

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
22	23	24	25	26	27	28
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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3D Movie Division

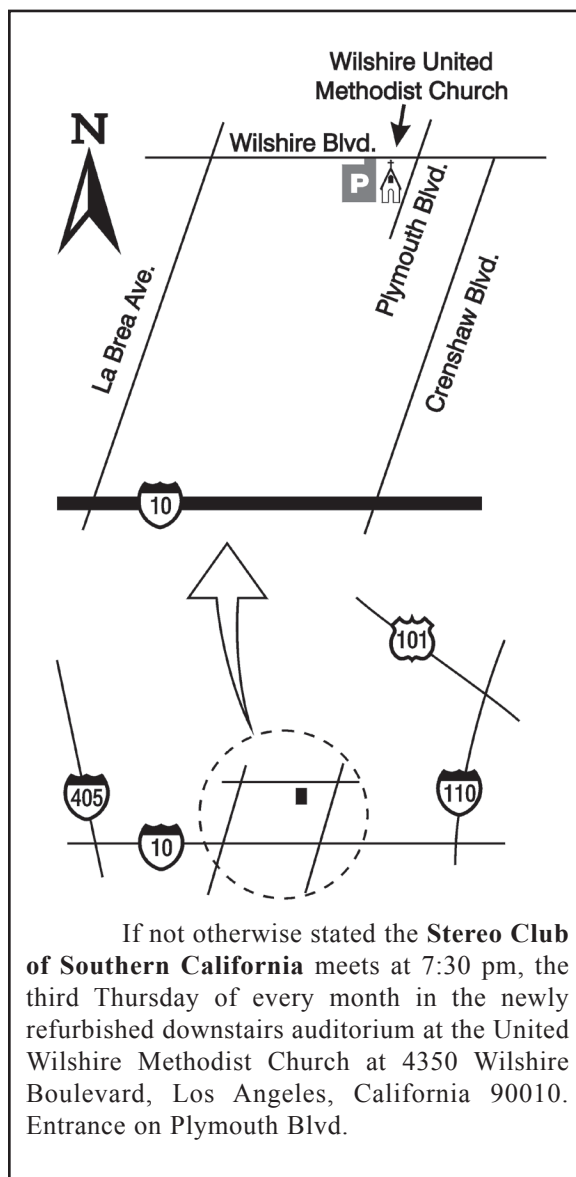
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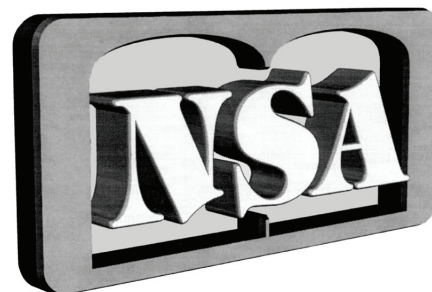
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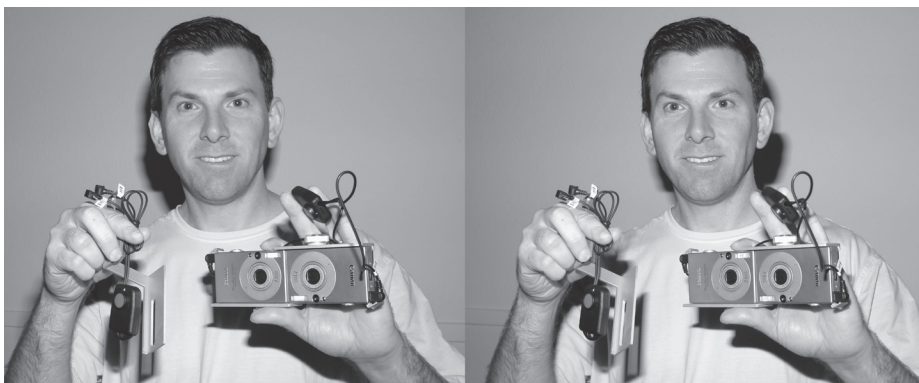


SCSC is a member of:





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!!

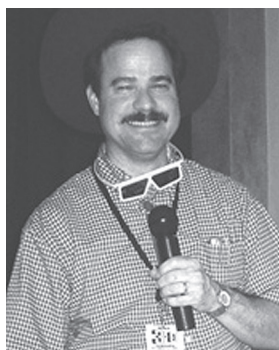
YOU ARE INVITED on August 21, 2008 to the next SCSC banquet that Susan Pinsky is again arranging. Along with the SCSC Slide of the Year Competition Program, there will be a program from the United Kingdom, created by David Burder and Carole Reeves entitled "Reflections on a Golden Age". It is subtitled "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

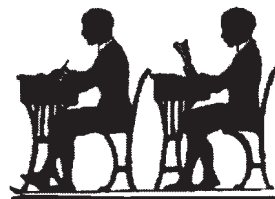
SCSC Tours Walt Disney Concert Hall

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 design 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 its 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.