



3D News

From the Stereo Club of Southern California

Volume XLIX #6

November 2003

President/Competitions

Philip Steinman
310-826-9038
philipsteinman@earthlink.net

Vice President

Sean Isroelit
sean@medialair.com
323-876-5734

Secretary

Kathy Day
310-514-1049
highsierra3d@hotmail.com

Treasurer/Membership

David Kuntz
310-377-5393
davidkuntz@cox.net

Banquets/Social

Mitchell Walker
310-459-1030
mitchbear@aol.com

Librarian

Lawrence Kaufman
NSA Regional Director
909-736-8918
kaufman3d@earthlink.net

3D News Editor/Programs

Ray Zone
323-662-3831
r3dzone@earthlink.net



*SCSC President Philip Steinman and 3D News Editor Ray Zone are interviewed for a documentary about 3D at the World 3D Expo in Hollywood.
Stereophoto by David Starkman*

How Being SCSC President Has Helped Me Grow as a 3D Photographer

By Philip Steinman

As President and Competitions director I am watching our active photographers to see what interesting approaches they take to the 3D medium. Their work is inspiring to me, and I want more people to see it and appreciate it as I do. A special image stays with me and will make me look at something familiar in a fresh, deeper way.

When I go out and put the camera on my subject I want this transformation too. When I achieve it, I know that I have stepped out of the box and given the subject the attention I thought it deserves.

From a classroom point of view, the other SCSC stereo shooters are my biggest inspiration photographically speaking. From my inside gut, my subject matter is my biggest inspiration.

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to Membership Director). The 3D News is sent monthly to all members. Annual subscription for those not wishing to participate in club activities is \$20, and foreign subscriptions are \$25 (send to Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: r3dzone@earthlink.net

NOVEMBER						
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 30	24	25	26	27	28	29

Calendar of Events

November 20 - 2nd Club competition & *Susan's 3-D Potpourri*

December 11 - Christmas Banquet - Member's Potpourri.
Note special date!

January 15, 2004 - 3rd Club competition & *PSA Stereo Sequence Exhibition.*

February 1, 2004 - Closing date for 2004 *Hollywood Exhibition* for both slides and stereocards

SCSC Board Members

SCSC Hospitality

Jim Long
long_jim@hotmail.com

SCSC House Director

Sean Isroelit
sean@medialair.com
323-876-5734

SCSC Technical Advisor

David Starkman
310-837-2368
Reel3D@aol.com

Stereo Card Chairman

David Thompson
714-671-1403
DLT4WD3D@aol.com

3D Movie Division

John Hart
818-437-2523

3D News Staff

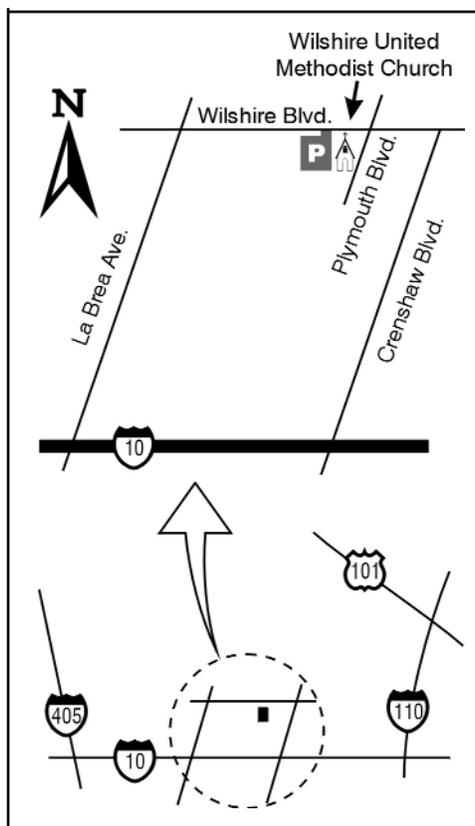
Ray Zone/David Kuntz
Labels & Subscriptions
David Kuntz/Kathy Day

SCSC Webmaster

Steve Berezin
949-215-1554
3d@berezin.com

SCSC Website:

www.la3dclub.com
www.la3dclub.org



If not otherwise stated the **Stereo Club of Southern California** meets at 7:30 pm the third Thursday of every month at the United Wilshire Methodist Church at 4350 Wilshire Boulevard, Los Angeles, California 90010. The entrance is on Plymouth Blvd. and meetings are held in the newly renovated downstairs auditorium.

SCSC November Meeting

2nd Club Competition & Susan's 3-D Potpourri.

Susan Pinsky, APSA is an avid 3D collector, 5 star PSA exhibitor, past president of SCSC, 26-year member of SCSC and current co-owner of www.reel3d.com.

In her slide show "*Susan's 3-D Potpourri*" she has assembled her favorite images of some of the best stereo photographers she collected over a 15-year period.

The 3D images assembled in this rare collection include the work of many famous stereo photographers like **Howard Frazee** (unusual posterization & experimental images), **David Hutchison** (sensitive nature combined with high impact infrared technology), **Tommy Thomas** (1950's non-computer trick 3D creations), past SCSC member **James Murray** (famous for his full moon Half Dome landscapes), and **Karl Struss** (very early active SCSC member and the renowned cinematographer of the silent epic film "Sunrise") to name only a few notables.

This is a show that will inspire you with its remarkable range of creativity.

Don't miss this classic!

The October Bounce



*Stereo Club Auctioneer David Starkman
Photos by David Kuntz*

At the most recent meeting of the Stereo Club Board of Directors, we discussed the fact that our annual equipment auction has been declining for some years. We attributed this trend mostly to the rise of E-Bay. We proposed holding the auction only every other year so that there would be enough equipment to justify holding the event. Luckily, none of this year's auction sellers seem to have heard us. The 2003 auction reversed the trend of the past several years in terms of number of items sold and profitability for the Club. This October bounce reaffirms that the Club Auction is alive and well, even in the age of the internet.

Auctioneer David Starkman efficiently guided the sale of 64 items during the course of our October meeting. Over the past several years, we have seen less and less Realist format equipment at the auction; this year, only one Realist format stereo camera was sold. There were no stereo projectors offered for sale, and amazingly, no silver screens. The largest category of items sold this year was stereo images of various formats. Equipment runners **Steve Berezin, Christopher Olson, Oliver Dean, Ray Zone and Philip Steinman** kept the flow of merchandise running smoothly. Club first lady Marie Dray and Susan Pinsky assisted me at the Cashier's table.

Although the total sales from this year's auction were down from the previous year, the Club's profits were up substantially. This was due to generous contributions from sellers Erick Purkhiser, David Starkman, Susan Pinsky and Steve Berezin.

Thanks to all those who participated in the 2003 Stereo Club of Southern California equipment auction.

Auction Results

4 Add-a-Tray Storage Boxes	\$160.00
8 Stereo Realist Rapid Rewind Knobs	\$152.00
Stereo Realist Accessories	\$150.00
Steinheil 12.5 mm Attachment for Revere	\$150.00
Stereo Realist Green Button Viewer	\$135.00
Stereo Realist 1041 Camera	\$120.00
Stereo Realist Red Button Viewer & Case	\$115.00
1000 Family Vacation Stereo Slides	\$100.00
Sputnik Stereo Camera	\$100.00
5 Add-a-Tray Storage Boxes	\$90.00
500 Stereo Vacation Slides	\$85.00
50 Vintage Nude Stereo Slides	\$80.00
Star Trek Lenticular Proof (Large)	\$75.00
Nimslo Camera with Closeup Lenses	\$60.00
V-Rex Wireless LCD Shutter Glasses	\$60.00
35 Vintage Nude Stereo Slides	\$60.00
Nord 3-D Movie Device	\$50.00
Revere 33 Stereo Camera	\$50.00
Keystone Model 40 Stereoscope	\$40.00
Super Twin Camera Bar	\$39.00
Spectra Cine Light Meter	\$29.00
Glass Ophthalmic 3-D Slides	\$29.00
Stereo Slide Storage Case	\$25.00
Aliens Among Us Holographic Cards	\$22.00
23 Stereo Cards	\$22.00
Stereo Drawing by Girling	\$21.00
The Civil War in Depth (book)	\$21.00
Amazing 3-D Book	\$20.00
25 3-D Color Slides	\$20.00
The Civil War in Depth (book)	\$20.00
Dan Shelly 3-D CD	\$19.00
100 Aluminum Stereo Mounts	\$18.00
4 Stereo Selectrays	\$18.00
100 EMDE Closeup Masks	\$15.00

Star Trek Lenticular Proof	\$15.00
Star Trek Lenticular Proof	\$15.00
Star Trek Lenticular Proof	\$12.00
Marshall Rubin 3-D CDs	\$11.00
100 EMDE Ultra Closeup Masks	\$11.00
Dolphin Lenticular Key Chain	\$11.00
Slide Pages	\$11.00
Stereo Drawing by Girling	\$10.00
Stereo Nudes Book	\$10.00
TDC Selectron Changer	\$10.00
7 Lenticulars	\$10.00
Star Trek Lenticular Mouse Pad	\$10.00
12 3-D Viewing Cards	\$10.00
12 3-D Viewing Cards	\$10.00
Slide Cutter	\$10.00
Phantogram	\$10.00
Marshall Rubin 3-D CDs	\$9.00
3-D Venus Reprint	\$9.00
Stereograms Book	\$8.00
3-D Turkey Reels	\$7.00
Converging Mirror Device	\$6.00
100 EMDE Closeup Masks	\$6.00
Christmas Carol Lenticular	\$5.00
Moon Hologram	\$5.00
17 View-Master Reels	\$5.00
Star Trek Lenticular Key Chain	\$4.00
Slide Bar	\$4.00
Cardboard Slide Covers	\$3.00
23 Stereo Cards (Lithos)	\$3.00
Cardboard Slide Covers	\$2.00
Total	\$2,422.00

Club's Proceeds \$911.30



Mike McKinney and Kathy Day check out a vintage stereoscope at the auction.



News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
NSA Regional Director

The SCSC Schedule for 2003/2004:

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

November 20, 2003 - 2nd Club competition & Susan's 3-D Potpourri.

December 11, 2003 - Banquet - Member's Potpourri. Note special date!

January 15, 2004 - 3rd Club competition & the PSA Stereo Sequence Exhibition.

February 19, 2004 - Hollywood showing & another stereo show.

March 18, 2004 - 4th Club competition & 48th PSA Traveling Exh. <http://www.dddphotography.com/psa/travel/48routing.htm>

April 15, 2004 - Two stereo programs.

May 20, 2004 - 5th club competition, Plus another stereo show.

June 17, 2004 - Movie night.

July 15, 2004 - Awards Banquet & Slide of the Year.

A Stereo Opportunity

San Diego stereographer **Wayne Davis** passed away and left a collection of about 1600 stereo views behind. The contemporary stereo card collection has been donated to the

National Stereoscopic Association's (NSA) Oliver Wendell Holmes Stereoscopic Research Library (OWH-SRL).

Quentin and Ellen Burke of Q-VU are working on identifying some 1600 untitled stereo viewcards taken by Wayne Davis over his 40 years or so as a stereographer. The San Diego Stereo Camera Club has assisted with the IDs. The Burkes are going to be ordering hand-crafted reproduction stereo book boxes to house the Archive before it goes off to OWH-SRL.

The custom book-boxes will be hand-made in a book-bindery to house the views, nothing but the best for Wayne and the OWH-SRL! At the same time, the Burkes will be having the bindery do some boxes their personal use and for a family project to reduce the per-unit cost.

You might have seen battered stereo book boxes go for \$35 and up at NSA shows. The Burkes plan also to make these available through their Q-VU business - They will all be personalized!

Any stereographers out there who wishes to assist this project can do so by pre-ordering themselves one or more personalized book boxes at a reduced unit cost over what the boxes will cost when Q-VU (if all goes according to plan), markets them in 2004.

You can contact the Burkes at: quellen@brawleyonline.com or call them at (760) 356-4102.

Hollywood Exhibitions

SCSC is sponsoring its traditional Hollywood Exhibition in 2004 for both slides and cards. Downloadable PDF entry forms are available on the club website at:

http://www.3dgear.com/scsc/2004_hollywood_entry_information.htm

Here is the information:

The 46th Hollywood International Stereo Slide Exhibition. Format: Realist mounted stereo slides. Closing date: February 1, 2004. Ray Zone, 1945 Hillhurst Ave. #4, Los Angeles, CA 90027. Email: r3dzone@earthlink.net Fees: US - \$8, Outside USA - \$10.

The 6th Hollywood International Stereo Print (Card) Exhibition. Format: 3 x 7-inch stereo cards. Closing date: February 1, 2004. Lawrence Kaufman, 1607 Mariposa Drive, Corona, CA 90027. Email: kaufman3d@earthlink.net Fees: US - \$8, Outside USA - \$10.

Both of the Hollywood Exhibitions are sponsored by the Stereo Club of Southern California and are full sanctioned by the PSA. Closing date for all entries.....February 1, 2004

Selection.....9:00 AM February 7, 2004 at First United Methodist Church, 134 N. Kenwood, Glendale California.

Report Cards (e)mailed.....February 12, 2004

Entries with all 4 not accepted.....February 22, 2004

All remaining entries returned.....April 4, 2004

Catalogue mailed.....April 25, 2004

Selectors:

David Starkman, APSA, Los Angeles, CA. 4 Star PSA exhibitor

John Hart, La Cresenta, CA, stereo exhibitor, club judge

Sean Isoelit, Los Angeles, CA, stereo exhibitor, club judge

Alternate: **Scott Ressler**, Los Angeles, CA, stereo exhibitor, club judge.

The showings will take place at the following locations and times:

Jewel City Camera Club (TBA),

Pasadena Stereo Club: February 12, 2004 ,

Stereo Club of Southern California: February 19, 2004,

San Diego Stereo Club February 24, 2004.

Other Stereo Exhibitions

The exhibitions are done for this year, but I am looking forward to a successful group of exhibitions in 2004. The Potomac, Chesapeake and Grand Prix Exhibitions have been cancelled due to changes in the PSA rules that will not allow a circuit exhibition.

8th Delaware Stereo Print Exhibition. Format: Prints. Closing date: March 22, 2004. Lynn Maniscalco, 1304 Oberlin Road, Wilmington, DE 19803. Email: ltm-photo@juno.com Fees: US - \$7, Canada - \$8, Overseas - \$9. Add \$1 for mailed report, deduct \$2 for catalog without color reproductions.

The 24th Southern Cross International Exhibition of Stereo Photography. Format: Stereo Slides. Closing date: March 25, 2004. Ray Moxom, 46 Glenayr Ave., West Ryde NSW 2114, Australia. Email: raymoxom@tpg.com.au. Fees: \$8.00 (US).

International Stereoscopic Exhibition Committee-ISEC

There has been a lot of discussion about a new organization just for stereo exhibitions that could run in conjunction with PSA. The ISEC proposal seeks to form an organization outside of PSA and without any threat to PSA or any other existing organization. In the new organization, ISEC seeks to exhibit any kind of stereoscopic image, regardless of how such an image was created, including, but not limited to photographic images, computer generated images or hand drawn images. Anyone may be able to enter images in such exhibitions, whether such an individual is a member of PSA or any other organization currently available. Furthermore, a potential individual entering ISEC type exhibitions is not asked nor expected to leave any other organizations he/she belongs to.

ISEC is proposed as an alternative to currently existing organizations and not as a substitute to it. While many local clubs conduct their own exhibitions, ISEC will be different in that it will be a global organization with the power to award its own points and awards. Such credits will be given on an equal par basis to any stereoscopic image, however such is created. While any image will be eligible for the same awards, images in different categories will be judged separately. This means that a photographic image will be judged in its own category against another photographic image, but a CGI will be judged within its own category against another CGI.

Currently, talks with ISU are taking place, as ISU is a natural place to act as the organization that will host ISEC because it is the only stereoscopic organization in the world that is truly international. In doing so, it will have a large basis of global support to this idea whose time has come. The discussions continue.

Upcoming camera shows

The Buena Park Camera Expo is America's Largest Monthly Camera Show, with Over 200 tables of photo equipment. The show is held at 7530 Orangethorpe (between the 5 and 91 freeways at Beach Boulevard) in Buena Park. New show hours are 9:30am to 2:30pm, admission is now \$6, with free parking. For more information call: (949) 786-8183 or (949) 786-6644. Here are the remaining dates for 2003 (subject to change): November 16th and December 14th. Check their website: www.camera-expo.com or email them at: cameraexpo@yahoo.com.

Bargain Camera Shows

The Pasadena Camera Show is held at the Pasadena Elks Lodge, 400 W Colorado Blvd., 134 Freeway to Orange Grove S. 10am - 3pm. It is often held on the 1st or 2nd Sunday of the month. Call for dates. For more information about this and other 'Bargain Camera shows' contact Anton, Bargain Camera shows, PO Box 5352, Santa Monica 90409, (310) 578-7446.

I will (hopefully) see you at the meeting.

**Explore
the World**

of
**3-D Imaging,
Past & Present,**
in
**STEREO
WORLD**

Only **\$26** a year
from

 **NATIONAL
STEREOSCOPIC
ASSOCIATION**

P.O. Box 86708
Portland, OR 97286

Chula Vista 3-D Film Festival Report

by John Hart

3-D Movie Division Chairman



Oliver Dean and I drove to Chula Vista today to take in *The Creeps* at the 3-D Film Festival at the Ultrastar Theater 10. It was quite a day!

1. The traffic was awful. What should have taken a couple of hours took well over three.

2. The theater, located on Broadway between H and I streets is totally hidden from the street. There is no visible marquee on Broadway. We parked, inquired in Marvyns, walked past the drug store parking lot, ascended an outdoor escalator and found the multiplex upstairs.

3. The website advertised showings at 10:30, 1:00, 3:30, 5:30, etc. Arriving at the ticket booth we were told that all showings had been cancelled except for the 10:30 PM showing due to lack of attendance. When we complained that we had just spent three hours on the freeway to come to the 1:00 showing as advertised on the website, they relented and ran it for us.

The girl said that they might show some more of the films this week but they were definitely not going to continue the 3-D fiasco next week. (Welcome to the 3-D Film Festival!)

4. The movie began accompanied by music that was

being pumped throughout the multiplex. Oliver made his way to the concession stand and pointed out that we would rather hear the sound to the movie than the Musak they were playing. Ten minutes into the movie we got the soundtrack. The parallax on the screen images was uncomfortably wide but, hey, our old eyes are pretty flexible. About this time we were joined by another 3-D fan. This made an audience of three!

5. About half-way into the movie the film became pseudo and was slightly out of sync--probably one frame. Oliver again made his way to the lobby while I approached the third member of the audience, suggesting to him that he invert his glasses. He looked at me with such an astonished expression that I groped my way back to my seat red-faced.

The movie remained pseudo throughout, despite Oliver's lengthy explanation to the staff at the theater. The film was followed by an interesting short featuring snow skiers, water skiers and skateboarders (all pseudo).

The Creeps is not exactly *Gone With the Wind*, but it is amusing camp and deserves better. I can hear the management of the Ultrastar saying that 3-D is dead and that nobody wants to see it. I can picture those who came before us watching complete films shown pseudoscopically and agreeing with the management.

MOVIE REVIEW OF *THE CREEPS*

by Oliver Dean

The movie *The Creeps* was like a bad pornography movie -- but without the pornography! The story involves an attempt by a mad scientist to create four monsters he can control by applying Mad Science to original editions of the books in which the monsters appear. In the process, he runs afoul of a cute female librarian who attempts to thwart his attempts to

steal the requisite books from the library. The librarian hires an inept but good looking private detective to help her, and most of the movie involves the unsuccessful attempts to stop the evil scientist completely, followed by the final serial-movie style defeat of the fumbling four monsters and the scientist they have intimidated.

Acting performances were uniformly cringeworthy. The cute librarian and her hired private detective, while throwing themselves wholeheartedly into performing with mediocrity, were not helped by dialog that sounded as though it were written by an inexperienced teenager.

The director must have been asleep, or else he was committed to accepting the first take of every scene, no matter how bad the acting was. The mad scientist, an uncertain, stammering, unconvincing, overweight actor, sounded as though he were struggling to remember his lines and ended up ad-libbing them in embarrassment. I shall save him further embarrassment by not mentioning his name (which I have forgotten, along with the others, anyway).

The scene in which the monsters were created was actually laughable, because they emerged as dwarf-sized versions of Dracula, Frankenstein's Monster, the Mummy, and a Werewolf. Every attempt at their appearing scary afterward was about as fearsome as an attack by a Beanie Baby. The heroine's inability to escape from these spastic villains by simply outrunning them is one of those mysteries that plagues similar grade Q movies.

One scene in which a weird librarian makes love to a book has to be seen to be believed or not, as the case maybe.

Strangely, the basic plot idea was kind of interesting. It might have been good, except for details

like the writing, directing, casting, acting, etc. Was it worth seeing? If you are in the right mood to see a really bad movie and can avoid taking it seriously, you might have a good time if you are with like minded (or feeble minded) friends.

In my case, John Hart and I are both stereo fanatics, and ANY viewable 3D is fun to watch, which is my rationale for saying that I had a good time -- and it gave me the fun of writing this review!

Commentary

by John Rupkalvis

Thank you for the review, Oliver. The original purpose of this film should be pointed out. It was originally intended as a training exercise for the Italian director of photography and other crew members who were planning on shooting a 3-D film at Charles Band's studio in Italy. When Charlie saw the footage, he liked it so much that he decided to release this film as it was.

In general, the print was printed correctly, except that it did not have the frame-line indicators imprinted, which should be done with all over-and-under films. In the old days, all film remained on individual reels (which also were rewound individually). Today almost all theaters use "platters" on which the entire feature, short subject, trailers, etc., are mounted, after cutting off the leaders and splicing the film off of the reels together.

Consider that with over-and-under films, the top two-perf image on the 4-perf frame is the left-eye image, and the bottom two perf image is the right-eye image. Even without imprinted frameline indicators, a competent projectionist should realize that all splices should be made on the hard frame-line, the same as with flat 2-D films. The frame line on an over-and-under 3-D film is a sharp, black division line. The septum dividing the left-and-right-eye-views, is a soft, usually

narrower, and usually fuzzy separator.

Also, the leader (which they cut off) is always printed by the lab to the first FULL FRAME on the reel, so they can easily see where the frame-line starts before they cut, even if they choose to ignore the actual frameline.

To splice such a film on the septum rather than the frameline is an unprofessional, careless act, since splicing can only be done intentionally. Projectionists are expected to take on the added responsibility and time for a 3-D film without any added pay, the possibility of something beyond carelessness, such as out-and-out sabotage, is not beyond reasonable consideration.

The most likely thing that happened, was that after the first reel was placed on the platter, the projectionist spliced the second reel onto it one half a frame (two perfs) off.

This does two things. It not only changes the left-eye-right-eye orientation, resulting in pseudo, but it also means that each frame projected from that point on, will consist of the right-eye image (the bottom image on the film) being not only shifted to the top (left-eye-position), but the left-eye top-image will not only will be in the bottom right-eye position, but will be from the following frame.

This means that the images will not only be pseudo, but will be out of phase as well, your left eye seeing the right-eye image from one frame at the same time that your right eye is seeing the left-eye image from the following frame.



*Lawrence Kaufman and John Hart at the World 3-D Film Expo
Photo by David Starkman*

3-D MOVIE DIVISION MEETING

by John Hart

The next meeting of the SCSC 3-D Movies/Video Division will be held at my house in La Crescenta on Saturday, November 15, 2003. There will be a hamburger/hot dog barbecue (donation \$10) at 5:30, followed by projected 3-D in the yard (dress warmly).

On our business meeting agenda are discussions of:

1. Our 20 Year Retrospective DVD - permission to include material - general sales.
2. Ray Zone - proposed group project.
3. Proposed videotaping of SCSC workshops.
4. Revisiting a directory of 3-D movie people and their toys.

Please R.S.V.P. your intention to attend at least several days in advance (movies3d@aol.com or 818-437-2523) so that we have an accurate count for ordering food and arranging seating.

Directions: Travelling west on 210 freeway in La Crescenta. Exit at La Crescenta Ave. Turn right on La Crescenta Ave. (uphill) and continue uphill (past Foothill Blvd) to the very top of the street. At the top the street veers to the left and comes to a stop sign. Turn right on Pine Cone and continue up the hill (three short blocks) to Hopeton Road. Turn left. We're half way down the street on the left.

Travelling east on the 210 freeway in La Crescenta. Exit at Pennsylvania Ave. Turn right on Pennsylvania (uphill) to Foothill Blvd. Turn right on Foothill. Go two blocks to La Crescenta Ave. Turn left and continue uphill on La Crescenta Ave to the top (see rest of directions above).



Composition Basics

by David Kuntz

Whether you're entering slides in competition, or just shooting for your own enjoyment, good photographic composition makes your images more interesting and fun to look at. While photographic composition is a broad subject, with numerous facets and many nuances, there are some basic guidelines that can be utilized to immediately improve your images.



What is the subject?

One of the first rules of good photography is that a picture should have a main subject. The first illustration shows a common problem; there is nothing that clearly indicates to us what the main subject of the photo is. If we're interested in showing the boy on the bike, then there are several ways in which we could emphasize him. First, we could get closer, and make him fill more of the frame. Making the main subject larger than other elements in the photo emphasizes it. We could also use color or dramatic lighting to highlight the main subject. The next illustration shows two possible ways of getting closer to our



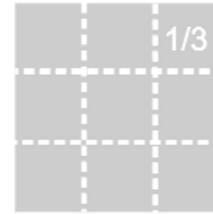
subject. In the left image, our main subject is large, and we've eliminated many of the visual distractions present in the very first image; there's certainly no question about what we're supposed to be looking at in this photograph. However, the arrangement of main elements in this photo (the bicycle tires and the boy's body) is very symmetrical; plus we can't see his face well. All this makes the image somewhat static and uninviting.

This situation can be improved by positioning the camera at an angle to the main subject. This is shown in the right hand picture. This eliminates the symmetry that made the left image so static. Now, the bicycle is heading towards us, which gives the image a more dynamic quality. Note that the boy is positioned on the left hand side of the frame, so that he appears to be moving into the blank space on the right. Also, we can see the subject's face, which helps us connect with the image.

Off center positioning of the main subject is a key technique in achieving visual dynamism, and hence drama, in an image. A typical compositional tool is to divide our image frame up into thirds, both horizontally and vertically. This is illustrated for our nearly square Realist format frame in the next figure. Main elements of the photo are then placed (approximately) on these lines, rather than at the center of the composition.

Effective use of the rule of thirds is shown in the next two photos. The first image shows a common mistake. The main subject is centered both horizontally and vertically in the frame. This makes for a static composition, and also devotes a large part of our picture to the background.

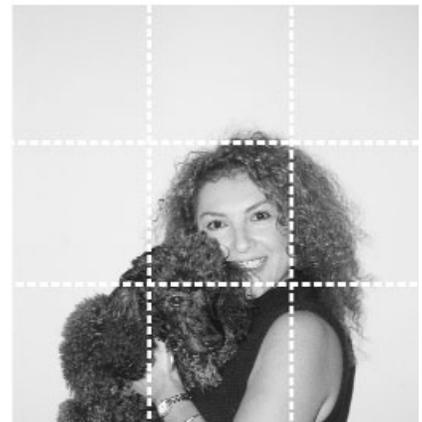
The next image is the exact same photo, just cropped



Divide the frame into thirds

differently. Now the main subject's eyes are both placed a third of a way from the edge of the image (either the right or the

top). Furthermore, two other key points on the subject, her shoulder and her hand, are also on the thirds lines. By filling the frame with our subject, and placing it in accordance with the rule of thirds, we've dramatically improved this image.



Subject too centered



Using rule of thirds