3DNews

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						
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11	12	13	14	15	16	17
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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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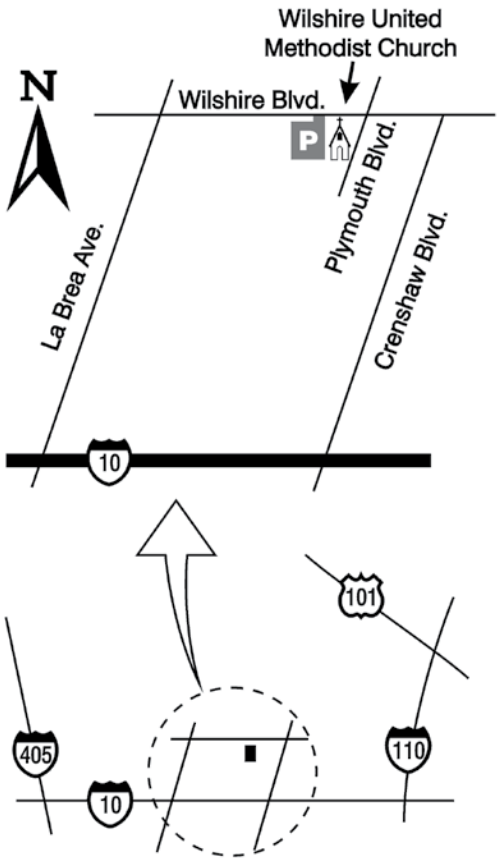


If not otherwise stated the **Stereo Club of Southern California** meets at 7:30 pm, the third Thursday of every month in the newly refurbished downstairs auditorium at the United Wilshire Methodist Church at 4350 Wilshire Boulevard, Los Angeles, California 90010. Entrance on Plymouth Blvd.

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

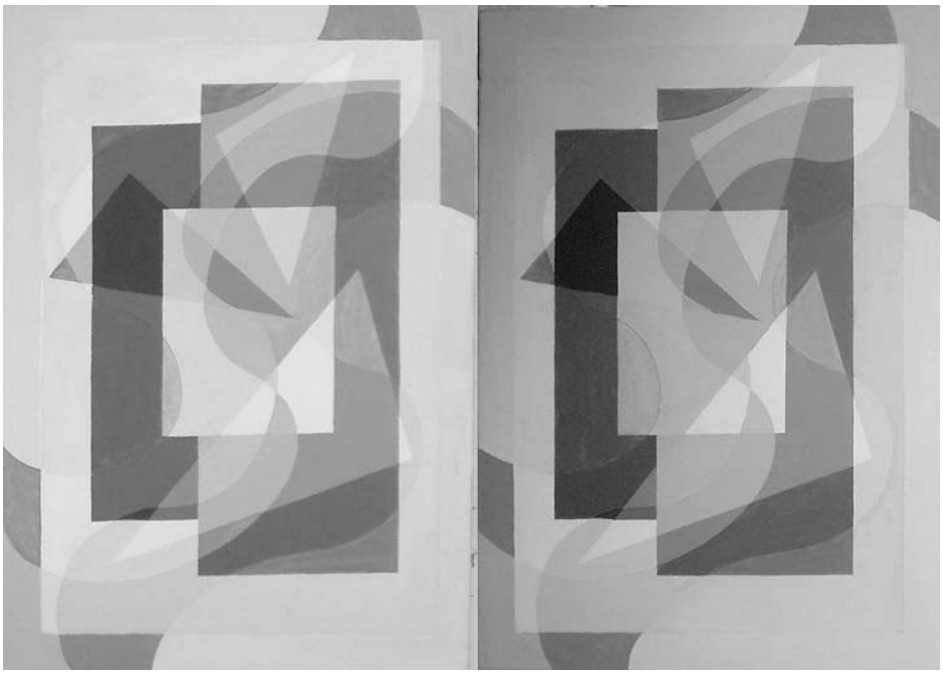
The April meeting of SCSC featured a highly innovative array of digitally projected stereo programs that amazed the members. First show of the evening was "The Stereopaintings of Abe Fagenson." Mr. Fagenson was present for the screening of the program and he brought along a pair of his original stereopaintings 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.

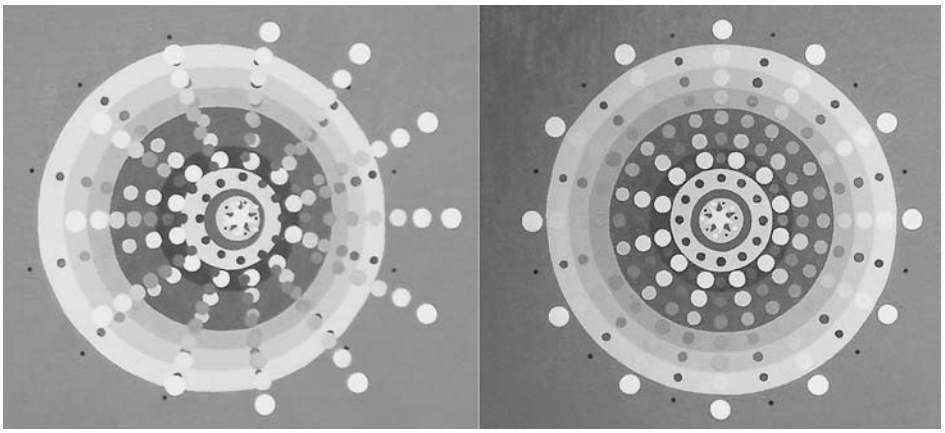
The presentation of Fagenson's paintings in digital stereo projection was accompanied by the music of Mozart and lent scale to these sinuously dimensional works which were both abstract and representational. After the program Fagenson stood up for a brief Q&A with club members and his responses to questions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

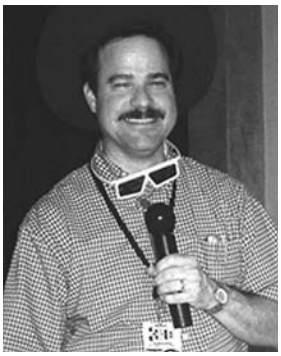
As an answer to Ferguson's work, Susan Pinsky presented a provocative stereo slide show of male nudes. Other standout programs that Susan presented included a wonderful retrospective of SCSC Presidents from the very beginnings up to the present and a lovely survey of the stereo conversions of Stanley 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!

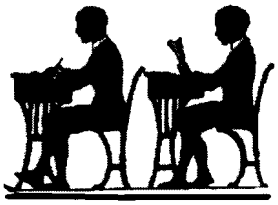




Abe Fagenson and his wife Marge at the April SCSC meeting.



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. If 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://qvu3d.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/abouto-sa/awards/osaawards/awardsdesc/edwinland/default.aspx

Polaroid – gone in an instant?

Polariod 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 cameras 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 = Real Size / Print Size x 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 x 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 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.

Basic camera setup for a phantogram.

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.

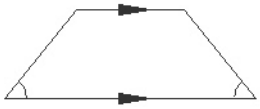
Center view of the subject.

Rightmost view of the subject.

"stereo window."

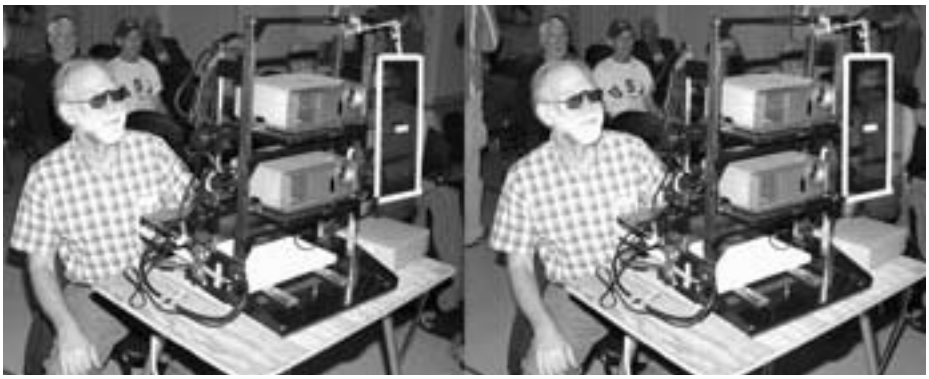
Eventually you will lay the subject onto the backdrop, and start to position the camera and backdrop. Generally I make the camera stationery and adjust the backdrop piece, but it could be done the other way. Put your camera into the center position of the slidebar. Angle your camera down toward your 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 critters, 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

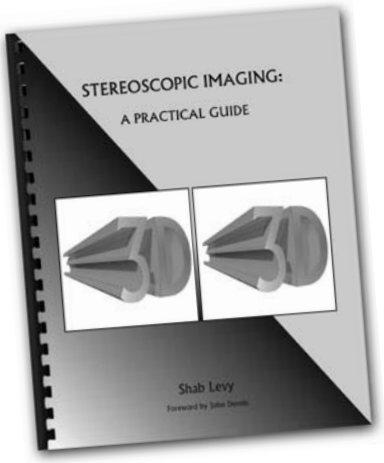
Program: May 14, 7:00 pm. Synopsis: A historical perspective will be given of the cinema's technology evolution and how that evolution plays out in business and creative terms. Parallels are drawn between historical president and the current reintroduction of the stereoscopic cinema. Technology lessons 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 "triplet" 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.

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