

Our 50th Year

3D News

From the Stereo Club of Southern California

Volume XLX #10

March 2005

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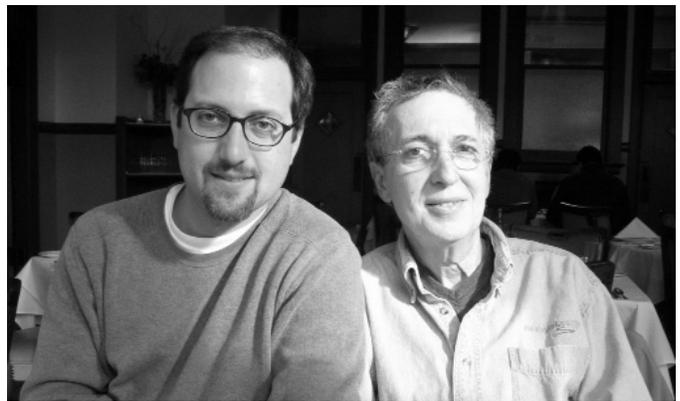
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Who Introduced You to 3-D?

by
Sean Isroelit
SCSC President



SCSC President Sean Isroelit with his father Ron Isroelit, a 3-D aficionado and collector of motion pictures in a variety of formats.

Do you remember the first time you saw a 3-D image? Now, I'm not talking about when you looked through a Viewmaster and closed one eye so you could see it better. Rather, I'm talking about the first time you perceived that extra hidden dimension. Was there a person who introduced it to you?

For me, it was my dad. I remember finding a pair of anaglyph glasses tucked inside an old, yellowed 1950's comic book that I found while thumbing through a stack of my dad's old magazines. I donned the glasses and something extraordinary happened: Mighty Mouse leapt off the flat page. He left the confines of his paper prison and zoomed into my bedroom. And throughout the years my father continued to introduce me to all kinds of 3-D.

In 1978, I was twelve years old and my dad rounded up the family to see an anaglyph presentation of *The Creature from the Black Lagoon*, which was double billed with *It Came from Outer Space*. The double feature blurred into one "super-movie" with 3-D invaders emerging from above and below the earth. I was blown away with this presentation and quickly became hooked. 3-D movie experiences continued after moving from San Diego to Los Angeles. My dad gathered us kids up again and off we went to Westwood to watch

(Continued on page three)

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

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

Calendar of Events

March 17, 2005 - 4th Club Exhibition/competition & "Stereographica Eclectica" program

April 21, 2005 - 48th PSA Traveling Exhibition and surprise show.

April 30, 2005 - Closing 3-D Movie/Video entries.

May 14, 2005 - Judging for 3-D Movie/Video Competition

May 19, 2005 - 5th club exhibition/competition and the International Stereo Club Competition (ISCC) final-round selection.

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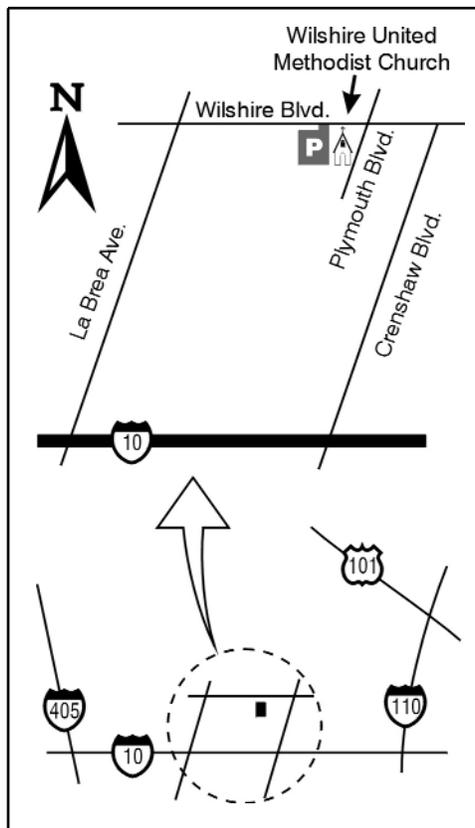
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If not otherwise stated the **Stereo Club of Southern California** meets at 7:30 pm, the third Thursday of every month in the newly refurbished downstairs auditorium at the United Wilshire Methodist Church at 4350 Wilshire Boulevard, Los Angeles, California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

4th Club Competition/Exhibition

Get out those award-winning slides now. The March SCSC meeting features the 4th competition and exhibition of the club year and you will want to be prepared. This is your next to last chance to make out like a winner.

So, whether your stereo metier is twin digital, stereo conversion, RBT, Stereo Realist or Kodak, mount up those slides for competition today. Did you know that SCSC is one of the only stereo clubs in the entire world that offers a 2 x 2 (twin 35mm) platform for competition and exhibition? It's a particularly beautiful format for stereo and offers many options for unique mounting and apertures.

Stereographica Eclectica

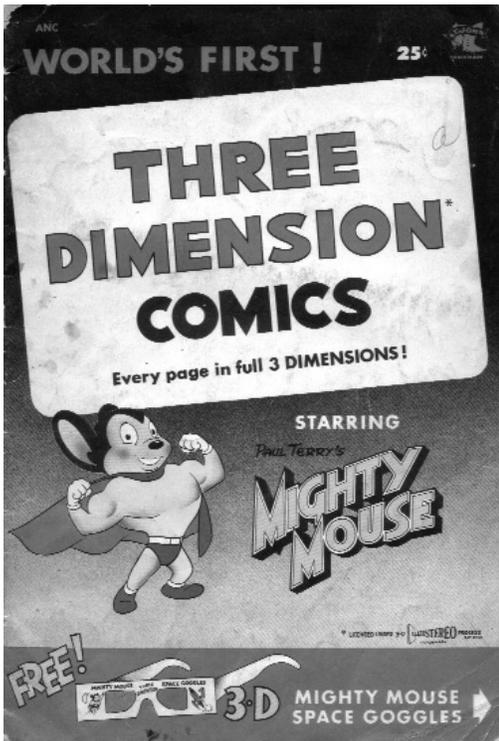
The second program for 3-D in March is a world premier called "Stereographica Eclectica," featuring an incredibly diverse selection of slide images that range from Machu Picchu to vintage nudes, magical 3-D Comics to Bicameral Puzzlers, Deserts and Mountains to 1950s views of Southern California. Don't miss this highly unusual 3-D program which offers many never-before-seen stereo views by a variety of world-class stereographers.

(Continued from page one)

some 3-D greats like *House of Wax* and *Dial M for Murder* where I experienced the full color wonder of polarized projection.

3-D was now a fully digested and integrated part of my life. As I reached my 20's, I gathered up my friends to see *Surfer Girls* at the Vagabond Theater. In my 30's I went on my first date with Robin to the California Science Center to see *Galapagos* in IMAX 3-D. My role was now transformed. I became the initiator, now ushering family and friends to these 3-D experiences.

It's been thirty years since my dad first introduced me to 3-D. And when I show someone a 3-D slide, or an anaglyph print I try and recall the enthusiasm and passion that my dad displayed when he first shared 3-D with me. When were you first introduced to 3-D? Which 3-D movie was your first? Who have you introduced to 3-D?



SCSC President Sean Isroelit received his first introduction to 3-D when he discovered a Mighty Mouse "Three Dimension Comics" in a stack of his dad's old magazines.

Last Month's Meeting: (aka you should've been there) **FEB 2K05**

By Jeff Amaral
SCSC Vice-President

The arrival of the first digital-slides from my new, twinned Sony digital camera heralded an incredible day of inter-ocular gymnastics. After a flurry of rbt mounting activity, I headed to the SCSC meeting to see what else might leap out at me.

New House Director, Ed Ogawa, arrived early to organize the projector set up, and take stock of our overcrowded storage locker. If you suspect the locker might hold something of yours, the March meeting is a great time to find it again before it is lost forever during ED'S SPRING CLEANING...

Lawrence Kaufman set up a few outstanding polarized vectographs in lightboxes, including his award-winning slide from the CA Science Center. This vectograph process really intrigues me, as I was able to clearly view them from across the room. Wow. Thanks to LK for bringing them in.

Franklin London brought in his brand new twin Sony digi-cam, making him the second member to follow in Trendsetter D Starkman's footsteps, and purchase the hottest new digi-snap machine on the market. Interested? Contact Jon Golden of 3d Concepts (<http://www.stereoscopy.com/3d-concepts/>)

Although there were some outstanding slides projected from the Hollywood Competition, by far and away the most amazing presentation was Jim Long's award winning show *Art in Depth*. Although I've been collecting the cards of Jim's Fine Art Conversions a few at a time, I sprung for the entire collection on CD. It not only contains JPEGs of all of his conversions, but also contains an Anaglyph MS PowerPoint Slideshow that works with both PC and MAC. Jim's hundreds of hours of work and research have successfully shifted of my perception of fine art! I wonder what David Hockney would say about Jim's Old Masters? Too bad he missed the meeting...



A Twin Digital Camera Rig - Note conventional interocular





News and Notes from the SCSC Clubhouse



by Lawrence Kaufman
NSA Regional Director

SCSC Meeting Nights

Just another reminder that members are welcome to arrive early and help set up the meeting room. The earlier the meeting gets started the more we have time to see and enjoy. We often times have open projector slides or short shows that we just can not get up on the screen, because we are expected to be out of the meeting room at 10:00 PM. The janitor cannot go home to his family until we have exited the building. In the past we have met at local restaurants to continue our sharing and discussions. But we must be out of the building at 10:00 PM.

National Academy of Sciences Honors

The National Academy of Sciences (NAS) has selected 17 individuals to receive awards honoring their outstanding scientific achievements. The awards will be presented on May 2 at a ceremony in Washington, D.C., during the Academy's 142nd annual meeting. Among this year's recipients are two scientists doing research related to stereoscopic vision.

The "Troland Research Awards" - a research award of \$50,000 given annually to each of two recipients to recognize unusual achievement and to further their research within the broad spectrum of experimental psychology - go to Gregory C. DeAngelis, assistant professor of neurobiology, department of anatomy and neurobiology, Washington University School of Medicine, St. Louis, and to Jacob Feldman, associate professor, department of psychology and Center for Cognitive Science, Rutgers, The State University of New Jersey, Piscataway.

DeAngelis was chosen "for his fundamental contributions to understanding the neural mechanisms underlying stereoscopic

vision: the discovery of a disparity mechanism and how it contributes to depth perception." Feldman was chosen "for his advancement of mathematical and computational approaches to perceptual organization in human vision and human concept learning." The research awards were established by a bequest from Leonard T. Troland and have been presented since 1984.

The Next BIG 3-D DVD (or not)

Actually this will probably be the shortest 3-D DVD ever! After playing a limited city run last year, the current version of "Spike & Mike's(r) Sick & Twisted Festival of Animation" is now available on DVD. <http://www.spikeandmike.com/festival-tour.htm>. In newspaper ads they had an image of the 3-D anaglyph glasses you are given when you purchase your ticket. The ad reads "Free 3D Glasses! For use in Dr. Tram". It does not state "in 3-D", but since the film is a compilation of shorts, you are left to assume that "Dr. Tran" is in 3-D.

Looking at the program you read, "Here Comes Dr. Tran" is 7 minutes and 45 seconds. "Dr. Tran" is actually a spoof of a spy flick preview. At over seven minutes it might be a little long, but it is one of the funnier sick and twisted cartoons in the program : <http://www.beyondgrandpa.com/drtran/main.html> (but that might not be saying very much). The program states "3-D Souvenir Glasses Included with Every Show." "FREE 3D GLASSES!!! For use in a segment of "Dr. Tran" unless you're baked, then you can wear them during the whole damn show!"

I can almost picture animators Breehn Burns and Justin Hunt sitting around writing this cartoon. One says to the other "Wouldn't it be funny if we had a gag where we tell the audience members to put on 3-D

glasses, we show a two second clip printed out of register in blue and red, then we flash the title card to now take off the 3-D glasses. If you haven't figured out by now, that gag is the only purpose for the audience members to receive 3-D glasses.

As I predicted last year, the limited city tour ended and with luck Spike and Mike has made this version available on DVD. "Spike & Mike's(r) Sick & Twisted Festival of Animation: Caught in the Act!" was released on February 8th with the same artwork on the cover as they used for the theatrical release poster. Mike and Spike are wearing anaglyph glasses. American Paper Optics, Inc. received screen credit (but none on the glasses). They had shipped over 70,000 glasses for the theatrical release.

The DVD also includes an ironic making-of documentary for "Dr. Tran". Don't be fooled by sick and twisted 3-D imitations!

December Was the 3-D Season

At your local market in December, these 3-D items were jumping off the shelves:

The TV Guide cover for December 12-18, 2004 had four different animated (not 3-D) lenticular covers from "The Simpsons". The lenticulars peel off and become special-effects ornaments to hang on your Christmas tree. Santa will be looking for these on his yearly visit, so please don't disappoint him. Check out the TV Guide homepage to see the animation: <http://www.tvguide.com/>

Check out specially marked packages of Betty Crocker's Fruit By the Foot for Free 3-D glasses on the pack. Plus six collectible 3D X-Treme trading

cards on the side of the box. You'll also find 3D X-Treme adventures on every roll of fruit by the foot. There are thirteen different flavors listed on their website: <http://www.generalmills.com/corporate/brands/product.aspx?catID=49#>

3-D Glasses for 2-D Movies

Some 3-D collectors have 3-D glasses with the logo from the 1989 'Weird Al' Yankovic movie "UHF", but of course this film wasn't in 3-D. So where did the glasses come from and what was their purpose?

The existence of 3-D glasses doesn't really mean that a film existed in 3-D. There are 3-D anaglyph glasses (circa 1951) that say "Coming Soon! *STRANGE DECEPTION* A Major Motion Picture in 3-Dimension". *Strange Deception* was to be a "girlie" production (that never happened). The glasses were for viewing cheesecake still pix (set of several pix) that were sold via mail order from c. 1951 through perhaps '55. Based in Hollywood, and later North Hollywood under several names.

Lenticular Gift Cards

Many stores have gift cards available with some cute lenticular images. These can be found at the cash registers at numerous retailers. K-Mart has an amazing wavy American flag background, with the Statue of Liberty in the foreground. Best Buy and Target also have some cool ones to pick from. One collector I know feels that these have no value, so they are free. Others feel a cash value must be added before the card can be purchased, which can be as little as 1 cent. Whatever your view, they make wonderful collector's items.

CD Lenticular

Check out the CD release by rock guitarist Steve Vai entitled "Steve Vai: The Elusive Light And Sound Vol. 1". The cover features a very well done portrait lenticular of Steve and some through the window effects. Vai's CD cover works well and the music isn't bad either, all are soundtrack cuts that he has composed for films up to June 20, 1998. Songs are from "Crossroads", "Dudes", "Bill \$ Ted's Bogus Journey", "Encino Man" and "PCU".

Local Man Has 3-D Hobby

Last year I was featured in the *Corona-Norco Independent* on the front page with a full color picture about my hobby of taking 3-D photos. The cool part was a few days after the story ran, the reporter contacted me and told me a local lady had a 3-D camera that had belonged to her late husband that she wished to give to me. It was nice meeting her and seeing some of her old slides and memories.

National Stereoscopic Association (NSA) Convention And Other Future Stereo Conventions:

*31st NSA - Wednesday July 13, 2005 through Monday July 18, 2005, Dallas/Ft. Worth area (Irving, Texas) <http://2005.nsa3d.org/>

*32nd NSA - July 2006, Miami, Florida.

*33rd NSA Convention - Tuesday July 10, 2007 - Sunday July 15, 2007

(Possible additional days on the 16th and 17th for field trips). Boise, Idaho; Joint ISU/NSA meeting - contact David W. Kesner, drdave@dddphotography.com

International Stereoscopic Union (ISU) Congresses

New website: www.ISU3D.org (was <http://stereoscopy.com/isu/>):

*2005 (15th) in Eastbourne, UK; September 14-19, 2005.

*2007 (16th) in Boise, Idaho, USA (ISU/NSA - see above).

PSA International Conference of Photography (<http://www.psa-photo.org/>):

2005 - August 29th - September 3rd. Salt Lake City, UT. Sheraton City Centre Hotel.

2006 - September 4th - 9th. Baltimore, MD. Hunt Valley Inn.

2007 - September 3rd - 8th. Tucson, AZ. Starr Pass Marriott Resort & Spa.

The Stereoscopic Society (UK) Annual Convention (www.StereoscopicSociety.org.uk): This year the Stereoscopic Society Convention

will be combined with the 15th ISU Congress in Eastbourne, UK; September 14th - 19th, 2005.

SPIE - Stereoscopic Displays and Applications Conference and Demo Session: Usually the 4th week in January in the San Jose, California area. The link www.stereoscopic.org contains the latest info.

eighteen images. Closing date: June 17, 2005 (Judging on the following day). Lee Pratt, FPSA, Stereo Sequence Competitions Director, 107 Kipper Lane, Madison, AL 35758-7706 USA. E-mail: leepratt@knology.net Tel: (256) 325-1854 evenings. Fees: \$10.00 in U.S. funds for first Sequence entry, \$5 for second entry, \$5 for third entry (from all countries)

SCSC is a member club of the National Stereoscopic Association (NSA) <http://stereoview.org/>, the International Stereoscopic Union (ISU) <http://isu3d.org/> and the Photographic Society of America (PSA) <http://psa-photo.org/>.

I will see you at the meeting.

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Getting Started in Digital Camera 3-D Photography - One User's Report (Part Three)

by David Starkman

I will not do a step-by-step tutorial on using any of the 3-D image editing programs. Each one has its own help files and tutorials. The advantage of these programs is the way that they easily let you open your left and right image files and then align them, set the stereo window (the convergence point of the images), crop them as a pair, and do various manipulations (such as adjust brightness, rotate not level images, match image size, fix height errors, etc. -- only if needed of course!).

Once you have cropped and adjusted the stereo pair to your liking, these programs offer a choice of how you want to save them, such as anaglyphs, or side-by-side pairs. Another option is to save the separate right and left image files, and this is where the "_Merged" folder is used. For example, let's say that I have just finished cropping and aligning the first Test Picture. In StereoPhoto Maker, if I choose the Save Left/Right Image option it will take the name I give the image and create separate files with this name and _l and _r extensions for the left and right images. These separate Left & Right image files located together are handy to have for doing later work with the images, and makes it easier to find and use them with the 3-D editing programs. For this example I put the named L/R pairs into the Test12004_Merged folder.

(Theoretically, once you have saved ALL of the Left/Right images that you want to keep into the Merged folder one could consider deleting the original separate Left and Right folders to save space.)

The 3-D editing programs also allow you to save the manipulated image pairs as an anaglyph or side-by-side stereo pair, and, in this case, I would save them to the Test12004_Edited folder, as ready-to-view images.

Naming your images can be a great descriptive help. For example, I use NAMEanag.jpg for anaglyphs, NAMEsv4x6.jpg for 4" x 6" side-by-side print stereoviews, and NAMEsv5x7.jpg for classic 3.5" x 7" stereoviews printed on 5" x 7" paper (and trimmed after getting them back from the lab).

Most of these programs seem to be one-author programs, and being updated with

some regularity as feedback from users comes in. (So check periodically for updates on whatever ones you are using.)

Pokescope Pro has one feature I like that I have not yet found in the other programs. It has attractive templates for easily making side-by-side pairs on standard 4" x 6" print paper, or classic 3.5" x 7" cards (with a choice of straight or curved tops) printed on 5" x 7" paper. Again, I won't do a tutorial on this, as full information may be found at www.pokescope.com. However, I will show an example of a curved top classic stereo card that I was able to create in just a few minutes with this program.

Once the print files are adjusted and sized for the size prints that you want, they may be copied onto a CD, or back onto a memory card, for taking to a lab that does prints from digital files. As an example, at my local Costco lab, I'm getting 4" x 6" prints for \$0.19 each, and 5" x 7" prints (that I trim to 3.5" x 7" later) for about \$0.60 each.

As of this writing I have not yet converted any of my digital images into slides, but I have seen slides made from digital image files at our local stereo club, and at the Stereoscopic Society.

Unless you own an expensive film recorder, the only way to get slides from digital files is to send them (by email attachment) to a service bureau such as www.colorslic.com or www.slides.com. The web sites of these companies explains the process of getting slides made from digital files.

If 3-D slides are your main goal, you may want to pass on digital 3-D photography for the moment, as the cost is around \$2.50 per slide, and that's 2 slides for each stereo pair! If you'd be happy with on-screen viewing, and mostly anaglyph or side-by-side prints, with occasional slides, then digital 3-D has a lot of advantages to offer!

Rigs like the ones being made by Jacob van Ekeren, and those using the LANC Shepherd box now make this an easy possibility.

We can only hope that in the not-too-distant future that one of the big camera manufacturers might consider making a true all-in-one digital 3-D camera. Unlike a 3-D film camera, a 3-D digital camera would be much simpler and cheaper to construct.

With a number of 3-D image editing programs available, it would be easy to envision one that is dedicated to a sequential Left/Right series of pictures from a single 3-D digital camera, and which could automatically convert them for viewing as anaglyphs or prints with just a click or two!

As digital flat photography is rapidly replacing traditional film photography, it may be just a matter of time until we see a similar revolution in 3-D imaging.

Just as I was completing this article I was made aware of a superb online article by John Hart that was just posted at <http://www.crystalcanyons.net/Pages/3DGuidebook/Digital3D.shtm>

This article covers many of the same topics that I have, and in much more technical detail. John has taken the DIY route using the LANC Shepherd controller, and a beautifully self-made aluminum bracket. For those of you who want more camera features, and have DIY constructing skills, this article will tell you all you need to know.

John Hart's article also includes a great ILLUSTRATED tutorial on using StereoPhoto Maker, as well as other useful tips on processing your stereo digital images, and concludes with what you can do with all of those stereo images once you have taken and processed them with SPM.

Another last-minute bonus! When I got these digital cameras my only thought was to create still 3D pictures. However, the cameras are also capable of taking MPEG videos. I didn't consider this, as I assumed that preparing them to view would be difficult. Thanks to Masuji SUTO, the latest version of StereoMovie Maker (SMM), available from the same website as StereoPhoto Maker, will support Inverting the left camera movie. This program will allow you to import Left and Right MPEG or AVI files, align them, and then play them back in several formats, including side-by-side, anaglyph, or interlaced. Then you can store the final movie as an AVI file that can be viewed easily on any computer. (Warning! These take up a lot of memory!).

With the cost of digital equipment dropping, and the power and capabilities increasing daily, this offers a fun and EASY way to create 3-D images without the processing and mounting obstacles of making 3-D slides or traditional trim-and-paste stereo cards!



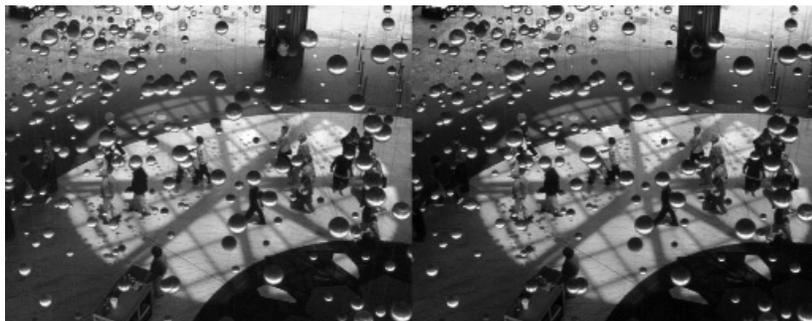


SCSC's Hollywood Exhibitions

The Stereo Club of Southern California recently hosted its annual Hollywood Exhibitions. This was the 7th Annual Stereo Card edition, and the 47th Annual Stereo Slide Exhibition. Lawrence Kaufman did his usual fine job as Chairman of the Card Exhibition and, for the first time, the Slide Exhibition was Chaired by Philip Steinman, SCSC Competitions Director.

Winning Best of Show in the Card Exhibition was Dale Walsh of Quebec, Canada and the SCSC Member Award was taken by David Saxon of Sherman Oaks, California. Best of Show for the Slide division went to Dennis Hanser of Imlay City, Michigan. Robert Bloomberg of Forest Knolls, California won the SCSC Member Award with a slide titled *Barn Owl Chick*. Lawrence Kaufman of Corona, California won the new Spirit of Hollywood Award sponsored by the Hollywood Sign Trust with a colorful slide titled *IMAX & Science Center Courtyard*. Kathy Day, Ed Ogawa and Philip Steinman were additional SCSC Members who garnered acceptances in the Hollywood Exhibitions.

Serving as judges for both Hollywood Exhibitions were Chris Olson and David Thompson. David Kuntz was third judge for the Slide Exhibition and Jim Long served as third judge for the Card Division. The Hollywood Card and Slide Exhibitions were presented February 10 at the Pasadena Stereo Club, February 17 at the SCSC meeting and February 23 to the San Diego Stereo Camera Club. Color catalogues for both Hollywood Exhibitions have been mailed out to all participants.



Lawrence Kaufman's IMAX & Science Center Courtyard took the Spirit of Hollywood Award sponsored by the Hollywood Sign Trust.

The Fourth Ever 3-D Movie/Video Competition

Closing Date for Entries: April 30

Chairmen: John Hart (movies3d@aol.com)

Lawrence Kaufman (kaufman3d@earthlink.net)

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Choosing a Slide Bar for Close-Ups

by David W. Kuntz

Over the last several months, I've described many different types of stereo camera. However, it is also possible to take 3-D pictures with a single 2-D camera. This is accomplished by simply taking one exposure, moving the camera, and then taking a second exposure. Exactly how this maneuver is performed depends upon factors such as the distance to the subject material, the focal length of the lens used, and the presence or absence of any movement in the subject.

Close-up photography requires fairly small movements of the camera between exposures. In addition, it is important that the direction in which the camera is pointing not be changed between images. Otherwise, there will be large differences in how the subject is framed between left and right exposures, making the final stereo image difficult to mount and view.

Because of these requirements, it is usually necessary to use some sort of precision movement device to translate the camera between the left and right exposures. Such a mechanism is usually called a slide bar.

The first figure shows how a slide bar works in practice. The camera is attached to a plate that moves relative to a base. The base is usually mounted to a tripod. This arrangement enables the camera to be moved a precise amount in a direction perpendicular to that in which it is pointing. If the slide bar is well made, there should be virtually no twisting, turning or tilting of the camera during this movement.



Slide bars

Exposure 1 position



Camera is moved between exposures



Exposure 2 position



Base is stationary between exposures

There have been quite a number of different style slide bars made over the years, and there is currently a wide selection of new models to choose from. Two of these are shown in the next figure. When selecting a slide bar, important considerations include mechanical stability, movement range, the movement actuator type, and presence or absence of a fiducial scale.

Mechanical stability is how much unwanted camera movement the slide bar allows. A good quality slide bar holds the camera virtually as securely as if it were mounted directly to the tripod, and only allows motion perpendicular to the direction in which the camera is pointed. Some slide bars have a locking feature to hold the camera once a position is set. If your camera setup includes a long or heavy lens, or any other equipment that is cantilevered off the front of the camera, then is it

important to make sure that the slide bar permits no tipping motion.

Movement range is the maximum distance that the slide bar allows between left and right exposures. For a slide bar intended solely for close-up work, a movement range of up to the standard stereo camera lens spacing of about three inches is more than enough. Typically about two inches total range is fine. If you want a multi-purpose slide bar, useful for both close-ups (hypostereos) and hyperstereos, then a longer travel model, with maybe six to 10 inches of travel, would be preferable.

The actuator is the mechanism that drives the motion. Usually this is just the photographer's hand, but some slide bars use a screw drive or a crank. The advantage of having some type of screw or gear driven mechanism is that it usually allows for greater precision in positioning the camera. This can be especially valuable for extreme close-up work, in which the total camera movement might only be a few millimeters. It is difficult to accurately make such a small movement by hand. Some slide bars also feature detents, or click stops, at certain positions, such as every inch or half inch. This not only allows for very accurate positioning, but also enables the movement to be performed very quickly.

A fiducial scale is simply some type of an indicator, often a series of marks that look like a ruler, that indicate the position of the upper plate. This makes it easy to know exactly how much you have moved the camera between exposures.

A slide bar is a very useful tool for the stereo photographer's camera bag and can last a lifetime. It's worth making the investment to get a good quality unit.