

PSSCC

NEWSLETTER



PUGET SOUND STEREO CAMERA CLUB

The PSSCC exists to provide a venue for the promotion and enjoyment of stereo photography through education, presentations, and critiques. The club meets on the second Saturday of the month at noon, September through June, at the Federal Way Senior Center in Auburn, Washington. Please join us.

ICE & SNOW



January's competition theme – **burrrrrr**, ice and snow. Put on your longjohns and earmuffs, and bundle up for a shoot in the hinterlands where the snow is deep, the air is bracing, and your mittens keep you from making those fine adjustments on your faithful W3.

Themes for the rest of the club year.

February 11th	Animals
March 10th	Texture
April 14th	Signs of Spring
May 12th	Wind
June 9th	Sun

Brian May's Brief History of 3D Concludes in January



Most of us who love stereo photography are aware that rock star Brian May is not only an astro physicist, he's also an avid collector of Victorian stereoviews. Thanks to the efforts of PSSCC's president, Don Munsil, the member-

ship was treated to the first half of *Brian May's Brief History of 3D*, which appeared on Sky 3D channel, Europe's first 3D content provider.

One of the most delightful segments featured the inadvertent 3D films created by George Melies, the stage magician, turned cinematographer, from Paris who produced hundreds of cinema's earliest masterpieces. To avoid paying taxes on his films, he shot his productions with two side-by-side cameras and sent the undeveloped film to the US for exhibition. In his time, they were never shown as 3D movies.

As mentioned in last month's newsletter, George Melies figures prominently in the storyline of *Hugo*, Martin Scorsese's first 3D feature.

You won't want to miss the second installment of May's documentary at our next meeting.



Bob Venezia's Fireworks Image Wins 1st Place

Using twin Hasselblads synched with cable releases controlled by a car door opener no less, Bob Venezia captured the pyrotechnics on the 4th

of July. Second and third places were won by Bob Gordon with images (below) of the Bellevue Botanical Garden, all lit up for its visitors.



Richard Kaye, formerly of the Stereo Club of Southern California, new to PSSCC, won the slide competition with an image of Noche de Rabanos ("Night of the Radishes"), taken in Oaxaca, Mexico during the annual festival which occurs December 23rd. Welcome to the club, Richard! While we're welcoming new members, we'd like to acknowledge the return of **Steve Smith** after a ten-year absence and **Tommy Brewer** who returned in November.



The Adventures of Tintin: The Secret of the Unicorn – Steven Spielberg's Entry Into the 3D Arena

In the same week, Steven Spielberg, the block-buster director of *Jaws*, *Close Encounters of the Third Kind*, *Saving Private Ryan* and *Schindler's List* released two holiday films: *The Adventures of Tintin* and *War Horse*. Is he worried that one will cannibalize the audience of the other? Apparently not. In fact, the director reported that he's not at all concerned that they will be going head to head at the box office.

Well, your reviewers decided to up the ante from just plain old 3D to IMAX. That's right, we popped for the IMAX experience and the bright yellow 3D glasses that looked like they were right out of Looney Tunes. We looked smashing. Well, actually, we looked ridiculous. Was the 3D immersion worth the extra price? It was fun, but in no way did it compare to the 3D magic of *Hugo*. And it wasn't just the fact that it was 3D. *Hugo* is just a much better film.

Based on the series of graphic novels by Belgian

artist Georges Remi, who in 1929 under the pen name Hergé began publishing action-packed stories about the crime-fighting boy journalist and his canine companion, Snowy, Spielberg chose this classic for his first foray into 3D.

The 3D production, with its budget of \$130 million, has been heavily enhanced by its reliance on CGI (Computer Generated Imagery) and live actors for motion capture, a technology that began with Pixar's *Toy Story*. While Tintin has been in Spielberg's mind for decades, he didn't move forward with the project until he was sure that the technology would support his vision.

The performance capture using real actors was followed by 18 months of meticulous animation work done on the computer. The result was spectacular and quite different from *Hugo*. Every hair and pore are visible in the animated characters.

Kenneth Turan, the film critic for the Los Angeles Times asked if *The Adventures of Tintin* "...could be accused of biting off too much, of putting in too many adventures and including unnecessary characters like the fan favorite detective team of Thomson and Thompson. But those are the grumblings of adults. The child in us will be delighted."

Director Spielberg and Producer Jackson Always Keep Their Inner Children Close at Hand.

Both Steven Spielberg and Peter Jackson have agreed that, should a sequel be in the offing, they will swap roles: Jackson will direct, and Spielberg will produce. The collaborators were both drawn to Tintin before even reading the boy journalist's adventures. Hergé's visual style combined vivid color with elaborate detail that Spielberg longed to recreate on a larger-than-life screen in 3D.

Without giving away too much of the plot, let's just say that *The Adventures of Tintin* mixes fast-paced action, slapstick comedy, and mystery into a wholly en-

joyable photorealistic 3D animated romp. A romp that is a hybrid of *Raiders of the Lost Ark* and *Pirates of the Caribbean*. Even though



The villain Ivan Ivanovitch Sakharine

Spielberg has Tintin swinging over the rooftops of Paris in the style of Indiana Jones, the Director's use of 3D is restrained. The action is masterfully controlled and free of 3D in-your-face gimmickry.

The holiday blockbuster that, as of Christmas day had grossed over \$250 million, is sure to spawn a sequel. Looks like Peter Jackson will soon get his chance to direct.

I N T E R C L U B 3 D C O M P E T I T I O N

PSSCC hosted the first InterClub 3D Competition of the season during the December meeting. First Place was awarded to Lee Pratt of the Atlanta Stereographic Association for his image entitled "Agathla Peak and Friend" (pictured below). Jim Staub of the LA 3D Club (formerly The Stereo Club of Southern California) took both Second and Third places with "Sunrise Wayfarer" and "Lawn

Party" pictured on Page 5. Fourth Place went to Anthony Bignell of the Victorian 3D Society for his "Dew Web" pictured at the bottom of the page. HMs were awarded to Jay Horowitz and George Themelis of The Ohio Stereo Photographic Society, Paul Gauche of the Detroit Stereographic Society, David Kuntz of The LA 3D Club, and Allan Griffin of The Sydney Stereo Camera Club.





My Love/Hate Relationship with the Fuji W3 3D Camera

I'm just gonna come right out and say it: I think the Fujifilm W3 is a crummy little camera.

It has crummy little sensors, it's designed to be held so your fingers will block the lenses, it's small and slippery, it can't take exposures longer than a half-second, it lacks a hot shoe, and you can't turn off the autofocus (which takes forever to focus). Why would anyone bother with such a crummy little camera?

I need this camera because it has a killer app.

Back in the early days of computing, killer app was the term for an application so valuable it would drive the sales of computers. And I posit that the adapters made by Cyclopital3D are the killer app for the Fuji W3.

The first Cyclopital3D adapter that I purchased was the Macro adapter. My macro adapter looks like it belonged to a combat photographer. It's been well used.

I have been using the product almost exclusively to take portraits of my cats. I've also had fun shooting flowers and pollinators. The cat portraits are stunning. I use a pocket wizard mounted on top of the adapter and hold a flash unit out to the side. My Nikon flash has a wide range of adjustments, and with the instant feedback of digital, it's easy to dial in the right amount of flash.

The things I love about the unit are:

1. The hot shoe! (The adapter uses an optical slave to send a signal to the hot shoe. The adapter completely covers the on-camera flash so you only get the flash you want.) The W3 does not have a hot shoe. This is the reason to get it. And the hot shoe

is angled down slightly for top mounted flash.

2. It uses front surface mirrors to make the lens separation about 1 inch apart as opposed to the normal 3 inch separation.

3. It comes with a UV filter to protect the mirrors, and has 72 mm threads to attach an additional close up lens.

4. The form gives you a handle to hold the unit. *This is a real plus.*

Some notes on the unit:

■ The normal way to turn the camera on and off is by sliding the lens cover. But the camera doesn't fit into the unit unless the lens cover is open. This had me scratching my head until I realized you can also turn on the camera by pressing the play button and activate the camera with a half press of the shutter.

■ The camera needs to be in

full zoom to use the unit (otherwise you see the mirrors).

■ The camera should be in macro mode.

■ In my situation I'm shooting moving targets (cats) so I need to hold my flash in one hand and the camera in the other. The unit gives you a good grip on the camera for one-handed operation.

■ Since the macro unit is why I bought the camera, I leave the camera attached all the time, and turn it on and off with the play button.

And a couple of notes on the camera - it doesn't have an optical viewfinder, so you can't turn off the display (which is beautiful). But you'll want extra batteries. And since the autofocus can't be turned off I tend to try to focus with a half-shutter press before my moment develops. That way I'm ready when the moment hits. Otherwise I'm taking a





"Tess by Rembrandt" by Bob Venezia

picture of the empty space formerly occupied by my cat.

Not bad for a crummy little camera!

A photo of my cat, Edison, was featured in the last issue of our newsletter. The image was taken with the macro adapter and off-camera flash. So far, I've entered it in five international exhibitions recognized by the Photographic Society of America. And so far, it's won three gold medals, one Lighthouse Medal, and a certificate of merit.



Front view of the Cyclopital 3D Macro Adapter

I am an off-camera flash devotee, a strobist believer, and I am having a blast with this product!

Cyclopital3D is run by Ken Burgess and Tanya Alsip, and everything you need to know about their "killer apps" can be gleaned at:

<http://www.cyclopital3d.com>.

Bob



"Bee on Petal" by Bob Venezia

OTHER PSSCC MEMBERS ARE INVITED TO CONTRIBUTE ARTICLES TO OUR NEWSLETTER.



Federal Way Senior Center



4016 South 352nd Street
Auburn, WA 98001



Directions

From I 5, turn East at Hwy. 18 exit. Travel East and take the 1st exit at 32nd Ave. S (Sign reads Weyerhaeuser Road). Turn South on 32nd until you reach 344th St. (first left) and go East on 344th until you reach 38th Ave. S (1st right). Travel South on 38th to 352nd and turn left (East). Go 3 blocks, the Senior Center is on the North side (left) of the street.

THE IMPORTANT STUFF - FOOD

The Food Brigade

	Meat & Rolls	Cheese & Crackers	Fruit	Vegetables	Dessert
December	✓	?	✓	✓	✓
The Troups	Don		Mart	Stewart	Ron

? Attention Members: If you can bring the items missing from our menu, please contact Wayne Pennington at 425.820.0206 or email to wayne.pennington@frontier.com

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Your Editors wish you a Happy New Year. May 2012 bring you health, joy and wonderful 3D picture taking.

Mart & Frank