

VOL. 44 No. 4. July 2010

PANORAMA

OF AMATEUR FILM & VIDEO

SUR LE FILM ET VIDEO

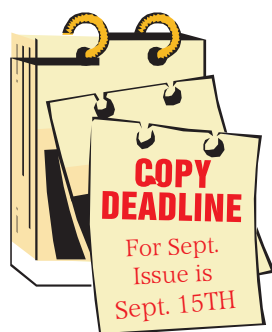


The Publication of the SOCIETY of CANADIAN CINE AMATEURS / SOCIÉTÉ DES CINE AMATEURS

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Front Cover National Geographic



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2004 ISSN 1187-28207

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PRESIDENTS MESSAGE



Photo by Joseph Bochsler Jr.

Fred Briggs, FSCCA

There isn't a lot to report this month in the way of SCCA business, except that the plans for the AGM are firming up, as detailed in the article on Page 14. We hope for a sizable group of our members, and some soon-to-become-members from Southern Ontario, and, we always hope, northern New York and Southern Michigan!

Our one member from the Maritimes, (Newfoundland) has announced his intention to attend if he's in Ontario (as he often is) at the right time.

We were surprised that there weren't more than eight people who took advantage of the \$5 deduction for payment of Member-

ship Fees during June, and that there have only been another four whose Membership Fees have come in since that time, plus, I'm pleased to report, six Associated Clubs.

That leaves four clubs and thirty-one Individual and Family Memberships still to arrive!

While some of our Members are in failing health, we are relieved to have had no deaths to report for many months, but there isn't any way we can monitor that, other than receiving the bad news from friends or home clubs. And by the way, I'm sorry about your weather, wherever you are!

There's always a lot to report in the introduction of new video and television equipment, software, and now, 3D systems. In fact, they come along at such a fast rate that I, for one, have given up any hope of keeping up myself, let alone trying to keep you informed!

One recent sad note, for the majority of us who have survived through the film era, was the announcement that Kodak would be making no more Kodachrome film, for slides *or* movies! Their last production run (a master sheet nearly a mile long cut up into 20,000 rolls) was made last August, and there's none of it left anywhere, except my film fridge in the basement!

Only Kodak processed Kodachrome for many years, until a film developing company in the USA took them to court for operating a monopoly. In the end Kodak had to provide the processing equipment, chemi-

cals, and knowledge to American companies who wanted to compete with them for the processing. As a result, in the USA, Kodachrome Film was sold without processing included (but you could purchase a Kodak Mailer for Kodak processing when you bought the film). In Canada we continued to pay for processing by Kodak in advance when we purchased the film, and no one but Kodak could develop Kodachrome. However, if you picked up a few rolls of Kodachrome at a bargain price on your holidays stateside, when you got home you had to pay Kodak in Toronto for processing it.

The only place you can get Kodachrome 35 mm. slides or 16mm, Super8 or Double/Split/Regular 8 Kodachrome movie footage processed in North America now, is [Dwayne's Photo](#) in Parsons, Kansas, and then only up till December 30th, 2010. For pricing see Dwayne's Photo [Movie Film Processing Page](#).

Dwayne's, and almost certainly others, will continue to process Ektachrome, Agfa, Fuji, etc., as well as black and white film, though I'm not positive whether the lab in Toronto that I used to use for non-Kodachrome, is still in business.

If you need processing, start Googling. If you would like to buy movie film (many formats and types) call me! I've been hoarding it for when I really need it, but I can't see using it up in the next few months. And I'll let the Kodachrome go REAL CHEAP!

Continued from Page 6

On the other hand, almost all of the 620 Hair > Female show small independent producers as the Vendor.

Most of the items I've bought anywhere have been bought from DAZ, partly because of the Platinum Club and its discounts, free monthly \$5 voucher, and the "instant grabs" they offer regularly though email for which I signed up, and partly because they have such a huge collection of items that appeal to me.

DAZ's biggest competition is [Renderosity](#), though Renderosity doesn't distribute software programs, or, as far as I can see, create any items or material themselves, but serve the independent producers as a broker.

Many people interested in this *so called* 3D stuff (to distinguish it from stereoscopic 3D) have no interest in producing animations, or videos. Instead, they are artists who want to create scenery, pose figures, dress them, vary their hair, etc., and pro-

duce still pictures, illustrations, or art, and this site caters to that group too. As I write this there are more than 5,000 artists online at the moment on the site. They also have very active forums, and other features.

Several web sites for 3D animation have forums, and as I was having a problem finding War of 1812 Uniforms, I searched many forums. On one of the Renderosity Forums I found a mention of historical uniforms and I put up a call for help. I had several replies, and eventually found someone who had begun to work on an American 1812 Uniform. After considerable correspondence between him and me, he eventually created several items, all of which I bought. He wasn't making them for me on assignment, of course, but he was hoping that the items would find a larger market, so I bought all of them in an effort to encourage him. If you click on [lakota](#) you can see all those I bought from him, and you'll also see the many places this site searches. A friendship has developed between this producer and myself. We've spent several

hours on the telephone, and he has been a great help to me in learning about different software programs.

Later I found [another source of 1812 uniforms](#), which I also bought for poses and [bits and pieces that I can mix and match](#) as needed.

I haven't bought as much from Renderosity as from DAZ, but I have found several great items there. I should also mention that they provide more than 25,000 items as free downloads, and I *accepted* several of those!

I've also found several items for Vue at [Cornucopia 3D](#) (discussed with Vue in the May 2010 issue) that I wasn't able to find anywhere else, and their prices are quite reasonable, with many items offered at a sale price.

This certainly doesn't exhaust the possible sources, but it should provide hours of entertainment roaming through these sites and their offerings, if you have any interest in this at all.

CLUB NEWS

By Thom Speechley FSCCA



I'm not sure about your particular part of the world, but the "Dog Days of Summer" are living up to their reputation near my home. Despite the discomfort, I hope that those clubs enjoying a brief hiatus are still able to pick up a little footage for their upcoming new season.

BUFFALO VIDEO-MOVIE MAKERS

"Camerama" editor Chris Scioli.

(This e-mail notification is from Program Chair TERRY KIMMEL)

The club's July meeting was held at a new location, the HD Video Cafe in Williamsville. A presentation by John Weiksner, "Stepping it Up", featured two contemporary short features from Europe. The first, "[Walking Under the Rain](#)" was shot in Paris. You can watch it on "Vimeo". The second, "[Another Ride With Rainer](#)" is also available at "Vimeo"¹. This interesting short about mountain trail biking was filmed on the Isar trails in Munich Germany. PHIL UTECH was on hand along with local filmmaker Andy Michalski for preview screeners of Andy's latest comedy "Not an All-Star Cast". Also shown was "Taste of Flesh, Taste of Fear" a short film by Stacie "Final Girl" Ponder.

An August 7th meeting was held at the [Riviera Theatre](#), a classic Buffalo movie house. Arrangements were made by club president Phil Utech and filmmaker Andy Michalski. Selected club members' videos were shown on the "big screen".



HAMILTON VIDEO/FILM MAKERS

"Reel News", editor Dave Stewart

While the Hamilton club does meet during the summer months, the August newsletter illustrates just how informal things may get during this humid period. Writer Jon Soyka had somehow lost his programming notes and headlined: "I have no idea as to what is happening at the August meeting or even who is running the show. So I suggest that you live life to the fullest and just show up and see what develops. That is what I am going to do. It could be a life changing experience". I'm sure it was a meeting to remember.

INSTITUTE OF AMATEUR CINEMATOGRAPHERS (IAC)

Film and Videomaker editor, Garth Hope

In the August issue of FVM, Chairman Alan Atkinson reminds members of the Institute's responsibility for maintaining a very large archive of films and videos from many years of activity. They are fortunate to have a sponsor, Norwich University, which provides a properly maintained storage area. The Institute is now starting up a program to digitize and catalog the entire collection. In this way, some of the historical footage could be offered commercially to film and documentary makers. Is this a possibility for other clubs and associations? In the same issue, Colin Lamb has written a short but very helpful article explaining the features of AVCHD (Advanced Video Codec High Definition) The article helps clear up some of the confusion regarding the bit rates of the various formats of HDV and AVCHD.

Howard Gregory continues his excellent series on portable audio recording devices. This current article displays charts of typical sound sources and limitations of consumer grade recorders compared with professional units. Howard also reminds the reader that all digital devices have analog inputs and that these are most subject to defects in design.

With the introduction of more and more DSLR format camcorders, Tom Hardwicke makes a critical comparison of two Panasonic cameras: the DVX100A standard definition camcorder and the more recent "still" camera, the GH1. On the surface, it may not seem relevant to compare a SD camcorder with a still camcorder with HiDef video capability. However, the article deals with other important differences such as a very large chip in the GH1 (a 4/3") and lack of certain controls: the GH1 does not have motor drive zoom. The article concludes that: "The GH1 tries hard to be two cameras in one and as such suffers somewhat in both departments".

LONDON VIDEOGRAPHY CLUB

Visit the club [website](#) for a complete summary of the 2010-2011 club programs.



Photo by Doug Taplin

GET THE SHOT!

by Fred Briggs

In the May *Get The Shot*, instead of trying to give you a tip about how to do something, I set out again to inspire you to make every effort to get a tough shot. I said at the time that I had a second video about which I also wanted to write, but it was temporarily among the missing.

As expected, soon after that issue went out to you, the video turned up, so I'm picking up from where I left off, in the same vein.

I copied the television special *National Geo's Top Ten Photos of 2009*, which was screened in March of 2010 on the National Geographic HD Channel, for my own study.

The one-hour program consisted of 10 parts, with each covering a different photograph from the magazine in 2009, and covered the lengths to which the photographers went in order to capture the pictures. Every one was instructive and interesting, but most encountered difficulties and hardships that you aren't likely to experience (underwater, spelunking, in combat, stalking wild animals, and other exotic locations and hazardous assignments) but the last assignment on the program, the top photo of the 10 best, while also in a special location and entailing some danger, seemed to illustrate some points and techniques I have discussed before in relation to our own circumstances.

That assignment, *California's Giant Redwoods*, took a year to complete, and the results appeared in the [October 2009 National Geographic Magazine](#).

The story, as presented on their web site, provided a link to two clips, the first of which shows how the photograph of a 300 foot tree deep in the woods was made, but that web page seems to be problematic, so I recommend you follow a different [link](#) to a three-minute version that works better. (You may find that once the page loads you have to put your cursor at the bottom of the picture of the man in the woods aiming his camera at you, and then wait out a short commercial – Geico when I last looked.)

As well as including the paraphernalia utilized in getting the cameras into position, it also illustrates the technique of capturing 84 overlapping photographs and then stitching them together to produce the photograph that appears on this page. (Click on the picture to see the photo at a higher resolution.) Remember that what they want-



ed here was the five-page fold-out of the tree for the magazine, but the video clip shown on the web site (and especially the piece in the original television program) also illustrates the effectiveness of panning or scanning across the completed still shot to put the audience right into the video!

The clip is shorter than the segment included in the television program and leaves out one of the most important features of the longer version -- how they got a rope up to the top of the 300 foot tree so they could install the platform and pulleys! (I'll just give you a hint by saying that now I'll have to add a crossbow to my bag of tricks for getting tough shots!)

However, I wasn't able to find the video (*National Geo's Top Ten Photos of 2009*) offered for sale in its entirety anywhere, so if you'd like to see the longer segment (and the whole program) you'll just have to keep an eye open for it to appear as a rerun on the National Geographic Channel.

While on this tack I'd like to draw your attention to some spectacular trick photography used in some recent Old Spice commercials. In the current campaign, starring the actor Isaiah Mustafa, there are two commercials as I write this. The first not only knocks my socks off, but makes me laugh out loud every time he says "I'm on a horse." (That might ring a bell for you!) You can see this commercial on Youtube by clicking [here](#).

The second commercial is even more startling than the first, so be sure to see [this one](#) too! The problem, for us, is that we simply assume that it's full of CGI stuff that we couldn't possibly handle – the old "Computer Magic". So now it's time to watch the actor, Isaiah Mustafa, explain to Kevin Pereira in less than 8 minutes [how the second one was done](#) (-- most of it, anyway!)(I'm on a hog!)

And for a 20 minute frame-by-frame explanation of how everything was done in one take (on the third day) on the first commercial, have a look at the [interview/discussion](#) with Leo LaPorte and the writers for the commercials

As all of these are streamed, and very popular, you may find they don't run continuously. I suggest you let each one run

badly and then rerun it to see it more smoothly. Alternatively, you might find it better to wait till a different time of day. They're well worth the wait!

John Cook, a Member of the SCCA and the Hamilton Video/Film Makers, bought the Blue-Ray version of the *Life* series, the David Attenborough follow-up to his series *Planet Earth* (both BBC Series), and one of the shows is all about Plants. *Plants* is mostly time lapse (they don't usually run around much), and is as good as all the rest in that series and *Planet Earth*. John brought in a five-minute clip from *The Making of Life* that showed how a team spent two years filming a sixty-second traveling shot of plants growing and blooming in a small section of an English forest. I bought the five-disc, fourteen episode *Planet Earth* series (in DVD) years ago, and got all the extras, but I recorded the 10 hours of *Life* from the Discovery Channel. Sometime later they screened *The Making of Life*, and I recorded that too. It included this fantastic footage that John Cook showed us, but I don't see where it can be bought separately. However, I highly recommend buying the series. Amazon.com will sell you new or used versions, and you have your choice of

the Attenborough narrated version (my preference) or the Oprah Winfrey version made for screening on Discovery Channel in America.

I haven't been able to find this clip on the internet (though eventually it will show up as a Torrent, if you can handle those), but apparently *The Making of Life* was shown on the Animal Channel (owned by Discovery Channel) on July 4th, so I suggest you keep a sharp eye open for the program.

And just because you don't have the crew, the equipment, the time or the money to spend two years making a sixty-second shot, that doesn't mean you can't learn from things like this. I remember the late Jack Carey staying up for several nights (in his basement) with his 16 mm. camera and lights aimed at a chrysalis, waiting for the Monarch Butterfly to emerge. He finally got the shot.

And it was a movie showing Jack up to his waist in waders in a mucky pond, with that heavy camera mounted on a big wooden tripod almost submerged, that finally convinced me that if he could use a good tripod at his age, I had no excuse! Even if you're not able to match something a team can do, you can still be inspired to do better than you have been doing!

Finally, one more!

Dan Copeland emailed the HV/FM Members a link to a video, [Guy Walks Across America](#) and a second video that shows how the first was made, [Walk Across America - Behind The Scenes](#).

I don't expect that any of us will make a two-minute video with a crew of six traveling from Halifax to Vancouver shooting almost 3,000 single frames, measuring and laying out every shot on the sidewalk and adjusting the camera position with a protractor for each frame, but it just might lead to a few of us getting up out of our comfy chairs! After watching this, I watched how a music video was made and then I had to see the music video they were making. (I can't find them now, but it doesn't matter!)

Then I thought "I'd like to make a music video again." "But where am I going to get a song and all the clearances?" "Wait a minute! I've got one already cleared, for my Beach History Video! And I've got all the shots I'll need already, shot for behind the credits!"

I guess I'll be making a Music Video this winter! It's already in the can, and all I have to do is edit it!

That's how inspiration works!

"I'm on a horse."

That's imagination! ■



FLASH!!! GREAT NEWS!!!

In the May Issue I wrote "In Summer 2009 DAZ brought out DAZ Studio 3, and made it Free too, but it created problems in Bryce 6.1, so they brought out Bryce 6.3, that is much more stable. This is the one you can buy today, for \$99.95, or \$69.97 for Platinum Club Members.

"There is no Free Trial or hobbled or watermarked version, but when you buy and download 6.3 you will receive an offer to download a free trial of the Bryce 7 Beta. Still, you can buy Bryce 6.3 without any risk because they offer 'an unconditional 30 day money-back guarantee. If you don't feel absolutely satisfied with your purchase, simply tell us that you want your money back. We will refund you immediately with no questions asked.'"

Well, Bryce 7 has just been released at a much more attractive price. Today I've received an email announcing Bryce 7 **On Sale** (till August 16th) for \$10.49 (instead of \$29.95 – already a bargain!), and Bryce 7.0 Pro for just \$34.99 (instead of \$99.95). I've noticed before that Daz Sale Prices are

usually the same as the price they charge Platinum Club Members, without the time limit, but because they send special email to Platinum Club Members (and when I go onto their web site, I'm automatically identified as a Platinum Club Member), I wasn't sure if the same sale price is being offered to non-Platinum Club Members, but today I received another email, that apparently didn't reflect my Platinum Club Status – Bryce 7 was being offered at \$14.98, and Bryce Pro at \$49.98! If it's too late when you read this for you to take advantage of this Sale before the August 16th deadline, just go to [their web site](#) anyway and see what they are offering to the general public at that time.

But even if you miss the Sale, you still have another great option: you can download the Personal Learning Edition of Bryce 7 (as I did!) - - *This Personal Learning Edition (PLE) of Bryce 7 is a full-version with no watermarks or limitations of any kind in the program itself. The licensing allows for strictly personal, non-commercial use.* (So I guess if you want to use it for Wedding Videos, you should pay for it!) Of course, Bryce 7 needs DAZ Studio 3, but not to worry, that's also a free download, along

with all the material they provide with it, as I explained in the November 2009 issue.

Turning now to the subject I intended to explore in this issue, you may remember that I told you in my introduction last November, that much of this field consists of a "cottage industry", though up to now I've primarily reported on software originating with corporations.

DAZ, as we've already seen, distributes several software systems, and a great deal of characters, clothing, objects, materials, etc. created by their own staff, but they also act as a distributor or broker for a lot of items created by individuals as a hobby or home business. If you go to [DAZ's Opening Page](#) and click on 3D MODELS on the top line, you'll see a list of choices, and clicking on anything in the list will open a selection of items from that category. If you click on any of the pictures you'll go to a page about that item, and in the column on the right hand side of the page you'll see the Vendor (sometimes, but not always, DAZ), and usually the name of the Creator of that item. There are 68 **FREE** 3D Figures, and almost all, but not quite, show DAZ 3D as the Vendor. [Continued on Page 3](#)

GRAB THE SCAN!

by Fred Briggs



Over the past few years I've written several articles about the advantages of using high resolution stills and scans in our videos, colouring black and white stills, turning photographs into sketches and paintings, panning across them and zooming in or out on them, etc. (and some of the software available for all of these tasks), and having established many good reasons for using stills already, I won't beat that horse again here.

I've also written articles on producing large or long panoramic stills from a series of smaller stills, and on techniques for scanning, including scanning three dimensional objects (see [Winter 2008 PANORAMA](#) pg 14), and scanning large graphics like maps, and described the Hewlett Packard 4600, a scanner uniquely suited for this latter task ([Fall 2004 PANORAMA](#) pg 21), and I'm going to return to this thread now.

In that above Winter 2008 PANORAMA article about scanning three dimensional articles, I also related the problem that had developed with the HP 4600 see-through scanner, and my unsuccessful efforts to cure the problem. I had even opened up the works and cleaned everything carefully, but there was no improvement, and a scanner that's kind to the maps and large pictures but spoils the scans with apparently random streaks, was no good at all, so I was reduced to using my large, heavy Microtek Scanmaker i700, with a sheet of glass over the scanning bed as described in the Winter 2008 article.

Later I finally found another HP 4600 on eBay, and snapped it up. When it arrived I excitedly set it up for testing with my laptop and already installed software. Everything worked just as it should, but alas, there were the streaks again! And they looked very familiar!

When I set up my original scanner again, I found the streaks matched exactly! How could that be? Two machines might both develop the same problem, but the streaks (that seemed random) should be different on the different machines!

This led me to suspect that the problem must reside elsewhere, and I began checking everything I could. Unfortunately, I don't remember where the problem finally lay, but I did fix it, maybe by reinstalling the software, or drivers or changing the USB cable or something. Anyway, some-

thing I did work, and now they both work well! Of course, I'm keeping both of them, because everything fails eventually, and if I sell one the one I keep is the one that will quit, and I'm a firm believer in having backups for everything!

I have to get back to the Map Library soon as I've learned of some 18th Century maps that I'll need, but I'm not looking forward to dragging (on wheels) all that equipment -- lap top, scanner, cables, power extensions, etc., the several blocks from where I can find free street parking, or pay the atrocious fees they charge for parking in the university Parking Lot, that isn't that much closer anyway!

But now I have a great new toy!

One morning Carolyn told me about something she had seen on the Shopping Channel the night before. She had made a note of the name: the Magic Wand! Her description defied belief, but it sounded interesting, so I went on the internet, and it was almost as Magic as she had described. And I even found the Shopping Channel video on YouTube (I'd give you the link, but they have removed it now that they have moved on to other products). I found the product under the name "[Skypix](#)" and full technical information and the "[Manual](#)" at another site. You can see a [short video demonstration](#) of the version I bought, Magic Wand by VuPoint.

We bought it over the telephone from the Shoppers Channel for just \$118 plus \$8 shipping and handling (plus HST), with three "easy" payments.

The very first scanner I ever bought was a clumsy hand held device that I thought would be better for scanning the pages of bound books, but of course it had to be connected to your computer (with a big parallel port cable!) but it was very susceptible to errors because of the unsteadiness of my hand. I threw it out, and those who have been in my house know I don't throw much out! I replaced it with my first flatbed scanner.

This one is a great improvement. It runs on two AA Cells (supplied) and writes to a microSD Card (that you have to buy yourself elsewhere). It's only 10" long, 1 1/4" high and not quite as wide, and slips easily into my pants pocket. It doesn't have to be hooked up to anything, but to transfer the

files to the computer a USB cable is supplied. The 2 GB microSD card (1 X 11 X 15 mm, about the size of a fingernail) that I had to buy (less than \$10 at Tiger Direct, with 2 adapter cards that I'll never use because it seems that once the microSD card is slipped into the unit, you can't get a hold of it to get it out!) was all I had to add. It comes with software on a CD that installed easily, and besides the Driver that recognizes your unit when you plug it into your computer with the USB cord, it also provides a link to OCR software (ABBYY Screenshot Reader) to convert text scans into an editable format. The web site provides a large number of OCR programs, translation software, dictionaries, etc, and it has already installed ABBYY Screenshot Reader to my hard drive, along with a large number of foreign language dictionaries (from Abkhaz to Zulu!). I've never tried that software as I haven't yet figured out how, and I have excellent OCR software already. It's only in English, but that's all I'll ever need!

About once a year I visit McMaster University Library to check out several history source books, bring them home, scan certain pages for my research at home, and then drive back across Hamilton to the Library to return them. Usually I have to renew my nonstudent Library Card. The next time I go, I'll scan the pages in the library without renewing my card, bring the data home and transfer it to my computer and OCR it with my own software.

Of course, that's not the main reason I bought it. Over the years I have had a great difficulty with photographs or art work that is on someone's wall, and framed in glass. Once or twice I was able to photograph them by getting permission to take them off the wall, move them to another room, set them up on a copy stand, with attached lights, adjust the lights to avoid any glare on the glass, and take digital pictures through the glass, but this is always touch and go. Some pictures I have shot several times over the years, trying to get a good copy using my increased experience. There's one picture on the wall of the main entrance in the Burlington City Hall. I've looked at it carefully, and there's never been any chance of photographing that without reflections on the glass. I'm dying to try scanning it, and if I haven't got there

before this goes to press, I'll tell you how I made out in the next issue.

While I don't have the resources and staff of Consumer Reports, I've performed a number of tests to determine how good this Magic Wand is, and what I can do with it.

The scan width is a little larger than 8½", and you can scan a length of 25" in colour, or 50" in grey scale. There is a simple sheet that describes the meaning of all the items in the LCD, and what the green and the red lights mean. If you scan too quickly a red light comes on, and you know to start over and move the tool a little slower. You can scan at either 300 X 300 DPI or 600 X 600 DPI. I noticed that if you change either the Color/Mono Mode or the Low or High Resolution, the red light comes on, but it scans anyway. I mention this because it isn't in the scanty instructions.

I was quite concerned about moving at an irregular speed, scanning at an angle other than 90 degrees, or twisting the scanner clockwise or counterclockwise, or jiggling a little from left to right or right to left. I began to make plans to build a straight edge that I could hold down on the picture with one hand while I pulled the scanner with the other hand with one end against the guide. Because the unit is small enough to slip into my pants pocket, I was hoping to make a guide that would fold down to one foot long and open up to four feet, and I began to consider the best material for the guide and the best way to make it foldable.

That was before I had tested the unit. I found it fairly easy to handle smoothly, and the red light tells me when I have gone wrong. I found it best to work standing up, holding the paper/map with one hand and leaning forward to put the wand at the top, with one leg in front, and smoothly shifting my weight from my forward leg to my backward leg, without changing the position of my working hand with respect to my body.

While this works reasonably well up to a couple of feet, it could fail on a four-foot draw, so it would be better to use some kind of a guide rod, or make more, and shorter, scans, and stitch them together with software.

Testing at home, I was able to try something in my big room, and then take the Magic Wand into the computer room, hook it up, and check out my latest efforts. However, I could see a problem scanning in a library, art gallery, archive, or somebody else's house, etc., and then not knowing till

I got home that some of them weren't any good.

If you buy one of these I strongly recommend using the same procedure you should be using when you buy a new camcorder: test it at home extensively, practicing how to use its features and viewing your tests, before leaving on that vacation to China!

I also plan to scan, when away from the house, each map two or three times just to make sure I come home with something useable!

This became very clear when I put my tests through the stitching process. There were some nasty surprises!

Starting on Page 6 of the [November 2008 PANORAMA](#), in Get The Shot Page 6), I described two panorama stitching programs, Serif Panorama Plus 3 and Autopano Pro. Since that time I have updated to Autopano Giga V2.0. Because I thought that was the most capable program, I tested my test scans with the Magic Wand on that program. I was surprised when that program found several scans that could not be stitched together, and other programs couldn't stitch some sets either.

Lesson 1: If you don't have overlap for every scan, the software can't invent it!

Autopano Giga produced some curved margins, a problem I had also noticed with the earlier version.

Adobe Photoshop CS2 sometimes couldn't find a set (using Automate > Photomerge) on its own but I was able to manually move them around to be close, and then Photoshop could take over, an option that I don't think the other two programs offered. In a two-scan partial scan of a road map, Photoshop wasn't quite right in the join/dissolve area (the first part of some town names higher than the rest of those names, with both fading out at the "overlap"), but PanoramaPlus 3 matched the two parts automatically and perfectly. When retesting the same scans with Photoshop again, the program found the set automatically but still had a band of error when stitching them. However, the PanoramaPlus 3 Panorama seemed to be smaller, and not nearly as sharp when blown up to the same size as the Photoshop Panorama.

None of this should be taken as saying one program is best, or worst. It simply shows the differences in results from different programs, and that's why it's good to have more than one program and try them all for your needs. After all, if you only had one program, you'd never know the difference!

What is important here is some of the things I learned with this quick testing.

- Before scanning, especially away from home where you can't easily check your results before leaving, be sure to use the small black cloth that they provided to carefully clean the glass in the business part of the Magic Wand. A small hair, or even a small speck of dust on the glass will produce a thin line in your scan, and that will require retouching when you get home, UNLESS, you scanned a large map or poster at 600 DPI and plan to shrink it down considerably for use in your video. If so, the thin line will essentially disappear when you use it.
- Sometimes, when scanning through glass, you will get dark and light parallel bands that you can't see in the glass with the naked eye. I have no idea how to control this, except to seek permission to remove the picture from the frame to scan it.
- If there is a wooden or metal frame around the picture, and the longest direction inside the frame is less than 10", you can't scan the picture in the frame, glass or no glass! You can always scan horizontally or vertically, so that's why you need 10" or more between either parallel frames.
- If you are scanning a large poster nailed to the wall, or a big heavy oil painting attached to the wall, or anything else large that doesn't have to be held in position with one hand (like an 8½ X 11 sheet of paper should be), two hands on the Magic Wand will make it easier to get a smooth, straight, scan. Remember, you can usually scan vertically or horizontally. When the picture is mounted on the wall, instead of moving your body from front to back, you might shift your weight from right to left, or left to right for a horizontal scan. To scan vertically, you might get a little body movement by bending your legs.

Looking again on YouTube for that Shopping Channel video (still couldn't find it) I found several others. [This one](#) from HSN (an American shopping channel) shows what it will do, how easy it is to work it, and what comes with it. Their enthusiasm for the unit is hilarious!

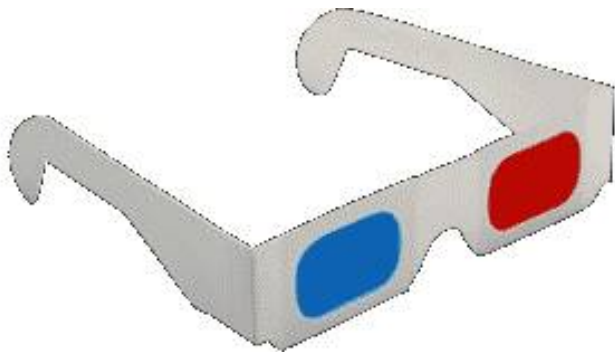
By the way, it also works with a Mac as long as you have Mac 10.4 or above. ■

3D IS NOW!

By Thom Speechley

The recent re-introduction of theatrical 3D and 3D for home television and video has created a renewed interest in this form of movie making. Fred Briggs has commented on and written several Panorama articles tracking the current wave of technical developments. (As far back as Spring 1997 and as recently as the March 2010 issue.) While some of us might want to get on this present bandwagon, I doubt that many are willing to make the investments required at this time. However, if you want to get a little of the 3D effect and have a some fun while you are at it, you might check out some very old technology which you can start using today. I'm talking about "anaglyphic" 3D. I'm sure you have all seen examples at some time. You view the picture/movie through glasses with a different coloured lens for each eye. The process was developed in the 1890's and introduced into motion pictures in the early 1920's. Several attempts to popularize the technique were made in subsequent years, mainly in the 'horror' genre during the drive-in theatre era. Comic books printed in this fashion were popular as recently as the fifties. The new technology is vastly superior to this relatively 'primitive' method, but two advantages of anaglyph technique are that it can be created with any digital camera or existing video production and a computer. Currently it is a very active hobby among amateur video/film makers.

But before I continue, I should explain where I'm going by offering definitions for some of the terminology. First, I don't intend to go into the details of shooting true "stereoscopic" stills or videos, using two side-by-side cameras shooting simultaneously. I will be describing methods for the creation of "pseudo 3D" starting with existing still pictures or video. Purists may blanch at this idea, but this is simply intended as an introduction and should serve as a primer to creating the anaglyph 3D effect regardless of how the image is obtained.



Inexpensive red/cyan paper anaglyph glasses



Anaglyph from a single still picture

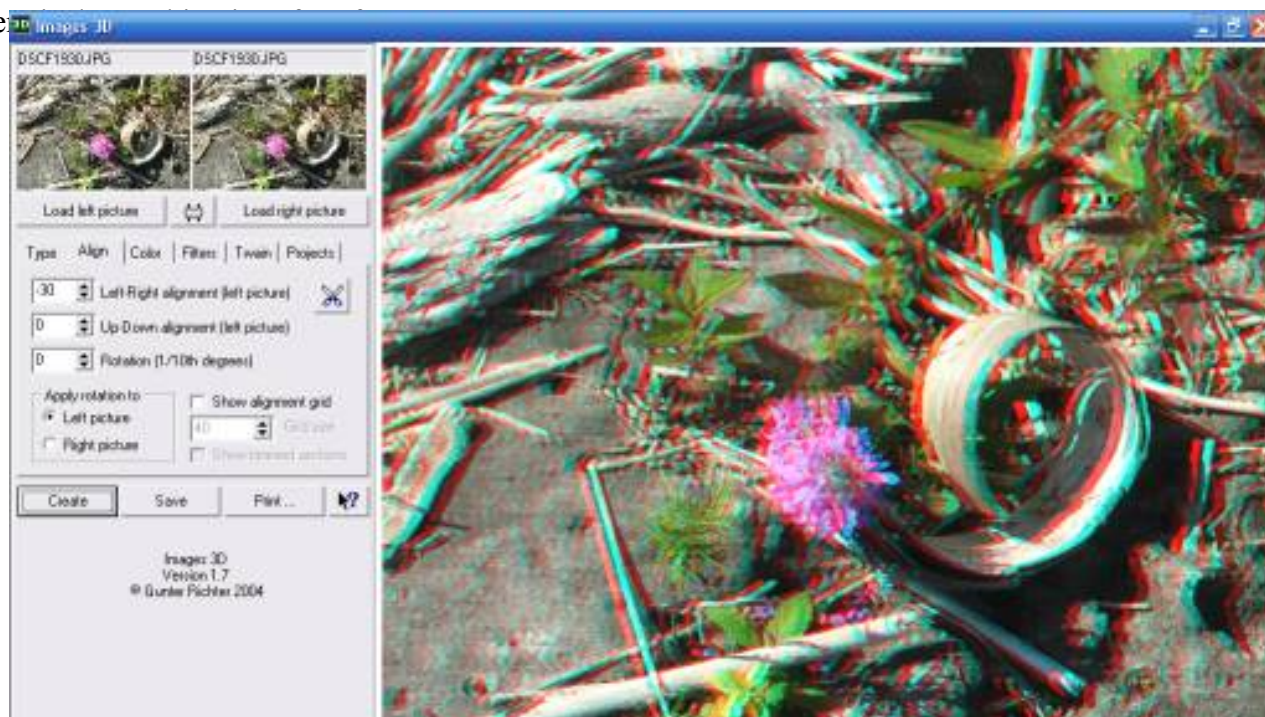
There are several programs available for creating anaglyphs from still pictures and videos. There are also 'filters' and plug-ins for Adobe "After Effects", "Final Cut Pro" and "Photoshop" to add the red/blue layers to both stills and non-stereo video. The two free programs I recommend that you try first are designed to treat

two different images (right eye, left eye) but they also allow you to use a single image for both eyes. It's quite simple but requires considerable patience.

For still pictures - “Images 3D”

(See the link below for more information)

Here



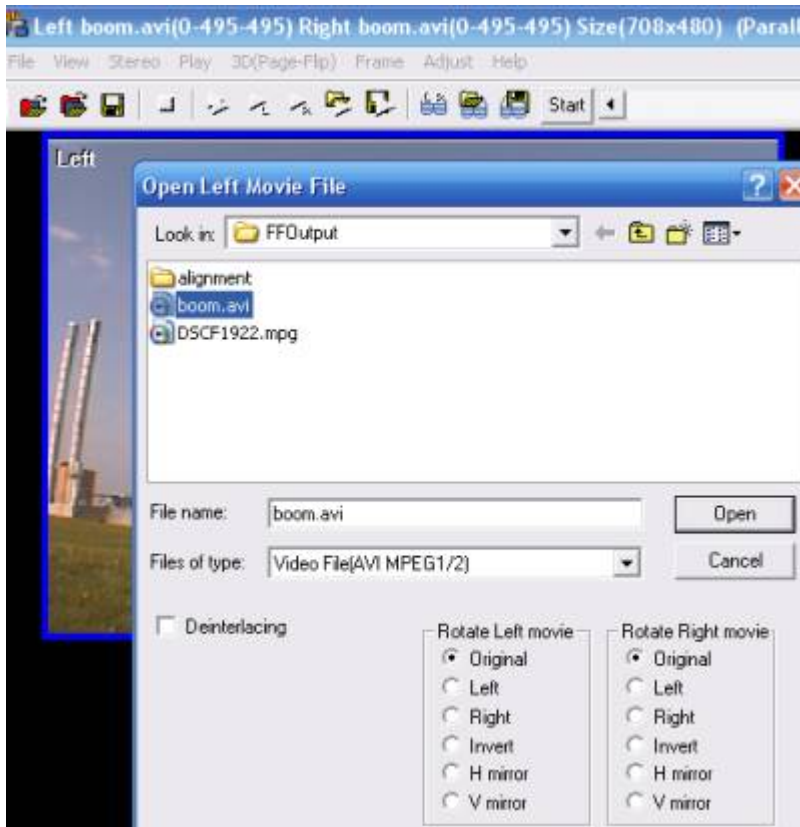
- 1) Click on the “Type” tab and select “Red/blue glasses”
- 2) Click on the “Load Left Picture” button. Go to the directory containing the image and double click on the file.
- 3) Click on the “Load Right Picture” and retrieve the same picture in the same way.
- 4) Click on the “Create” button. A combined picture appears in the right side of the frame.
- 5) Click on the “Align” button. In the “Left-Right alignment [left picture]” scroll window, use the up or down arrows to change the position of the left-hand picture. A negative “-“ number moves the left picture to the right and a “+” positive number moves it to the left. Click “Create” again and check the results through your red/blue glasses. If you are not satisfied with the results, make other adjustments to the picture and check again. Note that the scroll window for up/down and Rotation adjustments are intended to correct errors created when shooting pictures with two cameras. They do not affect the results when working with a single image.

This can be tedious work but the result is usually very satisfying. The results depend on many factors such as the subject matter, the spatial relationship between elements in the image and the contrast and shadows in the picture. Large outdoor panoramas are tempting to try but I have found are the most difficult to render satisfactorily unless there are contrasting elements (a rock, a tree) in the foreground and intermediate distance. One subject of this type which does give good results, is wide-angle shots of cityscapes. Experiment with other subjects.

Working with Video - “Stereo Movie Maker”

(See link below)

Here is the working screen.

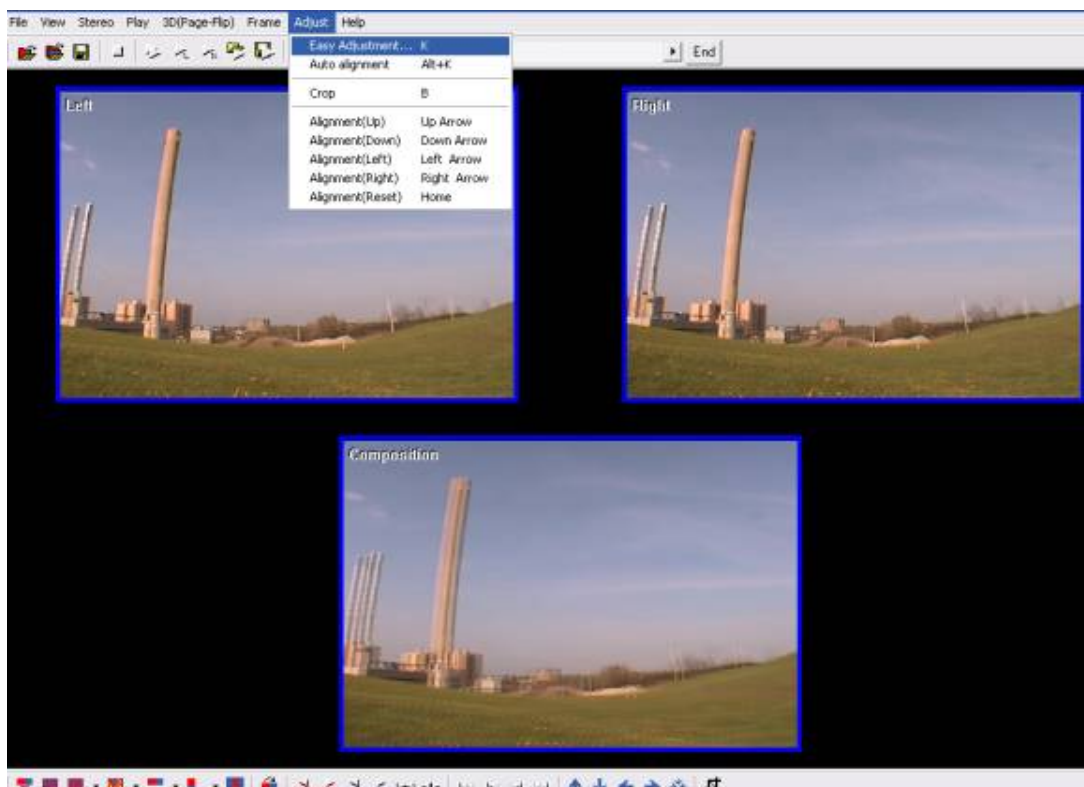


To Start

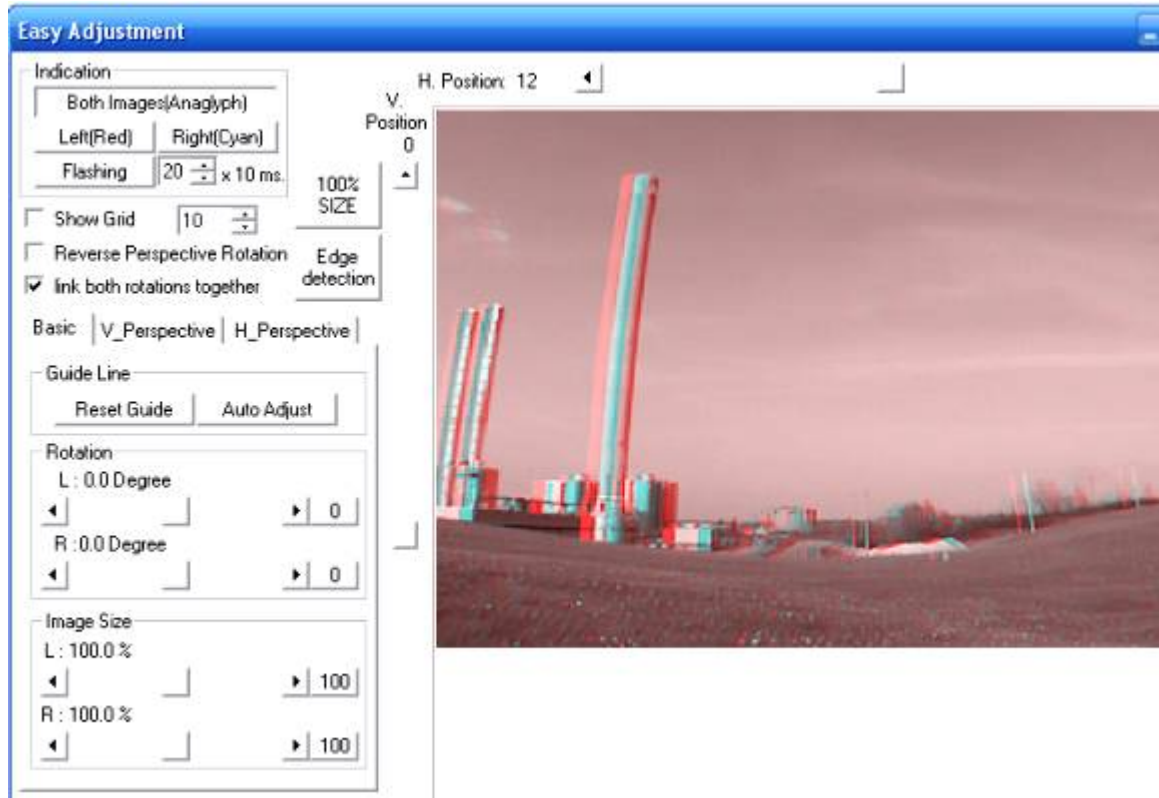
On the top menu bar, click on Stereo and select “Colour Anaglyph”. Select the red/cyan choice since it is most commonly used.

Then click on the “File” menu, scroll down to “Open left/right movie file”. Locate the movie you want to work with and select it and click “Open”. The selection window stays open while you select the same movie a second time. Click “Open” and the adjustment screen opens with both L/R images of the first frame of the movie and a third image of the combined frames.

This is the Adjustment View” where you move the images laterally to achieve the 3D effect.



The images are moved by using the left and right arrows on the menu bar. For additional adjustments, on the top menu bar, click “Adjust” and select “Easy Adjustment”. This opens a third window:



This window allows you to compare the relative position of each of the colour filters (R/L) which are added to the movie to create the 3D effect. There is a grid available to fine-tune the position of each frame, and a scroller at the top of the frame, which moves the image displayed laterally. Note again that, as with the still program “Images3D”, there are adjustments available, which are intended primarily for working with video shot with two separate cameras. These can be ignored. Clicking OK on this page takes you back to the main editing page where you can preview your work. In the main window, you can preview the results by clicking F2. However for a more critical view, select the square, multicoloured icon on the bottom menu bar marked “Color Anaglyph”. This opens a single window of the combined frames, which can be resized for optimal viewing. F2 is the start button



To save your video, open “File”, select “Save As” and select “Stereo Movie”. In the next box name the production and select a place in which to save the file. Be sure to check (fill) the little circle for saving as “Color Anaglyph”.

One of the difficulties with converting video is that in most cases every ‘shot’ is different in relation to the placement of objects and elements. To get the best results for a production involving many locations or shot angles, the film should be broken into individual shots and each shot treated separately. For this reason it may be easier to plan a production with the intention of applying the anaglyph effect and shooting it as a separate project.

Well, we didn’t promise you “true 3D” but now you know what’s possible. And if it’s any comfort, there are currently major concern in the industry about “fake 3D” created by taking an existing popular movie, breaking it up into layers, and adjusting the layers to get a sort of 3D effect. Reports say the results are awful. Have you seen Alice In Wonderland in 3D: <http://www.filmcritic.com/features/2010/03/fake-3d-movies/>

*[This is one, or two, critics’ opinions, of a film which I found to be by far the best 3D Film I’ve ever seen, including Avatar,, and arguably the **Best Film Ever Made**, but I think I’ve written about critics before! : Editor]*

Here are a few related links:

STILL IMAGES - Software

Images 3D – [Still-photo converter](#).

The author no longer supports this program so it may not be available much longer.

[Anaglyph Maker 3D](#)

[Stereo Photo Maker](#)

All three programs above appear to be very similar but I suspect that the last one is the original code.

[Anabuilder](#)

VIDEO - Software

[Stereo Movie Maker V1.10](#)

Created by the makers of Stereo Photo Maker

POPULAR 3D SITES

[All things stereoscopy. Some free downloads](#)

[Popular Japanese site. Many good examples](#)

[Another good Japanese site](#)

WATCH SAMPLE ANAGLYPHS

[Many pictures made with two cameras and other 3D info](#)

[Several galleries of 3D from still pictures](#)

WHERE TO BUY GLASSES

[Good delivery and pricing](#)

I'm still looking for a reliable Canadian source but in the meantime, you might get a FREE pair from the National Film Board, which is showing 3D on their [website](#).
The glasses are very popular so you might wait a while.

■

HOT OFF THE PRESSES *Wednesday, August 11, 2010*

CBC Aims 3D Images On National Network [– Hang On To Your Money Till You've Seen This!]

CBC Television made broadcasting history today with the first-ever Canadian 3D images on a national television network. The historic images were the first public test of CBC's 3D technology, in preparation for the full airing of the documentary special *Queen Elizabeth in 3D* on Monday, Sept. 20 [at 7 PM].

This morning's test showed Her Majesty reviewing the Canadian naval fleet in Halifax, as well as attending Canada Day celebrations in Ottawa and the Queen's Plate in Toronto - all in 3D.

... The brief 3D test was unannounced, and broadcast at 12 a.m. today across the entire CBC system Some 50 Canadians from Newfoundland to B.C. to the Arctic were given inexpensive 3D glasses and took part in the test group However, night owls will have a chance to catch the images again: the test will be repeated several times in the next few weeks as CBC calibrates its transmitters to ensure the best 3D experience possible when the film airs on Sept. 20.

Queen Elizabeth in 3D was led by Mark Starowicz, executive director of documentary programming, who assembled a special team of cameramen, producers, stereographers and editors who worked closely with Buckingham Palace to get close to the Queen. "We wanted to learn," Starowicz said. "We wanted to be on the cutting edge of documentary production, and we wanted to make some history."

... "We got ... [archival colour footage in 3D \(believe it or not\) from 1953](#), which was discovered by British Film Institute researchers ... and [also] shot Her Majesty today," Starowicz said Wednesday morning. "We had 3-D crews following her across the country and it was hush-hush," he said.

Viewers will require 3-D glasses to watch the documentary: two million pairs will be distributed **free at Canada Post outlets in early September** [on a first-come, first served basis]. **A special television is not needed** to view the documentary in 3-D, which would appear ... slightly ... blurry ... if viewed without 3-D glasses. Read more and see [picture showing glasses](#).

Unfortunately, your Editor missed this first screening test, but I did catch (24 hours later) [British Empire in Colour](#), Part 1 (on History Channel Canada), that promised Archival Colour Footage from 1911. Very near the opening of the show I was surprised to see anaglyphic footage of the Trooping of the Colours - in 1906! Part 2 will be broadcast on August 19th, and Part 3 on August 26th, both at 12:00 AM!

■

SCCA Annual General Meeting
And Eastern Regional Meeting
October 1st, 2010
Former Stoney Creek City Hall



As we indicated in the May PANORAMA, the 2010 AGM and Regional Meeting will be held on Friday, October 1st, and as we can't guarantee that we will get the September issue of PANORAMA out to you in September, this is probably our last, and best, opportunity to give you the details! This, now, is your Formal Invitation!

Everyone is welcome to attend. No Advance Registration is required.

Registration will open at 10:00 AM at the door, and the Registration Fee will be only \$5.00.

SCCA Members in Good Standing will be exempt from the Registration Fee.



Membership Fees can be paid while Registering.

First on the Agenda will be the Annual General Meeting, required by Federal Law. We will try very hard to keep the whole Business Meeting down to one hour, as usual. This is your once-a-year opportunity to hear reports on the recent activities of your Board of Directors and Executive, and your best opportunity to question them and express your concerns, wishes and hopes regarding the SCCA.



Joe and Joan Bochsler have had to step down from the Executive since the last AGM, and Thom Speechley has given notice of his intention to retire from the Executive, so we will be looking for replacements. We will open the AGM promptly at 10:30 AM and adjourn at noon for Lunch at a restaurant of your choice.

We will reconvene at 2:00 PM to Screen the winning videos from the Annual SCCA Competition, and present the Awards to the Winners. Many of us were disappointed that Optoma wasn't able to present their demonstration of their 3D Video Projector at Ottawa, but arrangements are coming along well to present this at our AGM, along with some explanation of the various systems (can you say CODEC?) currently being offered and coming along soon for home use.

We will adjourn for supper (again on your own, at a restaurant of your choice) at 5:00 PM and reconvene at

7:00 PM for a presentation of videos from the CIAFF. We hope to finish by 9:30 PM, for those who travel a considerable distance to attend, but we guarantee that you will be out by 10:00 PM.

Our members have been slow again this year paying their Membership Fees, so our Members in Good Standing at this moment is low, and we expect no difficulty in having a Quorum (40% of the Members in Good Standing). Therefore, we will not send out Proxies, because so few members return them. This could be a problem if we suddenly got a large number of Members in Arrears paying their Membership Fees and not attending the AGM. To avoid that situation, any payments made between now and the AGM will not be banked and recorded as paid until October 4th. However, those who pay at the AGM, or have paid between now and the AGM, and are present will, contribute to the quorum and will be able to vote.

We would like to see the Membership Fees coming in though, so you don't have to postpone any longer!



For those who have not attended an SCCA AGM in Stoney Creek before, the former Stoney Creek City Hall is located some distance east of the downtown area, at 777 Highway 8, at the intersection with Jones Road. It can be reached from the Queen Elizabeth Way by taking Exit #83 (Fruitland Road) South to Highway 8, and then traveling east to Jones Road. It may be a little difficult to spot because the building is now the Stoney Creek Municipal Service Centre, with the Stoney Creek Community Policing Centre, a Hamilton Tourism Office, and a branch of the Hamilton Public Library, and is also home to an RCMP Detachment, and the big new sign, almost a billboard, dwarfs the small sign that used to say Stoney Creek City Hall, and now says Royal Canadian Mounted Police.

There is plenty of free parking.

In the past we have provided a link to a Google Map, but with all the name changes, we are finding that Google Maps (and some GPS units) get confused and will mislead you, so we are including on [Page 16](#) in this issue a couple of maps we prepared for the Summer 2006 PANORAMA. We suggest that you print that page to help you find the hall. ■



MAPS TO 2010 ANNUAL GENERAL MEETING



MICROSOFT STREETS & TRIPS 2005



MICROSOFT STREETS & TRIPS 2005