

The Newsletter of

The Puget Sound Stereo Camera Club



JUNE CLUB COMPETITION THEME – OPEN



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AWARD-WINNING EDITORS STEPPING DOWN AFTER TWO YEARS OF SERVICE

At the time I cajoled Frank into co-editing PSSCC's newsletter (which really meant that he'd do most of the grunt work), I didn't have an "end date" in mind, but here we are, two years later, and it's time to jump into other creative projects.

A year ago, PSA recognized our efforts with an *Honorable Mention* and a special award

for *Best Use of Photography* in its annual newsletter competition. We've entered again this year and are hoping that we can get another award or two for our club.

We trust that someone will step up and take on this project. The essential bits are: 1) the theme for the club competition, 2) time, place, and directions to the meeting place, and 3) who's bringing food. Everything else is up to the Editor. It's been fun and we're looking forward to seeing future issues.

Mart & Frank



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. Back issues of this newsletter can be viewed by joining the PSSCC Yahoo Group at <http://tech.groups.yahoo.com/group/PSSCC>. Please join us at our next meeting. The general public is always welcome.



From October, 2011

In August, the venerable *Wall Street Journal* devoted two full pages to its feature story, "The Godfathers of Film Take On 3D" by Michelle Kung. The author noted that, just as it seems that audiences are balking over the surcharges theatres are tacking on to 3D movie tickets, three of America's greatest directors are releasing their first 3D movies.

Last year, 70% of US ticket sales for "Alice in Wonderland" on opening weekend were for the 3D version, while only 43% of the opening weekend sales for "Harry Potter and the Deathly Hallows: Part 2" this summer were for 3D tickets. If Steven Spielberg, Martin Scorsese and Francis Ford Coppola's autumn 3D releases fall short of box office expectations, she wrote, "skepticism about the format could continue to spike. Or

3D could clear an important hurdle – respectability."

DreamWorks Animation CEO, Jeffrey

closely watched according to Ms. Kung, noting that "The director is known for gritty, critically acclaimed drama – not the format's usual turf."



Steven Spielberg, Martin Scorsese, and Francis Ford Coppola, are each releasing their first 3D films this fall. The three have embraced the medium and expressed optimism for the future of stereoscopic movies.

Katzenberg, 3D's most evangelical advocate, was quoted in the article as saying, "You now have some of the greatest filmmakers in the world stepping into the format to tell their stories." Of the three releases, Scorsese's "Hugo" may be the most

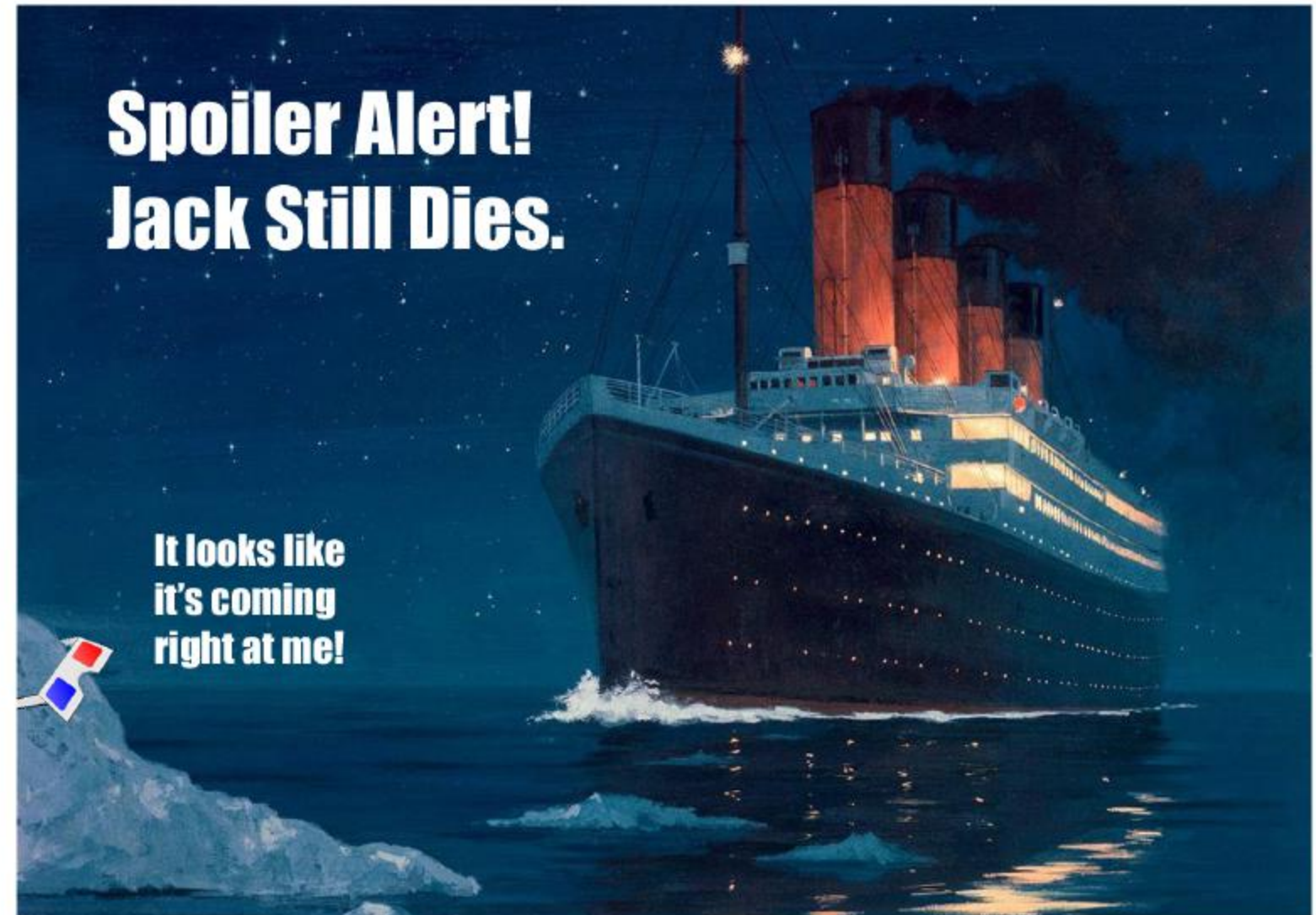
It appears, however, that Mr. Scorsese has been won over by the technology saying, "if at the time, in the early 1970s, when I made 'Mean Streets' or 'Taxi Driver,' or even 'Raging Bull' in 1980, if 3D was the norm, I think those

stories would have fit in perfectly in 3D."

Coppola's film, "Twixt," a gothic thriller set in a small California town had, at the time the WSJ's article was published, not yet signed a distribution deal following the Toronto Film Festival. His critical and commercial success has been mixed, and he has not scored a box office hit for some time.

Spielberg's film, "The Adventures of Tintin: The Secret of the Unicorn," based on a series of comic books by Belgian artist Hergé, is due out on December 21st and will have a well-publicized release.

With movers and shakers like these three cinematic giants embracing the genre, there is little doubt that 3D cinema is here to stay.



From May 2012



James Cameron is Hollywood's poster child for modern 3D

Movies converted to 3D in post production have had a reputation for over-doing the in-your-face effect, so who better than James Cameron to add dimension to a formerly flat film without making it look ridiculous? *Avatar*, Cameron's box office champion, used depth with subtlety, and set the standard for 3D filmmaking. The remake of his 1997 Oscar® winner gave Cameron the opportunity to apply that same standard to conversions.

The story hasn't changed – it's still a silly, overly romantic tale of high society girl meets working

class boy, rebels against pompous fiance and controlling mother, loses love-of-her-life, and survives to tell the story 84 years later. The spectacle, however, is undeniably compelling: the massive ship in Southampton harbor, the stunning interiors, and the lavish details for which Cameron is famous. One could almost feel the heat in the boiler room and the freezing waters of the North Atlantic that became the graveyard for so many of the vessel's unfortunate passengers.

RMS Titanic sank 100 years ago last month, hence the timing of the 3D release. At more than three hours, viewing the remake will require an extra box of popcorn in addition to the surcharge for polarized glasses, but – what the heck – it's worth it. The Gold Standard for 3D conversion has been set by James Cameron, and there is little question that other filmmakers will be following his lead.



Martin Scorsese's Hugo An Exquisite Entry In 3D's Expanding Features

We slipped our credit card under the glass of the cashier's booth and politely said, "two seniors please." That will be \$21" the teller replied as she ran our charge through. "Wait," we protested, "we said two senior tickets." Used to spending \$15 for an evening's entertainment, we still can't get used to the \$3 surcharge. We wondered to one another as we headed off to buy popcorn (another \$7.50 plus \$5.75 for a bottle of water – it's just water!) whether color features commanded a premium when they were first introduced, or talkies for that matter.

Color movies were enormously expensive and difficult to produce and, like 3D movies, were slow to be accepted. In fact, as late as 1954, only half the

films in theatres were made in color. The Technicolor process was easily as complex as 3D is today. It required a special camera that split the image and recorded simultaneously on three strips of black and white film. The color prints that were viewed in theaters were the product of a proprietary process that translated the red, green and blue images that were the result of using colored filters while shooting B&W.

After losing ourselves in the delightful fantasy starring Ben Kingsley, Sacha Baron Cohen and Asa Butterfield, we walked away feeling that every penny of the premium we were charged was worth it – *really worth it!*

Adapted from Caldecott Award-winner, *The Invention of Hugo Cabret*, Martin Scorsese's first foray into 3D is an adventure for film-lovers of all ages. The director's love of vintage films and his desire to preserve them permeates Hugo



Jaap Buitendijk © 2011 GK Films, LLC

throughout. Roger Ebert, in the *Chicago Sun Times*, wrote, "Scorsese uses 3D here as it should be used, not as a gimmick but as an enhancement of the total effect." In *Rolling Stone*, Peter Travers noted, "I will say that in Scorsese's hands, 3D becomes an art. With the help of the gifted cinematographer, Robert Richardson, Scorsese sweeps us headlong into the action as Hugo runs rings around the Station Master. (a hilarious Sacha Baron Cohen) and sneaks us into the station's secrete corridors and inside the clock, with its jaw-dropping view of Paris."

Sir Ben Kingsley portrays Georges Melies who's best known film is "*A Trip to the Moon*" made in 1902. This is just one of the storylines of Hugo that so

artfully blend fact with fiction. The films of the great George Melies, originally hand-tinted frame by frame, are recreated in scenes that we imagine might have been very true to their historical realities. Buster Keaton, Charlie Chaplin and Harold Lloyd, (a well known stereo photographer in his own right), all make appearances in their original footage.



Ebert concludes his review by noting "Hugo celebrates the birth of the cinema and dramatizes Scorsese's personal pet cause, the preservation of old films. In one heartbreaking scene, we learn that Melies melted down countless films so that their celluloid could be used to manufacture the heels of women's shoes – but not all were lost.

LIFE OF PI



A young writer, having just scrapped his failed attempt at a novel, tracked down a middle aged man who is to become the subject of his next book. He had been sent to meet with his subject by an old man who had told him he would hear a story that would make him "believe in God." So begins "Life of Pi," directed by Ang Lee, Oscar® winner for his direction of "Brokeback Mountain" and "Best Director" nominee for "Crouching Tiger, Hidden Dragon."

Here is a fantastic tale that, as *The New York Times Book Review* reported at the time of the book's publication, "Although the book reverberates with echoes from sources as disparate as *Robinson Crusoe* and Aesop's fables, the work it most strongly recalls is Ernest Hemingway's own foray into existentialist parable, *The Old Man and the Sea*."

Few film adaptations, in our opinion, live up to the books that inspired them. Here is one notable exception. "Life of Pi" never disappoints and, in fact, at times surpasses the reader's ability to imagine the magical, spiritual, and philosophical depths of the story. The beauty of the film is literally breathtaking. While more time was taken in portraying Pi's ordeal on the ocean, and we found ourselves wondering how the rest of the tale could fit into the existing time that remained, we were not left feeling that we had been shortchanged by the screenplay. Nothing seems to have been left out.

Don't see this movie because it's a great 3D spectacle, which it most certainly is. See it because it is destined to become a classic epic tale that will endure through the ages and the annals of film history. "Life of Pie" is an emotional, jaw-dropping, visual treat. It's a must see.

Mart tours LAIKA



LAIKA, those wildly creative folks who brought us *Coraline 3D* and *ParaNorman*, has begun production on *The Boxtrolls*, its third collaboration with Focus Features. The film isn't scheduled for release until October 17, 2014, but work on the stop-action fable is going full tilt in the Portland suburb of Hillsboro.

When my friend and fellow 3D enthusiast, Claire Dean, invited me to join her on a quick tour (they squeeze them in during the lunch hour), I jumped at the opportunity. After signing non-disclosure agreements and surrendering our cellphones, we met a small group of employees' friends in a conference room. The only decoration in the room was a tree from *Coraline's* garden. There we were met by Claire's longtime pal, Larry King, who builds the elaborate sets.

LAIKA is housed in a building so nondescript, I wouldn't have found it without an address, but inside it's sensory-overload-dazzling. The puppets have skeletal wire frames supporting sculpted bodies that wear exquisitely crafted clothes. The lace trim on many dresses is so tiny and delicate, it is cut by lasers.





Behind the scenes of *ParaNorman*.

Larry made the comment that a lot has changed since the production of *Coraline*. For *The Boxtrolls*, 3D printers are being used to make the 100s of puppet faces and lasers cut the window frames, none of which are rectangular. He lamented the fact that "...there's not a straight line in the whole film," a carpenter's nightmare.

The rigging department features a large inscription on the wall: Rig Hard! – Ray Harryhausen. I imagine the new generation of riggers appreciates that note from the 92-year-old genius whose name is synonymous with stop-action animation. If you remember the skeleton sword fight from *Jason and the Argonauts* (1963) or the mythical characters from *Clash of the Titans* (1981), you've seen Ray Harryhausen's work.



Ray Harryhausen with his model from *Jason and the Argonauts*

The various fabrication departments were jam-packed with visual delights: puppets in every conceivable stage of construction, tiny costumes perfectly reproduced for a multitude of doppelgangers, exquisite Victorian hats no more than an inch tall. Although the studio was virtually empty, it wasn't hard to get a sense of the people who work there. A Marmite jar in costuming suggested the presence of a Brit. Larry confirmed that there is quite a large contingent from the U.K., many from the studio that made the *Wallace and Grommit* features.



The many faces of *ParaNorman*

There are more than 50 individual shooting stages, each surrounded by heavy black curtains. We were allowed to squeeze into one unit and get right up to the camera. The movie is being shot with a single Canon 5D on a slider!



Photo by Bridget Phelan



Working with a green screen

The LAIKA crew was about to return from lunch, so we returned to the lobby. Opposite the reception desk is a small set from *Coraline*, encased in plexi-glass. Larry remarked how stark it looks now, compared to the elaborate sets and costumes of *The Boxtrolls*. Seeing my favorite movie heroine again reminded me of the set LAIKA lent the Oregon Historical Society for *1 Brain + 2 Eyes = 3D*, an exhibit that Claire Dean and I co-curated in the spring of 2009, shortly after *Coraline 3D* opened in theatres. The set dresser, Bridget Phelan (an alumna of *Wallace and Grommit's Aardman Animations*) presented a behind-the-scenes program at Portland's Living Room Theatre about a month later. After the Q&A, she indulged me by taking the snapshot at left – little wonder that I have genuine affection for all things LAIKA-made. Although it takes the studio about two years to complete a full-length feature film, LAIKA plans to step up the pace and release a movie every year. I can hardly wait for that! Meanwhile, *The Boxtrolls* are coming to a theatre near you in the fall of 2014.



Based on Alan Snow's bestselling fantasy adventure novel, *Here Be Monsters*, LAIKA's latest is a comedic fable that unfolds in Cheesebridge, a posh Victorian-era town obsessed with wealth, class, and the stinkiest of fine cheeses.



Photo by Reed Harkness

LAIKA CEO, Travis Knight, describes *The Boxtrolls* as "a visually dazzling mash-up of gripping detective story, absurdist comedy, and steampunk adventure with a surprisingly wholesome heart. It's Dickens by way of Monty Python. Tony and Graham (directors Anthony Stacchi and Graham Annable) have crafted a strange and beautiful world replete with fantastical creatures, good-for-nothing reprobates, madcap antics, and rip-roaring feats of derring-do. But at its core, like all LAIKA films, *The Boxtrolls* is a moving and human story with timelessness and powerful emotional resonance."



"Eye on Photography"
Group show featuring works by Bob Venezia

Even In 2D, Bob Venezia's Images Blow Seattle Gallery-Goers Away

Throughout the month of February, the work of PSSCC's perennial winner, Bob Venezia, will remain on display at the BAAS Framing Studio, located at 2703 East Madison in Seattle. Bob is making his own sumptuous large format prints on his brand new Epson 3880.

Bob says that his work focuses on carnival scenes and architecture. Three other artists are included in this group show which opened on January 17th.

As his fellow members know, Bob is an award-winning stereo photographer and Photoshop expert. He has been listed in

the Photographic Society of America's "Who's Who" every year since 2006, and is a four-star exhibitor with over 250 acceptances in PSA-recognized competitions.

More of his work can be viewed at his website at lightdrama.com



Frank Barnett Photography

What some PSSCC members may not know is that Bob was a "new vaudevillian" in a former life, performing with his friend and partner, Bliss Kolb, as Laughing Moon Theatre. Bob brought to life such memorable characters as Alfredo Fettucini and El Profundo.

These days, Bob describes his "day job" as "a Photoshop specialist for a little mom 'n' pop software titan in Redmond, Washington." He is also gaining a reputation as an award-winning filmmaker.



HAND OF GOD



HAND OF MAN



HAND OF CARNY



Check Out this Beamsplitter from Jesse Blanchard of Portland's Goat & Yeti

Those who attended last summer's NSA convention may remember a Stereo Theatre presentation by filmmaker Jesse Blanchard, *Chompers*, subtitled *Nature Bites Back*. The entire production was shot in stereoscopic 3D with the Robert Rig from Goat & Yeti. The film features a terrycloth muppet-like puppet woman who is devoured by her clawfoot bathtub when it sprouts sharkish chompers and does her in.



Jesse Blanchard on the set of *Chompers*.

His second NSA entry, *Shine 3D*, featured a barbershop quartet singing for its life. In the bloody tradition of Monty Python, the singers are dispatched, one by one, by an unseen (but vicious) offstage monster.



Shine 3D was awarded the "Best of the Festival" award at the Los Angeles 3D Film Festival, an "Audience Award" at the Portland International Film Festival and at the Faux Film Festival. It was also shown at the New York Children's Film Festival.



You won't want to miss this exciting demonstration by an experienced 3D filmmaker and inventor. Jesse, whose firm, Goat & Yeti have an impressive client list that includes Nike and Adidas, promises to give PSSCC's members a memorable introduction to his easy to use, durable rig. With a price tag under \$2,000, it's also within range of the 3D enthusiast's budget.

If you're interested in a preview look at the Robert Rig, jump on YouTube and search for Goat & Yeti. There are several demos featuring Jesse's set-up procedures as well as clips that show what can be created with the rig.

PSSCC's Newest Club Member Makes a Big Splash with her 3D SyraViews Installation in Syracuse's Forman Park

Designer, inventor, writer, curator and professional photographer Colleen Woolpert enthralls Syracuse art lovers with a unique glimpse into the past with her outdoor Forman Park installation. Perhaps one of the most novel applications of stereo imagery, the weatherproof, free standing stereoscopes placed in front of today's modern Forman Fountain present an historic view of the same subject from the past. Colleen now lives in Seattle.



The original view from the 1876 stereocard.





Photos Courtesy of Reel3D Collection

The Sudden Passing of a 3D Legend Stuns the Stereoscopic Community

A Remembrance by Mart McCann

Few people are as wildly enthusiastic about 3D as was the late Ray Zone. I always thought of him as a kind of Johnny Appleseed, spreading the word about 3D every chance he got. When the 3D Center of Art and Photography opened in Portland in 2004, Ray was there to celebrate with us. He exhibited in the 3DC Gallery that year, as well as in 2007, when he also conducted a workshop in 3D conversion at New-space Center for Photography in Portland.

Ray was always ten-kinds-of-fun to be around, but he was also a serious scholar and film historian who authored several books about stereoscopic cinema. His interests ranged from 3D comics, for which he is probably best known, to large format filmmaking. He even did the



3D artwork for a Grammy Award-winning CD cover for the metal band, Tool.

Synergy was something Ray talked about all the time. We served together on the NSA Board as well as the 3D Center Board, and Ray was constantly urging both groups to partner with others to benefit both. I will miss his boundless enthusiasm for all things stereoscopic, and his dedication to the artform we both love. I was fortunate to have known him and to call him my friend.

A memorial service will be held on December 16th at the Downtown Independent Theatre, home of the LA 3D Club, beginning at 5:00 p.m. Donations to preserve and maintain Ray's collection may be made through the LA 3D Club.



John Hart, NSA President Lawrence Kaufman, and Ray Zone attending an awards ceremony



Ray with Jan Burandt and David Starkman



Photos Courtesy of Reel3D Collection

Ray and Susan Pinsky enjoying a book of anaglyphs



By Frank Barnett

Photo by Frank Barnett

Mart is always on the lookout for target rich shooting environments and that's why we've added this new section to our newsletter. As you can see, she will go almost anywhere and do almost anything to get that great shot in 3D. I was really surprised to see her wrap a python around her neck. If you're looking for beautiful subjects or just weird stuff to photograph, Las Vegas is the place.

Although Vegas has 500,000 residents, each year the world's gambling Mecca welcomes over 40 million visitors who are ready and willing to part with their hard earned dollars, catch a few great shows, hop on the roller coaster at New York, New York, and 300 couples daily elect to tie the knot there, where a marriage license costs only \$35.

The first casino, the Northern Club, was licensed in 1931, the year after President Hoover signed the appropriation bill for Boulder Dam (renamed

Hoover Dam during the Truman Administration). Work was begun the very next year and the local population swelled from 5,000 to 25,000, with most of the newcomers looking for construction jobs on the dam. The workforce, consisting mostly of males, created the demand for large scale entertainment for which the city today is known.

Some was legal, some was seedy and organized crime-related, and some was just downright bizarre. In the 1950s Las Vegas advertised atomic testing as another tourist attraction, offering *Atomic Cocktails* in Sky Rooms that featured a great view of the mushroom clouds.

In 1966, Howard Hughes refused to leave his room at the Desert Inn, and instead bought the entire hotel. Hughes spent an estimated \$300 million and was instrumental in changing the image of Vegas to a more cosmopolitan city.



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 Burges 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.

PSSCC will need a new treasurer, as I cannot commit to attending meetings on a regular basis. I will be happy to assist with the transition.

	Year Ended June 30		
Revenue:	2013	2012	2011
Dues collected	\$ 400.00	\$ 500.00	\$ 540.00
Interest	0.13	0.22	
Other		25.00	70.00
	400.13	525.22	610.00
Expenses:			
Meeting place rent	400.00	400.00	400.00
NSA dues	44.00	44.00	44.00
PSA dues	45.00	45.00	45.00
ISU dues (paid for 3 years)		54.00	
Donation to 3D Center			120.00
Renew domain name		87.55	
Check printing		33.68	
Software		35.00	
	489.00	699.23	609.00
Revenue less expenses	\$ (88.87)	\$ (174.01)	\$ 1.00

As you can see, we have gone from having a perfectly balanced budget just two years ago, to running in the red. At our current dues level of \$20.00 per household, we need 26 dues-paying members to cover the predictable recurring expenses. Sixteen people paid dues in the most recent period. The solution is either higher dues (\$35.00 per household) or more members. \$3.50 per meeting still remains a great entertainment bargain.

Martha G. Solomon



Above: Bob Venezia's portraits of Tom Noddy Place 1st, 2nd, and tied for 3rd

Below: Mo Rutkin's self-portrait tied for 3rd place





Photographic Society of America®

Founded in 1934, PSA has members in over 70 countries. Individual, Club, and Council memberships offer a wide variety of services and activities: a monthly magazine; online photo galleries, image evaluation, study groups, and courses; competitions; an annual conference; recognition; and discounts on photography related products and services. PSSCC participates in PSA's 3D Division that sanctions exhibitions for which points are awarded, and also sponsors the InterClub 3D Competition.

www.psa-photo.org

National Stereoscopic Association

The NSA is affiliated with the Stereoscopic Society of America. The annual NSA Convention/Trade Fair attracts members from all over the world, as well as many photographic dealers, photo historians, and experts in various state-of-the-art applications of stereo imaging. The convention is held in a different location in the United States each year, and is the high-point of the stereoscopic calendar.

www.stereoworld.org

The International Stereoscopic Union

Founded in 1975 the ISU is the only international 3D association in the world. The ISU is a club of individual 3D enthusiasts as well as a club of stereo clubs. The ISU's members currently number more than 1,050 and come from over 40 countries world-wide. Although the ISU caters mainly to the 3D amateur photographer, the ISU also has much to offer to members who are professional stereo photographers and cinematographers, as well as to those who are involved in the scientific aspects of the stereoscopic image.

www.stereoscopy.com/isu/



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.

PLEASE BRING A DISH FOR 8 TO OUR POTLUCK

FOOD FOR

THOUGHT

I cook with wine. Sometimes I even add it to the food.

— W.C. Fields

Personally I stay away from natural foods. At my age I need all the preservatives I can get.

— George Burns

The most remarkable thing about my mother is that for thirty years she served the family nothing but leftovers. The original meal has never been found.

— Calvin Trillin

I went to a restaurant that serves "breakfast at any time." So I ordered French Toast during the Renaissance.

— Steven Wright

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