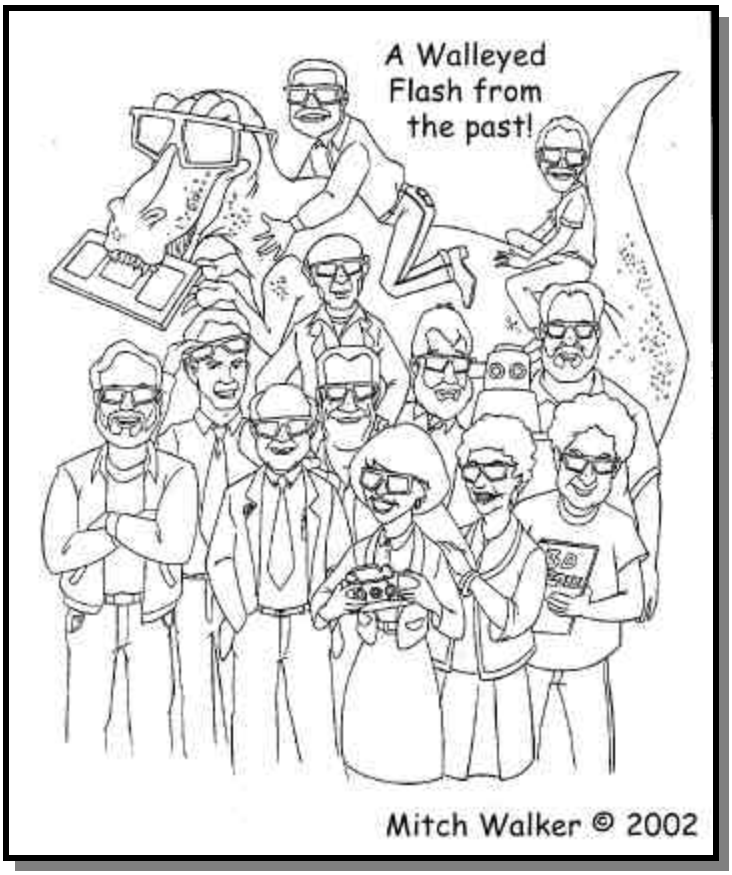
3D News

From the Stereo Club of Southern California

Volume XLVII #6 June 2002

Meeting Thursday, June 20th
3 very special shows!

Mitch's Sketchbook



Visit our club website at
http://home.earthlink.net/~campfire

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings, which normally include 3D slide projections, are held monthly. Visitors are always welcome. Annual dues are $30/single or $40/dual (send to the 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 the Treasurer). Everyone is encouraged to submit stereo-related news items, articles, art work or photo tips for the 3D News—deadline is the 25th of the month (send to the Editor: steve@berezin.com).

Calendar of 3D Events

Meeting, Thursday June 20th, Classics from the PSA, a 3-D walk through the Sculpture Garden at Walker Art Center in Minneapolis, plus a surprise short 3-D featurette.

No Meeting July because of NSA Riverside convention.

Club Banquet moved to August 15.

Due to our club hosting the NSA Convention in Riverside this year, the SCSC's annual installation and Awards Banquet will be held on August 15 instead of July. The banquet will be held at our usual location, Taix's Restaurant on Sunset, at 7PM. the price will be, 25.00 in advance, and 30.00 at the door. if you are interested contact Mitch Walker at 310-459-1030 or res082f2@verizon.net.

SCSC Meetings are usually the 3rd Thursday of the month at 7:30 at the Wilshire United Methodist Church, 711 South Plymouth Boulevard, near Crenshaw and Wilshire, in the downtown area of Los Angeles.

President's Message

By Steve Berezin

Last Meeting, Last Club Competition, Jim Comstock's Orchids and other Flowers, Next meeting bring your slide of the year!

Orchid Show

We were treated to an exciting show of orchids last meeting. Jim Comstock, showed the orchids that he photographed using a slide bar and a lighting kit. I was not aware of the stunning complexity and variety of orchids. Jim's excellent photographic skills brought out many features of the orchids not apparent to the naked eye.

David Saxon Bronze Star

At the last meeting David Saxon was awarded a PSA Bronze Star for his contributions to the PSA Journal. An example of one of his articles will be reprinted below in this publication.

Club Competition

We had the last club competition of the year at the last meeting. Results will be in next month's issue of the 3D News.

New Officer Nominee's Announced

The board nominees for officers next year were announced. They include:
President- Philip Steinman
Vice President- James Comstock
Secretary- Kathy Day
Treasurer- David Kuntz

Next Meeting
(See above)

James Comstock ready for his orchid 2 x 2 x 2 show. Photo by Gary Shacker

Slide of the Year

Enter your five best slides from this year's club competition by next meeting! See page 8 for an application and more information. You can't win if you don't enter.

No Meeting in July

There will be no meeting in July. See you at NSA Riverside!

The History Zone

A stroll through the history of stereography with Ray "3D" Zone

A Solid Society -Part Two
Annals of the Stereo Club of Southern California

When the Stereo Club of Southern California (SCSC) was officially formed in November 1955, joining the club "was predicated upon membership in the PSA." In fact, the club was known as the "PSA Stereo Club of Southern California" (see February 2002 3D News) and it's founders were all members of the Photographic Society of America. Since the founders of SCSC were dedicated stereo photographers in the PSA, and in order to provide as complete a picture as possible, a brief consideration of the genesis of the Stereo Division (SD) in the PSA is in order.

The following information was graciously provided by Ron Fredrickson, official Historian and Curator of the SD of the PSA. Since the Stereo Realist camera came on the market in 1947, it makes sense that PSA members would have begun shooting in 3-D. There may have been intermittent articles about stereo photography in the PSA Journal after the advent of the Stereo Realist camera. But the first article that Ron has brought to my attention is from the March 1951 issue with a brief piece titled "Color Stereo Photography" by Charles A. Howe.

Howe had been producing color slide shows for thirteen years for his friends and business groups. "Suddenly last summer," wrote Howe, "I saw some stereo slides projected, and found that fair-sized groups could be satisfied. I bought a camera, ordered a projector, and was off." Howe passes on some helpful hints for mounting and projecting stereo slides.

"You need a subject with a foreground object," writes Howe. "It is important that all principal material be in focus." Howe notes that "some pictures will look good in the viewer, but projection on a larger scale will show up flaws." He recommends avoiding unnecessary focusing during projection and sorting stereo slides "in two piles: regular and close-up" to minimize onscreen adjustments. "Give at least twice as much time to your view of the stereo as you would to a regular slide, so that the eyes can adapt to it without strain."

A column devoted to 3-D photography called "Stereo" by Owen K. Taylor first appeared in the April 1951 issue of the PSA Journal. Taylor was Chairman of the Board of Governors and one of the founders of the Stereo Society of America. A list of suggested topics for future articles was noted along with a recommendation for the book "Stereoscopic Photography" by Arthur W. Judge (Chapman and Hall: 1925).

A November 10, 1951 board meeting of the PSA established a regular Stereo Division. Dr. Frank E. Rice, APSA of Chicago was made Chairman and Herbert C. McKay, author of "Principles of Stereoscopy" (American Photographic Publishing: 1948) "agreed to give the benefit of his organizational experience to the new Division." McKay had also been writing a monthly column for American

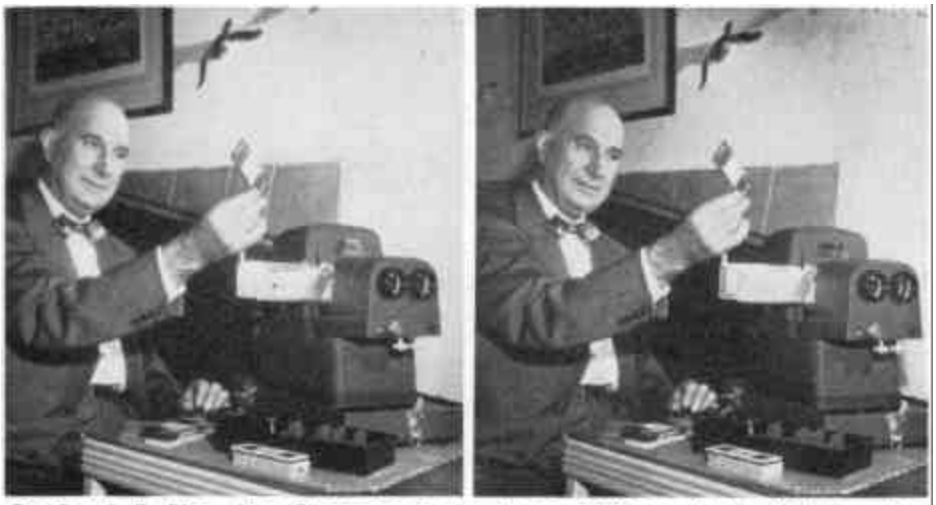
Logo for the first Stereo Division Bulletin of the PSA. April 1952

Photography magazine.

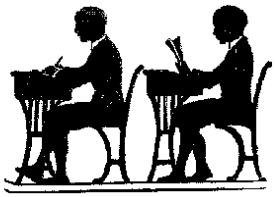
First notice of the SD in the PSA Journal appeared in the February 1952 issue under the Stereo column by Don Bennett. Membership in the new Stereo Division cost at the time "only an extra dollar." By April 1952 the SD members had their own bulletin, a three-page hectograph edited by Frank E. Rice. "Some weeks ago," wrote Rice in his introduction, "we said to ourselves, when membership in our Division passes the 100-mark we would go to work on Bulletin No. 1."

The first Stereo Bulletin included reports from members of the SD Committee including Don Bennett and L.B. (Red) Dunnigan. Bennett noted that there were "two groups interested in stereo," the 'addicts,' a small core of diehards, and the 'fans,' who "wouldn't know a homologous point if they saw one." Dunnigan wrote about the "Little Giant Stereo Circuits" in which SD members sent around stereo slides in postal circuits for member comments.

Other members of the SD Com-


Dr. Frank E. Rice, first Chairman of the Stereo Division of the Photographic Society of America with his stereo projector.

News and Notes from the SCSC Clubhouse



by Lawrence Kaufman

IMAX SPACE STATION 3D

IMAX and Lockheed Martin have done it again. SPACE STATION (2002) is their fifth collaboration following THE DREAM IS ALIVE (1985), BLUE PLANET (1990), DESTINY IN SPACE (1994) and MISSION TO MIR (1997). SPACE STATION is another strikingly beautiful and technically challenging film epic, plus the first-ever IMAX 3D film from space. SPACE STATION is the story of the greatest engineering feat since landing a man on the Moon: the on-orbit assembly of the International Space Station (ISS), as it travels 220 miles above Earth in zero gravity at 17,500 mph.

Produced by IMAX Space Ltd., a wholly owned subsidiary of IMAX Corporation, and sponsored by Lockheed Martin Corporation, in cooperation with the National Aeronautics and Space Administration (NASA), SPACE STATION builds on the IMAX-Lockheed Martin heritage that began almost 20 years ago and now has produced these five major large format (LF) films.

SPACE STATION is the first of many upcoming 3-D LF films after a long drought. 2001 saw only one 3-D LF film released and that was HAUNTED CASTLE, which was released in February. SPACE STATION has been a long anticipated 3-D LF film; the film has been on my list of upcoming 3-D LF films from the very beginning of the IMAX 3D film boom. Having numerous delays, from the struggling Russian Space program to the revolutionary new 3-D space cameras crafted by NSA members Martin and Barbara Mueller of MSM Design, Inc., the film has been creeping towards completion. Due to the unique design of the new 3-D space cameras, with dual lenses and a single strip of film, the film required extra post-production work to print dual film-strips.

The filmmakers have crafted an enjoyable and entertaining trip to space. Narrated by multi Academy Award® nominee Tom Cruise. Cruise admits that he has long been a fan of the space program and LF films. IMAX began showing short clips of the space footage in early 2001 at industry events. Some of this fabulous footage was screened for Tom Cruise, who was signed on immediately after he saw it. "The minute I saw the amazing 3-D footage shot by the astronauts in space, I knew I had to be involved with this very special film." Cruise said. Attendees at the 2001 NSA Convention in Buffalo saw some of these frames projected during a slide show hosted by the Muellers.

Southern California millionaire Dennis Tito became a front-page news story in 2001 when he became everyone's favorite senior citizen space cowboy. He booked a trip to the ISS with the Russians. Tito is not mentioned in the film, even though they reportedly had footage of him. The latest civilian who purchased a ticket to the ISS paid the astronomical sum of $20 Million for the pleasure of becoming a cosmonaut. According to a CNN QuickVote (April, 2001) more than 86% of respondents would buy a ticket for a flight into space if money were no object. Now SPACE STATION fulfills that dream, delivering the celestial experience first-hand for only the price of a trip to a movie theater.

The film had its debut at the Smithsonian National Air and Space Museum's Lockheed Martin IMAX® Theater on April 17th. Daily departures to the ISS, via IMAX® and other Large Format or Giant Screen theaters worldwide launched on April 19, 2002. SPACE STATION opened at two-dozen 3-D and IMAX DOME theaters and should roll out to nearly 100 locations by years end. SPACE STATION challenges the mind and fulfills our human need for space exploration. The film is truly an out-of-this-world adventure in 3-D. It allows viewers to float in zero gravity and witness an endless cosmic panorama. Audience members can journey alongside astronauts at the first international outpost in space, made even more real by the larger-than-life enormous 6 to 10 story screens and 12,000-watt digital surround sound systems.

The film opens with a breathtaking shot in outer space. Cruise assures us that we are not looking at some special effect, but actual space footage. After being reassured that we are seeing actual space footage, we are next treated to way-too-in-your-face virtual footage, which left me scratching my head and thinking who are they trying to fool? But then we discover that are viewing what the astronauts are seeing as they prepare for space flight in a virtual space walk.

SPACE STATION is the story of this unique partnership of 16 nations building a laboratory in outer space, a permanent facility for the study of the effects of long-duration exposure to zero gravity, and the necessary first step towards the global, cooperative effort needed if we are to go to Mars someday. SPACE STATION is a home movie from humanity's home-away-from home, the first cinematic journey to the ISS. The audience blasts off into space with the astronauts and cosmonauts from Florida's Kennedy Space Center and Russia's Baikonur Cosmodrome to rendezvous with their new home in orbit. The ISS is a technical marvel, unparalleled in scope and challenge. The astronauts and cosmonauts share the tensions and triumphs of their greatest challenge: hours of painstaking and dangerous teamwork in the deadly vacuum of space, to put the pieces together. The ISS is not the first space station, as the Russian SALYUT and MIR, as well as U.S. SKYLAB preceded this effort, how-

ever, it is a truly international effort to create a permanent research facility in space.

The LF space films have given the world a window into the exploration of space from both the technical and human side, giving NASA one of its most successful outreaches; here the extra dimension has truly added much to the experience. The IMAX cameras captured seven Space Shuttle crews and two resident station crews, as they transformed the ISS into a permanently inhabited scientific research station. We see the orbital assembly work that expanded the ISS from a 70-ton embryonic station to a 150-ton facility extending 200 ft. with a 240-ft. solar array span towering 85 ft. high.

The idea for putting an Imax camera into space had originally come from an astronaut. In 1976, Apollo 11 member Michael Collins was the first person close to NASA to realize what LF filmmaking technology could do for the space program. Collins was the first director of the National Air and Space Museum in Washington. He was shown IMAX in order to persuade him to put it into the museum, which he did. But when he saw it, his first reaction was the camera had to go into space. He said that was the only way the world would know what he as an astronaut experienced.
For more than 20 years, the film's Writer/ Producer Toni Myers and her colleagues, Consulting Producer (and IMAX Co-founder) Graeme Ferguson, and Director of Photography James Neihouse have been training astronauts to be cinematographers, directors, sound mixers and lighting technicians. NASA astronauts awarded Neihouse with the coveted "Silver Snoopy" Award, for his "continuing superlative support to America's space program", you can read the official IMAX release at: http://www.imax.com/films/production/ss_010710.html. I first became aware of Neihouse from his website. He was the webmaster of the Original 15/70 Film Web Site: http://www.1570films.com/. He put together a very complete listing of LF films and theaters before anyone else, even IMAX itself.

Twenty-five astronauts and cosmonauts, who were trained as filmmakers, used the specially designed IMAX 3D space cameras to shoot more than 66,000 feet, (or 12 miles) of 65mm film in space between December 1998 and July 2001, bringing to fruition this incredible cinematic journey of discovery. I had heard it mentioned that the astronauts did the filming after their regular duties where completed, but filming was also one of their jobs. The astronauts and cosmonauts where trained on all aspects of the IMAX cameras operations and shuttle preflight planning on the best mission timing and Sun angles for IMAX photography. Astronauts and IMAX personnel also used simulators at the Johnson Space Center to set up and practice the photography. They went into space with lists of shots to take with each mission.

The remote-controlled camera mounted to the space shuttle cargo bay for capturing bird's-eye views of space walks could not be reloaded during flight. It held just over a mile of film, which yields about eight minutes of running time. On the second shuttle flight, it encountered a software glitch, but once tracked down never reoccurred. The In-Cabin camera is substantially smaller and lighter than any previous 3-D LF camera. Given the limitations the crews had to choose their shots carefully. On a 10-day mission in October 2000 the crew shot a mere four minutes of 3-D film.

The film started getting a real publicity push in late 2001 when NASA began releasing photos and "Aviation Week & Space Technology" magazine released their December 24/31 issue with eleven 3-D anaglyph (red/blue) photos from the film. Here is the link for the subscription-only magazine and the great 3-D photos: http://www.AviationNow.com/content/publication/awst/20011224/imax_p1.htm

The film is not to be missed. The astronauts did a commendable job capturing the footage, but yet there were a bit too many shots with the portholes popping into view and cutting off some of the screen image, some sun flare and a couple other minor problems. I assume this is due to the limited amount of footage available to work with and only having one chance to get these shots. This probably lends itself to adding a touch of realism to the film. The LF format has a now-familiar sense of grandeur. What is most impressive about SPACE STATION is the clarity and definition of the 3-D imagery. The film communicates both the expansiveness of space and the claustrophobic environments within the vessels.

Upcoming 3-D Large Format Films:

One of the strongest film slates ever will be made available to the large-format industry during the next year to year and a half. Approximately 30 films from a variety of independent and Hollywood filmmakers and distributors are expected, including several more LF films from Disney. IMAX® will debut its new DMR (Movies Reimagined by IMAX) with the LF version of APOLLO 13 (1995) in late summer of 2002. Unfortunately Disney doesn't yet have any 3-D films planned, but there are a number of 3-D films coming from other producers:

VIRTUAL ACTORS FEATURING THE BOXER – As Slim squares off against Killer, audiences will be amazed not only by the action of the story, but also by the fact that these actors are all virtual – they might be ready to take over the industry! Born out of the technology and craftsmanship that originally created the award-winning short TONY DE PELTRIE (1985)(which featured the first lifelike computer-generated actor), THE BOXER is a milestone in the art of 3-D computer animation. It brings the concept of the virtual actor to stunning new levels. Producer/ director Pierre Lachapelle has brought together a talented team of animators, artists, programmers and scientists. Coming from TAARNA Studios, Inc.

SANTA VS. THE SNOWMAN - Superstar writer/director Steve Oedekerk [ACE VENTURA: WHEN NATURE CALLS (1995), THE NUTTY PROFESSOR (1996), PATCH ADAMS (1998)] tells the story of a lonely Snowman who at first is swept away by the magical wonders of Santa's Village, only to ultimately wage war on Santa because he's jealous of all the attention Santa gets during Christmas time. An epic-scale polar war then develops. The hilarious battle features such holiday defense mechanisms as hot chocolate squirt guns, giant

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Igloo Robot Walkers and even a 50-foot toy soldier manned by Santa himself. Originally a 21 minute 1997 TV Christmas special starring the voices of Jonathan Winters, Victoria Jackson and Ben Stein. The film is being turned into an extended, enlarged and stereoscopic LF film.

GHOSTS OF THE ABYSS – Examines the sinking of the Titanic and the Bismarck. Director James Cameron has designed several revolutionary camera systems including a new digital 3-D stereo camera system co-designed by Sony. Joining the expedition are historians Ken Marshall, Charles Pellegrino, Don Lynch and John Broadwater and microbiologists Roy Cullimore and Lori Johnson. In addition several actors including Bill Paxton from Cameron's film TITANIC (1997) join Cameron not as actors but as explorers. Produced by EarthShip Productions, distributed by Walden Media and due in the fall of 2002.

SOS PLANET – One important message is not being heard as loudly as it needs to be: the need for all of us to preserve the abundance and diversity of life on Earth. nWave Pictures and WWF Netherlands have accepted this challenge with the creation of SOS PLANET. The film is a groundbreaking LF documentary that raises some of the crucial environmental issues of our time while taking a serious look at the role of the mass media in the campaign to protect the planet from slow but seemingly unavoidable destruction. The film will combine live-action footage digital effects and computer-generated sequences in a truly

(Continued from page 3)

mittee listed were Norman Rothschild, George W. Blaha, Owen K. Taylor, Charles Howe, Bruno Menin and Earl E. Krause, future author of "Three-Dimensional Projection" (Greenberg: 1954).

A short review of Kenneth Tyding's book "The Stereo-Realist Guide" (Greenberg: 1951) was noted as well as the advent of a "Stereo in a Minute" device, the Stereo-Tach "contraption" for the Polaroid-Land camera which turned out a print "that does not look too bad in the viewer that goes with it. No 'salon' shots. But lots of fun."

It was also noted that Chicago SD member Fred Wiggins was "astonishing his friends" with rear screen stereo projection on ground-glass and that President Dwight D. Eisenhower had just been seen in a news photo "with a stereo camera in his hands and a big smile on his face."

SHOOTING 3D WITHOUT A STEREO CAMERA

by David Saxon

Editors Note: David recently received his PSA Bronze Star for contributing articles such as this to the PSA Journal (Photographic Society of America). This was written for the Journal which has many non-3D photographers as subscribers).

Creating stereo pictures with only your old faithful single lens reflex sounds a little complex, but if one can live with some pictorial limitations, it does work well.

A few years ago my picture taking ventures took a sharp turn. Although my greatest desire for subject matter had been scenics, especially when on foreign vacation trips, my equipment was solely a 35mm single lens reflex with a good zoom lens. Fast and easy.

Using my camera, I had experimented with stereo by finding a composition I liked and taking two pictures. I took one picture for the left eye, then shifted my weight a little to the right and took the other picture, for the right eye. The compositions are as identical as I can make them.

Mounting the prints on cards - very similar to the stereo cards of the late 1800s - and viewing this card with a classic old stereoscope, I was thrilled with the result. The minor difference in perspective between the two exposures became a phenomenal difference in the viewed stereo photograph its elf. It exceeded my expectations. The human brain magically takes two slightly differing images and blends them, so that we see a single image with remarkable perspective. Some names for this procedure might be 'cha-cha' or 'rock and roll', or just plain 'body shift'. The result is called 'hyper-stereo'.

Basically we are creating stereo cards. Here is the procedure:

Use negative film and make prints. One print of each photograph, (roughly 3" x 3" in size), is mounted on a 4" x 7" card with the left photo on the left half of the card, and the right photo on the right. The prints should be trimmed so they are as identical to each other as possible. The same object on each of the two prints should be about 3 and 3/16 inches apart. The horizontal alignment of both photos should be accurate. The card is then viewed with the stereoscope.

Each eye sees only the photo shot for it, but both together give us a three dimensional view that cannot adequately be described.

There are some limitations, and some advantages.

1) One requirement is that within the subject being photographed nothing should be moving . . . . not people, nor cars, nor birds, nothing, or the stereo pair will not have identical subject matter, and the result will be confusing.

2) Make the composition as well as the framing of each photo as similar as possible, and keep the camera as level as possible.

3) In general, the distance the camera is moved sideways between exposures is more or less dependent on the close-ness of a foreground subject. The big advantage of this shift in camera position, (over the use of a stereo camera), is this ability to vary the spacing between the two exposures. For example, where there is a foreground tree as a frame for the scene, and it is say 30 feet away, I might shift the camera eight to twelve inches.

When photographing a cityscape where the closest object in the scene is perhaps a quarter of a mile away, one might walk a few hundred feet before taking the second shot.

4) If there are people involved, they must not move between the two shots. I shout "FREEZE" - snap one - move the camera - then snap the other.

5) There is some latitude in taking the pictures, but the card mounting of the stereo pair is quite critical and must be done with precision.

Although considerable effort goes into this stereo procedure, it has presented a whole different standard for scenic photography, a very exciting new standard. It is a new way to look at photos which now, along with height and width, includes a very real feeling of depth. You are there.

All over the world there are many active stereo clubs. One might get help with the process from others using this method.

STEREO CLUB OF SOUTHERN CALIFORNIA

Slide of the Year Entry Form

for 2001-2002 Competition Year

The "You Can't Win if you Don't Enter" Form

Entry Deadline: June 20, 2002

NAME:_____

ADDRESS:_____

_____

CITY:_____ **STATE:**_____ **ZIP:**_____

TELEPHONE:_(____)_____**EMAIL:**_____

Please select 5 slides you submitted in Club competition from September 2001 to May 2002 for entry in the 2002 SCSC Slide of the Year competition and show. The slides may be any combination of "Standard" and/or "Non-conventional" slides. The slides may be any combination of Realist-format and/or 2"x2" slides. 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 for use in a viewer.*

This year there are 5 special awards for individual slides: 1) ***Best Use of Stereo Effect*** for the slide that uniquely puts us in a 3 dimensional world; 2) ***Best Landscape*** for the slide that portrays the wonders of nature around the world; 3) ***All Creatures Great and Small Award*** for the best use of people or animals in a slide; 4) ***The Most Promising New Member Award*** for a group of 5 slides from each new competitor that will be judged for the special award *Most Promising New Member*. All Club members with less than 2 years in the club are automatically eligible for this award **as well as** 5) ***THE SLIDE OF THE YEAR Award.*** To have any of your slides considered for these awards, please place the letter **SE (Best Use of Stereo Effect), L (Best Landscape), C (All Creatures Great and Small Award)** in the *Special Category* column below. ***All slides are eligible for the Slide of the Year award***. A slide may be considered for more than one special award; *you may place more than one letter in the Special Category column.*

Slide Number	Slide Title	Special Category
1		
2		
3		
4		
5		

Permission to reproduce box please check here ← and sign here_____ (thank you)
(To use your winning image in our newsletter, website, etc. to promote SCSC and 3D photography.)
Please bring your 5 slides with this completed form to me at the Club meeting on June 20, 2000. If you can't make the meeting, please mail your entries to:

Philip Steinman,
11825 Darlington Ave #1
LA, CA 90049
310-826-9038 philipsteinman@earthlink.net

The deadline for receipt of all entries is June 20, 2002

If you have any questions or problems, don't hesitate to call Philip Steinman at the above number.