



**Volume 23
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April 2012**

The Atlanta Stereographic Association was formed in 1990 to promote, preserve, and collect all forms of stereo photography, both past and present.

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 2012:
\$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 Julia Moor at meetings, or mail her a check at 3169 Bolero Way, Atlanta, Georgia, 30341

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 12 people at the March meeting. We viewed **Lee Pratt's PSA Sequence Show**, which Lee presented on his digital set up. We also had a club member digital competition. It was a very good competition, with 8 people submitting images. **Steve P** was judge, and had some very well thought out remarks about why he chose the winning images. Unfortunately for **Steve P**, he did an excellent job as judge, so he is sure to be called upon again to serve as judge. Steve P also did not bow to threats of having his tires slashed if he did not choose the “right” slides. Next time I will see if slipping him a couple of bucks will do the trick. The results of the competition were:

1st	Lee Pratt	Cliff House
2nd	Suzanne Hughes	Diver
3rd	Andrea Shetley	Diego
HM	Bill Moll	Framing
HM	Bill Moll	Volunteers

April Program – April 13, 2012

The April program will be the 2nd time we have had a 3-D Video meeting. The April meeting will be Ken Kistner's 3-D video show. Ken and Steve P. are pioneering the widening field of 3-D video. As digital continues to eclipse film, 3-D video seems to be on its way of becoming one of the dominant formats in current 3-D photography.

The meeting is the 2nd Friday of this month, **April 13, 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.

We meet for supper at 5:30 at Pyng Ho Restaurant, located at 1357 Clairmont Road. Go to: <http://www.pyngho.com> to check out the menu.

Note: Due to weather conditions, meetings have been canceled due to ice or snow. If a scheduled meeting is canceled due to ice or snow, the following Friday will be the make up date.

2011-2012 ASA Schedule*

April 13, 2012 Ken & Steve's 3-D Video Extravaganza
May 11, 2012 ISCC Judging, Digital & Card Competition

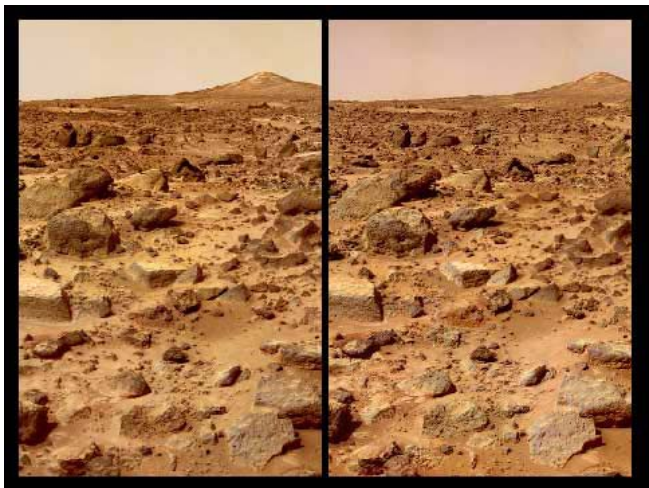
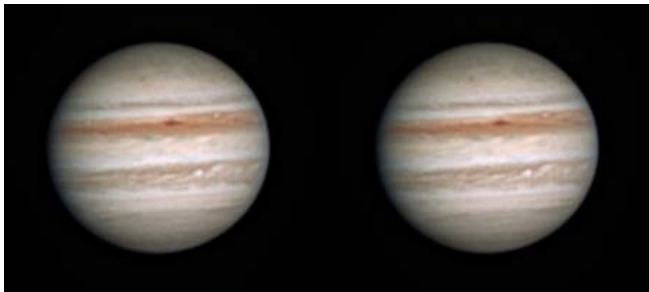
*Schedule subject to change





What's wrong with this photo? There are 3 things wrong with the photo above. Can you spot them? Photo by Larry Moor

SPACE, THE FINAL FRONTIER



3 STEREOVIEWS COURTESY OF NASA:
TOP, THE PLANET JUPITER
MIDDLE, THE MOON
BOTTOM, THE SURFACE OF MARS



BRING YOUR AIREQUIPED STEREO THEATER INTO THE 21ST CENTURY – OR- A CHEAPSKATE'S PROGRESS:

I seem to always be about 20 years behind the curve with 3-D technology. I am also a shameless and unapologetic cheapskate. I generally wait until I find an item at a ridiculously low price before I buy it. Usually I do very well on these cheap deals, but occasionally I do get what I pay for, and get burned. A few years back, I was at a camera show with **Larry Moor**. He had his **Airequiped Stereo Theater**, full of his fabulous slides. I decided that I would have one, and waited until I found one at the right price, I won't say how low the price was, or where I got it from (**\$50.00 plus postage on e-bay**). I then got an AC power converter (**\$20.00 on e-bay**) for it, and a halogen light bulb. I was still not satisfied with the quality of the image, as it was not like Larry's. Larry directed me to an article he wrote in **Stereo World, V. 19, No. 5**, from 1992. It is remarkably easy to convert your run of the mill viewer into an outstanding one, if you follow Larry's directions. Larry suggests getting two **25mm/f60 achromatic lenses** from a well known science supply company. The science supply co. still exists, but their lenses are quite expensive, to my cheapskate ways. **Dr. T** is selling a very good quality **25mm/f60 achromatic lens** for \$15.00 each, plus postage. I also used an LED replacement light bulb from **Superbrightleds.com**, their **E10-WHP Flashlight Bulb** fits perfectly, costs \$9.95, plus \$2.99 shipping, and will last for practically forever. After replacing the lenses and the bulb, I now have a viewer that rivals Larry's for bright and sharp slide viewing. Now, if I could just shoot slides like Larry.....

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Technical Page by Charles A. Piper

Installment #30

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THE TECHNICAL PAGE

CHARLES PIPER, EDITOR

INSTALLMENT #30

A PRIMER ON FILMS: I KODACHROME

Your Editor doesn't pretend to be able to name all the kinds of film available, much less describe the strengths and weaknesses of each film and provide recommendations for its use. However I have been asked to write something on films as there are Club Members who know even less than I, and would appreciate any help. So here goes. First let me paraphrase Dr. Albert Sieg (Eastman Kodak chemist and big wheel in PSA) speaking at the Phoenix Regional Convention. "I am sure there must be other kinds of film, but in my world the only kind of film is Kodak." Most amateurs begin photography shooting Kodachrome 25, and may continue with it throughout their photographic lives. I don't wish to fault this, but I should like to introduce some of the other films.

REVERSAL FILMS

We shall be discussing reversal films only, and of just two classes, the Kodachromes: ASA 25 and ASA 64, and the Ektachromes: ASA 64, ASA 200, ASA 160, and Ektachrome infra-red. A reversal film differs from a negative film (e.g., Kodacolor) in that it makes a direct "positive" of the subject matter, rather than a negative which must be printed to produce the final picture. The term "reversal" means that after the film has been developed, the developed portion of the emulsion is dissolved and removed. The remaining unexposed emulsion is then developed and becomes the final picture, hence the term "reversal".

KODACHROME FILMS

The first practical color film was created in 1930-35 by two musicians, Leopold Godowsky and Leopold Mannes, who worked at Rochester long enough to perfect Kodachrome, and then returned to their music. The film had an ASA speed of 10, and was superseded by Kodachrome II, and Kodachrome X, which have now been replaced by Kodachrome 25 and Kodachrome 64. All of these are balanced for daylight. The remarks which follow apply to the currently available Kodachromes, but all Kodachromes share certain "family characteristics", which have become a little less obvious with each improvement in the formulation.

First, some generalities: Kodachrome is the finest grain reversal film available to amateurs, and each "improvement" has reduced the grain still further. However, the finest grain results are produced with fresh film, processed promptly. Most film tends to become more grainy as it gets older, and as more time elapses between exposure and development. Kodachrome is intended to produce "pleasing" (rather than faithful) skin tones, at the expense, sometimes, of other film characteristics. Even sallow skin looks "healthy" on Kodachrome.

There are several other characteristics of Kodachrome films which are significant enough to be worth noting. Kodachrome has comparatively little latitude, and therefore quite a lot of "snap". Only those portions of a scene which are within about 2 1/2 stops (6:1 brightness) will be reproduced with fullest detail. Also Kodachrome separates adjacent highlight values very well, but separates adjacent shadow values poorly. This means that Kodachrome excels in separating the subtle highlight tones in a white flower petal, or separating a white cloud from the sky background.

But it is in the area of color rendition that Kodachrome's personality is most noticeable. Kodachrome is more sensitive to the red end of the spectrum than to the blue end. This has several consequences: skies tend to purple rather than cerulean blue, distant haze (blue and violet) is reduced, and greens are darkened. These features are related in a general way to the reproduction of flesh tones noted above. Shadow areas tend to be blocked up because of the exposure scale characteristic noted above, and when the shadows are lighted only by the blue sky, the low blue sensitivity contributes to the blocking. If a polarizer set to maximum is used with Kodachrome to shoot a clear deep blue sky, the sky may be too dark in relation to the clouds. In the past, the ASA 64 versions of Kodachrome have tended not to have as much color saturation and latitude as the ASA 25, but these problems seem to have been corrected.

NEXT MONTH: EKTACHROME FILMS