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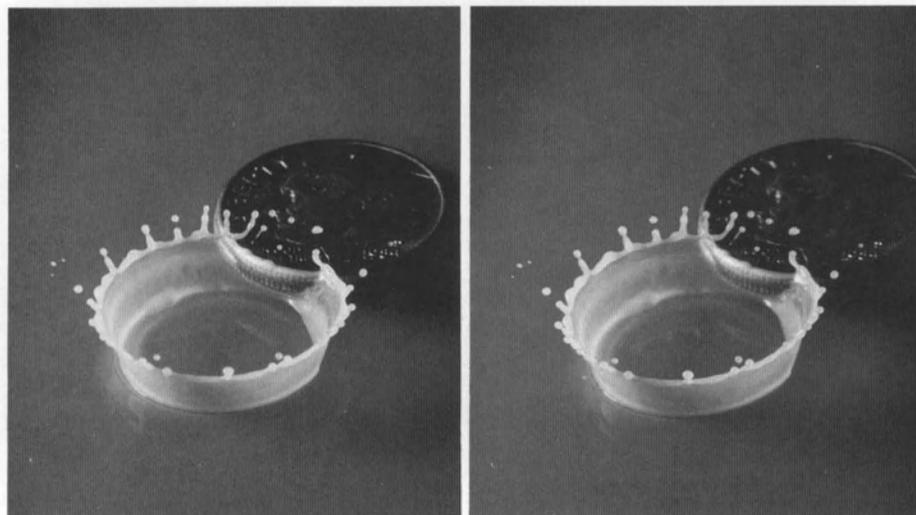


The Magazine of Stereo Photography

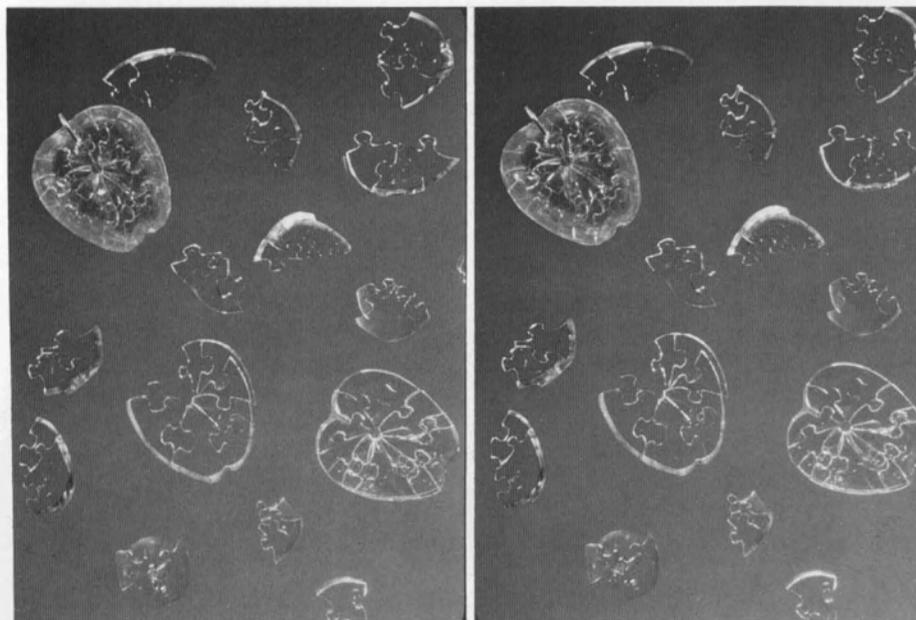
Deep Sand • Lola • A Stereo Lion Hunt

3D Assignment

CLOSE-UP entry is 3-D Homage to Harold Edgerton



"Milk Drop" by Franklin Flocks of Palo Alto, CA captures the famous crown shape just as the tips of the points are starting to fly off, using a stack of dimes for scale. Mr. Flocks followed Edgerton's technique and placed a single drop on the surface first, then released a second drop into the first from about one foot up. On impact, a sound trigger fired two Vivitar 283 flash units at 1/32 power for an exposure of about 1/30,000 of a second on Ektachrome 100.



"Glass Puzzle" by Col. (ret.) Melvin M. Lawson, FPSA of Arlington, VA challenges the viewer to mentally assemble the 3-D glass apple from the puzzle pieces, which were laid out on glass panes above red poster board with strong side-lighting. Taken with a Verascope f40 and close-up lenses, the later cropped image was selected for 8 different international exhibitions, awarded "Best Contemporary" in one.

Current Assignment: "Close-up"

By this we mean any stereograph taken at a proximity requiring a lens separation of less than the standard 2.5 inches. This could include anything from a table-top view made using a shift bar and a separation of 2 inches to a peek into a tiny flower using a 2mm shift. Nimslos with supplementary lenses or Macro Realist cameras are of course good here for images of live subjects. Microscopic stereos qualify also, whether made with optical stereo microscopes, electron

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"Milk Drop" was shot using a Stitz beam splitter stereo attachment in reverse on two Nikon F3s, with 105mm lenses and extension tubes in between. This provided a base of about 18mm. While the film planes were about 500mm from the subject, the "front" of the Stitz was only about half that distance. A full explanation of Mr. Flocks' sound trigger technique and examples of his high speed stereo work appear in color in the July/Aug. '92 Stereo World.

