

3D News

From the Stereo Club of Southern California

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April 2009

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See you in Pasadena!

In case you missed the last newsletter, or don't follow the postings on our club's yahoo group (la3dclub), allow me to inform you that we're moving. The monthly meetings will from this month forward be held at the Armory in Pasadena, 145 N. Raymond, Pasadena, CA 91103. While the move isn't welcomed by all (principally those who will need to drive farther and/or longer), it appears to be a great move overall (see last month's newsletter, I'd rather not recap it entirely).

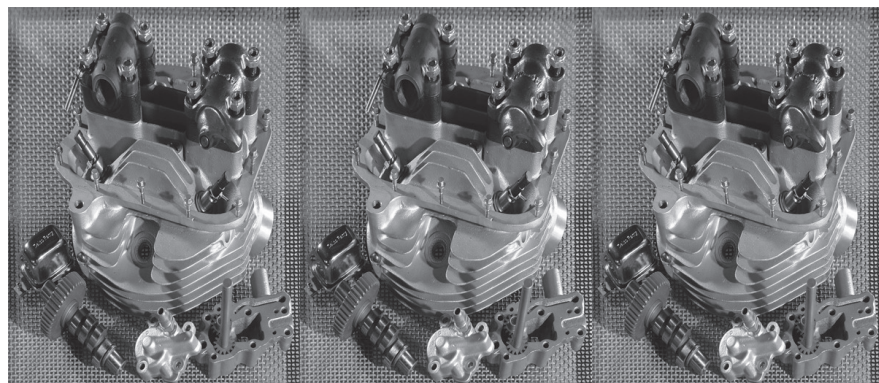
Another fine new development is the appointment of Jon Schnitzer to become our new Public Relations Director (I'm not sure if we ever had one before). If you haven't met Jon yet, then you've probably not been to a meeting lately. Next time you're there look around for a bearded young madman with bright engaging eyes and way too much energy. To our benefit Jon (like all of us) has fallen in love with 3D. He will be working toward bringing SCSC greater visibility in the SoCal arts community.

Everywhere we turn we find new references to the re-emergence of 3D. One of the principal questions the mainstream media asks is whether it will be a passing fad, but to their credit in the next sentence they point out that no, it's simply becoming a highly engaging part of the storytelling process. Hallelujah at least for that.

Being one who's out regularly at art and book fairs on the front line promoting 3D, I've been pleased by the awareness generated by Dreamwork's superbowl advertising and the more recent Time Magazine ads and article. The buzz it generates is great, but is the theory that "there is no bad press" true? The Time article came with the awful tan-dark blue color code glasses. Come on guys, if you're going to mass-show 3D, pleeeeeeasse make it great 3D that almost anyone will enjoy and marvel at.

Your president Barry

**New Meeting
Place in April**



Cross View

Parallel View

The Stereo Club of Southern California was founded in 1955 to promote the art, enjoyment and science of stereo photography. Meetings normally include 3D slide projection and are held monthly. Visitors are always welcome. Annual dues are \$30/single or \$40/dual (send to Membership Director). The 3D News is sent monthly to all members. Annual subscription for those not wishing to participate in club activities is \$20, and foreign subscriptions are \$25 (send to Treasurer). Everyone is encouraged to submit stereo-related news items, art or photos and articles. Deadline is the 25th of the month. Send to: annaglyphic@gmail.com.

April 2009						
S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

March competition results on page 6



Photo by David W. Kuntz

Calendar of Events

- April 16, 2009** PSA Traveling Competition and two programs about Christo's Gates in Central Park, New York City: Tom Koester's 3-D documentary movie and Franklin Londin's digital 3-D slide show will both feature Christo's great orange gates (*see page 3*).
- April 30, 2009** Deadline for submissions for the 6th Ever 3-D Movie/Video Competition.
- May 2nd - 3rd, 2009** Santa Fe Art Colony w/table for SCSC. All are invited!
- May 21, 2009** 5th Club competition plus TBA slide show
- May 23, 2009** 6th Ever 3-D Movie/Video Competition. High Noon.
- June 18, 2009** SCSC 3D Movie night!
- June (TBA), 2009** Possible 3-D Movie night at the Panorama, sponsored by SCSC (TBD Friday and Saturday night)
- July 8-13, 2009** 35th NSA convention, Mesa, AZ. <http://2009.nsa3d.org/>

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3D Movie Division

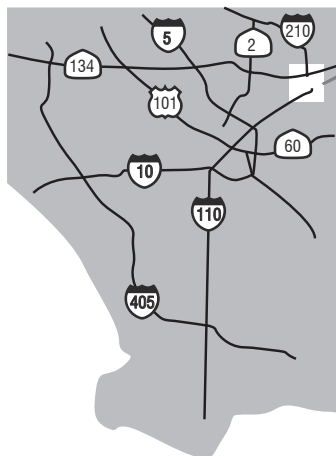
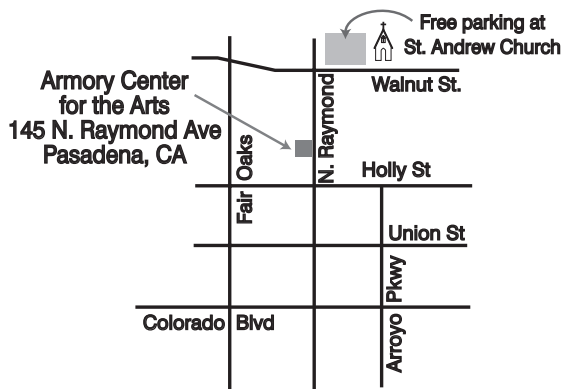
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New Meeting
Place in April

If not otherwise stated, the **Stereo Club of Southern California** meets at 7:30 pm, the third Thursday of every month in the newly refurbished downstairs auditorium at the Pasadena Armory for the Arts at 145 N. Raymond Ave., Pasadena, CA 91103. Free parking at St. Andrews Catholic Church parking lot.

Need Help Improving the Alignment and Picture Quality of Your Stereo Images?

For FREE (to SCSC members in good standing) personalized workshops on Stereo Photo Maker (SPM) and/or Adobe Photoshop (CS2 version) given by lifetime member Oliver Dean, just call Oliver at (310) 635-2400, or send him an email, including your phone number, at 3dimages@sbcglobal.net. He will arrange for a mutually convenient date and time for your workshop session(s). These workshops can help you get greater satisfaction with the quality of your work, and may even help to improve your competition scores.



SCSC is a member of:





The Gates

by Franklin Londin

In the winter of 2005 Christo and Jean Claude installed 7500 gates throughout Central Park in New York City. Millions of people came out in the sun and snow to parade in the saffron glow.

I was living in Los Angeles at the time but since I was born and raised in New York City I just had to see them. What an amazing gift their art turned out to be. The stark colors of winter rocks, bare trees and soft snow were bathed in an orange glow from the fabric which hung down from them.

The Gates were wonderfully interactive because the very act of walking under them made you feel regal and on parade. I especially loved how the long series of gates with their draping orange canvas looked like a river through the woods and wonderfully contoured the land of central park like a magic marker.

I joyously shot Kodak 35mm slide film with a Stereo Realist camera for 3 of the 16 days they were up. I eagerly await Christo and Jean Claude's next project: "Over The River" in Colorado.

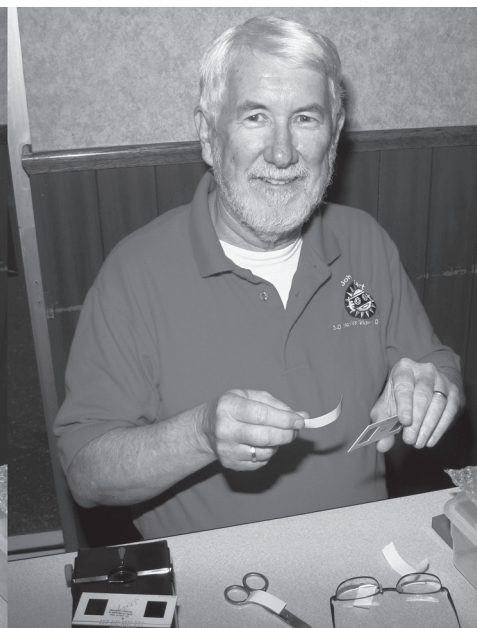
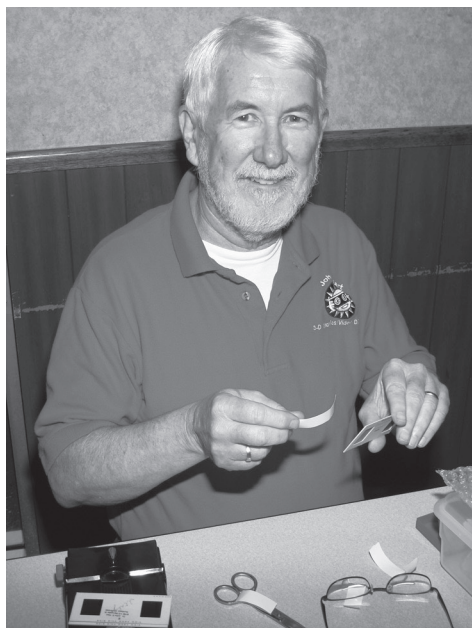


Photo by David W. Kuntz

John Hart prepares his Realist format competition entires before the meeting at Denny's.

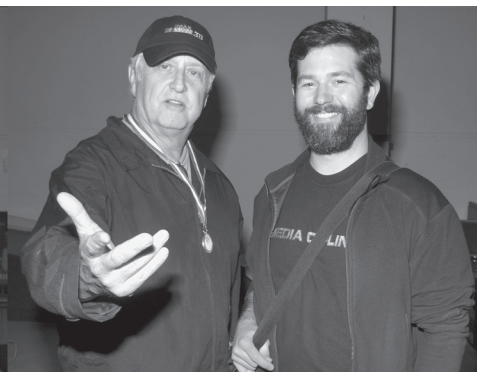
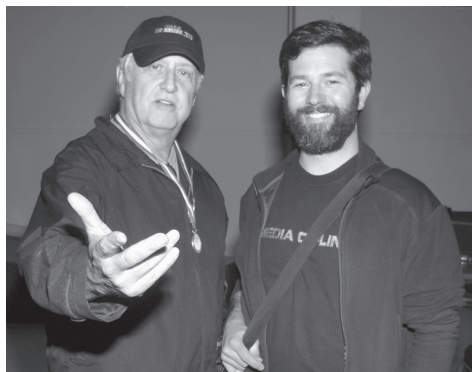


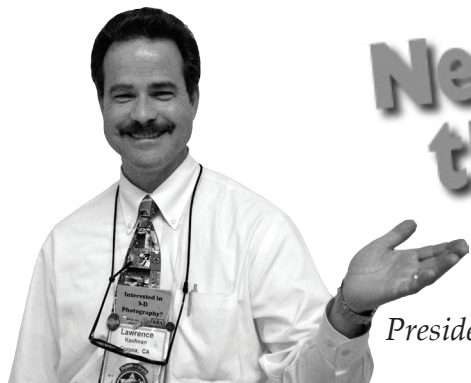
Photo by David W. Kuntz

Ray Zone (left) exposulates on 3D to first time Club visitor Tim Bartlett (right)



Photo by Susanne Kerenyi

Cassie Kaufman and Susan Pinsky pose for the camera



News & Notes from the SCSC Clubhouse

by Lawrence Kaufman
President, National Stereoscopic Association

The Passing Parade

Film is dead – almost...

Kodak Closes Qualex Labs

We knew the end was coming, didn't we? Qualex Inc. was the largest wholesale and on-site photofinishing company in the world. In 1995, they had over fifty labs in operation, last year they were down to only three. The company is a wholly owned subsidiary of Eastman Kodak and is headquartered in Durham, NC. Kodak announced the closings to employees late in 2008. The three labs employ a total of 300 employees. Employees will receive a separation package that includes severance payments and outplacement assistance.

The labs in Texas, Pennsylvania and Ontario, Canada ended operations by the end of March 2009. The majority of digital operations will also end by the same time period. Consumer demand for pictures has become focused on either in-store one hour photo services or home printing options. Kodak will still supply one hour photo finishing kiosks with supplies. There are other wholesale photofinishing options for retailers, but we will likely see this service offered much less.

Ritz Camera Files Ch. 11

Just days before the opening of the PMA trade show in February, the country's largest specialty camera chain, Ritz Camera, filed for Chapter 11 bankruptcy protection.

Ritz said it has between \$100 million and \$500 million of both assets and liabilities in a filing made. In addition to Ritz Camera stores, the chain owns Wolf Camera, Kits Cameras, Inkleys and the Camera Shops, as well as the Boater's World chain. The company's lenders had ordered it to boost reserves, and the company's boating chain had been hampered by previously rising gas prices, Ritz said in an affidavit. The chain also said it was pinched by a reduction in photo finishing revenues. Ritz Cameras was ranked No. 28 in

the Top 100 electronic retailers of 2008, with 1,100 stores and \$580 million in sales last year.

Broadcasting pioneer Paul Harvey dies at age of 90

Paul Harvey, the news commentator and talk-radio pioneer whose staccato style made him one of the nation's most familiar voices died. He was 90. Harvey had been in broadcasting for 70 years and had narrated the classic "Highway USA" stereo slide show.

Harvey had been forced off the air for several months in 2001 because of a virus that weakened a vocal cord. But he returned to work in Chicago and was still active as he passed his 90th birthday. His death comes less than a year after that of his wife and longtime producer, Lynne. Known for his resonant voice and trademark delivery of "The Rest of the Story," Harvey had been heard nationally since 1951, when he began his "News and Comment" for ABC Radio Networks.

View-Master 3-D travel reels head into the sunset

The iconic reels of tourist attractions, often packaged with a plastic viewer and first sold to promote 3-D photography, are ending their 70-year run after years of diminishing sales. Scenic discs are no longer a good fit for the Fisher-Price division of toy maker Mattel Inc., a spokeswoman said, and the company stopped making them in December. Fisher-Price, based in East Aurora, N.Y., will keep making better-selling reels of Shrek, Dora the Explorer and other animated characters.

Mark Finley, general manager of View-Master scenic reels distributor Finley-Holiday Films, insisted the souvenirs — which inventor William Gruber debuted with backing from a postcard company in 1939 — still can appeal to children. Based on its limited shelf space in stores, its estimated View-Master brings in less than \$10 million a year, compared with overall revenue of \$5.92 billion

for El Segundo, Calif.-based Mattel in 2008. Finley said the shops at Yellowstone National Park typically sell 8,000 View-Master sets each year for up to about \$13 each.

Creature Swims Away With Large Purse

In the dark and swampy back waters of the Amazon lives one of the most terrifying monsters of all horror films, the human like Gill-Man. "The Creature from the Black Lagoon," originally shown in 3-D, the eerie atmosphere and lifelike creature who murders members of a scientific expedition and carries off the lovely Julia Adams, had 1950s audiences shrieking and shaking in their seats, and wanting more. The Gill-Man was to reappear shortly in two Universal sequels: Revenge of the Creature (also in 3-D) and The Creature Walks Among Us.

A March Movie Auction from Heritage Auction Galleries reported a sale of a very fine/near mint. Creature from the Black Lagoon (Universal International, 1954) one sheet (27" X 41") poster for \$22,705! The spectacular one sheet, with artwork by Reynold Brown, had three small tears in the top border, and a pinpoint cross-fold separation. For all monster fans, this exquisite poster ranks as a must have, especially in this remarkable condition with its fresh, saturated colors. I wonder what price the real Gill-Man would fetch. The budget for the film original was only \$613,243 and actor Ben Chapman was contracted for only \$300 a week.

3-D Invasion

"Monsters vs. Aliens," DreamWorks Animation's movie about an extra-terrestrial attack, hit theaters last month, it set off another invasion: a new wave of big-budget 3-D films. When Rob Letterman and Conrad Vernon signed up as directors of "Monsters vs. Aliens," they were jittery about all the usual things: telling a good story, rounding up the

celebrity vocal talent, surviving a four-year production process without suffering a nervous breakdown. Then Jeffrey Katzenberg hurled a curveball at them. After work on the movie was well under way, they were informed that they would also need to deliver the movie in 3-D.

Katzenberg saw a business opportunity. Tickets for 3-D screenings can be sold for a premium and 3-D was a way of standing out in a marketplace increasingly cluttered with computer-animated movies. Katzenberg had wanted to release the movie in North America on at least 5,000 3-D screens. But because fewer movie theaters than expected have completed the projector upgrades the format requires, "Monsters vs. Aliens" rolled out on about 2,000 3-D screens (out of a total of 7,000.)

Promoted in five magazines from Time, that contained Color-Code glasses/images: TIME, SPORTS ILLUSTRATED, FORTUNE, ENTERTAINMENT WEEKLY and PEOPLE. Many thought Color-Code ruined the 3-D and yearned for red/cyan anaglyph. Dreamworks apparently wanted to distance themselves from the "old" red/blue anaglyph.

Walt Disney's next Pixar feature, "Up," was recently selected to open the Cannes Film Festival -- the first 3-D movie to do so. Hollywood plans to release as many as 45 3-D films over the next two and a half to three years, according to RealD.

Consumers warm to idea of 3-D TV in the home

Production of 3-D presentations of major sporting events and theatrical releases over the past 18 months has gained some momentum, but will viewers bring the 3-D experience into their homes and, in the process, launch a significant new trend in home entertainment?

Results of a study released last month by the Consumer Electronics Association and the Entertainment and Technology Center at the University of Southern California suggest that's possible. The study, "3-D TV: Where Are We Now and Where Are Consumers," found that 26 million U.S. households are interested in having a 3-D entertainment experience in their homes.

More than half of U.S. adults said having to wear special 3-D glasses or having to hold their heads still to enjoy 3-D TV would not dissuade them from buying a 3-D set for their homes, the study said. According

to the study, despite the general condition of the economy, many consumers who expressed interest in 3-D said they would be willing to pay more for a television capable of displaying 3-D content. Fifteen percent said they would spend about \$250 or more for a 3-D TV.

As with other video technologies, availability of content that takes advantage of the format is critical to winning viewer support. Having access to 3-D content via cable, satellite, fiber optics or over-the-air broadcast would positively impact about 30 percent of U.S. adults as they make up their minds about buying a 3-D-capable television, the survey found.

Roundup Chapter of 2-D Photography

Local Photography Society of America (PSA) Meeting will be held Saturday May 30, 2009, 10am Glendora Library 130 S. Glendora Avenue, Glendora, CA 91741

About the speaker Roy Toft: Lending his engaging sense of humor with his passion for nature and enthusiasm for his work, Roy Toft shares his adventures in the field. His entertaining presentations combine powerful conservation messages with award-winning wildlife photography. Toft, a true advocate of endangered species worldwide, will inspire his audience to see the world differently for years to come.

Dedicated to documenting our natural world for future generations, professional photographer Roy Toft is an accomplished conservation photographer. With a background in wildlife and conservation biology, Toft chooses to focus solely on wild images that convey a sense of the animal's character and spirit. His images have been featured in National Geographic, Smithsonian, Audubon, Wildlife Conservation, Discover magazines and other notable publications to advance conservation efforts globally. As a result, he has been named a founding fellow of the prestigious International League of Conservation Photographers (ILCP). Toft's striking wildlife images are also available worldwide through the National Geographic Image Collection and Getty Images. Roy shares his love for teaching & photography by regularly instructing photographic classes, tour groups and workshops in the field. Roy's popular Rainforests of Costa Rica workshop was recently filmed for television. The show, Fine Living Network's Fantasy Camp, has appeared on television and airline flights. His home office is in the scenic mountainous region of beautiful north county San Diego.

Presentation Topics

- **Photography as a Powerful Conservation Tool:** In this presentation Toft takes us on a journey through the many places and species that his images have helped. He emphasizes what continually inspires him is the ability to make a difference, and emphasizes that all photographers – amateur and professional alike – can help.
- **Alaska's Wild Side:** In this presentation Toft recounts his annual journey to view Bears in Alaska, including three different Brown Bear habitats and his recommendations for the best places to view and photograph Bears. Toft emphasizes how fragile the world's wild places are, and how everyone needs to remain vigilant in their advocacy for the bears' protection.

Mail Registration & Check to: Dale Gilkinson FPSA – 640 E. Laurel Ave, Glendora, CA 91741-2130; Chapter Membership (Required for discounted Fee), PSA Membership Number (from the Journal or your Membership Card,) Non PSA \$20 each. Make Checks Payable to "SCRUCPSA"

Limited seating available so be sure to have your space reserved. Registration at the door on May 30, 2009 - \$20.

International Stereo Exhibitions

The PSA Stereo Division's website: <http://www.psa-stereo.org> has a number of current Exhibition entry forms. Closing dates and contacts for upcoming Stereo Exhibitions:

- April 30, 2009 – The 6th Ever 3-D Movie/Video Competition. Formats: 3-D video or 3-D movies. John Hart, 3-D Video/Movie Competition, 8730½ Wyngate Street, Sunland, CA 91040
- June 12, 2009 - 46th Annual PSA Stereo Sequence Competition - NOTE: Per PSA rules, the COMPETITION is open only to PSA members. H. Lee Pratt, FPSA, Director, 107 Kipper Lane, Madison AL 35758-7706, (256) 325-1854, leepratt@knology.net - Entries: 35mm stereo slides (Realist format, preferably RBT mounts), Sequence: 2-18 slides with theme, Entry fees: \$10 (1st entry), \$5 (2nd & 3rd entries, each)
- July 3, 2009 - 13th SSA Stereocard Exhibition. Format - Up to 4 Holmes format (3 1/2" x 7") stereo cards. Contact Dennis Green, 550 E. Webster, Ferndale, MI 48220. E-Mail: dennisgreen@comcast.net Website: www.Detroit3D.org/13thSSA.htm Fee: \$8 US

I will see you at the meeting.

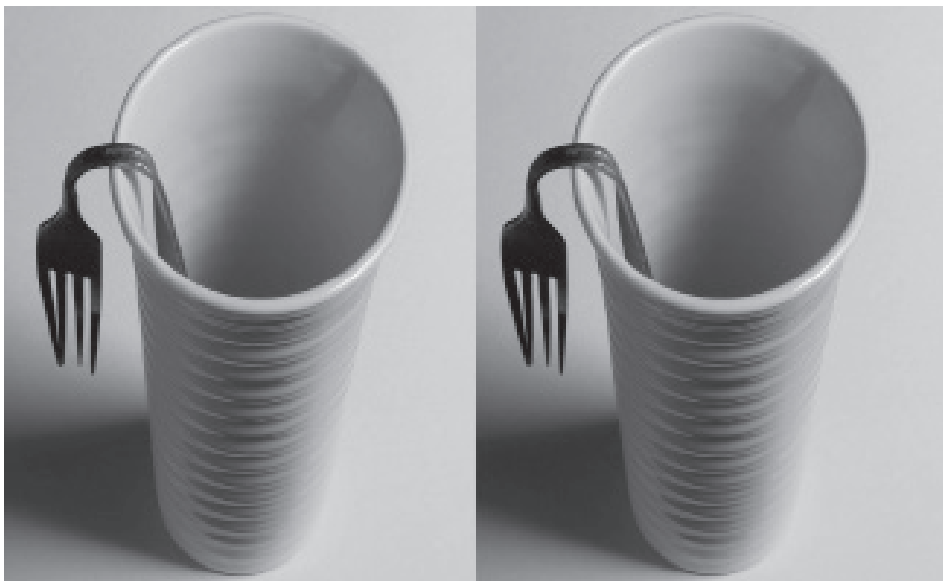
March Competition Standings

March Competition Results		
	MAR	YTD
Legacy Category		
<i>B Group</i>		
Andrew Gage	60	235
Randy Summers	63	127
A: Bryce Canyon		
J. Claire Dean		65
<i>A Group</i>		
Lawrence Kaufman	64	249
A: Eaton Canyon Waterfall		
John Hart	58	235
Abe Perlstein		188
Contemporary Category		
<i>B Group</i>		
Jim Staub	68	256
A: The Blue Fork		
Susanne Kerenyi	58	237
J. Claire Dean	64	235
HM: Horse		
Jodi Kurland	57	233
Randy Summers	62	117
Ron Wise	0	102
<i>A Group</i>		
David Kuntz	72	269
A: Pyramid of Skulls		
HM: Lily Pads		
Susan Pinsky*	64	255
Lawrence Kaufman	66	255
HM: Tahoe Snow Globe		
David Starkman*	63	252
Jim Long	65	241
Eric Kurland	61	236
HM: Plasmaball		
John Hart	63	232
Ray Zone*	57	227
Abe Perlstein		194
Franklin London		191
Claudia Kunin	64	190
Barry Rothstein		177
Marvin Drandell		58
James Comstock		99
Oliver Dean		60
Modified Category		
<i>A Group</i>		
Jim Long	75	292
A: Eendracht & a Fleet of Dutch Men-of-War		
CGI/Art Category		
<i>A Group</i>		
Robin Burks		47

*Judges scores averaged



Contemporary "A" Group Gold Medal Winner: "Pyramid of Skulls" by David Kuntz



Contemporary "B" Group Gold Winner: "The Blue Fork" by Jim Staub



Modified Category Gold Winner: "Eendracht & a Fleet of Dutch Men-of-War" by Jim Long



March competition judges (left to right): David Starkman, Susan Pinsky & Ray Zone

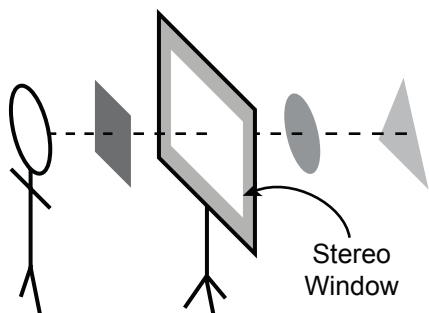
Photo by David W. Kuntz

Understanding the Stereo Window

by David W. Kuntz

The “stereo window” is often referred to at our Club meetings, especially by judges during competitions. But what exactly is the stereo window, and what is its significance?

The stereo window is simply the frame which surrounds and contains the subject matter of a photograph. In other words, when we view a 3-D photograph, we can imagine that we are looking through a window at the subject matter. Of course, any photograph is contained within an aperture or frame, but this concept assumes particular significance in 3-D photography.



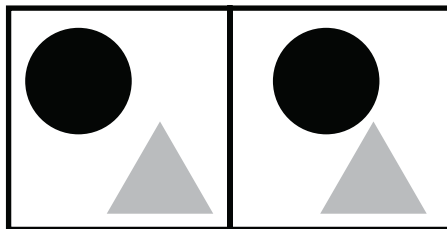
The figure above represents the experience of viewing a projected 3-D image. The image fills part of the screen, and is surrounded by darkness. The boundary between the image and the dark area is the stereo window. To the viewer, some of the photo's elements (the square) may appear closer than this window, while others (the circle and triangle) may seem to be behind it.

To understand the importance of the window, keep in mind that there are two primary visual cues that our vision systems use to give us the perception of depth. The first of these is called “interposition.”

It simply means that one object appears to be in front of another because it blocks our view of the latter. For example, in the drawing at right, the triangle appears to be closer to us than the circle because it blocks part of the circle from view (or is interposed in front of it).

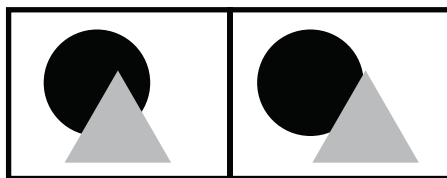


The second important visual depth cue, and the one which forms the entire basis of 3-D photography, is called parallax. These are the various differences between the right and left eye views of a scene that give rise to the perception of three dimensionality.

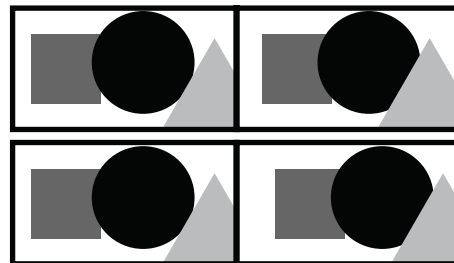


The stereogram above, which is designed for parallel freeviewing, illustrates how parallax works. The triangle again appears closer to us than the circle, even though it is not blocking it from view, because of parallax (the horizontal positional differences between the left and right images).

In the real world, both the parallax and interposition depth cues always tell us the same thing. However, in 3-D photography, it is possible for them to disagree, and this causes some confusion, and sometimes discomfort, for our perceptual systems. The 3-D image below, again set up for parallel freeviewing, illustrates just such a situation. In this case, the interposition depth cue says that the triangle is in front of the circle, while the parallax information our brain is receiving says the opposite. If all is going according to plan, you should find this image somewhat uncomfortable to view.



So what does all this have to do with the stereo window? Well, the window can be considered as an object in a 3-D photograph that is interposed in front of any element in the composition that it touches. Therefore, the parallax depth cue should also make the window appear to be in front of those objects



that it touches. Maybe it's easier to understand this point with a simple example.

In the top stereogram above, interposition tells our vision that the triangle is behind the stereo window (because the window cuts part of it off), while parallax makes it appear in front of the window. This visual conflict reduces the apparent depth of the image and causes viewer discomfort. That's why this situation should be avoided. In the image below, the triangle is now placed behind the window. The two depth cues agree, and our brains are once again happy.

A real world example makes the point a little more dramatically. The two stereo images below are exactly the same photo. In the top one, the image has been adjusted so that most of the subject material is coming through the window. In the bottom version, the subject material has been pushed behind the window. I think most people will perceive the bottom imaging as containing “more depth,” when, in fact, both images have the exact same amount of parallax. So, setting the window correctly makes our images look better, which is reason enough to do it.

How do you adjust the window in an actual photo? When working with digital images in StereoPhoto Maker it's extremely easy. Simply use the left and right arrow keys on the keyboard (or the Adjust/Easy Adjustment menu option). The arrow keys move the subject material in the photo relative to the window, and you can view the results in real time. It's that simple.



Brijes 3D The First Animated Stereoscopic Feature Film in Mexican Cinema

By Ray Zone

In August 2008, I began working as 3D Producer on an animated stereoscopic feature film called Brijes 3D with Ithrax Productions and Santo Domingo Animation (SDA), a motion picture studio based in Mexico City. I had been contacted by Marius Henry Hoyo, VFX Supervisor on the project, after Lenny Lipton at Real D had recommended my services as a stereoscopic consultant. Marius had previously worked with director Benito Fernandez at Ithrax on an animated feature called Sabel which Santo Domingo had picked up for distribution. When SDA President Charbel Harp had the idea to produce Brijes in 3D, I was brought onboard as 3D Producer.

Brijes 3D uses classic cell animation along with a few CGI elements and a number of miniatures incorporated into the 3D art. With story by Producer Ricardo Duprat Gonzalez and script by Luis Antonio Avalos, Brijes tells the story of legendary animal totems which connect with children as they mature on their journey to adulthood. It is based on indigenous tales from the Oaxaca area of Mexico.

On my first visit to SDA and Ithrax in August, Marius and I set up a stereoscopic workflow to produce separate left and right eye views of the cell animation art. Working with digital fx artists David Castro Ramirez and Osvaldo Vazquez Guido, procedures for pixel-based horizontal shifts of cell art were created for positive and negative parallax values, to place art back in the space behind, as well as in front of, the motion picture screen. Benito's brother Diego Fernandez prepared the cell art for the stereoscopic "finishing" stage.



The opening shot of Brijes 3D reveals a magic world of mythology.



Ancient symbols like Stonehenge are invoked in Brijes 3D



Marius Henry Hoyo, VFX Supervisor for Brijes 3D, seen here in custom anaglyph glasses.



Panelists for the Brijes 3D press screening (left to right) Alfredo Harp, President SDF, Charbel Harp, President of SDA, Producer Ricardo Gonzalez, 3D Producer Ray Zone and Director Benito Fernandez.
Stereo by Marius Henry Hoyo

By January 2009 the 3D for the opening 7-minute prologue of Brijes 3D was complete and SDA decided that they wanted to announce the stereoscopic production to the Mexican press. It was decided to hold a press screening in 3D in Mexico City on February

12 at a Cinopolis Theater equipped with Real D stereoscopic projection. Cinopolis is rolling out more Real D cinemas and is the largest theater chain in Mexico.

The 3D press screening of Brijes 3D came off without a hitch. Before projection took place, short statements were read by Alfredo Harp, President of Santo Domingo Films, Ricardo Gonzales, Benito Fernandez, Charbel Harp and myself. The stereo effects in Brijes 3D looked exciting on the 50-foot wide silver screen and were very well received by the press. A Q&A session followed the 3D screening as questions from the press were fielded by the panelists. On the next day, coverage of the event appeared in La Reforma, the largest newspaper in Mexico.

I'll be making more trips down to Mexico City in 2009 to complete Brijes 3D, which was announced for release in the Spring of 2010. I'm particularly looking forward to shooting the miniatures with computer-driven motion control cameras at the historic Churubusco Studios later this year. It's exciting to work on the first stereoscopic animated feature film in the history of Mexican Cinema.