



From the Stereo Club of Southern California

Volume XLVII #10

October 2002

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How I Got Started in Stereo Photography

by Philip Steinman

In July of 1998 my closest friend from USC film school, **Dave Porfiri**, invited me to attend a 3D slide show. I asked "What's a 3D slide show?" He said "I've never seen one either, but the Southern California Stereo Club is having it's annual banquet and there they will show everyone's top five slides of the year and you'll see them projected in 3D wearing polarized glasses." He said "It starts in two hours, can you get off work?" I said "Let's go don the glasses and see what this is all about."

Dave and I were avid still photographers. In fact, Dave was, in my opinion, the top USC cinematographer in our semester class that graduated in 1994. (We both got Master's Degrees in Cinema-Television Production). Anyway, that night, before I even saw the slide show, **Susan Pinsky** put a nice landscape photo in a red button Realist viewer and handed it to me and I saw my first 3D image. Then she put a snapshot nude photo of her sitting in a bathtub and I was hooked on 3D. After I saw the slide show, I was so blown away by the medium of 3D and what the SCSC crowd had accomplished with their annual 3D photography, I knew I had to immediately switch all my photography efforts over to 3D.

My prior exposure to 3D was nil. I had seen the Michael Jackson 3D movie at Disneyland years ago, but I don't even remember seeing a 3D Viewmaster reel as a kid. I thought those were 2D cartoons. That night Dave and I stayed late, asking **Mike McKinney** and **Chris Olson** as many questions as we could about cameras, viewers, and how to get started. I bought a Realist 2.8 stereo camera, and Dave bought a Revere stereo camera, and we were off shooting our first 3D images. Mine were actually on a movie set for *Prince of Central Park*, that I was editing in New York at the time.

Why do I like 3D?

Well, this may be bold, but I actually think that any image can be done better in 3D than in 2D. We have two eyes and naturally see in 3D. It is a more life-like and enveloping medium. The third dimension always makes it more challenging and never limiting to capture your vision in stereo.

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

OCTOBER 2002 SCSC						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17 SCSC AUCTION	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

Calendar of Events

October 17 --- Annual SCSC Auction

November 21 -Club Competition & Judging of ISCC
Wild Life of North America by Paul Milligan

December 19 - Annual Christmas Banquet
Member's Pot Pourri Slide Show
Surprise 3-D Program

~ 2003 ~

January 16 - Club Competition
Hollywood 3-D Slide Program

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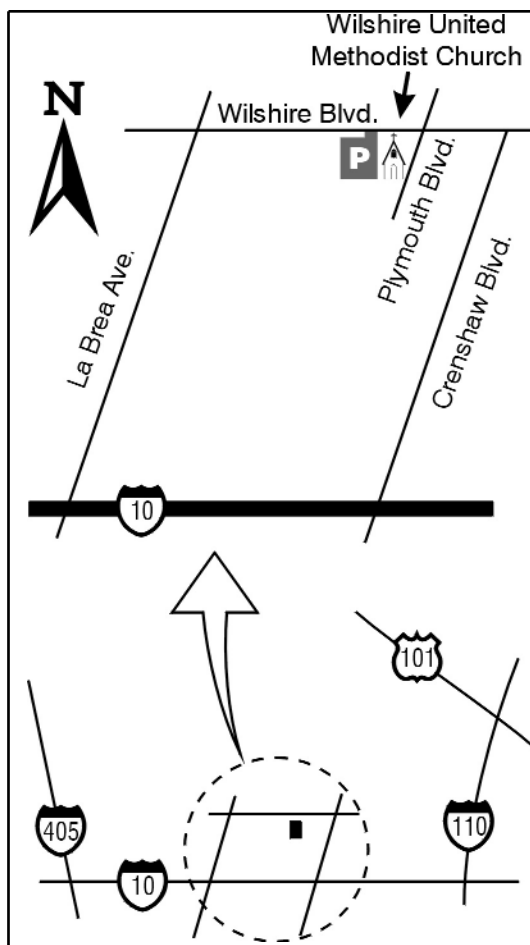
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If not otherwise stated the **Stereo Club of Southern California** meets the third Thursday of every month at the United Wilshire Methodist Church at 4350 Wilshire Boulevard, Los Angeles, California 90010.

SCSC Auction

October is the traditional month that the Annual SCSC stereo auction is held.

It's a great time to invite anyone who is interested in any type of photography and introduce them to the wonders of stereo photography.

And there are always lots of great bargains whether you're interested in stereo cameras or projectors, slide mounting devices, classic stereocards, 3D movies or magazines, anything related to stereography..

It doesn't matter if you sell or bid, come and participate and you will be helping out the club. Don't wait - start cleaning out your closets, attics and garage to find those stereo items that you need to get rid of.

You'll need the extra room for all the great buys you'll be bringing home with you.

New SCSC Members

The Stereo Club of Southern California extends a hearty welcome to the following new members:

Heather Lowe
Paul Taylor
Jim Long
Kathy Sawyer
Kathi Derevan

Stereo Club of Southern California

Auction Merchandise Form



ITEM NAME.....

DESCRIPTION.....

.....

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.



News and Notes from the SCSC Clubhouse



by Lawrence Kaufman

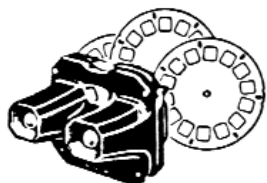
The new Large Format (IMAX) film **Lewis and Clark** has been opening at many of the IMAX theaters in Southern California, so now might be a good opportunity to remind all members of the recent release of **Charley Van Pelt's** labor of love on the same subject.

Years in the preparation, Charley drove and photographed the journey of the Corps of Discovery back and forth, numerous times and has produced a wonderful set of 3D reels and a 3D CD-Rom. The View-Master Series represents a departure from the conventional reel sets with extra educational material; a **FOURTH DIMENSION** has been added.

The Lewis & Clark experience starts with a remarkable story. View-Master 3D images are added to text/captions and detailed maps to create a complete "picture" of the Journey of the Corps of Discovery.

If you are familiar with the Lewis & Clark story, you will appreciate the additional effect as seen in the View-Master 3D images. If you are not familiar with the story, these views will encourage you to read one of the many excellent books on the subject.

The "Preview" Reel shows seven "highlight" scenes and comes in an informational brochure/folder with text/captions and map of the trail.



Lewis & Clark View-Master 3-Reel Cards

These sets are the centerpiece of the Lewis & Clark View-Master project. There are four sets for a total of 84 images. Each set covers a consecutive section of the Lewis & Clark Trail, starting at St. Louis (Wood River), winter at Fort Mandan, a difficult portage at the Great Falls, a desperate search for the Shoshone - then, over the Continental Divide and down the Columbia to the Pacific Ocean and another winter - this time, at Fort Clatsop. They left March 23, 1806 on their return trip and a hero's welcome in St. Louis.

Lewis & Clark 3-D Reference Album

The story requires text and captions to relate the events taking place with the 3D images. Maps are also essential to show landmarks, distances and topography. The 3D Reference Album is 28 pages (8 1/2" x 11") black and white with a color cover. A 2-page "spread" with text/captions and map correspond to each of the 12 7-scene View-Master Reels. For reference purposes the seven scenes are shown in black and white, side-by-side 3D format. For better quality 3D printing viewing, an optional set of Canon Color Photo Copies is available on special order. They can be trimmed, pasted and mounted into the Reference Album. A deluxe loose-leaf binder with clear plastic reel storage pockets is also available to complete the set.

This and the CD-Rom set are a labor of love from long-time VM photographer Charley Van Pelt. I think you will enjoy his new and unique approach to 3D. I hope that Charley will reschedule his 2x2 stereo slide show on the subject for an upcoming SCSC meeting - everyone, please encourage him.

Ron Labbe's 15 Minutes of Fame

Long time SCSC 3D News subscriber **Ron Labbe** appears in an article in the July issue of Inc magazine. There is an electronic version online at: <http://www.inc.com/magazine/20020701/24353.html>.

This magazine is a sort of a hip business publication. Along with a nice story (page 32) it has a close-up of Ron wearing cardboard anaglyph glasses. Anyone who can make a living, let alone be successful at 3D, deserves all the accolades heaped upon him/her.

Ron did an outstanding job organizing and running the Stereo Electronic Theatre at *NSA 2002 - Riverside*. It is great to see him get some recognition.

Congratulations Ron!



Todd Eifert's Adult 3D

Member **Todd Eifert** has announced his own CD-Rom was ready for sale at *NSA Riverside*. Todd shoots adult film stars on adult movie sets and at adult entertainment shows doing what they do best.

Todd has been supplying <http://www.lukeford.com> with his images of 3D porn stars. He upgraded his images from his first 25 columns of *Mr. Todd's Wild Ride*. The disc includes: The first 25 columns, complete with any errors, such as broken links, corrected. All images from column 1-18 have been rescanned. All images in the columns are larger (1600x1200 screen size). Along with the original columns, he has included bonus images from each shoot to bring the total to 561. Separate drawers for anaglyph, parallel, cross-eyed, and even single images. The disc is 650 megs of material. If you're looking for a lot of "on the set" adult images, look no further.

To see samples, go to:

http://www.lukeford.com/ontheset/ontheset_archives.htm

All buyers must be 18. The cost of *Mr. Todd's Wild Ride* Volume One is \$25 plus \$2 for shipping. Send \$27 to: Todd Eifert, 2403 Louella Ave. #3, Venice, CA 90291 or hook up with Todd at the meetings.

Upcoming Camera Shows

The Buena Park Camera Expo
7530 Orangethorpe (between the 5 and 91 freeways at Beach Boulevard)
Buena Park. Sunday Oct. 20, Nov 17
9:30am to 2:30pm, \$5 admission with free parking. Info: (949) 786-8183

The Pasadena Camera Show
Pasadena Elks Lodge, 400 W Colorado Blvd., (134 Freeway to Orange Grove S.) 10am - 3pm.
2nd Sunday of the month
Info: (310) 578-7446.



2002 International View-Master Stereo Sequence Exhibition

Judging for the *2002 International View-Master Stereo Sequence Exhibition* sponsored by the Stereo Club of Southern California took place on Saturday, September 14 in Los Angeles.

SCSC member and former club President **Mitchell Walker** served as Exhibition Chairman. The three judges were all former SCSC Presidents and included **Gregory Hooper**, **Steve Berezin** and **Ray Zone**. Judging for the International View-Master Stereo Sequence Exhibition complied with all standards for stereo photography exhibitions as prescribed by the *Photographic Society of America* (PSA).

On hand to assist with projection duties were **Cassie Kaufman**, new member **Kathi Derevan**, **Bryan Riggs** of the Jewel City Camera Club (who supplied the large silver screen) and former SCSC President **Lawrence Kaufman** who called out the scores.

The winners are as follows:

Gold Medal - Joe Hohmann - *A Closer Look*

Silver Medal - Joe Hohmann - *Big Bugs*

Bronze Medal - Joe Hohmann - *A Colonial Plantation*

Best Photo Travel - Eddie Bowers - *Oklahoma City National Monument*

Best Scenic - Rod Dicks - *Bixby Bridge at Sunset*

SCSC Award - Mitchell Walker - *A Visit to the Renaissance Pleasure Faire*

Best Theme - Eddie Bowers - *The Birthday Party*

Honorable Mention - Kathi Derevan - *Midway*

Honorable Mention - Chris Olson - *New Adventures of GI Joe*

Acceptance - Mitchell Walker - *Where on Earth Am I?*

Acceptance - Mitchell Walker - *The Cows Are Back*

A very well received showing of the 2002 International View-Master Stereo Sequence Exhibition took place on Thursday, September 19 at a meeting of the SCSC. *Congratulations to all the participants!*



VM Exhibition Chairman Mitchell Walker stands behind the three judges (left to right) Gregory Hooper, Steve Berezin and Ray Zone

How Did I Make Those 3D Conversions?

By Jim Long

During the 2002 NSA, National Stereoscopic Association convention in July, Dan Shelley presented a workshop on converting "flat" 2d pictures to 3d. The requirement for this procedure is any computer graphic program. Anyone will do that has the basic components of "masking" or selecting, object shifting, and painting or blending. *Adobe Photoshop* will do, along with many simpler ones as well. I currently use *Corel Photopaint*.

The beginning of the conversion starts with a flat image, call this your left image. Copy this image to another file and call it your right image. This right image will be the one you will work with, the left image is untouched throughout. The first selection should be that area which is closest to the viewer. This step is critical, and careful analysis should be done before proceeding.

Once you have selected, or masked, a small area of the close object in the "right" picture, you simply shift it one pixel to the LEFT. This shifting of the area by one pixel will leave a "hole" which is white, which has no color in it. You must now fill in this area. With



Jim Long at the September 2002 meeting of SCSC

what do you fill it? The best answer is that which is next to the area you shifted, probably to the right of that area. All the white area will be on the right side of the moved mask, so you only have to worry about filling one side of the moved object.

The next step is to enlarge the selection, or mask, slightly. You are enlarging the selection, not replacing it. Eventually your selection will grow to the size of the image. Those closest objects will move along with the others to produce the maximum shift in perspective. This is another reason for using 1 pixel shift for movement. Then you shift this selection again to the LEFT and fill in the white areas. Repeat this process again and again until your whole image is selected and shifted.

Feel the tediousness?

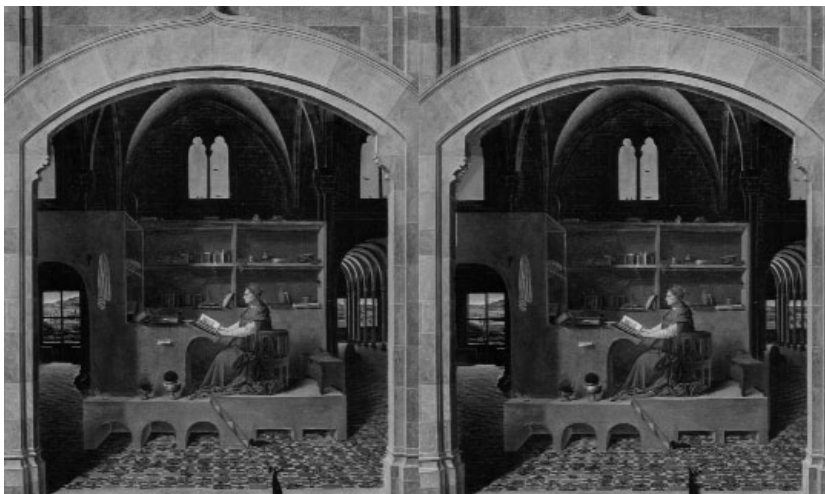
As you work with your image, you can view the preliminary results on your monitor by presenting both images on the monitor and either viewing them cross-eyed, or parallel. Your converted area will "pop-out" from the screen leaving the untouched area as flat. See the magic?

After you finish your first draft of the image, you can correct some mistakes or oversights. Minor corrections for object depth can be fixed by selecting an object or part of an object, and moving it to the left or the right, depending on whether you have to increase or decrease the perceived depth of that object. Touchup on the painted areas can also be done.

Larger mistakes may be difficult or impossible to correct, without starting all over. So be careful as you go and be sure to understand your image before you begin.

Hopefully, this has answered the question as to how I made those conversions. If you start with a small and simple image, you can experience the magic of this kind of conversion.

But be warned, this is highly addictive. One success and you are hooked! Have fun. Start simple and work up.



An Old Master painting converted to 3D by Jim Long



New Member: Heather Lowe

by Ray Zone

On occasion the Stereo Club of Southern California acquires new members who are already accomplished in the art of stereography. Los Angeles artist **Heather Lowe** is one such new member. Heather has created a considerable number of stereo paintings, stereo photographs and random dot stereograms.

A recent art exhibit of Heather's entitled "Stereopaintings" at the LA Artcore Brewery Annex featured a large number of her works. Most of the works were done with acrylic paint on paper and canvas and painted as side-by-side stereo pairs.

Some of the works were made for cross-eye binocular freevision and other works were executed for parallel freevision. Gallery attendees were provided lorgnette glasses



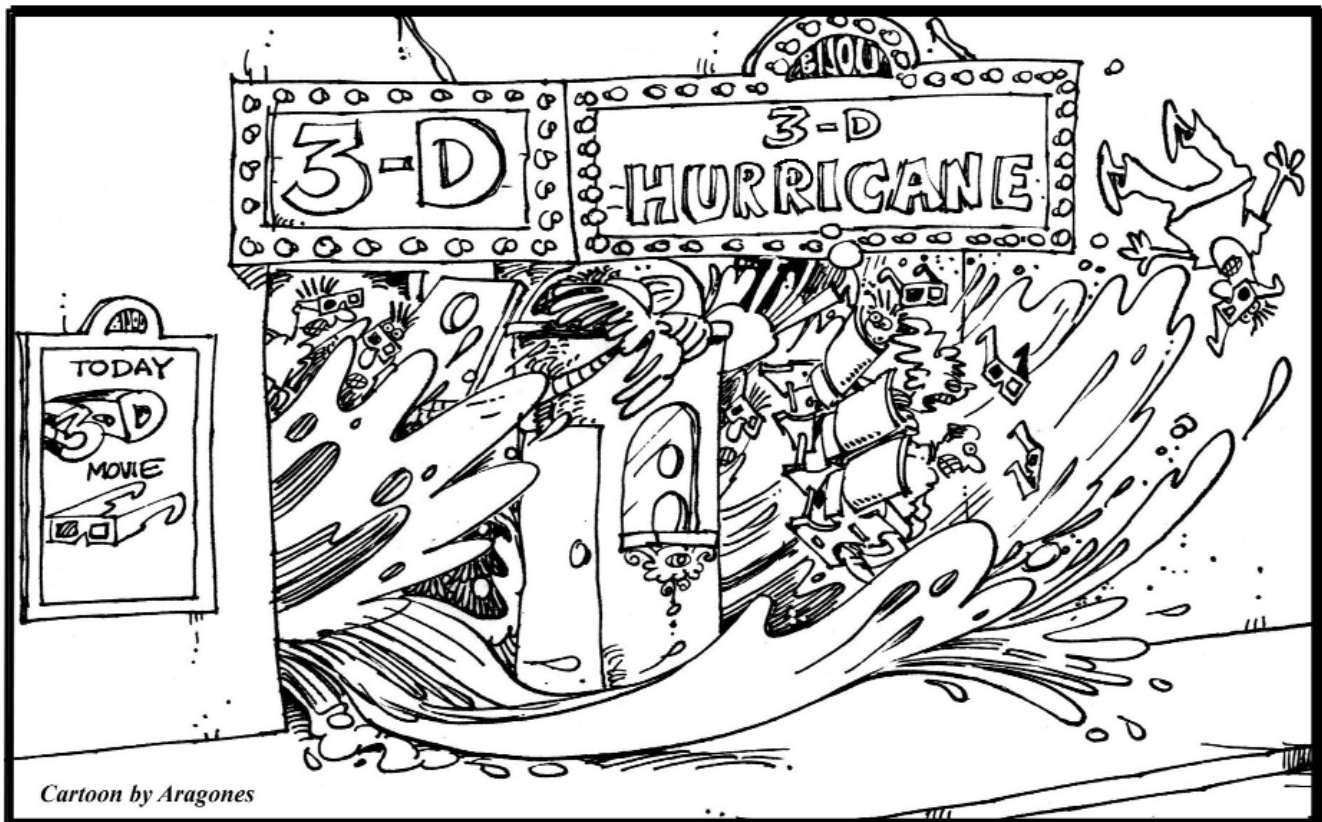
Heather Lowe with one of her "Cloud Study" Stereopaintings

for stereo viewing if they required them.

Heather also offered for sale a large number of Holmes-style stereo view cards that people enjoyed in the gallery using a stereoscope.

The Stereo Club of Southern California is indeed fortunate to have Heather Lowe as a new member and we all look forward to seeing her work projected soon on our large silver screen.

*Welcome to the Stereo Club,
Heather!*



Common Stereo Camera Formats

by David Kuntz

The Realist format, developed by Seton Rochwhite, is what enabled the 1950's stereo boom of which our current obsession is still a distant echo. The importance of the Realist format is that it facilitated the design of relatively simple 35mm cameras.

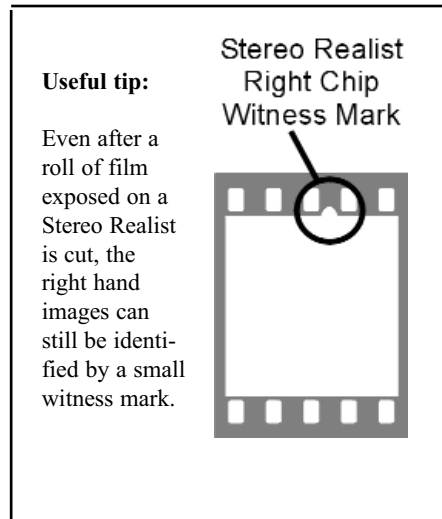
When one views an uncut roll of Realist format film, the ordering of frames appears to be somewhat random. It's not; in fact, it's quite logical.

The easiest way to understand the format is step through its operation. The first exposure in a Realist format camera consists of a pair of images (labeled #1 right and #1 left in the drawing below). Each frame has a width of 23.5mm, or five sprocket hole perforations (henceforth called perfs). These two images are separated by a gap of 10 perfs.

After the first exposure, the camera is advanced the width of two frames, or 10 perfs. Exposure #2 is then made; this process repeats until the end of the roll. As illustrated, this causes a single frame to be wasted next to the first right hand frame; likewise a single frame is wasted at the very end of the roll.

The Realist format offers three major benefits. First, the center-to-center spacing between

the left and right images is about 70mm which corresponds well with the typical human eye (or interocular) spacing of 65-70mm.



Second, the Realist format wastes little film on a roll - just the two blank frames mentioned earlier.

Finally, the Realist format uses a consistent 10 perf advance between each exposure. This is significant because a camera with a consistent advance is simpler to design and build than one with a varying advance.

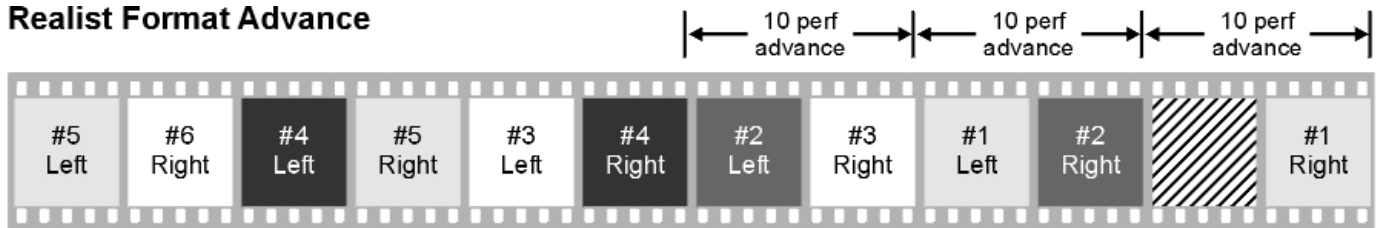
An alternate approach to the Realist method is the full frame format. As the drawing shows, the first exposure in

this format consists of two (a left and a right) eight perf wide frames. Eight perfs is the size of standard 35mm film frames. The camera is then advanced 8 perfs (1 frame) and a second exposure is made. To make the third exposure, the camera must next be advanced 24 perfs (3 frames) because there is no more open space for another exposure between the images already taken. This is called a 1-3 advance.

The full frame format wastes no film whatsoever, and has a separation of about 75mm between left and right images. This is just slightly hyperstereo, and not pronounced enough to be very noticeable. By reducing the frame width to seven perfs and using the same 1-3 advance scheme, this spacing can be reduced to about 65mm; this is called European Format.

Many modern cameras use an electronic, as opposed to a mechanical advance system. In this case, a motor drives the film take up spool, and there is no sprocket wheel. Electronic sensors are used to determine how far the film has moved. The 1-3 advance is easier to implement in these cameras because it simply requires changing the camera's software, rather than implementing a complex gearing system.

Realist Format Advance



Full Frame Format Advance

