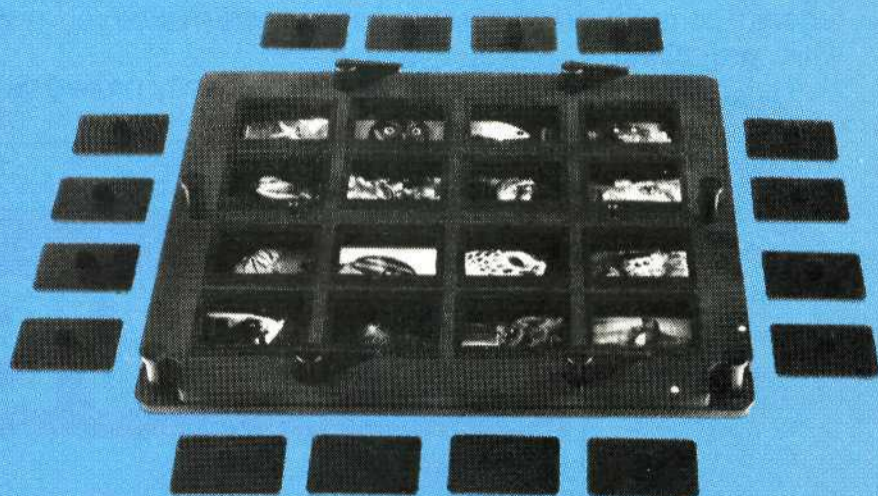


# GROUPER STEALS THE SHOW!



A special-effects system incorporates 16 images on just one slide!

**S**pecial effects tend to make the difference between a good slide show and an *outstanding* slide show. Until recently, most special effects were the creation of optical effects houses, which accounted for the bulk cost of producing a slide show. Many of the smaller slide show producers could not afford these expensive effects and, therefore, had to settle for less. This hole in the special effects market caused one company, Wess Plastic, to introduce a variety of reasonably priced audio-visual products that enable slide show producers to provide quality, yet low-priced, special effects.

Wess Plastic has produced a wide variety of special multi-image slide mounts, which has made their name a standard in the industry. The company produced a wide variety of special effects tools such as the "Holder," which holds slides in register with one another and allows producers to add single or multiple exposures, glows, burn-in titles and many other special effects, for only \$45.

The "Composer," \$120, allows a producer to selectively mask various parts of a 35mm slide and build multi-colored slides or quarter-, third- or half-frame multi-image slides.

Slide duplication is an important facet of multi-image production, so Wess Plastic introduced the "Duper." This simple, inexpensive contact printer assures 1:1 reproductions for as little as \$80. They also introduced the "Splitter" for making accurate, registered butt- and soft-edge panoramas, using your color enlarger, for only \$295.

Advanced special effects require the use of a compound table to move the original image during the exposure. The "Director" allows you to produce spins, streaks, step and repeats, and many other movements, for a price of \$950.

## PRIDE AND JOY

The pride and joy of Wess Plastic is a multi-image device called the "Grouper." The Grouper is a flat pin-registered device that can group 4, 9 or 16 images (or endless combinations) all on one slide. The Grouper consists of:

- A 9×13-inch base plate designed to be set on a light source, such as a lightbox, for illumination and exposure.
- Inset into the base plate are registration holes to be used

for the exact placement of the mounting plate as each transparency is exposed.

- A line-up/focusing plate used to position the Grouper and focus the camera before the exposure.
- A mounting plate with 16 apertures designed to hold one unmounted slide on special pegs that fit into the perforations.
- Special anti-Newton glass under each slide to keep the image flat during exposure.
- An aperture cover plate that is placed over the mounting plate and held in place with spring-loaded locking bars.
- Individual covers to place over each transparency.

If the slide does not fit squarely over the pegs of the aperture opening, the plastic strip with the pegs can be removed and replaced with a strip that has variable registration pins (VR). Special holes can be made in the film edge with the Wess VR punch so the film can be placed over the VR pin-registered insert.

A camera that has a double exposure device (such as many of the Nikons) is mounted to a copy stand that allows the camera to copy straight down. The Grouper is designed to be used over a corrected light source or dichroic head, but we found that a lightbox with GE wide spectrum plant and aquarium bulbs gave off 3200°K light—almost perfect for most tungsten-balanced copy films used with the Grouper.

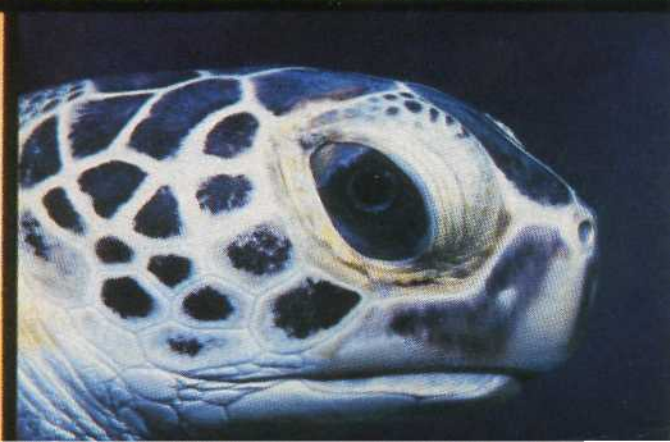
## COPYING IMAGES

If four images are to be copied onto one film frame, align the camera to the 2×2 focus grid. The circle in the middle of the crosshairs should line up with the focus circle in the center of the groundglass of the camera. Once the camera is focused sharply on the line-up plate, it will be in focus when the aperture plate and slides are returned. A small piece of tape should be applied to the focus ring of the lens to keep focus from shifting.

Load Kodak's 5071 duplicating film into the camera and set the shutter speed to "B." Turn off all room lights so that light only comes from under the Grouper (in order to avoid any exposure around the top of the grouper). The camera should be set at f/11 or f/16 to ensure sharp cutoff around each aperture that holds a transparency. Focus and aperture should not be touched during the process, to guarantee good registration.

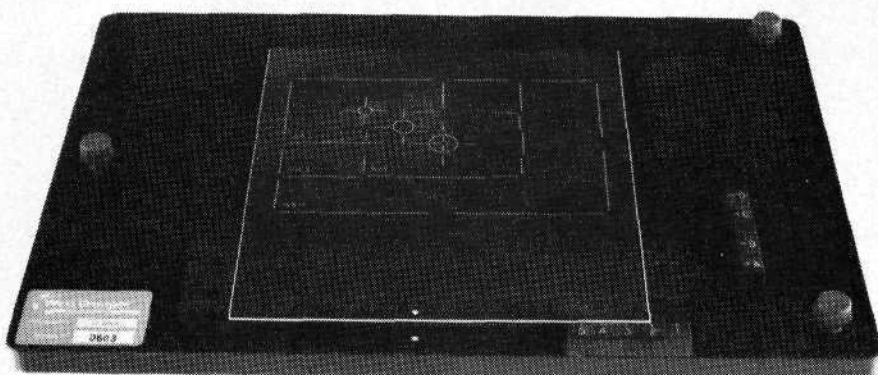
By Jack & Sue Drafahl



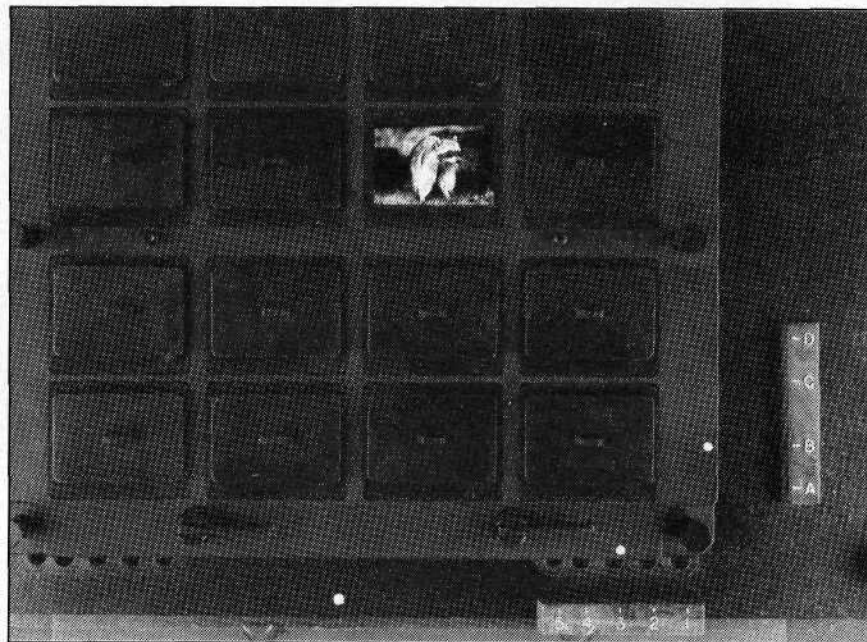




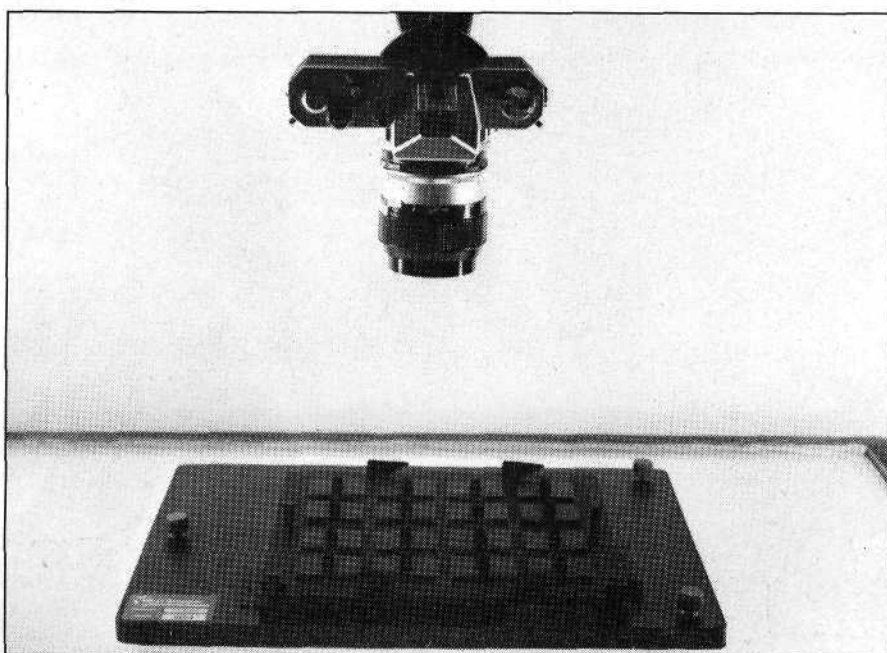
# THE GROUPEE



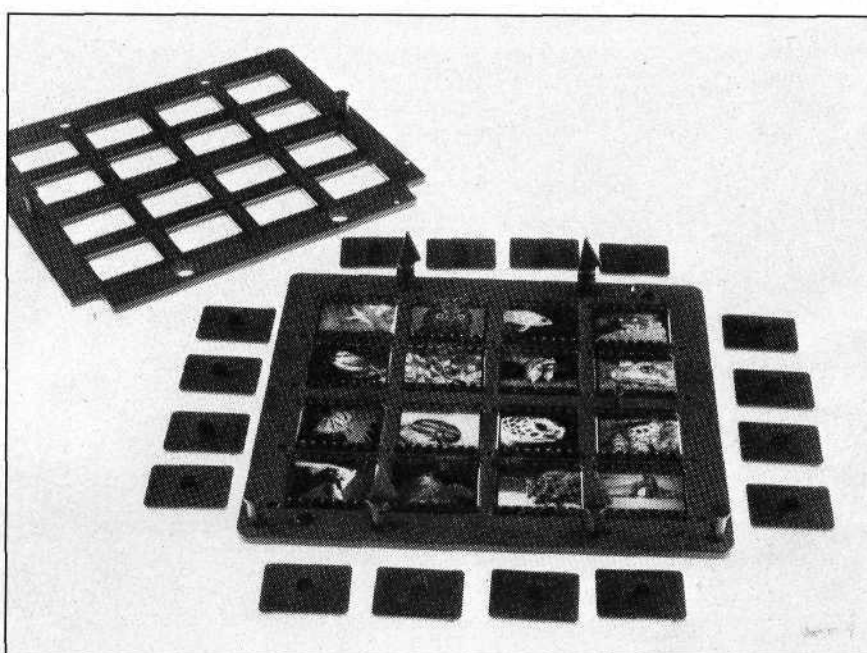
1. Focus plate on Grouper. The focus plate is used to position the Grouper and focus the camera before making the exposure.



2. Nearing the halfway point in the process, we're ready for the seventh exposure.



3. A camera that has a double exposure device is mounted to a copy stand that allows the camera to copy straight down.



4. The Grouper, showing upper and lower aperture plates. The top plate is held in place by using spring-loaded locking bars.

For each exposure, the cover is removed from the slide to be exposed. Exposure should be determined by tests made at 1, 2, 4, 8, and 16 seconds. After each exposure, the Grouper aperture plate is carefully lifted off the pins and moved to a new position to allow the next exposure to be aligned to the first. Each remaining exposure is made with the aperture plate in a different position.

To make a four-image exposure:

1. Position the mounting/aperture plate on the base at position 1, A.
2. With room lights off, uncover Aperture 1 and make the proper exposure.
3. Room lights on, recover Aperture 1, move the mounting/aperture plate to 2, A, and recock the camera *without* advancing the film.
4. With room lights off, uncover Aperture 2 and make the proper exposure.
5. Room lights on, recover Aperture 2, move the mounting/aperture plate to B, 1, and recock the camera *without* advancing the film.
6. With room lights off, uncover Aperture 3 and make the proper exposure.
7. Room lights on, recover Aperture 3 and move the mounting/aperture plate to B, 2 and recock the camera *without* advancing the film.
8. With room lights off, uncover Aperture 4, make the final exposure, and advance the film to the next frame.

For 9 images on one frame, you would use the 3×3 grid; 16 images would require the use of the 4×4 grid. The 4×4

grid is also used for the special position that allows 12 images around one image in the center.

The Grouper system is easy to use. The only problems are locating a proper light source and a double-exposing camera. We tried to double expose by pushing in the rewind button, holding the rewind knob, and advancing the shutter, but found it to be unsatisfactory for the critical alignment necessary.

Another method that worked well for double exposure was to use a snap-type lens cap as a shutter. Turn off the light-box under the Grouper and overhead light. Attach the lens cap, and open the shutter to the "B" setting. Remove the lens cap, and time your first exposure. Replace the lens cap, reset the Grouper, and make your next exposure the same way. All the samples shown were made in this manner.

The instructions enclosed with the Grouper are easy to understand, and you can start producing your own multi-image slides in a matter of hours. Wess Plastic also encloses worksheets that are extremely valuable for recording important data used to make the various exposures.

Multi-projector slide show producers can use these different Grouper formats to disclose one image at a time until the entire screen is full of images, while the single-projector producers can create the feeling of multi-projectors. You can put the razzle-dazzle into slide shows with the Grouper for just \$345.

For information, or to purchase any of the exciting Wess Plastic slide-mounts or special effects tools, contact them directly at 50 Schmitt Blvd., Farmingdale, NY 11735; telephone (516) 293-8994. ■