

FREEVIEW



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The Atlanta Stereographic Association was formed in 1990 to promote all forms of stereoscopic photography by its members and to the general public.

Meetings are held the 2nd Friday of each month, and start at 7:30 p.m., at the 1st Christian Church of Decatur, 601, W. Ponce de Leon, Decatur Georgia.

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Membership Dues for 2011:

\$30.00 for an individual,

\$30.00 for couples, family

\$30.00 for non-local

Free for Off World (Proof Required)

Dues to be paid to Marilyn Morton at meetings, or mail her a check at 1139 St. Louis Place, Atlanta, Georgia, 30306

Website:

Our website is Georgia3d.com; it contains details about the ASA and general 3-D information

Refocus That Please – By Ralph Reiley

There were 10 people at the January meeting. We had a member slide competition, judged by new member, Steven Panayiotto. We also viewed and judged the PSA Traveling Show, the judges for that were Larry Moor, Ken Kistner, and Huck Devenzio. The results of the PSA Traveling Show will be known later. The result of the club competition was:

1 st Place	Grand Tetons #2	by	Larry Moor
2 nd Place	Hello	by	Bill Moll
3 rd Place	Trainside	by	Huck Devenzio
H.M.	Swap Shadows	by	Huck Devenzio
H.M.	Grand Tetons #3	by	Larry Moor

March Program – March 11, 2011:

Steve and Suzanne will present a workshop on how to set up a 3-D digital projection system for home use. Note that the system they will be presenting this on is a PSA and NSA show worthy system, and we have been so fortunate they have made that available for the club. We will also have a digital image club competition. Each member may submit 4 digital images for the competition. Resize your images to 1400x1050 format, contact Steve or Suzanne for details.

The meeting is the 2nd Friday of this month, March. 11, at 7:30 p.m. at the 1st Christian Church of Decatur, located at 601 W. Ponce de Leon, Decatur, Ga. Road, across the street from the Decatur Post Office, see our website at Georgia3D.org, for a map to the church. If you have any questions call Ralph Reiley @ 770-493-1375, reileys@att.net.

The ASA is still searching for a new hangout for supper, this month we are trying out Athen Pizza, located at 1341 Clairmont Road, Decatur, Ga 30033 at 5:30 p.m. for dinner and conversation before the meeting. Check out their web site at: athenspizzaatlanta.com to check out the menu.

Tentative Schedule for 2010-2011 ASA Club Season*:

*Note: This is a tentative schedule and subject to change.

March 11, 2011: Digital Projection Workshop & Digital Slide competition

April 8, 2011: View Master Extravaganza & Stereo Card Competition

May 13, 2011: Year End Awards & TBA



ASA

ATLANTA STEREOGRAPHIC ASSOCIATION

The H. C. White Company, Part 2:

According H. C. White Company literature, in 1899 they decided --- since they were already making the best stereoscopes in the world for everybody else, including their own line of PERFEC-SCOPES --- to start making the best stereoviews to go with them, and thus *compete with the same stereoview companies for whom they were already making the 'scopes.'*

Thus it was, in 1902 --- after three years preparation and principal photography around the world --- the H.C. White Company started rolling out their first "themed" boxed sets of 72 views each (the standard "Six Dozen" product format of the time) which would later expand to 100-view sets.

The new stereoview line was trademarked *The "PERFEC" STEREOGRAPH*, for which they were granted many spurious patents --- mostly having to do with several "secret processes" that made the production quality of the finished stereoviews second to none in the suddenly booming world of early 20th century 3-D.

In fact, even today, a well-kept H.C. White stereoview is a beautiful thing to behold.

The photos in this H.C. WHITE FACTORY TOUR series were made in 1905, probably by one of H.C. White's three sons, who, along with their father, were also photographers for the company. There is also a 1906 view taken outside the Main Office.

In 1907, with business booming, they constructed the world's finest automated Photo-Finishing Plant on their property, and cranked up production to meet the growing demand for their stereoviews.

In 1911, the Burt and Elmer Underwood (of Underwood & Underwood 3-D fame) made him an offer to be one of their "sub-contractors". He turned them down, telling them that he wanted to be his own boss.

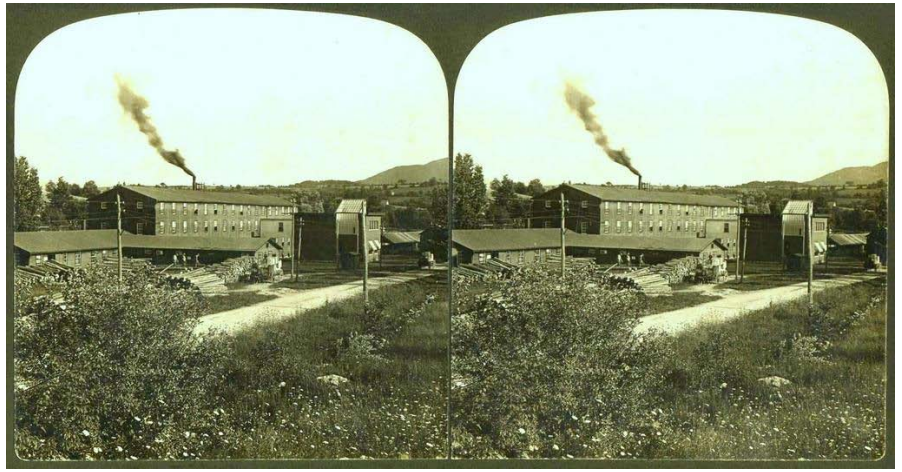
Finally, in 1915, White, now age 67, decided to get out of the fading 3-D business and retire. With that, the over 15 year run of producing the world's most beautiful stereoviews quietly came to an end.

The negatives passed to Keystone, and the views made from them can be identified on their mounts by the letter "W" prefixing the new negative number.

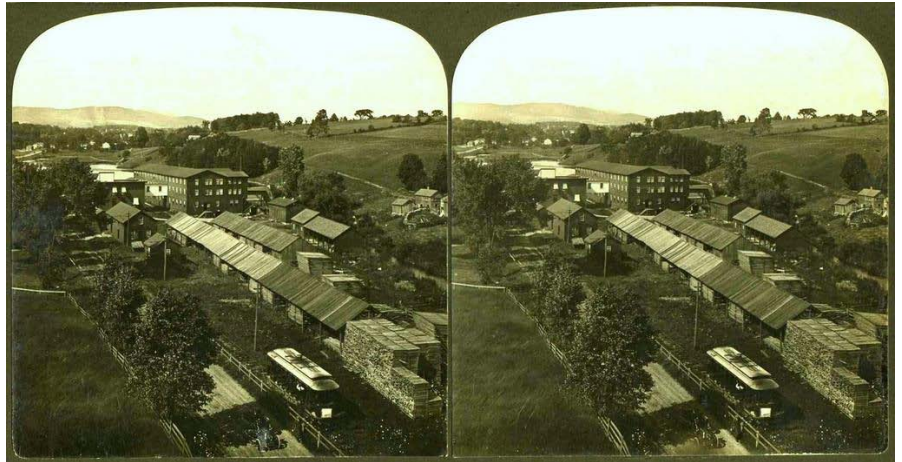
Photos and text about the H. C. White stereo view manufacturing process are provided courtesy of Okinawa Soba. Check out his site on Flickr.

Treasurer's Report:

The editorial staff of the Freeview is happy to report that we now have **\$928.43** in the treasury. So it looks like raising the dues has been a good way to stock up on some cash. We now have the ability for some options for the club, which we can discuss.



A view of the H.C. White Co. plant in Vermont.



Another view of the H.C. White Co. plant in Vermont



Yet another view of the H.C. White Co. plant in Vermont



At last—the thrill of fine stereo
at a moderate price
New Kodak Stereo Camera only \$8450



"picture" it as you see it!
Now take "come to life" pictures in thrilling three dimensions . . . easily . . . confidently with the new View-Master Personal Stereo Camera. Imagine those cherished scenes of family, friends, vacations captured in natural color and depth...at less than snapshot cost! For a picture thrill, ask your camera dealer to show you stereo photos made with the new Personal Stereo Camera.



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Technical Page by Charles A. Piper

Installment #20

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KNOW YOUR KODAK STEREO CAMERA

The camera most recently using the name Kodak Stereo is an American Standard format camera for 35 mm film. It is but the latest in a long line of stereo cameras manufactured by Kodak, or by the Blair Company (originators of the Hawkeye trademark) which Kodak acquired in 1899. The earliest such camera on which I have been able to get data was called No. 2 Stereo Kodak, used #101 roll film, 3-1/2" x 6", and was manufactured from 1901 to 1905. The last Kodak stereo camera before the mid-century stereo revival was, interestingly, called Stereo Kodak Model 1, also used #101 roll film, and was manufactured from 1917 to 1924. Today's Kodak Stereo, manufactured from 1954 to 1959 has a brown molded phenolic body and a sheet metal back. With its centrally located parallax-free view finder, built-in spirit level, and scale focusing, it is an extremely easy camera to use, particularly for a beginner.

OPTICAL EQUIPMENT

Lenses are 35 mm Cooke triplet type, of aperture f/3.5 with click stops to f/22. Central sharpness is excellent, but there is considerable edge fall-off. Critical sharpness from corner to corner requires f/8 or smaller. These Kodak lenses do not vignette at any aperture, although some other f/3.5 stereo camera lenses do. Focusing is accomplished by rotating the coupled front elements in their helical mounts. This method has the advantage of focusing with very small lens movement. Also, with front element focusing the field of view does not contract at close focus as it does with integrally focused lenses. The rotating front elements carry a depth of field scale, and a zone focusing scale. The aperture stop control is located on the top front portion of the body where it is easily seen by the operator. Built-in Series V adapter rings are provided on the lens mounts. The view finder of the Kodak Stereo is a real joy to use. The whole area can be seen by eyeglass wearers, and there is a large easily visible spirit level with fluorescent liquid.

SHUTTER

The Kodak Stereo's shutter is a single speed escapement providing 1/25 - 1/200 sec and Bulb, and is coupled to the transport. There is also a manual shutter cocking lever on the bottom of the camera. Because the cocking lever is near the tripod socket it becomes inaccessible if the camera is on a tripod having a large platform. Flash sync is provided with the usual Kodak bayonet receptacle. An adapter is required for use with PC cords.

FILM TRANSPORT

Film loading is simple; the film tongue is merely placed in an opening in the wind drum. A prong picks up a film sprocket hole and completes the threading. Film transport is accomplished by turning the wind knob until it locks, about one turn. This action also cocks the shutter. The wind knob stays locked until the shutter is fired. The Kodak Stereo also boasts a rewind crank, which speeds up film changing.

OTHER CONSIDERATIONS

Clearly the Kodak Stereo's designers thought a great deal about user convenience. However, in spite of all the pluses, the camera does have a few minuses. If the camera has a weakness, it is the plastic body which can be broken, and whose threaded holes can be stripped. Even so, there are many Kodak Stereos that have been dropped and later epoxied back together for a new lease on life. The top and bottom covers are rather thin aluminum, and have paint-stencilled rather than engraved legends, and so will not take much abuse. There is no accessory shoe, but some users have solved this problem by fastening a replacement type shoe to the central raised portion of the top cover using epoxy. The rotating lens mounts complicate the use of polarizers. Among the pluses not previously mentioned is the transverse tension-spring in the film gate which helps up/down registration. The polished pressure plate and roller never scratch the film. Also the back is hinged, and snaps shut securely and light-tight. If you haven't used a Kodak Stereo, you should try it.