

# 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.



### From Domestic to the Wildest of the Wild

The competition theme for February is animals. Any living creature, or facsimile thereof is "fair game." Bring your digital images or vintage slides to join the fun. This has always been a great theme in the past.

### 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

## Scorsese's 3D Hugo Scores Big with 11 Nominations!



2009's *Coraline* notwithstanding, 3D is finally receiving the respect it deserves by the Academy of Motion Picture Arts and Sciences – aka, The Oscars. Nominations for the 84th Annual Awards included 11 for Scorsese's brilliant

*Hugo*. Not only was this delightful feature recognized for technical excellence with nominations for Art Direction, Cinematography, Costume Design, Sound Mixing, Editing, and Visual Effects, it garnered nominations for Best Adapted Screenplay and Best Original Score. *Hugo* is right at the top with nominations for Best Picture and Best Director. Way to go, Marty!

And, *Hugo* was not the only 3D nomination in the pack. Wim Wenders' 3D documentary, *Pina* was selected as a nominee for best Documentary Feature. See the reprint of A.O. Scott's review inside.





**Phyllis Maslin Wins 1st Place with her image of Alpine Lake, Mt. Baker**

The “Ice and Snow” theme brought out the best in several club members, including 3D photographer and artist Phyllis Maslin. The 2nd place award

winner was an image of Penguin Mannequins by Robert Rutkin. The 3rd place nod went to Wayne Pennington for a cha-cha of Swiss Chard.



**Slide Competition Results** First Place was won by Joan Story with a slide of a rosebud in the snow at her house.

Ray Reusch took both Second and Third Place with images of a reindeer-drawn sled in Finland, and an image of Yellowstone in winter.

While the digital world of picture-taking has overtaken film – *alas* – The Puget Sound Stereo Camera Club will continue to have a slide competition as long as there are competitors. Although the 131 year-old film pioneer, Eastman Kodak, recently filed for bankruptcy, the PSSCC will keep the faith.

**Other Highlights of the January Meeting**

Don’s “Show & Tell” featured a Mirscope built by Colorado John Hart. Although big and bulky, the few that were sold are optically superb.

Bob Venezia displayed a medium format viewer built by John Thurston, based on Don Lopp’s design that was featured in an earlier issue of this newsletter. Ken Burgess at Cycloptical3D did the manufacturing. Bob also brought in a Diablerie, a French tissue stereoview that reveals additional elements when backlit. Bob noted that Brian May’s OWL viewer is perfect for Diableries for those who wear glasses.

# pina



## 3D Tribute to Artistic Impulses

By A.O. Scott – *Reprinted from the NY Times*

One of the interesting and unexpected film stories of 2011 is about 3-D, which simultaneously lost commercial potency and gained artistic credibility. Those who dismiss the format as the industrial gimmick (and excuse for price gouging) that it frequently is may need to reconsider now that a handful of certified auteurs have given it a try. Steven Spielberg and Martin Scorsese, grand old men of baby-boomer Hollywood, have made 3-D children's tales ("The Adventures of Tintin" and "Hugo"), which is certainly noteworthy. More remarkable, perhaps even astonishing, is that Werner Herzog and Wim Wenders, stalwarts and survivors of the iconoclastic New German Cinema of the 1970s, have used 3-D in new documentaries.

Mr. Herzog's "Cave of Forgotten Dreams" and Mr. Wenders's "Pina" are explorations of the artistic impulse, primordial and postmodern. "Pina" is a tribute to Pina Bausch, the German dancer and choreographer who died in 2009. Her work has appeared on film before; Pedro Almodóvar's "Talk to Her" uses the dance "Café Müller" as an emotional touchstone. That piece, an obstacle course of wooden chairs and wild emotions set to music by Henry Purcell, figures prominently in "Pina," encapsulating both Bausch's aesthetic and Mr. Wenders's desire to replicate on screen the depths and distances of the staging.

The dances in "Pina" take place on traditional stages and also on city sidewalks and tram cars (in Wuppertal, the northwestern German city where Bausch's company is based), in forests and fields and, thanks to an especially ingenious coup de cinema, in what looks like a portable box. Alternating between highly stylized, precise gestures — of hands, fingers and faces as well as torsos and limbs — and more flowing and expressive movements, the dancers enact dramas of desire, sexual violence and the passage of time.

The cumulative effect is exhilarating and also a bit frustrating, since so many dances are included and woven together the audience does not have the chance to experience any single work in its entirety. But the power and intelligence of Bausch's approach, which at times

seems more cerebral than sensual, is communicated. And there are moments when her discipline and Mr. Wenders's visual instincts harmonize perfectly, so that instead of enduring yet another well-meaning specimen of "dance on film" you are experiencing dance and film, fully and simultaneously.

In addition to the performances, "Pina" includes interviews with dancers, their words dubbed over their silent, contemplative faces. Instead of talking heads, they are thinking bodies, reflecting on the influence of their mentor. Their devotion to Bausch is evident, though the glowing tributes they offer also suggest that, like many charismatic artists, she cultivated something of a cult of personality. Diverse in age, body type and background, the dancers — speaking French, Russian, Portuguese, Japanese and other languages — convey their awe and gratitude in notably similar terms. "Pina used to say, 'Be more crazy.'" "Pina used to say, 'Surprise me.'" This is touching, but it leaves any analysis of her creative process and the ideas that drove it shrouded in a mist of generality.



But criticism is not really what Mr. Wenders intends. Choreography is a notoriously perishable art. Dances often struggle to outlive their creators. And "Pina" is, above all, an act of preservation, a memorial that is also a defiance of mortality — completely alive in every dimension.



*Your editors* would like to add that Pina died suddenly in 2009 and the effect her passing had on her company was evident from their somber and often reverent tones. The viewer, unfortunately, learned little about their mentor and it left us feeling a bit clueless and curious.

## APEC III WELCOMES NEW MEMBERS TO ITS STEREO EXCHANGE

The APEC photo exchanges have been around, in their many incarnations, for decades. The current exchange includes both traditional Holmes style stereocards, and a flipbook of 4 x 6 prints. You can join one or both at the website below the stereocard made by Emil Volchek, an APEC participant familiar to many of us in the stereo community.

Thanks to Jeff Brewer for passing along this information regarding the exchanges.

The flipbooks and cards are both exchanged four times a year. The card exchange is held in January,

April, July, and October. The flipbook exchange is held March, June, September, and December.

For the card exchange, you will have to make 15 to 20 copies of any stereo image you shoot and send them to the individual designated as "the view redistributor," Tom Dory. The idea is that you can build a great collection of contemporary images by trading with other stereo photographers. The APEC provides a centralized and efficient way to build your collection without making arrangements with multiple individuals.



[tech.groups.yahoo.com/group/3rdAPEC/](http://tech.groups.yahoo.com/group/3rdAPEC/)

Prints for the flipbooks are handled similarly. Robert

Thorpe collects the prints, puts together the flipbooks, and mails one to each participant. Cards are \$6 and flipbooks are \$7 to cover shipping and packaging.

## NEW PRODUCT NEWS FROM CYCLOPITAL3D

### A Picture is Worth 1,000 Words



Last month, Bob Venezia introduced us to his killer app *du jour* for the W3 – Cyclopital3D's close-up attachment. Well, it's time to pony up for another indispensable tool for your camera bag. Check out the images to the right that were taken with and without the polarizer attachment now available from our friends in

Fort Collins, Colorado. Can we really live without this \$179 accessory? Not if we are determined to capture that pretty face behind the glare.

The Cyclopital3D Polarizer attaches to the front of the Cyclopital3D Auxiliary Lens Adapter (required and must be purchased separately). The polarizer incorporates three rotationally synchronized circular polarizers, two for the camera's lenses and one to look through to evaluate the effect while you rotate the filter. Pure genius!



Above without, below with – Duh!





# 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
February	?	?	✓	?	✓
The Troups			Brian		Joyce

? Attention Members: If you can bring the items missing from our menu, please contact Wayne Pennington at 425.442.7347 or email to [wayne.pennington@frontier.com](mailto:wayne.pennington@frontier.com)

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