopic displays.

He lives in Laurel Canyon with his wife, three children, two dogs, cat, and ill tempered bird.



Stereoscopic Imaging: A Practical Guide

*A Review by
Ray Zone*

There are few enough books published about stereography that offer pragmatic and clear instructions as to how one should begin, whether the medium is photography or the computer. Shab Levy has made a strong contribution to the small body of literature on the subject with a very well written book that is concise and clear in covering both approaches. As an introduction to stereoscopic fundamentals, it is also right up to date in addressing aspects of stereo imaging that are new to the medium.

A nice introduction by John Dennis sets forth the author's qualifications to write this tome and they are impressive. A founder of the 3D Center of Art & Photography which opened in February of 2004, Levy was before that an Exhibit Designer and Exhibition Director at the Oregon Museum of Science and Industry (OMSI) where he created a dynamic exhibit about stereoscopy. Levy is active in the NSA, the SSA, ISU, PSA and the local Cascade Stereoscopic Club, founded in 1994. Among his inventions are anaglyphic and phantogram flipbooks as well as a kit for making View-Master reels with a digital camera, all of which he offers for sale along with the present tome through his website.

After a very brief introduction about the history of stereoscopic photography, techniques and definitions, Levy instructs the reader in free-viewing stereo images using a vivid color "triple" in the book printed at a size that is easy to fuse. An overview of stereo film and digital cameras incorporates well-shot photos of the different devices. Cogent

graphic design makes good use of photos, illustrations, graphs and stereo pairs throughout the book in placing illustrative matter in juxtaposition to the text.

Levy is rigorous about the orthoscopic use of the stereo window and he has written and illustrated one of the most succinct and clear discussions on the subject ever written. A visually rich instruction on the use of Adobe Photoshop follows replete with screen grabs showing manipulations of stereo pairs as anaglyphs and cropped images. A cogent discussion with step-by-step instructions for creating phantogram images is next.

Digital production of lenticular prints is thoroughly described along with making composite stereo images using computer techniques. The primary strength of Levy's book is the clarity of the descriptions for computer tools in producing an array of stereographic applications, from using antique stereocards in digital projection, making View-Master reels with a digital camera, stereo panoramas or creating 2D to 3D conversions from "flat" art. No other book offers such a global discourse on the creation of these varieties of stereographic images.

As if that wasn't enough, Levy discusses animating the stereo image in flipbooks as well as Chromadepth and Pulfrich stereo illusions. The book concludes with the creation of 3D video movies, editing for 3D and drawing in stereo. What more could you ask? The book is printed on slick stock and the digital color reproduction is first rate. Here is an excellent starter guide that could find widespread use in schools at both an elementary and high school level. Teachers will find it a great resource for instruction. Long time stereographers will also find it useful as an introduction to some of the newer digital techniques for creating 3D imagery.

Shipping via Media Mail \$5 or \$9 for Priority Mail in the USA or \$15 priority mail to most countries in the world.

For purchasing details contact: shablevy@comcast.net *or* transfer correct amount via PayPal to: shablevy@comcast.net

Purchasing this book entitles you to free technical support via phone or email for a period of 6 months. To be eligible for support, you must register your purchased book no later than one week after purchase.

Stereoscopic Imaging: A Practical Guide

By Shab Levy

Comb-bound, 108 pages, 200 color illustrations in full color

\$35.00

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3D News

From the Stereo Club of Southern California

Volume XLXIV #9

June 2008

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Z-Space Breakthrough

by Jeff Amaral, SCSC President

Great News Citizens! A spontaneous emergence through the wall surrounding Flatland into our Z-space has been reported. Two-eyed witnesses on the scene reported first hearing scraping, and then drilling sounds as they patrolled along the outer wall. After a long rainy night vigil, some quick thinking, and a little hard work, our movie division operatives were able to pull another defector from the Flatland Tyranny into full 3d relief. The entire liberation was documented in full color stereoscopic HD video, and will be screened for the members at this month's movie night. Great Work one and all!



Flatland Defector codenamed "Djuna," seeks asylum in Z space.

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to Membership Director). The 3D News 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 Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: annaglyphic@gmail.com.

June, 2008						
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
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29	30	31				

Calendar of Events

- June 19, 2008** SCSC Movie night! A great variety of 3-D entertainment is planned, bring a friend! *See article page 7 about the making of Ennis House.*
- Deadline for submission of entries for the *Slide of the Year Competition*. *See entry form on page 8 of this issue for details.*
- July 9-14, 2008** 2008 NSA Annual Convention in Grand Rapids, Michigan. For more information and/or to register, go to <http://2008.nsa3d.org/>
- July 17, 2008** Show to be announced.
- August 21, 2008** SCSC Awards Banquet and Slide of the Year
- September 18, 2008** First Club competition of the club year and another stereo slide show

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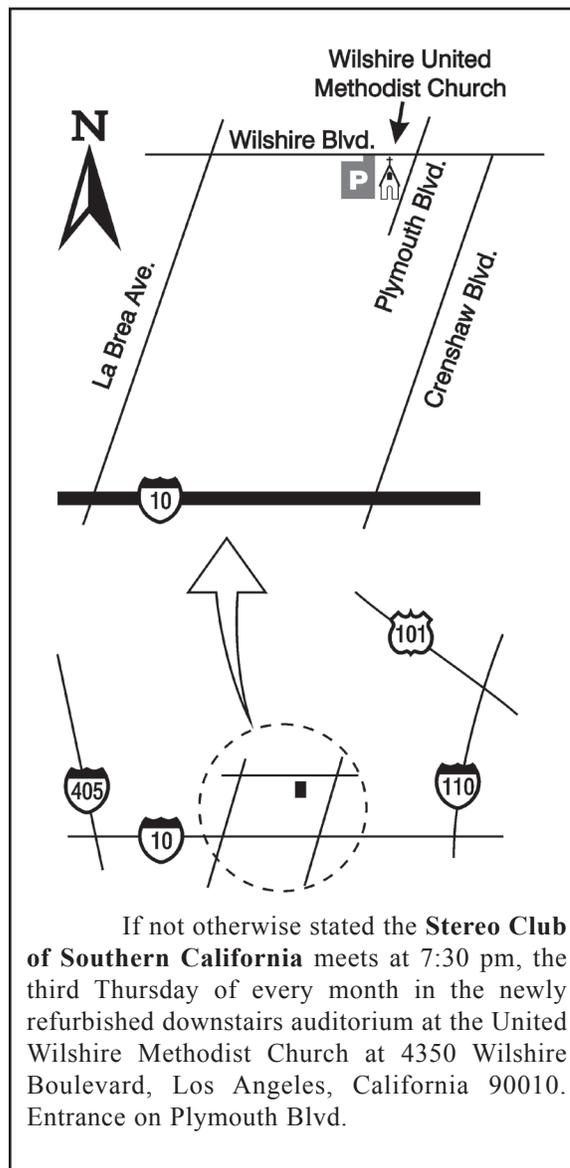
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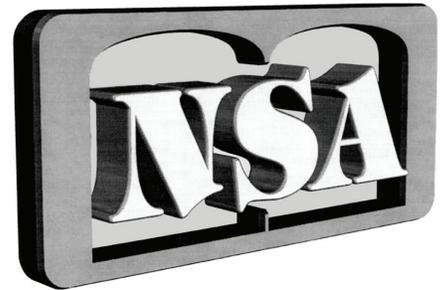
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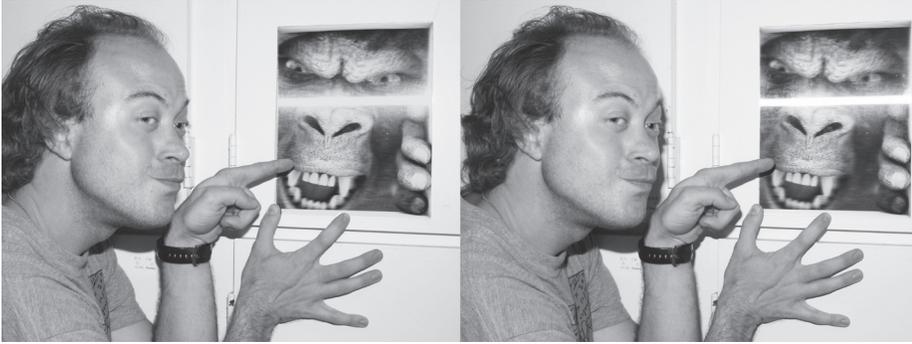
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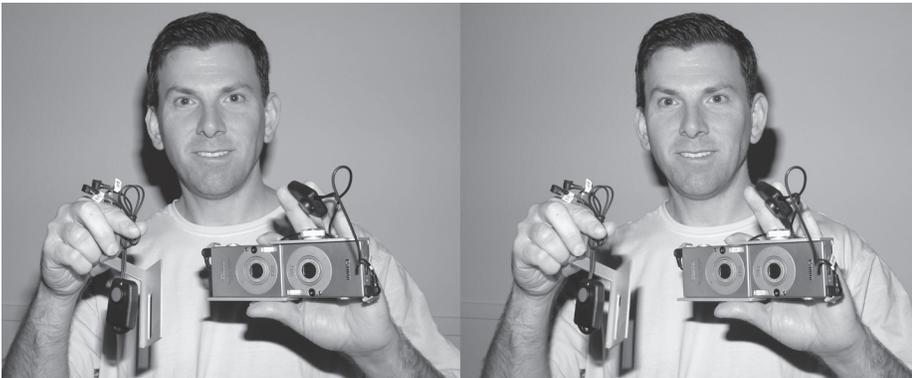
If not otherwise stated the **Stereo Club of Southern California** meets at 7:30 pm, the third Thursday of every month in the newly refurbished downstairs auditorium at the United Wilshire Methodist Church at 4350 Wilshire Boulevard, Los Angeles, California 90010. Entrance on Plymouth Blvd.

SCSC is a member of:





Garth Weser monkeys around with one of his incredible lenticular 3-D creations



Philip Steinman shows one of the Werner Bloos digital Camera setups he obtained for several SCSC members



Barry Rothstein, Oliver Dean & Sean Isroelit managed the exciting finale to our annual Club image competition



Steve Berezin views an amazing video phantogram created by Eric Kurland

AUGUST SCSC BANQUET TO BE ANOTHER OUTSTANDING EVENING!!

YOU ARE INVITED on August 21, 2008 to the next SCSC banquet that Susan Pinsky is again arranging. Along with the SCSC Slide of the Year Competition Program, there will be a program from the United Kingdom, created by David Burder and Carole Reeves entitled "Reflections on a Golden Age". It is subtitled "A View Through a Victorian Window", which it definitely is. Totally digital, with a magnificent soundtrack, including music box music from the times and fascinating narration, give this program the feel of an enchanting 3-D documentary of the history of stereoscopy from Victorian England.

There will be 3-D door prizes for everyone attending! Medals and ribbons for the year will be handed out, and new officers will be sworn in. The location is Taix's again (excellent food, great rooms, plenty of parking, beer & wine available, and as inexpensive as we can find). The address is: 1911 Sunset Blvd., LA 90026. Starting at 6:30pm. 3-D tickets are available at the June meeting for only \$30 per person. After the July meeting the ticket prices go to \$35.00, and space is limited. Buy your tickets NOW! See Susan, or buy your tickets online through Paypal at la3Dclub.com

SCSC Tours Walt Disney Concert Hall

Nearly 15 SCSC members plus various guests took a free backstage (and photographic) tour of the Frank Gehry designed Walt Disney Concert Hall on Sunday, April 27th. The tour started at 9:00 a.m. so that the group would have access to the auditorium, which is often used for rehearsals later in the day. Former employee and SCSC member Susanne Kerenyi led the tour through the maze of venues, rehearsal rooms and public outdoor spaces that make up the complex.

The outside of the Concert Hall is made of lightly etched stainless steel panels so that images could be projected on it - though the projection system was costly and never implemented. While touring one of the small, outdoor amphitheatres, Eric Kurland was the first to realize that it would be ideal for stereo projection. Perhaps there will be an opportunity for a future SCSC slideshow at Disney Hall...



News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
President, National Stereoscopic Association

The Summer Season in 3-D

Opening at Disneyland Resort

Toy Story Mania finally opens this month at Disney's California Adventure Park and at the Florida Disney Park. It's in 4-D and the ride puts inside a game with all your loveable friends from Toy Story. Now there are four 3-D attractions in Anaheim. Visitors to Disney's California Adventure will get to visit their favorite characters from Toy Story on the new ride.

The ride is based on the idea that when Andy is away the toys in his room have put together an adventure out of a Toy Story Midway Games collection. It's an interactive ride where guests (that's us, for \$66.00 and parking fees – we're called guests!) wearing 3-D glasses will ride in cars that carry up to eight people and use guns on the cards to play a variety of old-school midway games, including throwing darts at balloons and tossing rings. Each ride has onboard screens for riders to chart their progress.

SeaWorld 4-D

SeaWorld San Diego has several new attractions this summer. The one that I'm most interested in is the new 3-D digital movie with 4-D effects at their Mission Bay Theater. Replacing "Haunted Lighthouse" is an Elmo movie. Elmo has equipment failure (I hate when that happens,) Elmo shows how to use imagination instead. The park debuted their new stuff in May.

NSA Convention Next Month

You still have time to book your trip to Grand Rapids Michigan for the 34th National Stereoscopic Association (NSA) Convention and Trade Fair, July 9, 2008 – July 14, 2008; Grand Rapids, Michigan. Website: <http://2008.nsa3d.org/> There will be at least a dozen SCSC members there, I hope to see you there!

Viva Las Vegas

Star Trek: The Attraction going, going...

Space – The Final Frontier! There will be plenty of space at the Las Vegas Hilton Hotel next year since after ten years of going where no casino has gone before, it looks like "Star Trek: The Attraction" (including the 4-D Borg adventure) will close at the end of the year. The owner of the "Trek" franchise, CBS/Paramount, says it won't renew its contract with Hilton, apparently due to declining attendance. Hilton will likely redo their entire space-themed casino after Star Trek departs.

SID Silver

On May 21st at the Los Angeles Convention Center, Lenny Lipton received the Society for Information Display Silver Display of the Year Award, on behalf of Real D, for his invention of the digital stereoscopic cinema. Real D has 1250 cinemas installed (so far) worldwide with commitments for another 2250. The Apple iPhone beat him out and received the gold award.

Barnes & Noble's 3-D Books

On a recent visit to a local Barnes & Noble bookstore I was pleased to find four different 3-D items. On several visits to other Barnes & Noble bookstores, I was not surprised to find any of these items. On the magazine rack was HorrorHound #11 in 3D! With the history of 3-D horror films, tech specs coverage of lenticular horrors, a 3-D center spread, an artist spotlight on Kerry Gammill, a 3-D comic and instructions on how to order 3-D glasses to view the magazine. <http://www.horrorhound.com/>

In the discount book area, both of the Barnes & Noble produced 3-D discount books "Wonders of the World" and "Art Masterpieces" have been marked down to \$4.99. Also available were several copies of "Harold Lloyd's Hollywood Nudes in 3-D!"

bargain priced at \$9.98 – one even still had the glasses included.

The Passing Parade In Memoriam: Will Elder

The comic industry is mourning the loss of a truly talented creator. Will Elder, whose work was influential to the beginning of MAD magazine, passed away Thursday, May 15, 2008. He was 86 years old. Elder was born Wolf William Eisenberg in the Bronx, New York. During World War II, he served as part of the map-making team that helped to plan and carry out the invasion of Normandy. Upon his return from the war, he changed his name to Will Elder (also known as Willie or Bill Elder,) which is how he is known to legions of comic book fans.

In 1952, Elder was hired by Harvey Kurtzman to provide content for the first issues of the newly-launched MAD magazine. Elder worked with comic legends such as Wally Wood, John Severin, and Jack Davis. He ended up contributing to forty-four issues. He also contributed to the 3-D E.C. classic comic book "Three Dimensional Tales From the Crypt of Terror."

"Willie Elder was one of the funniest artists ever to work for MAD. He created visual feasts with dozens of background gags layered into every MAD story he illustrated," says John Ficarra, editor of MAD magazine, "He called these gags 'chicken fat.' Willie's 'anything goes' art style set the tone for the entire magazine and created a look that endures to this day." MAD magazine is currently published by DC Comics, and they have a touching tribute to Elders on their website.

Accepting for Sea Monsters is National Geographic

National Geographic's 3-D giant screen and digital film Sea Monsters: A Prehistoric Adventure won the Visual Effects Society's (VES) award for Special Venue Project at the sixth annual gala held at

Hollywood's Kodak Theatre Grand Ballroom on February 10th. Receiving the award were Sean Phillips, Jack Geist, Robin Aristorenas, and Mark Dubeau.

The sold-out event attracted more than a thousand visual effects and animation artists, dozens of nominees, and members of the film, television, commercial, and video game industries. During the evening, filmmaker Steven Spielberg received the VES Lifetime Achievement Award in recognition of his contribution to the art and science of visual effects.

VES is a professional, honorary society, dedicated to advancing the arts, sciences, and applications of visual effects and to upholding the highest uniform standards and procedures for the visual effects profession. The VES is the entertainment industry's only official trade organization representing the extended community of visual effects practitioners including supervisors, artists, producers, technology developers, educators and studio executives. Its 1,600 global members contribute to all areas of entertainment from film, television and commercials to music videos, games and new media.

'Hannah Montana' in Record Time

Disney's Hannah Montana/Miley Cyrus: Best of Both Worlds Concert Tour not only broke box office records when it was released, playing to sold out shows; it was the first live action feature to open in digital 3-D, and it was the first film produced using Quantel's Pablo 4K with the Stereoscopic 3-D option.

The film was also produced in record time. Shot in Salt Lake City in November, the concert film was in theaters a mere 11 weeks later. That allowed Disney to capitalize on the intense interest in the Hannah Montana/Miley Cyrus live concert tour, which wrapped up its U.S. run just days before the movie's debut. Completing an ordinary feature film in less than three months would have been a tall order, but, given the daunting technological hurdles, to do so with a 3-D movie was an almost super-human feat.

Color grading and compositing was completed at FotoKem using a pair of Pablo 4Ks, each with the stereoscopic 3-D option, in DI Theaters set up specifically for 3-D work. An industry leader in both 35mm and 70mm 3-D, the venerable facility was the first in Hollywood to acquire Quantel's new stereoscopic technology, which was introduced last September.

The project required a literal round-the-clock effort. Academy Award-winner Michael Tronic, edited the film, cutting 19 songs (12 of which were eventually used in the film) on average at one per day. FotoKem then went to work conforming each new sequence overnight for a screening the following morning.

In addition to grading, FotoKem used the Pablo 4K and Stereoscopic 3-D technology to perform a variety of visual effects functions. The majority involved subtleties such as removing a camera flag from a performer's eye. The system allowed such effects work to be done in stereo and before rendering, resulting in more accurate adjustments and less time spent waiting for media to render.

Romero's DAWN returns--in 3-D!

The Hollywood Reporter and Fangoria reported that George A. Romero's DAWN OF THE DEAD (1978) is planning a rerelease in 3-D! In-Three, Inc. of Agoura Hill, CA will be responsible for the "dimensionalization" process. They expect the film to be ready for release in a bout one year.

21st Century 3D's New Digital Stereoscopic Motion Picture Camera System

Stereoscopic production company and technology innovator 21st Century 3D announced a new addition to its line up of digital stereoscopic motion picture cameras. At a time when 3-D production is booming and major studios are calling for more live action 3D camera equipment, the 3DP2 arrives as a new live action 3-D camera system that shoots high definition stereoscopic images directly to solid-state memory. The 3DP2 is 21st Century 3D's first system to be developed in the beam splitter configuration. Utilizing an optical beam splitting glass element, two cameras are mounted perpendicular to one another on either side of the glass. This arrangement allows for a variable interocular spacing, ranging from 0" – 4". The operator can dynamically adjust the 3DP2's depth settings during a shot to vary the intensity of the 3-D effect. Small stereo base settings can be used for extreme close ups and wider settings can compensate for longer focal lengths or subjects at greater distances from the camera.

An onboard integrated monitoring system easily allows the DP, operator or focus puller to view left image, right image or a multiplexed 3-D image (50/50 on a mono-

scopic screen). Multiple analog preview outputs allow viewers at a remote video village to see left, right or 3-D independently of the on camera monitor. Additionally, dual HD-SDI outputs allow for a wide array of monitoring and recording options.

The 3DP2's overall weight is less than 40 lbs with battery and storage media, making it one of the smallest and lightest self-contained 3-D beam splitter cameras available. This weight advantage facilitates steadicam or even hand held operation and rapid setups. The camera can record 1920x1080 per eye at 24 fps or 30 fps. Variable frame rates are available at 1280x720 at up to 60 fps. Data is recorded to industry standard P2 cards at 100Mbps in the DVCProHD format. In addition to onboard solid-state media, and HD-SDI, the 3DP2 offers dual component analog outputs for maximum monitoring and recording flexibility. The two HD-SDI signals can be multiplexed to facilitate live transmission of 3-D images for applications like broadcast and closed circuit.

The 3DP2 can also be deployed in an extra wide hyper stereoscopic configuration. A nearly one meter stereo base allows for extremely realistic 3-D effects when shooting even the most distant subjects. Developed in conjunction with Nelson Tyler of Tyler Camera Systems, the 3DVX-H is designed to work with Tyler Major Mount helicopter based camera stabilization systems to facilitate stereoscopic aerial photography. The 3DVX-H is the world's only gyroscopically stabilized, gas shock isolated, one meter wide stereoscopic camera system. The addition of 3DP2 technology adds the reliability of solid-state recording and enhanced resolution.

The 3DP2 was recently used in production of the upcoming feature film Call of the Wild starring Christopher Lloyd. Shot on location in Lincoln, Montana, the compact size and solid state recording mechanism proved invaluable while enduring the bitter cold, snow and overall harsh shooting environment. The all aluminum custom construction is extremely rigid, durable and lightweight. The first public demonstration of the 3DP2 camera took place at the National Association of Broadcasters.

Wired's Worst Gadgets

Wired magazine in their June 2008 issue celebrated "Worst. Gadgets. Ever." Included was 3Desk from February 1999. Maybe it was the price of \$70,000, because it looks fun to me, included were joysticks, alternate-field 3-D glasses and a 3-D image in the table-like desk.

You Can Make Phantograms (part 2)

by Barry Rothstein

This is the second in a three part series on shooting and processing phantograms. The first segment dealt with shooting objects on a tabletop, and this segment will take up shooting outdoors or in other surroundings, and verticle (wallmount) phantograms.

In all cases the same basic rules apply. You must define a rectangular plane to contain your stereo window, center your camera/s on it, and take the shots from an angle.

Let's begin with outdoor shots on the ground. As a phantogram madman I own a great number of metal picture sides. These are fairly light weight, screw together at the corners, and set up quickly, providing me a rectangle in a couple of minutes. I purchased them at Aaron Brothers frame shop (also available at Michael's crafts stores, and other places). My collection of these contains sides includes 8", 12", 16", 18", 20", 24", 30", 32", 36", 48" and 60". I'd not recommend running out to buy all of these but I just want to show you the potential your mania may reach.

Another important tool is a level, or better yet, several tiny levels. Buy the cheapest levels you can find (usually under \$2.00) and break the working parts out of their outer supporting casings. It's always good to carry a few of these with you.

Natural rectangles exist all around us, including segments of the sidewalk, indoor and outdoor tiles, and many others. Once I lay down a patio table top down onto the ground, and marked the corners with golf tees, and I've done similar setups laying down a cardboard box and marking corners with twigs.

The size of your rectangle should depend primarily on the size of your primary subject and whether it's stationary (i.e. a piece of sculpture or a potted plant) or likely moving (i.e. a child or animal).

If your subject is anchored to the ground (i.e. a flower or shrub) you'll need to

build the rectangle around it. Otherwise try to lay your rectangle on fairly flat level ground. You'll want the top of the rectangle and bottom of the rectangle to be level (the sides of the rectangle need not be level). To accomplish this you may need in some way (i.e., rocks, sticks) to prop up its corners if using frame sides as I do. Most of my frame sides have "legs", wooden molding pieces held on with screws and wing nuts to allow me to adjust the height of corners of the frame when on uneven terrain.

The rectangle becomes your shooting zone, your stereo window. Now it's time to set up your camera. The angle of the camera relative to the plane of your shooting zone could be 45 degrees, but precision in this is only as important as you want it to be. Experiment at first somewhere between 30 to 60 degrees. As you progress try shallower or steeper angles. If your tripod has a level on it, be sure that it is level. If not improvise one. If the front of your rectangle is level, the back of your rectangle is level, and your camera is level, then you're chances of good images will improve vastly.

Next, the following must be true:

1) Visually your subject/s must fit entirely within the rectangle.

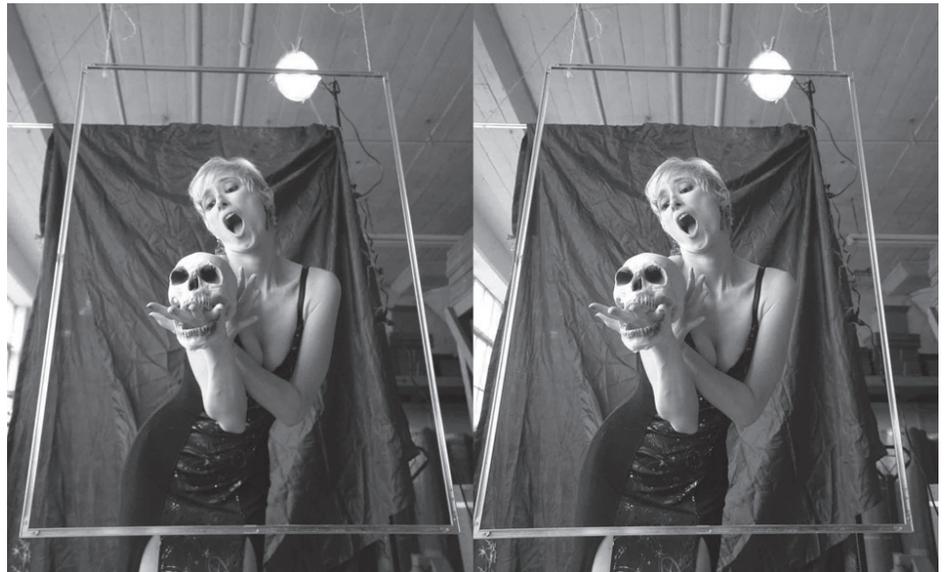
2) The rectangle must fit entirely within the viewer of your camera/s.

3) Both statements 1 and 2 must be true for both the left and right shots.

As described in section 1 (tabletop phantograms) you'll want to position your camera so that your rectangle is as perfectly as possible centered within your camera's viewing window. You can best do this by zooming in out, attempting to see both the top and bottom of the rectangle are centered.

As a reminder from segment 1, the interocular distance (IOD) is best if based on the size of your shot compared to the size you'll be printing ($IOD = \text{Real Size} / \text{Print Size} \times 2.5$). That said it's no tragedy to make your best guess with IUD, the shot will still pop. Having established a good center point, your actual right eye and left eye shots should be equally off center from the center of the rectangle. You're ready to shoot.

Next let's consider a wall mount verticle phantogram. Conceptually it's very simple. Again I use my picture frame sides, in this case suspended from above or perhaps between two trees or posts. Another approach is a piece of paper mounted on that wall acting as your rectangle, and the subject mounted on the wall in the middle of the paper. Again,



all the same rules apply. You'll position your camera/s down low so they're angled up (alternately there could be a shot angled down, i.e. a drinking fountain shot).

In a portrait shot with suspended frame sides, the person will most likely (although not necessarily) be positioned behind the frames sides in some way reaching through. In your image the frames sides will be flush with the wall, with that behind it seeming in the wall and that reaching through projected out of the wall. Try it, these are fun.

The making of “The Ennis House”

By Thomas Koester

Filming “The Ennis House” came about after I began shooting “The Towers of Simon Rodia” in 2005. I was showing some of the Watts Towers dailies to my wife, Ginny, and a long time friend of hers, who happened to be President of the Ennis House Foundation. He mentioned that they would soon be embarking on some major reconstruction and said I should be filming that also. I knew about the Frank Lloyd Wright House, but I’d never seen the inside before.

So casual conversation lead to what became many days of filming. I shot 14 rolls of tape (7 for each eye) on 13 days over the course of the next 2 years. I started on October 4, 2005, covering mostly the living room, dining room, library and garden. I knew the leaded glass windows were going to be removed or covered up for the long period of work so I needed to film them before construction began. I was also concerned with shooting as much of the damage as still remained.

My style of film making for this and other documentaries is different. I shoot without a script - which is not the same thing as shooting without an idea. I have general ideas about what I want to see in the film, but I stay open to accidents and discoveries that may add to or change the course of the project. I shoot, I organize, I edit and structure, and literally the last thing I do is write and record the narration. Quite the opposite of conventional filmmaking, which always starts with the script, then the shooting schedule, then the shoot and the edit.

One thing I always try to do is avoid using what has come to be known as “B-roll” -the term used for footage you add to fill out a passage where you have something you want the narration to say. In essence, the spoken word is what’s important and the images are just “filler”. This goes against the grain with me; I like to think the image is what’s most important. You use a shot because it has something to say, you cut to another shot because you have a reason to cut. “Filler” in movies is like filler in hamburger, it’s better without it. Have I ever used B-roll in my films? Yes, but as a kind of last resort and very sparingly so mostly you don’t notice.

A lot of independent filmmakers don’t really use the freedoms that independence gives them. Shooting on really tight schedules, cramming as much into a day as possible, and racing through an edit is the wrong way to go. Time is extremely important in a large budget film where every day costs big bucks. But to the independent, time is the luxury that big budgets cannot buy. 13 days to shoot a 25 min documentary, outrageous!

Although I was shooting without a script, I knew the elements I wanted: a grand tour of the house emphasizing the style and Frank Lloyd Wright’s use of space (perfect for 3-D!), the construction history, the ravages of destruction from time and the earthquake, the reconstruction and progress - always with an emphasis on the grand scale of it all and/or anything that would make it more interesting. In essence, making a film I would like to watch; doing it for the doing of it.

Premiere Pro is the best tool for editing 3-D that I’ve found. I edit dual stream in Premiere Pro with Cineform Aspect HD, cutting both left and right eyes at the same time: Left on video track 1, right on track 2. That way, I can drop on Premiere’s “3-D Filter” and instantly see anaglyph 3-D on the monitor. This is not the only way to do it of course; there are

ways of editing with just one eye, finalizing the edit, then adding the other eye. This is fine if you think of 3-D as an “Add On”; I don’t! 3-D is part and parcel of what I’m doing, the cuts are not always the same in 2D.

The video had it’s premiere October 2007 at the Frank Lloyd Wright Building Conservancy Conference in Chicago. I shot the video in HD 720p with the twin JVC HD1 rig that I used on “The Towers of Simon Rodia” and “Slow Glass“, but In Chicago, I projected a down res (SD) version from a DVD using John Hart’s DeMux unit and a pair of projectors I brought to with me. It was shown on two eight foot screens side by side to an audience of about 150 - one screen running a 2D version, the other in polarized 3-D, because I’d foolishly only brought about 75 pairs of glasses. The plan was to run it for small groups in the hospitality room, but when one of the speakers became ill, it moved to the main room. I have to thank Emmet Mitofsky and members of the Chicago Stereo Club for providing the silver screen. The Chicago Stereo Club is a small but active and enthusiastic group and they were eager to help.

There’s a saying that a film is not finished until it is shown to an audience. This was a very happy finish for what I feared might be a tough (critical) audience.





Stereo Club of Southern California
Slide (Image) of the Year Competition
Entry Form
for the 2007-2008 Competition Year
Entry Deadline: June 19, 2008

Name: _____
Address: _____
City: _____ **State:** _____ **Zip:** _____
Telephone: _____ **E-mail:** _____

For entry into the 2007-2008 SCSC Slide (Image) of the Year Competition and Show, please select 5 stereo slides/images you submitted in Club Competitions from September 2007 to May 2008. The slides/images may be any combination of the 4 categories, Legacy, and/or Contemporary, and/or Modified, and/or CGI. Your submissions may be in any combination of the 3 formats, Realist format slides, and/or twin 2" x 2" slides, and/or digital images. For any of the film formats (Realist or twin 2 x 2), please number your slide entries to correspond to the order in which you list them below. Be sure to thumb spot your slides in the lower left corner as oriented for use in a viewer. Your slides/images will comprise the entire feature show at the Annual Banquet in August, and slides will be available for return at the Banquet or later. For submission of digital entries, the site at <http://www.workprint.com/la3dclub/> is available. If you have lost your image files, contact Eric Kurland by e-mail at dreamer@workprint.com and list the titles numbered to correspond to your entry form, and Eric will retrieve them from the archives. If possible, include the date you submitted each title for club competition.

This year there are 4 special awards in addition to the SLIDE/IMAGE OF THE YEAR AWARD: *1) Best Landscape* for the best portrayal of scenic wonders around the world. *2) All Creatures Great and Small* for the best use of people or animals. *3) Most Innovative* for the most unusually creative departure from realistic representation. *4) The Most Promising New Member Award* for the entire group of 5 slides/images submitted by a new member. All new members with less than 2 years in the club are automatically eligible for this award. Your slides/images will be considered for all these awards, but no slide/image will receive more than one award.

Slide/Image

Number	Slide/Image Title	Specify Format: (Realist, 2x2, or Digital)
1	_____	_____
2	_____	_____
3	_____	_____
4	_____	_____
5	_____	_____

“Permission to reproduce”: Check here: _____ and sign here: _____ (Thank you!)
 (To use your winning image in our newsletter, website, etc. to promote SCSC and 3Dphotography.)

Please bring this completed form, along with any film format slides, to me at the Club meeting on June 19, 2008 at the latest. If you can't make the meeting, please mail your entries to arrive no later than June 19, at this address: Kathy Day, 1312 South Dodson Avenue, San Pedro, CA 90732. My e-mail is highsierra3D@hotmail.com.



3D News

From the Stereo Club of Southern California

Volume XLXIV #11

July 2008

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Greetings from Z-Space!

by Jeff Amaral, SCSC President

My Presidency comes to a close this summer, and as your chosen leader for the past two years I have been privileged to coordinate our various efforts to overthrow the 2D Tyranny. I am happy to report that the tide is indeed turning! Last month's movie night was a huge success, with an SRO crowd, (including a number of 2D Studio operatives lurking in the back) some great stereo content, and flawless digital projection. Many thanks are due to Movie division Chairman J Hart, and the omni-present EJKurland.

Working alongside your dedicated SCSC Board of Directors, I have taken great pleasure in advancing our art, science and enjoyment of Stereography. Yet, the most important thing I will take away from my Presidency is certain to be the many new friends I have made since joining the Stereo Club. The time spent in organizing club events and competitions with you has been incredibly rewarding, and as your President, I've also been fortunate enough to meet fellow Stereographers from all over the world (not to mention getting some 3D Movie work too).

We all share a passion for Z-Content, and as one might expect, have a multi-dimensional point of view of our world. Get involved with the club and help steer our course to Victory over the Cycloptians. In spite of their on-going Ocular Oppression, we'll continue to meet and consider the silver screen together. I ask you: If Stereo Club members had not taught me to recognize the various facets of the Z-Axis, would I ever have truly learned how to see? Join the rebellion, and help reclaim our Z-Space birthright!



**The Stereo Club
wants YOU**



**The Stereo Club
wants YOU**

Almost Past President Jeff with Past President Sean Isroelit

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to Membership Director). The 3D News 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 Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: annaglyphic@gmail.com.

July, 2008						
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	1	2

Calendar of Events

- July 9-14, 2008** 2008 NSA Annual Convention in Grand Rapids, Michigan. For more information and/or to register, go to <http://2008.nsa3d.org/>
- July 11-August 3** 2008 Orange County Fair - SCSC has a free exhibit and sales space (*see article on page 6*)
- July 17, 2008** Top Stereo Photos from Around the World To be Showcased at July SCSC Meeting. The best stereo photos from makers all around the globe will be showcased in a dynamite presentation at the July meeting of SCSC. The selections are taken from a new International Stereoscopic Union (ISU) Clubs Folio that is online. You won't want to miss this exciting program at the July meeting of SCSC.
- August 21, 2008** SCSC Awards Banquet and Slide of the Year (*see article on page 6*)

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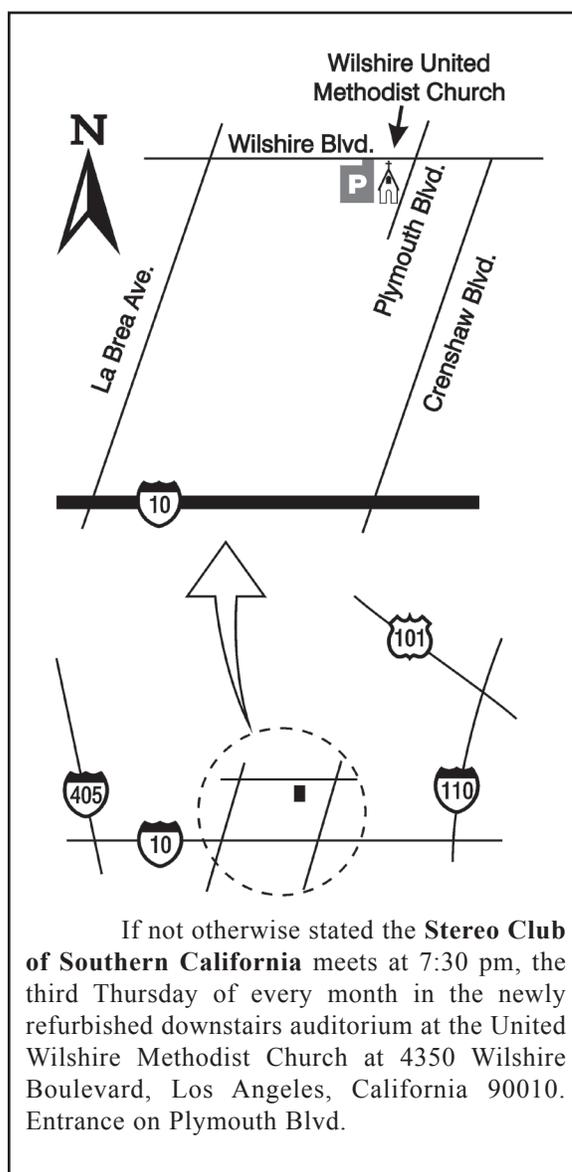
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If not otherwise stated the **Stereo Club of Southern California** meets at 7:30 pm, the third Thursday of every month in the newly refurbished downstairs auditorium at the United Wilshire Methodist Church at 4350 Wilshire Boulevard, Los Angeles, California 90010. Entrance on Plymouth Blvd.

Interested in a personal-ized Stereo Photo Maker and Photoshop Workshop given by lifetime member, Oliver Dean?

If you are an SCSC member in good standing, just call Oliver at (310) 635-2400 or send him an e-mail, including your phone number, at 3dimages@sbcglobal.net, and he will arrange for a mutually convenient time for a free (!) personalized workshop as a membership benefit.

SIGGRAPH Seeking Exceptional 3D for 2008 Conference

The Computer Animation Festival at SIGGRAPH '08 is looking for your stereoscopic content! As part of the SIGGRAPH conference this year we will be having a screening of 3D content with a specific focus on those that use digital techniques for acquisition or creation. If you have a 3D work that you think is exceptional, please let us know and please be sure your material will work on a 21-foot wide screen. While we will likely be very selective in this invitation (maybe 2 or 3 pieces will be added to our existing schedule) please don't hesitate to submit your work! Contact Katie Fellion at kfellion@gmail.com for more details.

New Member

James P Hoberman
 Los Angeles, CA

Stellar 3D Movies at SCSC June 19, 2008 – An Historic Meeting

By Ray '3D' Zone

An overflow, standing-room-only crowd turned up for the June 2008 3D Movie Meeting of SCSC. Many 3D moviemakers were in the audience, including Lenny Lipton, Phil "Capt. 3D" McNally, John Rupkalvis, Thomas Jane, Steve Gibson and Jason Goodman of 21st Century 3D Media. This occasion has turned out to be a fine example of the "state-of-the-art" for desktop 3D video production which by 2008 has reached high definition (HD) levels of resolution.

After brief greetings and announcements by President Jeff Amaral and SCSC 3D Movie Division Chairman John E. Hart, the screenings were launched with 3D projection chores handled by the stalwart Eric Kurland. The entire evening was filled with a diverse lineup of animated and live action 3D productions shot in a variety of formats. Here is the lineup:

- Family Guy – 3D Wars by Sean Isoelit (3 min) - Animated cartoon parody of Star Wars with exciting space battle and traditional guns. Robot Monster Trailer (1 min)
- Promo for SCSC 3D "mockumentary" in the works about famed 50s 3D movie star.
- "Wanderlust" – Bjork 3D Video by Encyclopedia Pictura (8 min) - Highly creative interpretation of Bjork song by two young stereographers.
- Ghost Car by John E. Hart (5 min) - Based on a true event, the 1st effort of 3D Video Task Force and Hart's first directorial effort. An elaborate production with two locations, fog and rain.
- Nicodemus by Hunter Sentfner (6 min) - Shot as a test with a Nu-View unit, a unique dance music video
- Waiting for Raoul by Frank Elmore (8 min) - Visually complex homage to film noir, humorous and dramatic, a promo for a feature.
- The Making of "Slow Glass" by Tom Koester (8 min) - Koester provides insights into the complex special effects for this SCSC production.
- Italian Scooter Promo by Jason Goodman (3 min) - Moving camera images of scooter driven through historic Italian city.
- The Ennis House by Tom Koester (18 min) - An elaborate and informative documentary about the construction and restoration of an important Frank Lloyd Wright house in Los Angeles.
- Skydiving in 3D by Eric Deren (3 min) - A thrilling 3D production that was shot in mid-air of free falling skydivers. Very unique.

The 6th Ever 3D Movie/Video

Contest was announced by John Hart at the meeting. Soon, solicitations will go out to the international stereo community with the judging to be held in May 2009.

Once again, SCSC has demonstrated why it has remained on the forefront of stereoscopic production technologies in

the digital age. It's not surprising that there is quite a bit of crossover at SCSC between the amateur and professional 3D moviemaking communities. Things are only going to get more exciting as SCSC continues to create a unique place for itself in the current renaissance of 3D moviemaking.



Ron Wise (left) shows his camera to veteran stereographer Jack Laxer (right).



A capacity crowd was on hand in June for SCSC's annual movie night.



SCSC members in attendance in June included several people who are involved professionally in 3-D movies, such as Lenny Lipton of RealD (left) and Phil "Captain 3D" McNally of DreamWorks (right).



Franklin Londin (r) shows his newest 3-D viewer/sculpture, the Medusa Lite, to Barry Rothstein (l). The viewers contained 3-D stills from films on which Franklin has worked, including Speed Racer and Surf's Up.



News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
President, National Stereoscopic Association

Who is He?

Animation Magazine's May 2008 quote of the month is "My movies are the three top box-office films Belgium has ever created and yet even here, no one really knows who I am." That might change on August 22nd when director Ben Stassen's "Fly Me to Moon" opens.

Stassen is currently working on "Around the World in 50 Years 3D" for a 2009 release. And of course Stassen has already brought us a half a dozen other 3-D giant screen films.

Wild Ocean 3D nominated

The Wildscreen International Wildlife and Environmental Film Festival announced the finalists in this year's prestigious Panda Awards, with the giant screen film Wild Ocean 3D nominated in two categories. Wild Ocean will be competing for the Best Music Award (Steve McNicholas and Luke Cresswell) and the Theatrical Award. The nomination panel met in May to watch all 440 film entries from 43 countries and identified 62 films that will go forward to the final jury in October, just prior to the festival. The Wildscreen Festival will be held in Bristol, UK, October 19th-24th.

MacGillivray Freeman Films 1st 3-D Film

MacGillivray Freeman Films continues to contribute to the global discussion on water issues by making available a special presentation of its critically acclaimed giant screen film Grand Canyon Adventure: River at Risk 3D at the 2008 Telluride Mountainfilm Festival in Telluride, Colorado. The film was shown in a special digital 3-D presentation on Sunday, May 25th, and was followed by an in-depth panel discussion on water issues of the American Southwest. Water was the overall

theme of the festival this year.

A daylong Water Symposium kicked off the festival with special guests Dennis Dimmick, Grand Canyon Adventure science advisor Peter Gleick, Brad Udall, Azzam Alwash, Alexandra Cousteau, and Sylvia Earle.

Grand Canyon Adventure was originally produced for exhibition in 3D and 2D IMAX theaters and was converted from 70mm to digital 3D by DKP 70MM, Inc. in Santa Monica. The film was first released to IMAX theaters on March 14 and is now showing in more than 30 3-D and 2-D IMAX theaters. The film has grossed \$3 million in its first 9 weeks of release, making it the top-grossing original 70mm documentary so far this year.

The high-altitude screening is also making cinematic and technological history by becoming the world's highest-ever showing of a digital 3-D film presentation. The elevation in Telluride is 8,750 feet above sea level. The previous high-altitude record for a digital 3-D showing is Park City, Utah, with an altitude of 6,900 feet above sea level.

Set on the iconic Colorado River, Grand Canyon Adventure: River at Risk 3D takes viewers on an unforgettable river journey that calls attention to the world's growing shortage of fresh water. Leading the expedition are noted river advocate Robert F. Kennedy Jr. and celebrated anthropologist Wade Davis with Native American river guide Shana Watahomigie. As new scientific studies forecast water shortages in the Western U.S. and around the world, Grand Canyon Adventure explores the issues, presents real solutions and delivers an uplifting message of hope, showing how ordinary people can make a difference for the parched planet. Grand Canyon Adventure is narrated by Robert Redford and features songs and music by Dave Matthews Band.

MacGillivray Freeman Films and its Chinese distributor, ST Giant Films, donated Y20,000 yuan (\$3,000 USD) to Chinese earthquake relief efforts following the 7.9 earthquake in central China. The donation was announced

on May 17 during the opening luncheon of the Shanghai Science and Technology Center's giant screen Science Week Film Festival. As luncheon co-hosts, MacGillivray Freeman Films and ST Giant Films donated funds originally intended to pay for luncheon beverages. On May 30, ST Giant Films made a Y10,000 yuan matching contribution to the Red Cross Collection Center through Beijing Association of Science & Technology. The funds will be used to supply continuing needs for communication equipment required by relief workers as they extend their efforts into more rural areas of the earthquake-stricken region.

Hannah Montana Strikes Again

Disney will release "Hannah Montana & Miley Cyrus: Best of Both Worlds 3-D Concert" on DVD & Blu-ray August 19th. This will be the first 3-D movie to ever be released on Blu-ray. Unfortunately it will be in anaglyph, red-right of course. There have also been glasses produced for an Disney channel 3-D broadcast.

The DVD extras will include: "The Ultimate Personal Tour - Hang Out with Miley Cyrus and the Jonas Brothers during the tour," a "Sing Along Mode" feature and "Additional songs not seen in theaters." Viewers will be able to watch in either 2-D or 3-D modes. It was not clear whether the documentary and other extras on the disk will also be viewable in 3-D.

NSA Convention This Month

You still have time to book your trip to Grand Rapids Michigan for the 34th National Stereoscopic Association (NSA) Convention and Trade Fair, July 9, 2008 – July 14, 2008; Grand Rapids, Michigan. Website: <http://2008.nsas3d.org/> There will be at least a dozen SCSC members there, I hope to see you there!

Even More Grand 3-D - Nat/Geo DCI Converting

Not to be outdone, National Geographic/Destination Cinema, to celebrate the 25th anniversary of the first Giant Screen Grand Canyon film is converting "Grand Canyon" to 3-D. The 1985 giant-screen classic "Grand Canyon: The Hidden Secrets" will be converted to 3-D for re-release in the first half of 2009 to Giant Screen and digital screens.

The Passing Parade Stan Winston – R.I.P.

He made his living with robots, dinosaurs, and aliens. Groundbreaking, Oscar winning special effects creator Stan Winston passed away Sunday, June 15, 2008, after a seven year fight against multiple myeloma. He was 62 years old.

Winston co-directed "T2 3D: Battle Across Time (1996)" the incredible 3-D attraction at Universal Studios parks. Terminator 2: Judgment Day, Jurassic Park, Aliens, and Iron Man were among his many other films that carried his imprint. His Academy Awards were for his visual effects work on Aliens (1986), T2 (1992), and Jurassic Park (1993). He also won in the makeup category for Batman Returns (1992).

"The entertainment industry has lost a genius, and I lost one of my best friends with the death...of Stan Winston," California's Governor Arnold Schwarzenegger, who worked with Winston on the Terminator films, said in a statement. Winston is survived by his wife, Karen, son Matt, daughter Debbie, and his grandchildren.

Mission to Mars

Mechdyne Corporation announced that it has installed an immersive CAVE™ display system as the focal point of the new Fossett Laboratory for Virtual Planetary Exploration at Washington University St. Louis (WUSTL).

As a teaching and research facility of the Department of Earth & Planetary Sciences, the Laboratory will provide 3D imaging capability for visualization of data collected by national and international space exploration programs.

One highlight of the Fossett Laboratory's work in 2008 will be immersive visualizations of imagery gathered as part of the ongoing Mars Exploration Program.

The new CAVE system supports stereoscopic projection on three walls and the floor (each 7.5' h x 10' w) to create a surround screen environment. Mechdyne integrated its Beacon™ projection technology along with a wireless motion tracking system and virtual wand that allows scientists to easily 'fly' through visualizations. Mechdyne also provided its CAVELib software and Conduit for ArcGIS, which is used to 3D-enable data to create a fully immersive, Virtual Reality experience in the CAVE.

Four Space 110 CAVE Visualisation System

Eight F20 sx DLP® projectors from projectiondesign with built-in Infitec(tm) filters are used in an immersive and interactive 3D stereoscopic computer aided virtual environment (CAVE) visualisation system named Four Space 110. Operational since February 2008, the system was designed by Frankfurt-based systems integrator 3Dimes GmbH and is situated at the Human Machine Communication Centre at the Munich University of Technology in Germany.

The Four Space 110 CAVE allows the researcher to be completely immersed in the application with surrounding walls, floor and a ceiling and has a wide viewing angle of 110 degrees. "The CAVE is best way to explore three-dimensional data and being both immersive and interactive it helps students and researchers studying human-machine interaction and communication. It has very practical applications in joint projects with a host of industry disciplines, including car manufacturing and design, human interaction with machines, 3-D electronic modelling, oil and gas exploration, medicine and architecture" says Friedhelm Birk, Managing Director of 3Dimes GmbH.

In the CAVE, the eight F20 sx projectors are fitted with Infitec(tm) stereoscopic channel filters for the reproduction of twelve million pixel 3-D images and are integrated with a Fujitsu Siemens Celcius Workstation, powerful nVidia graphic cards and IC:IDO immersive software.

The intuitive control is managed by six optical ART tracking cameras, which track and map core head and hand positions using x, y and z coordinates. These coordinates are then fed back into the graphics cluster and the scene is calculated for exactly where the subject is looking for analysis. The environment is also immersive and unlike a flat or curved 3-D screen where you have a single display and a

limited field of view, in the 110 degree CAVE it's possible for the subject to turn around and see right, left, up, down and behind. The CAVE itself is two-and-a-half metres high, five metres wide and three metres deep. Behind the CAVE are mirrors and the racks which house tracking systems and other hardware.

I.E. Effects Pumps Up 3-D Muscles For Little Hercules

Finally some news about the 2005 feature that has some 3-D scenes. Full service visual effects studio I.E. Effects (I.E.) announced it will provide visual effects and stereoscopic 3-D compositing for the upcoming feature film, 'Little Hercules 3D.' Judd Nelson, John Heard, Elliot Gould and Hulk Hogan join 10-year-old body builder Richard Sandrak to star in the family film about a young boy of immeasurable strength who travels from Mt. Olympus to live in Los Angeles.

DTS Digital Images Fine Tunes 'Journey to the Center of the Earth 3D'

DTS Digital Images, Inc. has provided custom image processing services for New Line Cinema and Walden Media's Journey to the Center of the Earth 3D, the first full-length, live action feature shot in digital 3-D (slated for release in Summer 2008 and recently previewed at the Showest conference in Las Vegas).

Journey to the Center of the Earth 3D is the world's first digitally-captured stereoscopic live action feature film. They found they needed more sophisticated noise reduction than their tools could provide. DTS brought all of their problem scenes up to the quality of the rest of the movie, seamlessly and within the confines of the budget.

DTS Digital Images was retained to apply its unique imaging algorithms to a number of the most problematic sections of this movie to remove these imbalances and provide a superior digital 3-D experience. In addition, the filmmakers behind Journey to the Center of the Earth had numerous shots that were substantially enlarged during post-production. This means that these blow-ups did not match the adjacent shots because the blow-up process made them look much noisier and much less sharp. DTS Digital Images applied their unique custom noise reduction and detail enhancement technologies to create a seamless look from one shot to the next.

Revision for the SCSC August Banquet Programs

Wow!!! The Annual SCSC Awards Banquet is coming up soon and the carefully selected programs are as outstanding as you've come to expect! Besides the SCSC Slide of the Year Exhibition, with end-of-the-year ribbons, medals and awards, we will be honored to see at least two original shows by the late Pat Whitehouse, now converted to digital format.

Pat Whitehouse was one of the first stereographers to combine spectacular stereoscopic photography with superb stereo "showmanship". Her shows consisted of wonderful audiovisual programs with fade-and-dissolve, and synchronized soundtracks, which were shown to large audiences all over the world.

Close-up nature 3-D photography was only one of Pat's specialties. The magic of seeing a Pat Whitehouse show was dependent on her technical skill in manually operating a custom fade-and-dissolve 3-D projector in synch with her soundtracks. Conversion of her shows to digital format, by Barry Aldous of the British Stereoscopic Society, allow these shows to be presented to new audiences, as if they were being projected by Pat herself.

Pat had a diverse range of interests and talents. She graduated in physiology from Cambridge, received a Ph.D in endocrinology, and also completed a full medical course at St. Thomas Hospital, as one of its FIRST two female graduates.

The success of her book "Photographing in 3-D" co-written with David Burder, was originally published in 1986. It went into its 3rd printing in 1992. She loved to share information and 3-D images for over 30 years. Now she's back in digital spirit, and we're pleased to have this opportunity.

In the photographic world her fame was immense, and so was the affection and admiration given to her. The photographic

Society of America coaxed her across the Atlantic three times. She was invited to give presentations to the International Stereoscopic Union in England, Holland, France and Switzerland. The last time, at Interlaken in 1987, ended in a standing ovation of over ten minutes. Pat died at age 66 on Feb. 11, 1988, but her legacy lives in glorious three dimensions.

Tickets are limited, so make your reservations NOW!! Purchase your tickets online at the club website www.la3dclub.com or purchase them through Susan Pinsky at the July 17, 2008 meeting (last chance to pay \$30 each, July 18 the price increases to \$35, if any are still available.) Checks can be mailed to Susan Pinsky, PO Box 2368, Culver City, CA 90231 for tickets. Please specify whether you prefer Boneless Chicken Diable, Beef Bourguignon, or Pasta Monegasque (veggie) when ordering. Don't wait, the last banquet sold out very quickly.

Susan Pinsky, SCSC Banquet Director

Say Cheese! Come Join Us at the Orange County Fair

As the motto of the 2008 Orange County Fair is "Say Cheese!", its organizers have pulled out all the stops offer on a great showing of a variety of photographic arts. This will include a giant camera obscura, regular 2D exhibits and an animation competition. The organizers have offered SCSC free exhibit and sales space in their photography pavillion, which we've gladly accepted. It should be fun and great outreach for SCSC. The fair runs from July 11 through August 3 every day except Mondays. Stop by and check out our exhibit while you enjoy the fair. If you have time to volunteer to help at our exhibit, please contact Barry or Jesse Rothstein at 562-493-4420. Free parking and admission is

available to volunteers. More info regarding the Orange County Fair is available at <http://www.ocfair.com/2008/index.asp>.

Month of May Competition Winners Dazzle Audience

As in the preceding months' competitions, the trend continued toward increasing numbers of digital entries and decreasing numbers of film entries for our May competition, the last one of the year. Regardless of media, however, the entries were pleasing and innovative, making the judging difficult for the three competent judges, David Kuntz, Cassie Kaufman, and Tom Koester (who recovered from a heart bypass operation just to be at our meeting!). The resulting winners emerged as follows:

Legacy Category - A Group

- HM -- "Heather's Dreads," an unusual model shot by Lawrence Kaufman.
- HM -- "Vancouver Frog," a strange subject also by Lawrence Kaufman
- AWARD -- "Through the Window," a nicely framed mood shot for a clean sweep by Lawrence Kaufman! Congratulations, Lawrence!

Contemporary Category - B Group

- HM -- "Spiderman," an excellent use of Photoshop layered compositing by Dr. John Hart.
- HM -- "Giant Woman," a huge sculpture at the Make Fair, by Eric Kurland.
- HM -- "Steel Plated Mountain," a view of Disney Hall, also by Eric Kurland
- AWARD -- "Skate," a well-timed skateboard action shot by Marvin Drandell

Contemporary Category - A Group

- HM -- "Please Just Listen!," a bizarre model with skull, shot by Barry Rothstein
- HM -- "Epiphyllum with Feeding Hummer," a flower with the SUV, not the bird, in a Photoshop layered composite by Oliver Dean
- AWARD -- "Weird World," an altered reality scenic, by Oliver Dean

Modified Category - A Group

- AWARD -- "Dino Chase," a conversion of an exciting dinosaur scene by Jim Long

CGI/Art Category - A Group

- AWARD -- "Tempus Fugit," an elaborate, spectacular, and tasteful creation by our highly skilled new member, Claudia Kunin

Hopefully, some of these images will be seen again during the Slide (Image) of the Year Competition showing at the SCSC Banquet in August! The results of the Slide (Image) of the Year Competition, as well as the Final Standings for the Club Competitions for the year, will be announced and awarded at the August SCSC Banquet and published in the September "3D News."



Ancient Egypt in 3D Mummies: Secrets of the Pharaohs is Converted to Stereo

By Ray Zone

Stereo conversion of flat motion pictures to 3D is becoming an increasingly viable proposition. The 2007 giant screen motion picture *Mummies: Secrets of the Pharaohs*, for example, directed by Keith Melton, was originated on 15/70mm film as a large format (LF) movie for the institutional and museum market for IMAX films. Melton is one of the most prolific of all 3D directors and counts *Tall Tales* (2004), *Cirque du Soleil: Journey of Man* (2000), *Ultimate G's* (2000), *Pirates 4D* (1999) and *The Sensorium* (1986) among his stereoscopic productions. After stereo conversion by Tim Sassoon and Sassoon Film Design (SFD), *Mummies* was released early in 2008 in IMAX 3D and digital 3D cinemas.

Narrated by Christopher Lee, *Mummies* is a science film dealing with the ancient royal mummies, how they were hidden and embalmed, and tells a tale of archaeological adventure with tomb-raiders and hidden treasures. Written and produced by Arabella Cecil and photographed by veteran LF cinematographer Reed Smoot, *Mummies* features location footage shot in the Valley of the Kings in Egypt as well as contemporary footage depicting genetic analysis of mummies. As a 2D and 3D hybrid production by Giant Screen Films and Gravity Pictures, *Mummies* also artfully combines the science film with an historic adventure tale.

Prior to shooting, both Melton and Smoot were aware that they were making a film that would have to work on several release platforms, including 3D.

"We discussed the fact that we might

be able to raise money in postproduction to do a 2D to 3D conversion," says Melton. "So the challenge for both Reed and myself was to do framing for a large format film while also thinking about a dome presentation, because we had investment from the dome alliance. And we had to think about staging for 3D as well. It was always in the back of my mind. I think it definitely shows in this film."

Several kinds of 3D techniques are evident in the film. "We used more camera movement and actor staging," observes Melton. "We've got planes crossing against planes and action occurring either in depth or away from the camera. We also have slow lateral movements and diagonal movements or down movements based on the architecture. We tried to stage action that kept 3D in mind."

A bit of fortuitous luck occurred during location filming of *Mummies* when a large movie set of ancient Egypt became available for use. The movie set proved to be a significant factor in amplifying the 3D nature of the film. "When we were scouting the locations," says Melton, "we found a studio lot in Morocco that has this amazing set for some Cleopatra movie they did in Europe. We expanded on the historical sequences to take advantage of the production. That was hundreds of thousands of dollars of production value just sitting there that just needed some spackle, paint and some art direction."

At that point, Arabella Cecil, the writer, and Melton reworked the script to include more historical information in the story. "When we got to 3D," notes Melton, "we had these huge, long hallways, giant columns, row upon row, and we then staged the action accordingly."

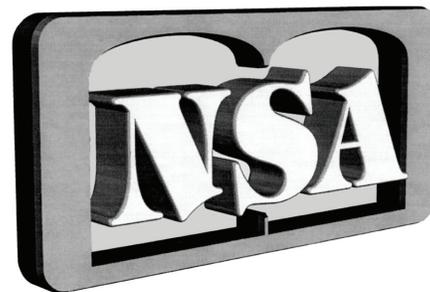
Melton worked with Tim Sassoon and SFD in planning and executing the ste-

reo conversion of *Mummies*. "We created a basic map as to shot-by-shot and scene-by-scene how the 3D would play out," observes Melton. "And then, with Rick Gordon supervising, SFD just rolled up their sleeves and had at it. Every three or four weeks I would come in and we would look at the work in progress and talk about it. Mainly, I was there in supervisory mode.

Melton and the stereo conversion team regularly looked at the work projected in 3D. "Tim has a setup in his facility with 1K digital polarized stereo projection on a smaller screen. So, we watched everything in 3D at a slightly lower resolution. Now, I'm pretty familiar with 3D and smaller screen depth versus the way it expands on a bigger screen. But it's always tricky. When we got to a certain point we would output at higher resolution and look at the work on a larger screen. But generally, most of the work was done with Tim's screen."

In the future, Melton sees stereo conversion as one part of the 3D filmmaking repertoire. "It's an amazing tool and it's only getting better and better. I was really surprised at what SFD did and how well rounded everything looked. It doesn't have that cookie cutter look with flat planes that appear to be cardboard cutouts. Fortunately, Tim has been in the 3D trenches for quite a while and is, I think, one of the best guys out there for stereo conversion."

SCSC is a member of:



Director Keith Melton explains finer points of 3D movies. Stereo by Lawrence Kaufman

SCSC August 21, 2008 Awards Banquet



Pat Whitehouse repairing her Double Hawk projector at 1983 ISU Buxton, UK by Susan Pinsky



Pat Whitehouse at 1985 ISU Washington, DC by Lou Smaus

Pat Whitehouse Digital Extravaganza

PAT WHITEHOUSE was one of the first stereographers to combine spectacular stereoscopic photography with superb stereo "showmanship". Her shows consisted of wonderful audiovisual programs with fade-and-dissolve, and synchronized soundtracks, which were shown to large audiences all over the world.

Close-up nature 3-D photography was one of Pat's specialties. The magic of seeing a Pat Whitehouse show was dependent on her technical skill in manually operating a custom fade-and-dissolve 3-D projector in synch with her soundtracks. Conversion of her shows to digital format allows these shows to be presented to new audiences, as if they were being projected by Pat herself.

Pat graduated in physiology from Cambridge, received a PhD in endocrinology, and also completed a full medical course at St. Thomas's Hospital as one of its first two female graduates.

AWARDS BANQUET PRESENTATIONS:

- SCSC Slide-of-the-Year Exhibition with awards, medals & ribbons
- Pat Whitehouse's "Garden Natural History" - a discovery of spectacular wonders in her own backyard.
- Pat Whitehouse's "Yosemite" - a hike along with Pat, presenting our natural parks from a British point of view.
AND MAYBE MORE (if time allows)!

When: Thurs. Aug. 21, 2008 6:30 pm

Why: SCSC Annual Slide-of-the-Year Awards Banquet & Members Show

Where: Taix's French Restaurant

Price: \$30 per person* Price increases to \$35 on July 18, 2008

*** Price includes full delicious dinner with soup, salad, entree (beef, chicken or pasta), dessert, coffee/tea plus BONUS 3-D DOOR PRIZES & at least 3 (yes, three!!!) outstanding 3-D Shows!!!**



See Susan Pinsky to buy your tickets NOW!!



3D News

From the Stereo Club of Southern California

Volume XLXIV #12

August 2008

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Citizens of Z-Space UNITED!

by Jeff Amaral, SCSC President

The time for my exit as your SCSC President has come. As I hand off the mantle of leadership to the ubiquitous Phantogram Prince and retinue, I look back in awe of the things we have accomplished in the last two years.

A really great looking new website by Sean Isroelit, that's easy for all of us to help maintain, and keeps us connected to the worldwide 3D community. 2- incredible 3DHD projects by the movie division, Zone and Koester's award winning Slow Glass, as well as M.D.C. Dr. John's recent Ghost Car, that involved the work of numerous club members, and have already inspired other projects. Who can forget the 5th ever 3D Movie/Video Competition? The only public encouragement for the creativity of underground stereoscopic filmmaking community, We had entries from around the world! We hosted visiting 3D dignitaries, Peter Wimmer and Werner Bloos. We took part in the Santa Fe Art Colony, and the OC Fair. Truly, the list of accomplishments is too long to mention.

Yet, last but by no means least, the SCSC has crossed the digital divide! We revamped our competition categories to embrace the growing wave of digital imaging, tested numerous types of digital projectors, and have purchased our own projectors for the coming year's competitions. My sincerest and heartfelt thanks go out to all of the club members, BORED members, and Past Presidents who helped to make it happen. It was a lot of work, but it is already paying off. Both the membership and the competitions are growing by leaps and bounds, and by making it so easy to submit digital images, the club will only continue to grow.

My friends, we have a lot to be proud of. Our club's contribution to the fight to reclaim Z-Space has been extraordinary. By working together, we have turned the tide of the battle. The 2D tyranny is on the run, and the revolution in SEEING has begun.

President Jeff



CGI Logo by D. Kuntz

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to Membership Director). The 3D News 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 Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: annaglyphic@gmail.com.

August, 2008						
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	

Calendar of Events

- August 21, 2008** SCSC Awards Banquet and Slide of the Year, Taix's Restaurant, 1911 Sunset Blvd. (one block east of Alvarado on Sunset). LA, Phone: (213) 484-1265. Awards Banquet, swearing in of the new officers, several Pat Whitehouse slide shows & Slide of the Year.
- September 18, 2008** 1st club competition of the club year and another Stereo Slide show
- October 16, 2008** SCSC Annual Club Auction. Start cleaning out your closet so you can make some bucks on all that extra stereo stuff you bought last year and haven't used. Plus you'll need the space for all the bargains you'll be picking up this year.
- November 20, 2008** 2nd club competition & another stereo show.
- December 18, 2008** (check website for date & location) - Banquet - Member's Potpourri and another stereo show.

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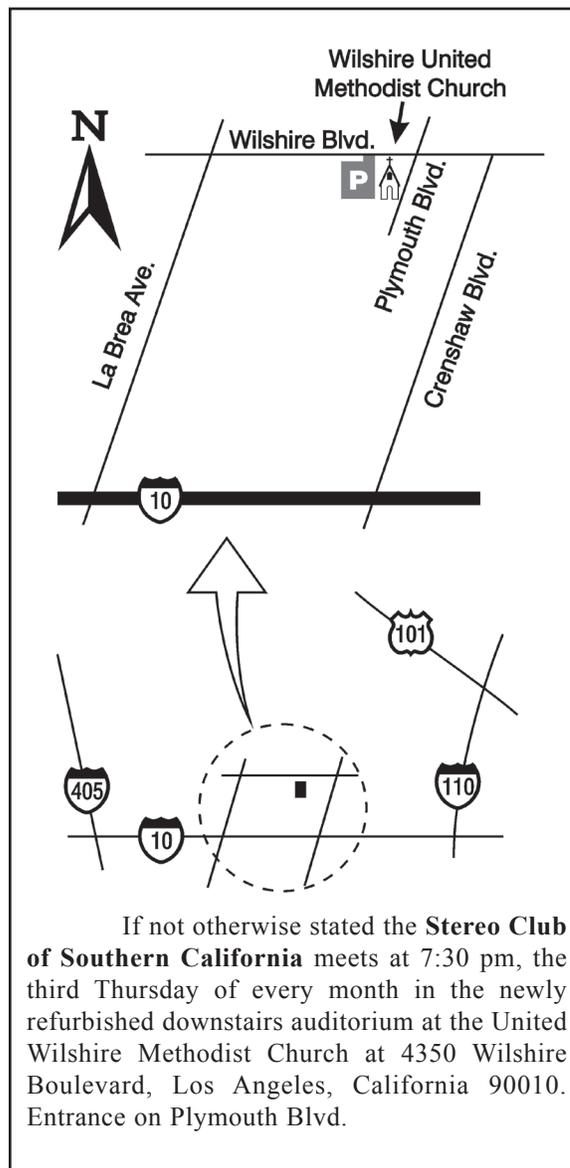
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If not otherwise stated the **Stereo Club of Southern California** meets at 7:30 pm, the third Thursday of every month in the newly refurbished downstairs auditorium at the United Wilshire Methodist Church at 4350 Wilshire Boulevard, Los Angeles, California 90010. Entrance on Plymouth Blvd.

It's not too late to get Awards Banquet Tickets!

It's not too late to get tickets to the August 21st SCSC Awards Banquet at Taix's Restaurant. You can purchase them via PayPal on the SCSC Website: www.la3dclub.com, or for more information call Susan Pinsky/David Starkman at 310.472.2555.

Interested in a personalized Stereo Photo Maker and Photoshop Workshop given by lifetime member, Oliver Dean?

If you are an SCSC member in good standing, just call Oliver at (310) 635-2400 or send him an e-mail, including your phone number, at 3dimages@sbcglobal.net, and he will arrange for a mutually convenient time for a free (!) personalized workshop as a membership benefit.

May ISCC Competition

Dear SCSCers,

We won the May ISCC competition hosted by San Diego!

We would have won the overall ISCC for 2007-8, but it seems every year there is a finagling of the final scores to make it so we come in 2nd, as we did again. (We should have had 56 points for both Feb and May, but they decided not to score it this way). Nevertheless, we are one of the top clubs and we entered mostly digital film out images this year because we are mostly digital now.

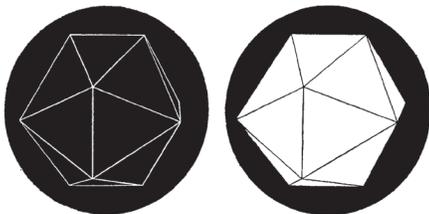
Philip Steinman
SCSC ISCC Chairman

July Meeting Features Mindbending 2x2 Shows from Ray Zone

by David W. Kuntz

The July meeting featured two excellent and unusual shows, presented in 2x2 format by Ray Zone. The first of these was “Glimmerings: A Brief History of Retinal Rivalry,” which explored one of Ray’s favorite themes: retinal rivalry. For those not familiar with this term, it describes the visual sensation that occurs when each eye is presented with a significantly disparate view, rather than the slightly different left and right eye views of a typical stereogram. Retinal rivalry often produces a dynamic, shimmering effect in the vision, as illustrated below .

Glimmerings presented the work of several different stereographers, both past and modern. The show included stereoviews cre-



Crystal Stereogram by Arthur Judge



Jack Laxor demonstrates another great camera gadget at the July meeting



Attendees enjoy the latest fantastic 3-D viewer sculptural creation by Franklin Londin



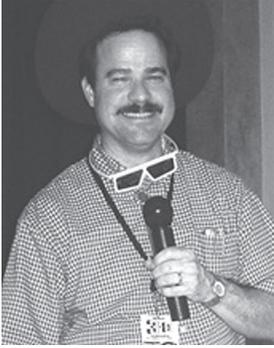
Left to right: Past SCSC President Bob Kneisel, 3-D News Editor Susanne Kerenyi and Jim Staub at the July meeting



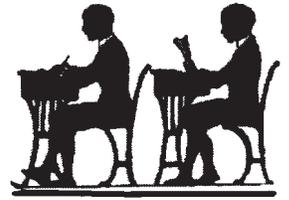
Lawrence Kaufman and Susan Pinsky enjoy a 3-D moment

ated to test or improve vision, such as the Keystone optometrical stereoviews, the Wells Stereo Test Cards produced by optometrist and educator Dr. David Wells, and images from Joseph Jastrow (the first Professor of Psychology at the University of Wisconsin). It also showcased the unique work of Richard Lindblom (Perceptual Psychologist and Painter). Lindblom was a SCSC member in the 1980’s., and his unusual images, which incorporate rivalrous elements, were a staple of Club competitions at that time. His work was usually trashed by the judges.

The second show was “LA 3D: An Excursion in Time and Space” which comprised everything from vintage shots of downtown Los Angeles from the 1870’s up to present day hyperstereos shot by Jacques Cote. The program used the power of 3-D to transport us through the years, from the city’s humble beginnings on Olvera St. up to its current status as a world class leviathan of concrete and steel. Some of the most notable images were of the original Los Angeles Courthouse from the turn of the century, a view of Union Station from a 1939 Tru-Vue filmstrip, and a nearly identical shot taken just a few years ago by Ray Zone.



News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
President, National Stereoscopic Association

PSA Conference

The PSA International Conference of Photography (<http://www.psa-photo.org>) has an active stereo division. This year their conference is just a short trip away to Portland Oregon. While there you can visit the famous 3D Center and enjoy several stereo slide programs. August 31 - Sept. 6, 2008. Marriott Downtown Waterfront Hotel, Portland, OR

SCSC Logo Shirts

The classic SCSC polo shirts are still available from Cintas, the uniform people. Check <http://www.cintas.com/> for choices of clothing. You can add the logo to any clothing item, shirt, hat, jacket, etc. It's best to pick out your shirt style and then call in your order. When ordering the embroidered SCSC logo design is on file as DK0844, titled 'Lawrence Kaufman' (sic) and is a \$4.95 additional charge. A mailing cost also applies, so the more shirts you order at once, the better deal the postage might be.

NSA 2008 Awards

SCSC had a great turn out at the National Stereoscopic convention in Grand Rapids. Many of our members received awards at the annual Saturday night Awards Banquet. I had the honor of awarding these individuals:

- Alexander Klein received the William C. Darrah Award for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy.
- The Robert M. Waldsmith Award for Meritorious Service and Extraordinary Contribution of Time and Effort to NSA was awarded to Suzanne and Steve Hughes.
- The 2008 Lou Smaus Award for Best Stereo World Article on Modern Stereoscopy: V33 #4 – "A Beginner's Guide to Digital 3-D Projection" by David Starkman. HM – V33 #6 – "Fantastic Fractals" images by

- Jerry Oldaker
- The 2008 NSA Award for Best Stereo World Article on Historical Stereoscopy: John James Reilly: Catalog, Old Series (1867-75) and Views (1865-70) 2 parts – V33 #4 & additions V33 #6 by Paul Hickman. Historical HM: Vol 33 #5 - "The London Stereoscopic Company Reborn!" by Brian May and Elena Vidal

Stereo Theater Awards (Special Thanks to all who presented shows including many reworked programs.)

- Video – 1st & Paul Wing Award - John Hart; Fractal Fantasy: The Stereo Art of Jerry Oldaker
- 2nd – John E. Hart; Ghost Car
- 3rd – Laszlo Magyar; Club Hungary
- Best 1st Time Presenter – Santiago Caicedo; Moving Still
- Stills – 1st Place – Chris Schneberger; The Governess
- 2nd – Franklin Londin; Orangelica, The Gates of Central Park
- 3rd – Steve Hughes; Plain Brown Wrapper
- Best 1st Time Presenter – J. Claire Dean; Mali Magic and Mud
- Best Use of Vintage Images – Larry Moor & Mike Griffith; The Night They Drove Old Dixie Down
- Pushing the 3-D Envelope – Stephanie Andrews; Digital Stereo Cinema at the University of Washington
- Best 3-D Commercial – Ron Labbe; In Your Face 3-D, The Best 3D Book Ever

Judge's Awards

- John Hart; Micro – Cosmos
- Steve Hughes; Contemporary Risqué Stereo Photography; and
- Eric Deren; Sky Diving

Exhibits: Vintage

- 1st & Tex Treadwell Award – Louise Goldstein; Working Ladies of the 19th Century

- 2nd – Robert Smith; Hutchins Hotel – Yosemite, CA 1865-1872
- 3rd – Russell Norton; A Tradition of American Genre
- HM – Robert Smith; Painted House

Exhibits: Modern

- 1st – Larry Ferguson; The Belly View
- 2nd – Linda Nygren; Florida Wildlife
- 3rd – Steve & Suzanne Hughes; Carlsbad Cavern
- HM – Linda Nygren; Northwoods Wildlife

Exhibits: Other

- 1st - Barry Rothstein; Zebra Finches & Parakeets, phantagram
- 2nd – Paul Pasaquarello; Mask Shop
- 3rd – Robert Chow; Dynamic Phantagrams
- HM – Terry Wilson; Talea, large phantagram
- 1st Annual Art Exhibit Award, voted on by the artists - Jerry Oldaker

Please join with me to congratulate all of these very deserving individuals!

GSCA Announced 2008 Marketing Awards

The Giant Screen Cinema Association announced the winners of its annual marketing awards. A panel of five judges reviewed more than 14 entries and named the 2008 winners.

- Best Film Launch by a Theater goes to the Museum of Science—Boston for the launch of The Alps for their all-embracing approach to launch and sustain the film in a crowded giant screen market.
- Best Marketing by a Distributor goes to MacGillivray Freeman Films for the launch of Grand Canyon Adventure: River at Risk for its comprehensive integration of big idea marketing.
- Best Theater Launch goes to the Myrtle

Beach IMAX Theater in Myrtle Beach, South Carolina, for creating a premium 3D IMAX entertainment “must see, must do” experience for vacationers.

- The Best Big Idea goes to National Geographic for Sea Monsters: A Prehistoric Adventure for their coordinated day and date release to 260 screens worldwide—the largest ever day and date release of traditional giant screen film.

There was no winner in the Best Educational Program by a Theater category this year.

The Marketing Award winners will be honored at the GSCA Awards Gala in New Jersey in September.

Dozens of 3-D Movies Comin' at Ya!

- August 8, 2008 - Fly Me to the Moon – nWave's first computer-animated feature film in 3-D, GS and digital versions.
- September 2008 – Animalopolis, GS film from Graphic Films Corporation, 3-D conversion.
- 2009 - Legends of the Sky 3D - Stephen Low Company & K2 Communications, GS Film: 42 minutes, shot in 15/70mm. Will include SANDEE animation.
- Oct. 24, 2008 - Igor - Anthony Leondis and the Weinstein Co. Animated film about a mad scientist.
- November 21, 2008 - Harry Potter and the Half-Blood Prince – Some 3-D scenes in IMAX version.
- November 26, 2008 - Bolt (was American Dog) – Disney animated film.
- November 30, 2008 – Red Crabs of Australia's Christmas Island 3D – Giant screen film from Mark Simpfendorfer Productions.
- December 2008 in LA & New York, opens wide Feb. 6, 2009 - Caroline (Selick's stereoscopic stop-motion animated film.) First Stop-Motion Animated 3-D Film, from Focus Features (distributor) and Portland, Oregon animation studio, Laika Entertainment.
- January 2009 - My Bloody Valentine.
- 2009 - Dark Country – Thomas Jane 3-D digital film. Cameras by Paradise FX's.
- February 2009 - Under the Sea 3D (was Deep Sea-quel) – 3rd original Warners/Imax co-production. Sequel to Deep Sea 3D.

International Stereo Exhibitions

It seems logical that the perfect plan is to enter your better slides into the SCSC stereo competitions every other month and from there pick your best images and enter them into the international exhibitions. It gives me a reason to keep trying to take better stereo pictures and it's a lot of fun competing. Most exhibitions are PSA sponsored and I have the chance to win awards and get 'credits' for my acceptances. I would really like to see more of our members entering.

The Photographic Society of America (PSA) is an organization that puts a "seal of approval" on certain stereo exhibitions. PSA has other functions also, plus branches for all photographers. Visit the PSA website at: <http://psa-photo.org/>

If you are not a Photographic Society of America (PSA) member, you should really think about joining. Members receive the monthly PSA Journal full of photo tips, information on upcoming exhibitions and other helpful advice. PSA approved means that acceptances earned in these exhibitions count towards PSA Star ratings and the PSA Stereo “Who's Who” list (for PSA members).

The PSA Stereo Division's website: <http://www.psa-stereo.org> has a number of current Exhibition entry forms. Many can also be found at: <http://exhibitionforms.com/>

Closing dates and contacts for upcoming Stereo Exhibitions:

- Sept. 22, 2008 - 75th Detroit International Salon of Photography. Format: Stereo Slides. Fees: \$8.00 NA, \$11.00 Others. Barb & Paul Gauche, 46576 Vineyards Ln. Macomb Twp. MI 48042-5931 Email: bpgauche@msn.com Entry form: http://www.psa-photo.org/division_files/stereo/exhibform/Detroit_08.pdf
- October 8, 2008 - Chicago Lighthouse 60th International Exhibition of Stereo Photography. Formats: Stereo Slides and Prints. Suzanne Kiredjian, 8300 Gross Point Rd. Morton Grove, IL 60053 USA Email: megasue@aol.com Fees: \$7.00 NA \$8.00 Others. Entry form: http://www.psa-photo.org/division_files/stereo/exhibform/Lighthouse_08.pdf
- October 20, 2008 - Tenth Cascade International Exhibition of Stereoscopic Photography 2008. Format: Stereo Slides, Cards and Phantograms, Electronic/Internet/Digital. David W. Allen 14605 SW Carlsbad Dr. Beaverton OR 97007

USA. Email: dwa.stereo@verizon.net
Fees: Posted material: \$7 NA \$8 Others
Digital entries: \$5.00. Entry form: http://www.psa-photo.org/division_files/stereo/exhibform/Cascade_08.pdf

Upcoming camera shows

Bagnall's Camera Expo is still California's Largest Monthly Camera Show, but it is now smaller with fewer tables of photo equipment – but still many stereo items and many bargains can be found. Bill Bagnall's daughter Tracy is continuing with the production. The show has moved to The Carson Center, 801 E. Carson St. in Carson. Show hours are still 9:30am to 2:30pm; admission is still \$6. For more information call: (925) 253-0466. Here are the dates for 2008 (subject to change): August 17, September 21, October 19, November 23 and December 14. Check their website: www.cameraexpo.com or email them at: cameraexpo@aol.com.

The SCSC Club Library

Did you know that SCSC has a club library of stereo slides? Well it does and it is incredibly easy to check out boxes of slide sets. All you need to do is check in with the SCSC club librarian (hey that's me) and for a \$20.00 deposit you can check out a box of really cool stereo slides. Return the box the following month and you can check out another box. You can go like that until you've seen all the slides and then start over. If you prefer you can email or call me in advance and I will have a box ready for you to check out, but since I try to bring the library to every meeting, that isn't really necessary. SCSC is always looking for donations of slide collections or anything else stereo related.

Meeting Nights

Just another reminder that members are welcome to arrive early and help set up the meeting room. The earlier the meeting gets started the more we have time to see and enjoy. We often times have open projector slides or short shows that we just can not get up on the screen, because we are expected to be out of the meeting room at 10:00 PM. The janitor cannot go home to his family until we have exited the building. In the past we have met at local restaurants to continue our sharing and discussions. But we must be out of the building at 10:00 PM.

I will see you at the meeting.

3-D FANS GATHER FOR FANTASTIC MULTI-DIMENSIONAL CELEBRATION

by Ray Zone

Tumbling skydivers, frenetic hummingbirds, acres of glorious flowers, eye-popping scenery, ghosts of the past... all these images and a myriad more awed hundreds of enthusiastic members and guests from around the world at the National Stereoscopic Association's 2008 convention in Grand Rapids, Michigan, July 9 - 14. The event was the 34th Annual Convention for the 3-D group.

In addition to the four days of never-before-seen both moving and still 3-D thrills on the huge silver screen at the ultra-modern



For 5 days nearly 250 NSA Convention attendees enjoyed a continuous round of 3D workshops, stereo projections, a trade fair and a stereo art gallery.



SCSC Secretary/Librarian Lawrence Kaufman is also NSA President. Lawrence is shown here giving his Annual Address at the NSA President's Breakfast.

DeVos Center Auditorium, those attending also shared their own photography and technical expertise...as well as offering items from vast personal collections of modern, vintage and rare cameras, equipment, books, novelties, comics and many individual vintage and modern views for sale at the NSA trade fair.

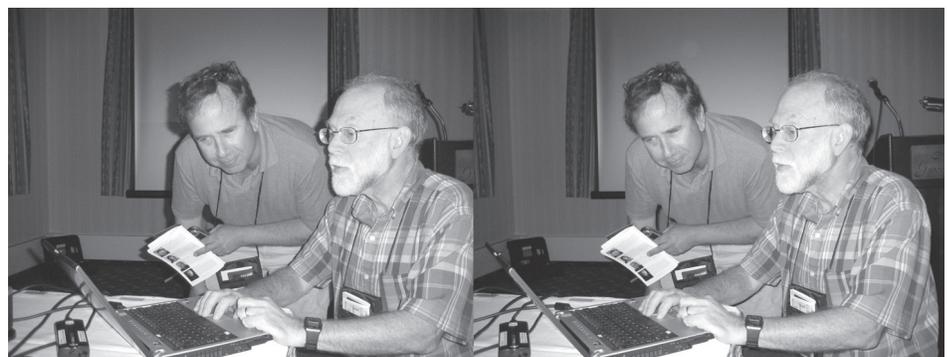
All of this took place amid the excitement of the release of an ever-growing number of major studio 3-D theatrical releases including the most-recent blockbuster, "Journey to the Center of the Earth" released July 11 by Walden Media. These new state-of-the-art spectacles are rekindling a 3-D fervor that hasn't been this strong since its 1950's heyday and it is building every day as younger

audiences are introduced to the magic of the extra dimension.

There were a selection of workshops, given by top experts in their field, where members could keep up with the latest in digital imaging techniques, concepts and equipment. And awards were presented in recognition of outstanding achievement at the NSA Awards Banquet. Phil McNally, nicknamed "Capt 3D" and Global Stereoscopic Supervisor at Dreamworks Animation, presented the Keynote Address at the banquet.

"I've been a part of NSA since the beginning and it was one of our best, most enjoyable conventions ever," said charter member Brandt Rowles. "There was so much happening that it was virtually impossible to take in everything! And with the way the interest in all things 3-D is growing, we think that next year's event in Mesa, Arizona will be even bigger."

For information about NSA membership contact: www.stereoview.org



NSA 08 Workshop Director Barry Rothstein looks over David Starkman's shoulder as David prepares to give a workshop on Stereo Photomaker.



Phil "Capt. 3D" McNally looks at one of his favorite 3D Comic books at the NSA Trade Fair. McNally, an SCSC member, gave the Keynote Speech at the NSA Awards Banquet.



Here is Joe Walker at the NSA Convention. With two twin digital stereo rigs hanging around his neck, an iPod and a flashlight/cane, Joe is ready for anything that is 3D!



SCSC member Abe Fagenson, Stereo Art Gallery Chair Ray Zone and cross-view digital stereo artist Jerry Oldaker enjoy the NSA art reception. Oldaker won the first "Artist's Choice" Award.



SCSC members Claire Dean and Franklin Londin look at the large format stereo transparencies of Mark Gobielski in the Stereo Art Gallery. Dean and Londin also exhibited their stereo art in the gallery. All stereo photos by Ray Zone.

A Big Thank You to Jesse Rothstein for Manning the SCSC Booth at the Orange County Fair!

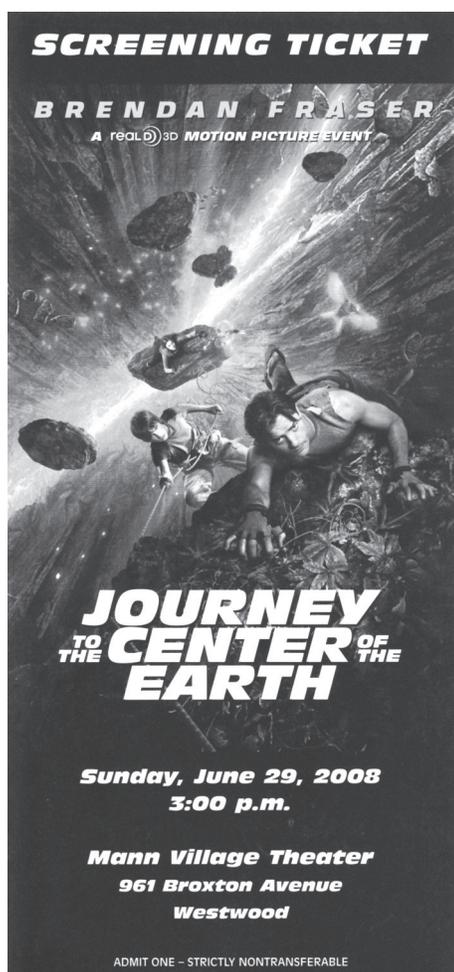
President-Elect Barry Rothstein's son, Jesse, stepped in to help man the SCSC booth at the Orange County Fair while his father attended the NSA Conference in Grand Rapids, Michigan. Jesse put in a lot of hours of his Summer vacation to make sure our booth was staffed for the many visitors that stopped by to look at the displayed pictures, cameras, viewers, etc.



Journey to the Center of the Earth Premieres in new XL RealD 3D

By Ray Zone

Thanks to the efforts of Eric Kurland, a contingent of SCSC members were in the audience on June 29 at the Fox Village theater in Westwood for the world premiere of "Journey to the Center of the Earth" in the new ultrabright "XL" RealD stereo projection system. The film's star Brendan Fraser was on hand to introduce the show and director Eric Brevig was also on hand for the screening. The screening was held as a gala event in conjunction with the Los Angeles Film Festival and many of the press were on hand.



Watching from the front row of the balcony as the film was projected on a 42 foot silver screen provided an excellent "bird's eye" view of the stereo effects and the reactions of the audience. "Journey" is promoted as a family film but has a "PG" rating for some "intense



The June 29 premiere of Journey 3D at the Fox Westwood theater was part of the LA Film Festival

sequences" of action featuring cannibal fish, dinosaurs and carnivorous flowers. All of those creatures are computer generated (CG) but do periodically "pop out" of the motion picture screen in strong three dimensions.

Billed somewhat erroneously as the "first digital live action" 3D movie, Journey was shot using the twin digital "Fusion" rig created by Vince Pace and James Cameron. The actors are shot against blue screen so that most of the backgrounds in the story, like the creatures, are computer-generated. This filmmaking technique provides a great deal of control over the total parallax in the 3D and is a way to minimize visual "damage" from convergence, or toeing in, of the camera axes. When the camera bodies prevent a narrow interaxial, a beam-splitter (with a half-silvered mirror) is often used to reduce the stereo base and convergence is an additional technique to get closer to the subject. CG backgrounds, by limiting the overall parallax at infinity, can eliminate some of the dangers

of optical divergence.

Journey is loosely based on the Jules Verne novel, though the book is paid tribute in the film. Accompanied by an adolescent boy and an attractive young female Icelandic explorer, Fraser's scientist hero moves through a series of underground environments in what is essentially an extended "thrill ride" in 3D. It's very much like a video game with its succession of traditional perils served up in depth.

As the protagonist and his young cohorts make their way back to the surface of the planet via a volcanic eruption, the adventure concludes with an even bigger thrill ride with its concomitant use of point of view in 3D. While the story is about as deep as an Italian pizza, the movie looked superior in the new RealD "XL" stereo projection. Opening on 800 screens in 3D and over 2000 on film in 2D, Journey has performed very well at the box office, a heartening fact for fans of 3D movies.

What is proper attire for the 2009 ISU Gmunden Congress you might be thinking?

Given that we only have about one year until the next ISU Congress in Gmunden, Austria on Sept 9-14, 2009, I know we're all thinking about what the proper attire is. Well,

at least I have been worrying about what to wear.

So, I thought I'd send out a little note with a picture to remind you what things are going to look like once we get there. Always one step ahead for fashion.

Hope to see you all there.

Warmest regards,
Susan Pinsky

