

I AM SUBMITTING

A PROPOSAL FOR ALLVISION, A

VARIATION OF THE BUFFALO (CATALOG)

AND PITTSBURGH (FLYER) ONES. IN THIS

ONE I WOULD PLACE THE MONITORS (4)

UNDER THE TURNABLE, EACH HEADING  
IN ONE DIRECTION S-W-N-E.

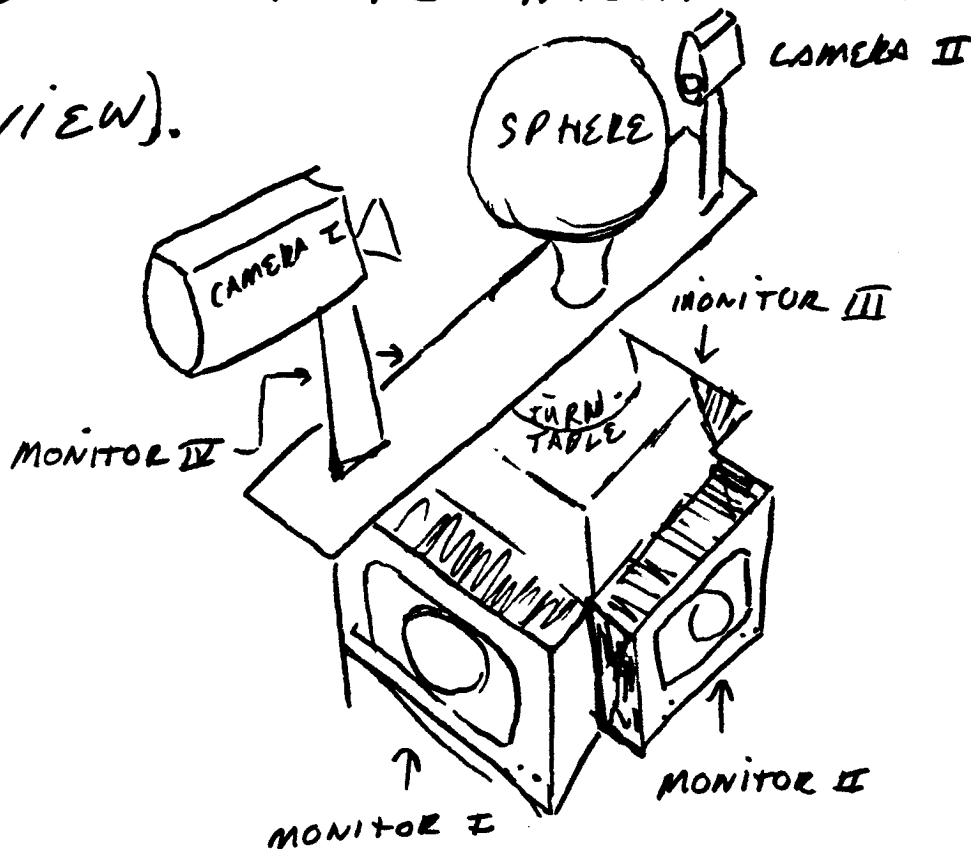
FOR A B/W VERSION I HAVE ALL EQUIP-  
MENT (TURNABLE, SPHERE, TWO CAMERAS  
TWO LENSES), EXCEPT FOUR B/W MONITORS.

FOR A COLOR VERSION I WOULD NEED

2 COLOR CAMERAS, 2 WIDE ANGEL

LENSES AND 4 COLOR MONITORS (ONE PROVIDING THE TURNTABLE & SPHERE).

THE SAMPLE TAPE HAS ASSORTED IN- AND OUTDOORS FOOTAGE, NEEDLESS TO SAY THAT IN A GALLERY SITUATION THE IMAGES WOULD REFLECT THE GALLERY AND VIEWERS (AND WHATEVER PAINTINGS OR SCULPTURES MIGHT BE IN THE CAMERA VIEW).

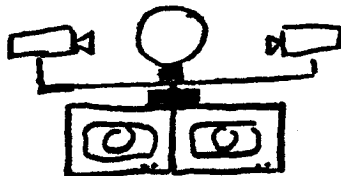


SINCERELY,  
STEINA

THE VIDEOTAPE: (Less than 5 min., no sound)

1. A COLOR CAMERA SAMPLE IN MY STUDIO  
BECAUSE OF LESS WIDE ANGLE LENS, THE BACKGROUND  
IS OUT OF FOCUS
2. A BLACK/WHITE CAMERA SAMPLE WITH ULTRA  
WIDE ANGLE LENS, EXAGGERATING SPACE/MOVEMENT
3. A FEW EXAMPLES OF OUTDOOR WORK.

P.S. IF THE PIECE STANDS UP AGAINST A  
WALL OR IN A CORNER, WHERE PEOPLE  
CAN NOT WALK AROUND IT, 2 MONITORS  
WILL DO WELL.



SINCERELY, STEINA