



STEREOGRAM

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THE OHIO STEREO PHOTOGRAPHIC SOCIETY WAS FORMED IN MAY 1997 TO PROMOTE STEREOSCOPIC PHOTOGRAPHY AMONG ITS MEMBERS AND TO THE GENERAL PUBLIC.

MEETINGS ARE HELD EVERY FIRST TUESDAY OF THE MONTH, SEPT-JUNE. ANNUAL DUES: \$25/PERSON.

SUBSCRIPTION TO STEREOGRAM (NON-MEMBERS): \$20/YR.

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Look Around

Welcome, back! I hope this newsletter finds you healthy, well-rested, and ready for another year of stereoscopic challenges and delights.

My summer was pretty low-key. No fancy trips, adventures, exotic locales, picturesque weddings or encounters with bizarre photogenic creatures. But we did have to do some shopping for a bridal shower which gave me a chance to shoot some interesting images of wine glasses for our 'Glass'-themed competition. And at a recent visit to New York we stopped by the NY Historical Society to see an exhibition on the caricaturist Al Hirschfeld, and wandering around the museum I noticed some old wood-saws which I shot for our 'Tool'-themed competition. And while celebrating my wife's birthday at an Akron Rubber Ducks baseball game I remembered to get some images for our 'Sports'-themed competition. And, uh, what was the fourth one. Oh yeah, 'Street Scenes.' How can I forget; my wife had to pull me away from an oncoming bus for that one. By the way, there are detailed instructions for her in my Will on how to align, adjust, and submit any 3D image for which I happened to die while shooting. Why waste a shot? It is

President's Message

worth noting that for none of these events did I go to them for the purpose of shooting theme images. But there were potential award winners at all of them.

I bring this up, both to remind our members of the

themselves doing it even when I'm not around. Hmm, maybe they're hinting that I should buy them a 3D camera.

Similarly the chosen themes force you to be a little more aware and observant of everything around you. Every day we probably pass by something that's made of glass – figurines, spectacles, camera lenses, windshields. Or things we never think of as tools – garden tools, sewing kits, staple-pullers, barber shears. And sports can be anything from the Olympics to kids playing ball in the street. Hmm, maybe save

that last one for Street Scenes. It's a lot like those 'hidden-picture' puzzles. We look at them more carefully if we think there's something interesting to find, and in the process see more than we expected. Anyway, the point is that there are many opportunities to take new themed pictures rather than rifle through your old images looking for a picture that isn't really a good fit but maybe with the right title can get past the judges after a 20-minute argument.

Contrary to what you might think, your club's over-worked and under-paid Officers actually spend quite a bit of time at the end of each season trying to come up with good themes. We really do. And club members are welcome to submit ideas

Meeting: Sept 1 @ 7:00pm

(See page 8 for details)

- **Open Projector**
- **Ohio Stereo Exhibition**
- **Stereo Competition: OPEN**
(3 digital images, any subject/technique)

themes for this year's competitions, but also because I find having these themes in mind increases my awareness of everything in my environment. I've remarked in the past how 3D photography has actually changed the way I see the world. One becomes sensitive to objects or scenes with interesting stereoscopic possibilities and how looking at them from different angles affects depth and composition. It's quite contagious. When I'm out with my friends and relatives, they often call me over and exclaim, "Hey, wouldn't this make a great 3D image!" Actually, I think it's just a diversion to get me to stop taking pictures of them. But I do think they enjoy looking at the world a little differently as well. Many of them tell me that they find

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Club & Local 3D News

Welcome Back!

Greetings from your Editor! I hope everyone had an enjoyable summer and took plenty of 3d pictures. I look forward to an exciting season of stereo meetings, and to share my 3d pictures with you and enjoy yours.

This season we will again feature activities that we enjoyed in previous years. We will have our regular digital competitions, workshops, the print and sequence competitions and open projector sessions. We will again conduct the Ohio Stereo Exhibition and we will participate in the International Stereo Club Competition (this year our club is judging the ISCC in February). Please see the Program & competition schedule for

more details (page 8 and on www.ohio3d.com). You can also download the club's flier and share it with your friends.

Perhaps the best way to keep in touch with us is through our email discussion list on yahoogroups.com. If you are not a member of this list let me know and I will add you. We also have a facebook group and a twitter account. See our web site for more details.

Speaking of the web site, we recently changed hosting for our domains ohio3d.com and 3dweekend.com. I am now hosting these domains on my own web site. So if you get an error going to ohio3d.com, try refreshing your browser or go to <http://www.drt3d.com/ohio3d/>

Membership Renewals

Switching hats, this year I am also the Treasurer (taking over from **Gary Bollenbacher**—thank you Gary for your years of service). Please not to forget to renew your membership or subscription. Download the form from our web site and bring it to our September meeting or mail it to me. You can pay with cash or check or with paypal to drt-3d@live.com. The fees for full membership have increased by \$5 this year. The cost of full membership (with electronic newsletter distribution) is now \$25. The cost of electronic newsletter subscription remains at \$10.

Competition Assignments

I agree with our President regarding the competitions assignments. There is a lot of discussion among officers to select these and I too find them motivating in my photography. This season's assignments are quite challenging. Here are some thoughts:

October: GLASS. A lot of interesting subjects are possible, from small (glassware) to large (buildings) and everything in-between.

November: TOOLS. Almost everyone uses tools or has access to tools, but I think getting an interesting picture of tools is not trivial.

January: SPORTS / ATHLETIC. Another challenging assignment that requires you to get out of your house and seek sports/athletic events.

April: STREET SCENES. Most likely there is a street in front of your house. But can you get an interesting picture there? A large city (Cleveland, Akron) downtown area with lots of activity



Picture of our group from the June club meeting. President Jay Horowitz is addressing the about 25 members and guests in attendance.

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(Continued from page 1)

and participate in the discussions. We've argued a lot over themes like 'Trash,' or 'Tall Buildings,' or 'Covered Bridges,' or 'Religion,' or 'Weather,' debating that they may either be too vague for members to understand what's acceptable or maybe too specific to expect some members to have good shooting opportunities. We really try to come

up with something that will challenge and expand your photographic experience, but still be easily accessible.

And, finally, I'm sure some of our newer members are somewhat bewildered by our club's obsession with these competitions. I know I was. And it bears repeating that these competitions should be fun. One can sweat out the points and collect them and the prestigious awards that they bring, or just toss

them into mix and see how the club and judges respond. But over the years, I've seen the real value of the friendly pressure these competitions and the themes put on us to take better pictures and look more closely at our world. So have fun, look around, and watch out for that bus.

Jay Horowitz

2014-2015 OSPS AWARDS

1st Place A <i>JR Motley Award</i>	George Themelis Ron Fross (tie)
2nd Place A	Wayne Karberg
3rd Place A	Jay Horowitz
1st Place B <i>Rich Golan Award</i>	Gary Bollenbacher
2nd Place B	Gwen Bueche
3rd Place B	Leslie Feagan
Stereo Image of the Year	Jay Horowitz "Wings"
<p><i>Happy 4th of July, G Themelis [best of A]</i> <i>Mountain Meadow, Gary Bollenbacher [best of B]</i></p> <p><u>Honorable Mentions</u> <i>My Corsage, John Bueche</i> <i>Spring Arrival, Ron Fross</i> <i>Lake Marie Classic View, Wayne Karberg</i> <i>This Bird Has Flown, Jay Horowitz</i> <i>Desert Storm, Jay Horowitz</i> <i>Spring is Here, George Themelis</i></p>	



Award recipients (from left to right): Top: Chris Shoemaker, Jay Horowitz, Gwen Bueche, John Bueche, Gary Bollenbacher, Leslie Feagan. Bottom: George Themelis, Ron Fross.

OSPS Vital Statistics - 18 SEASONS - 1997-2015

OSPS Season	President	Attendance	Members	NL Subs	1st Place A JR Motley Award	1st Place B Rich Golan Award	3D Photo of the Year	Best Beginner	President's Award
1997-1998	G. Themelis	25	51	72	Ron Fross	-	Harold Kaiman	Mark Dottle	Robert Grant
1998-1999	Jim Motley	28	55	66	G. Themelis	-	Don Peck	Kaiman/Smakula	G. Themelis
1999-2000	Chuck Weiss	31	48	50	Mark Dottle	-	Mark Dottle	Debbie Motley	G. Themelis
2000-2001	Chuck Weiss	31	45	56	Carol Smakula	-	Robert Grant	-	Jim Motley
2001-2002	Dennis Petti	37	58	55	G. Themelis	-	W. Karberg	-	Chuck Weiss
2002-2003	Dennis Petti	37	58	52	G. Themelis	-	Carol Smakula	Joe Hamblin	Debbie Motley
2003-2004	Debbie Motley	34	55	45	G. Themelis	Joe Hamblin	Jay Horowitz	Wayne Motley	Mark Motley
2004-2005	Debbie Motley	30	60	32	Jay Horowitz	J. Bueche	G. Themelis	Barb Gauche	Ron Fross
2005-2006	Ron Fross	30	55	33	Ron Fross	Barb Gauche	J. Horowitz	Mike Horvat	Rich Golan
2006-2007	Ron Fross	31	61	32	G. Themelis	Mike Horvat	G. Themelis	Rich Golan	Barb Gauche
2007-2008	John Bueche	28	58	45	Ron Fross	Paul Gauche	J. Horowitz	Paul Gauche	J. Horowitz
2008-2009	John Bueche	28	56	42	John Bueche	Leslie Feagan	John Bueche	-	J. Waldsmith
2009-2010	John Bueche	31	52	46	G. Themelis	D. Carofono	Barb Gauche	-	-
2010-2011	John Bueche	26	55	49	G. Themelis	H. Kaiman	G. Themelis	-	Paul Gauche
2011-2012	Jay Horowitz	26	51	46	Ron Fross	Joe Birli	Jim Rudick	John Ribarich	John Bueche
2012-2013	Jay Horowitz	20	39	37	G. Themelis	John Ribarich	Wayne Karberg	-	-
2013-2014	Jay Horowitz	20	46	36	G. Themelis	G. Bollenbacher	G. Themelis	Greg Patt	John Ribarich
2014-2015	Jay Horowitz	18	44	42	Themelis & Fross	G. Bollenbacher	J. Horowitz	-	-

NSA Convention 2015

Salt Lake City, UT—July 21-27



The NSA Convention this year was held at the Snowbird Ski & Summer Resort, near Salt Lake City in Utah. By coincidence, a well known mountain race (Speedgoat 50K) was also held at the same place and time. I decided to do the race and attend the convention, a once in a lifetime opportunity.

My wife and son came with me so we turned this into a family vacation. Because of these distractions (family, race) I did not take any items for sale and did not have a table at the Trade Show, so it was a bit different than previous conventions.

The elevation was 8,000 ft at the resort, up to 11,000 ft at the top of the nearby mountains. The weather was cool, dry and sunny, and hiking and running in the mountain trails was very different than in Ohio. My race was on Saturday and it went well. I finished in 9 hours 10 minutes. Normally it takes me 5-6 hours to run a 50K (31 miles), so this tells you how hard this particular race was. Lots of hiking in steep trails (either uphill or downhill). My wife recorded a bit of 3d video, plus I ran with my Panasonic 3D1

camera (which I dropped when I took a nasty fall in the rocks). I will have a short program about this adventure in our September meeting.

At the convention it was nice to meet long distance 3d friends and enjoy the 3d programs and other activities. My workshops (macro and hyper) on Friday went well. We did all the official tours (SLC on Wednesday, Wild Flower shoot on Sunday, and Historic Railroad and the Park City Olympic Center on Monday) plus enjoyed the activities at the resort. We even stayed an extra day and visited Antelope Island on Tuesday.

A highlight of the convention for me was winning first place in the on-site 3d competition with a hyper of Utah that I took from the plane during landing. I also received the 2015 William C. Darrah Award for Distinguished Scholarship. As Lee Pratt said, even my ebay descriptions are educational. That really means a lot to me.

Needless to say, I took plenty of 3d pictures, using my Fuji and Panasonic 3d cameras, hyperbar with twin Panasonic

LX5 cameras, single camera hyperstereos and macros with my Panasonic GX7 camera and macro lens. I tried a couple of new things, like my Chinese Macro flash, plus taking hypers from a moving bus. A Japanese lady, after seeing me taking lots of pictures from the moving bus, called me "stereo opportunist" (in Japanese, but it sounded exactly like English). I like that! Yes, I will use any opportunity to take a stereo pair!

I came back with at least a thousand 3d pictures. I processed some pictures while I was at the convention and the rest back home. I am happy with the hypers and macro pictures, two areas that have become my specialty. Hopefully, I can create a few interesting sequences and maybe a short program to share with our club members.

Next year's convention is in Tulsa, OK. You can see details of the upcoming convention (plus all conventions since 2008, you can even download my workshop notes) by visiting this web site: <http://www.3d-con.com/>

George Themelis



Stereo Photography Tutorial - Part I

Tips for Better Stereo Composition

What is Good Composition?

Have you ever wondered why some photographs are more appealing than others? We can distinguish three aspects in every picture (2d or 3d):

1. **Technical quality** (sharpness, exposure, depth)
2. **Interest or impact** (based on the subject matter)
3. **Composition** (arrangement of different elements)

Most of our Tutorials have focused on the technical aspects of stereo. Using modern cameras today almost everyone can take sharp & well-exposed pictures. With a little care one can have a good depth range and produce a technically good stereo picture. But it can be a picture that lacks interest or appeal. Having a good subject matter helps, and so does having good composition. **Good composition, i.e. arrangement of the different elements in a photograph in a way that is pleasing to the eye, can improve even ordinary subjects.** This will be the subject of this season's Tutorials.

EVOLUTION OF PHOTOGRAPHY



Fig. 1: "Evolution of Photography" has unquestionably resulted in a smaller ratio of good pictures vs. total number of pictures taken, thanks to the dropping cost for photography and the availability of cameras in every phone. This is not necessarily a bad thing.

Composition Revisited

Back in 2012-2013 we published a series of Tutorials on composition which resulted in a presentation at NSA and PSA. Now, 13 years later, it is time to revisit this topic. Has anything really changed during this time? Clearly, the basic "composition rules" have not changed. As a matter of fact, the 2012 Tutorials were based on Ray Koken's small (40 page) book "Better Pictures Through Good Composition" (Fig. 2). This book was written in 1957 and we are going to use the same book this time too.

What has changed is the way people take pictures with digital cameras vs. film cameras. First, they tend to take a lot more pictures since there is no cost per picture for film and processing. Second, it is now easy to edit these pictures and improve them later with software.

How Many is Too Many?

Some people view the proliferation of picture-taken as a bad thing. People tend to be more sloppy in their photography and the ratio of good pictures vs. pictures taken is smaller than ever (Fig. 1).

Personally, I think this proliferation is neutral or even positive. Often, the real cost of photography is the expense and trouble to get there. You do not want to come back from a trip and wish you had taken more pictures ("I wish I had tried this angle," "I should have increased/decreased the stereo base," etc.) On the other hand you cannot just "shoot now and think later." You should be thinking while trying different angles and composition arrangements. The lower cost of photography encourages experimenting and learning with trial and error, but you should still think before pressing the shutter. So, go ahead, take a lot of pictures without guilt, but keep thinking while shooting.

Post Processing

Back when we were using slide film we had to compose the picture very carefully because post-shooting improvement

opportunities were limited. We could mask (crop) slides using different mounts, adjust the stereo window, and that was about it. Now, in addition to correcting technical flaws (exposure, color, white balance, rotation, etc.) we can do serious cropping and alter the composition, aspect ratio, etc.

However, the only aspect that can be changed in post processing is **framing**. Framing refers to what is included in the picture (and what is removed). We cannot change the perspective (relative size) and relative placement (including distance) of objects. This depends on the location of the photographer in the scene and it is fixed when the picture is taken.

Ken Rockwell (<http://www.kenrockwell.com/tech/composition.htm>) writes: "Never confuse framing with composition. To get the picture that gets the oohs and ahhs, you have to climb on top of things, climb under things, roll around on the ground, move in front of things, and move all over." Just pointing the camera in different directions, zooming in and out or cropping the picture later, will not work the same.

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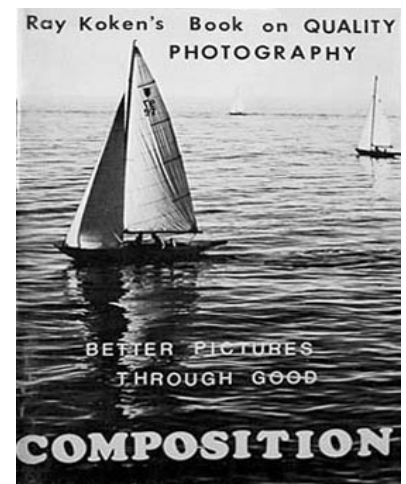


Fig. 2: Our composition Tutorials will again follow Ray Koken's small book (40 pages 5x7" B&W with drawings instead of pictures). The book was published in 1957 but I am using the 1984 "revised edition."

Measuring Distances Accurately

Laser Rangefinders used in Stereo Photography

Being able to measure distances can be useful in photography and stereo photography. Two examples:

For focusing at a certain object you need to know the distance of this object. This is useful when using vintage cameras without a built-in rangefinder (Kodak, Realist 45, etc.) or a fixed focus lens (Panasonic 3D lens, for example).

To calculate the stereo base using twin cameras (variable stereo base) or to position the near object at a certain distance from a stereo camera (fixed stereo base). The stereoscopic deviation depends on the distances of the near and far objects, as well as the focal length of the lens. Simplified rules of thumb use the distance of the near object (DNO), for example stereo base = 1/30x DNO for normal stereo or 1/20xDNO for a close-up.

To measure distances I have in the past used a measuring tape or an optical rangefinder. I recently became aware of laser rangefinders. These work by using a laser beam (pulse) and measuring the time it takes for the pulse to come back. They are very accurate (typically 1/16th of an inch or ~1 mm).

Relatively inexpensive laser rangefinders are used in construction and real estate industry to measure the size of a room, etc. They are convenient because they can be used by one person and at a distance and can be easily used to measure distances of objects to photograph.

The price of optical rangefinders depends on the measuring distance. The Bosch GLM 15 can measure up to 15m (50ft) and it costs around \$30 on ebay. The GLM225 can measure up to 225ft and it costs around \$80 in ebay.

A final application: Measure the distance from my stereo projector to the screen for the same setup in every meeting.

George Themelis



Two laser rangefinders by Bosch (GLM15, left, GLM225, right). Prices vary by the distance range. More expensive units also offer more features.

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Who Needs Rules?

I am personally convinced that good pictures follow certain rules. The eye expects certain arrangements, finds them more pleasing than others, and tends to spend more time studying and enjoying pictures that have these arrangements. People appreciate and enjoy good pictures, without knowing exactly why these pictures appeal to them. By studying these pictures and what they have in common, the basic rules of composition were derived.

A lot of people do not like to follow rules and tend to rebel and “break the rules,” especially concerning art. My take on this is this: Study the rules of composition, understand them, apply them to your photography, and then feel free to reject them. The rules are really guidelines/suggestions, not strict rules. If possible, try following and breaking a rule and see what you like more. I am willing to bet that every successful picture that breaks the rules has followed some rule. The eye likes order, harmony, balance, patterns, and dislikes chaos.

Studying Your Pictures

One thing to remember is that your pictures might look different to you vs. to anyone else looking at them. Ray Koken writes: *“The snaphooter sees in his picture what the eyes saw at the time he snapped it. He may capture on film little more than a distant silhouette of a child, for example, but his memory and imagination will fill in the missing details. The other fellow sees only the details that are recorded in the picture.”*

Ken Rockwell expresses the same sentiment when he writes: *“Like a dirty room, your photos always make sense to you, but they won't make sense to anyone else... A photo needs to make sense instantly to anyone who looks at it. No one is going to try to figure out your photo any more than anyone would try to figure out why you've got dirty shirts thrown in three random piles.”*

I have also noticed that the more time photographers spends in taking a picture or improving a picture in post-processing, the more they “fall in love” with the picture and the harder it is to distant themselves from it. When evaluating your pictures it helps to step back and try to look at them with the eyes of someone who knows nothing

about what went behind creating them. Or ask someone else's opinion.

Often details tend to confuse the larger picture. When studying your pictures, it helps to eliminate the details so you can study the composition. You can do this by either blurring the picture on purpose or looking at a thumbnail (small version) of the picture.. Ken Rockwell writes: *“Sharpness is a distraction that diverts our attention away from the fundamental elements which are the foundation of a strong image. The most important parts of every image are the things that are visible even as a tiny thumbnail. These are the overall organization, weight and balance of every image. If you can't get an image to look good as a thumbnail, it's not a strong image.”* It is interesting that Ray Kohen uses line drawings instead of real pictures in his book. These drawings help understand composition by focusing on the basics without distracting details.

George Themelis

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offers more possibilities.

I look forward to seeing what ideas our members come up with.

June Meeting

Our June meeting was held on June 2nd. We started the day around noon with the judging of the Ohio International Stereo Exhibition. **Barb Gauche** was in charge, on behalf of Chairman **Paul**, helped by **Ron Fross**. The three judges (**George Themelis**, **John Waldsmith**, **John Ribarich**) were there and so was our projectionist, **Jay Horowitz**. The only thing missing was the scoring equipment, apparently enjoying a nice day at the golf course :). We ended up using an alternative scoring system (raising our hands). The entire judging took about 3 hours. The results are on our web site. Jay created a video program that will be shown in our September meeting.

After the exhibition judging we took a break and met back with the rest of the group around 7 pm. About 25 people attended the regular meeting. It is interesting that a guest showed up and said that he has been taking stereo pictures for years and never heard of our club! I

thought we had reached every stereo enthusiast in our area, but apparently not.

The meeting started with a short program about the 3d Weekend. We then saw the Stereo Image of the Year program, put together by **Jay Horowitz**. It was nice to see our best images of the year and Jay did an excellent job putting the program together. Thanks Jay! We finished the meeting with the presentation of awards (see page 3).

NSA Convention

Several club members attended the NSA Convention near Salt Lake City UT this summer (see: <http://www.3d-con.com/2015/>). A summary of the convention, as I experienced it, is on page 4. I am happy to report that our club was a star at the convention. **John Bueche**, **Ron Fross** and myself, received awards in the on-site competition. **Barb Gauche** was recognized for her hard work, and **Jay Horowitz's** program "Ohio 2015 International Stereo Exhibition" was awarded "Best Digital Program." People praised Jay for his creativity and originality. You will have a chance to see the program at our September meeting. Jay will also explain how he created some of the special effects at a future meeting.

Stereogram Award

We did it again! Our Newsletter won again an HM from the Photographic Society of America's (PSA) Newsletter Contest. In addition, we received an award for "Best Presentation of Competition Results." I would like to thank **Ron Fross** who took care of the submission to the Contest and for his editing efforts throughout the year. I am always running late and expect him to respond with corrections within 24 hours (or less) and he always comes through. Thank you Ron!

Cleveland Camera Collectors Show

The Cleveland Camera Collectors Show is this Sunday August 30th, 10 am - 3 pm at the Days Inn in Richfield (our meeting place). Please see www.clevelandcameracollectors.com or contact **Igor Reznik** at 440-248-8604, igorcamera@adelphia.net. Admission is \$6 (\$5 with flier, students/teachers are free). There are usually items of 3d interest at this trade show.

September Meeting

Our meeting in September includes the following activities:

- 1) Showing of the award-winning "Ohio 2015 International Stereo Exhibition" program.
- 2) Open Projector with emphasis on vacation stereo pictures, including the NSA convention.
- 3) Our first competition ("Open" - any subject/technique).

Please come prepared to discuss how your summer went as far as 3d goes, and bring 3d pictures to show.

If you are entering our competition you must email me your entries by Monday, the day before the meeting. We have relaxed the requirements for image submission. Now you do not have to include black borders to bring the image to the specific 1920x1080 resolution. You still need to reduce the size (make the height equal to 1080 pixels) but you do not need to add borders. The details are in our web site.

Remember, our meeting starts at 7:00 PM promptly! See you on Tuesday!

Your Editor welcomes your comments and ideas. You can email any news or photos to: DrT-3d@live.com



The 2015 Ohio Stereo Exhibition selection group. Back Row (L to R) **George Themelis**, **John Ribarich**, **John Waldsmith**. Front Row: **Jay Horowitz**, **Ron Fross**, **Barb Gauche**.

Next meeting: **September 1, 7:00pm - At: Days Inn, Richfield OH (77 & 80)**

SEPTEMBER						
		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			

OCTOBER						
				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

DIRECTIONS: Days Inn, 4742 Brecksville Rd., Richfield OH 44286, (330) 659-6151. Located near the intersection of 77 & the Ohio Turnpike (80). From 77 S, exit 146 and turn right. From 77 N, exit 145. From East or West via 80, exit 173. From East or West via 480, take 77 S.

• **Tuesday, September 1- OSPS Meeting**

- **Open Projector**—Summer vacation photos & exhibits.
- **2015 Ohio International Stereo Exhibition**
- **Stereo Competition** “Open” (any subject or technique, up to 3 digital images per member)

PSA Conference: Sept 27 - Oct 3, 2015—Yellowstone National Park. Details at: <http://www.psa-photo.org>

• **Tuesday, October 6- OSPS Meeting**

- **Workshop**—Programs for 3d
- **Stereo Competition** “Glass” (up to 3 digital images per member)

• **Tuesday, November 3 - OSPS Meeting**

- **Open Projector**—Members can project a couple of images each or show a short presentation.
- **Stereo Competition** “Tools” (up to 3 digital images per member)

OSPS Programs & Competitions 2015-2016

Date	Program	Program/Competition
SEP 1	Open Projector, Ohio Exhibition	Stereo Competition - OPEN
OCT 6	WORKSHOP: Programs for 3D	Stereo Competition – GLASS
NOV 3	Member's Presentation/ Open Projector	Stereo Competition – TOOLS
DEC 1	OPEN HOUSE & Waldsmith Lecture	Stereo Print Competition
JAN 5	WORKSHOP: Stereo Composition	Stereo Competition: SPORTS/ATHLETIC
FEB 2	Judging of ISCC	PSA Stereo Sequence Exhibition
MAR 1	WORKSHOP: Panoramic 3D	Stereo Sequence Competition
APR 5	Open Projector (Mystery)	Stereo Competition – STREET SCENES
MAY 3	Member's Presentation/ Open Projector	Stereo Competition – OPEN
JUN 7	Stereo Image of the Year Presentation	Awards, Election of Officers & Review

Meetings are every first Tuesday of the month at Days Inn, 4742 Brecksville Rd., Richfield OH 44286 and start at 7:00pm sharp. There are two activities per meeting, each lasting for about 45-60 minutes with a 15 minute refreshment break in-between. Meetings end around 10:00 pm.

Stereo Competitions: The Rules for Stereo Competitions can be downloaded from our web site (direct link: <http://www.ohio3d.com/RulesForStereoCompetitions.pdf>). Here is a brief summary: There are 6 digital stereo competitions (4 assignments, 2 open). Each member can enter up to 3 digital stereo images per competition, with the assigned theme. Awards are given to 20-40% of the entries. Members accumulate points throughout the year. The results are published in the newsletter. In addition, there are two stand-alone competitions: Stereo Prints (December) and Stereo Sequences (March). These follow their own rules and awards.

Member's Presentations/Open Projector: Members are encouraged to present short programs with a theme, or just bring a few digital images to project. Stereo prints, slides, and stereo-related items for a short “show & tell” during the break are welcome at all meetings and can be placed at the available tables. Items for sale are also allowed in every meeting.

Programs subject to change - See newsletter for final details or check www.ohio3d.com