



**Volume 23
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March 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 15 people at the Feb. meeting, and it was a very lively and enjoyable meeting. We judged the very last **PSA Traveling Slide Show**. **Andrea Shetley**, **Virginia Dunbar** and **Lamar Kennedy** were the most excellent judges. We also had a club member slide competition, with 28 slides, which means 7 people submitted slides. **Chuck Rodgers** did a fine job as judge. The results of the competition:

1st	Andrea Shetley	Yellow Cactus Flower
2nd	Lamar Kennedy	Mnt., Home Place
3rd	Steve Hughes	Nazca Booby
HM	Lee Pratt	In the Stream
HM	Bill Moll	Turtle
HM	Ralph Reiley	Thomas and his evil twin, Sven
HM	Lee Pratt	Bryce Overview
HM	Bill Moll	Desert

March Program – March 9, 2012

The March program will be the highly anticipated PSA Sequence Show, by Lee Pratt, so don't miss it. We will also have a club digital competition, so everyone is encouraged to bring up to four digital images to enter. Guidelines for entering the March 9, 2012 ASA digital club competition: Send up to 4 images to Lee Pratt at leepratt@knology.net ideally by **Wednesday, March 7**. These should be uncompressed jpg files that are either mounted side-by-side, or separate left and right files. Pick suitable names for the files, such as 1JohnSmith.jpg, 2JohnSmith.jpg, etc. Any file size is acceptable, as long as it can be emailed. The two projectors are full HD resolution, 16x9 aspect, 1920x1080 for each image or 3840x1080 for combined left and right images. These images will be full size and may look best. Smaller files can be sent, and if a 16x9 format is selected (such as 1280x720 or 2560x720 combined) then the image will show in the same aspect ratio as the larger files. You can send other file formats, and the images will be presented horizontally narrower on the screen. (You can also bring your images on a CD/DVD or flash drive to the ASA club meeting on March 9.) If your files are in MPO, tif, or other formats, then StereoPhoto Maker is a great way to convert them to jpg, combine left and right files, perform stereo alignment, etc.

The meeting is the 2nd Friday of this month, **March 9, 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*

March 9, 2012	PSA Sequence Show, Digital Competition
April 13, 2012	Ken & Steve's 3-D Video Extravaganza
May 11, 2012	ISCC Judging, TBA

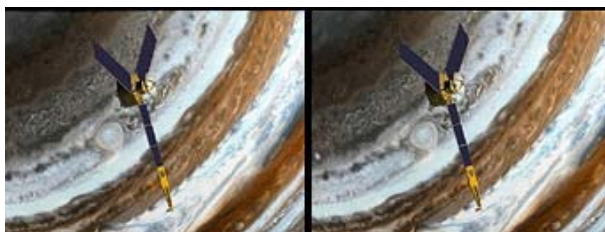
*Schedule subject to change



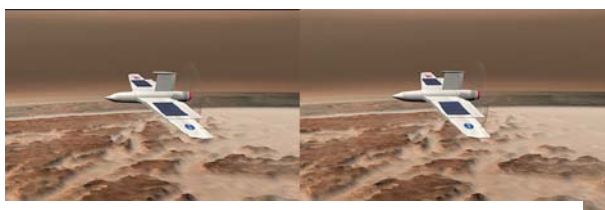


Ghandi says, “Pay your dues or I’ll open a can of Whoopass on you!”

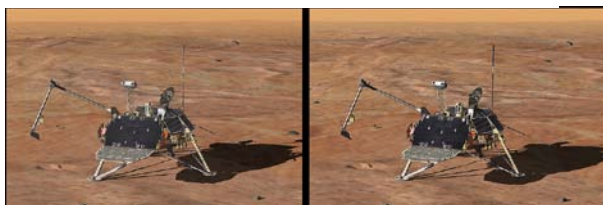
SPACE, THE FINAL FRONTIER



Artist’s 3-D impression of an orbiting satellite around Jupiter



Artist’s 3-D impression of an unmanned flying drone to map the surface of Mars, and to study its thin atmosphere.



Artist’s 3-D impression of a new and improved mars lander on the surface of the planet

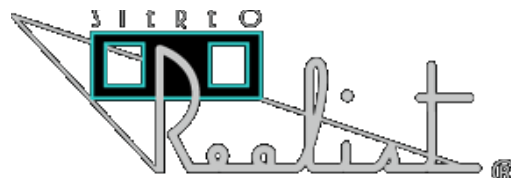


Nobody tried a guess at the mystery photos. The fire engine is either a **Sisby** or **American LaFrance** model. The artillery piece is the **Nordenfelt 47mm mountain gun**, made under license in Belgium. 16 of these guns were used in the East African Campaign of 1916. The Nordenfelt gun is often confused with the Hotchkiss gun of the same caliber. So the prize of **\$987,654,321.76** was un-awarded.



Earliest WW1 Related Stereo View in the USA?

Photo from the collection of **John Waldsmith**. This photo was taken in 1914, on the Dutch border, at the start of World War 1. It is of **Lynn Skeels**, “under arrest” on the Swedish border as a German spy. John Waldsmith has done extensive research, and a number of journalists were detained as spies when they crossed borders of nations in 1914. So the photo could be factual, as John’s research indicates. I am a bit skeptical. They used to shoot spies back then. He looks very relaxed for being under arrest, he is not in chains as one would think, and the guards allowed the “spy” to set up his camera and snap a photo. This is not to say the photo was taken after he had cleared himself of being a spy, and released from custody. Still, it is probably the earliest war related stereo view in the USA, rare and quite unique. John Waldsmith is now writing a book about Mr. Skeels and his long career as a stereo photographer. I have a Keystone view of the Kaiser addressing his troops about to board a ship, and sent off to war. It is also dated 1914, but the photo was taken in 1900, and the troops were about to embark for China during the Boxer Rebellion, not the war that was just starting in August of 1914. It was not uncommon for early WW1 stereo views to be recycled with new and exciting captions, and out right fabrications. The war was not expected to last long, and publishers wanted to sell as many photos as they could, while public interest was strong. The public usually lost interest in most wars as soon as they were over, but World War One proved to keep the public interest up to the time of the depression, and sales of war related stereo views remained strong until 1929. Many thanks to John Waldsmith for sharing this unique photo.



What did Doris, Joan and Ike know? That Stereo Realist is the best, get yours today, while supplies last.

Technical Page by Charles A. Piper

Installment #29

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THE TECHNICAL PAGE

CHARLES PIPER, EDITOR

INSTALLMENT #29

UNDERSTANDING AND USING SMALL STROBES

The electronic flash gun, commonly called a strobe, is now so small and so inexpensive that no one should be without one or two. A small strobe is good for artificial lighting from a few inches to about 30 feet. A small strobe is also ideal for outdoor flash fill. Because the flash is so brief, typically 1/1000 of a second, a strobe is not nearly so blinding as a flash bulb, and moreover, a strobe will do very nicely to stop motion when a shutter could not do it. The small strobe usually operates from two or four AA cells, either alkaline flashlight type or rechargeable cadmium. I prefer the throwaway type batteries myself because they have higher capacity, and with some spare batteries in my gadget bag, I am never out of flash because of dead batteries. Small strobes are available with thyristor automatic exposure control, which relieves the user of exposure calculation, but are usually not as flexible as the manual type and cost about twice as much. To calculate the exposure for the strobe, you may use the calculator dial on the strobe, or use the Guide Number. The GN is the product of the distance from the strobe to the subject times the camera f/ number, and is constant for a particular strobe and film speed. For example, many small strobes have a GN of about 30 with ASA 25 film, or 48 with ASA 64 film.

CHECK YOUR CAMERA

If you are using an old stereo camera, you should verify that it is synchronized for strobe (X delay), and that the two shutters open together. You can check this yourself if you are mechanically inclined: Set the aperture wide open, remove the camera back, connect the strobe to the camera, and face it toward a white surface. Look through the shutters from the back while operating the shutters at the highest speed. The strobe will "stop" both shutters the instant they are wide open, if the delay is correct, and the shutters are together. If either is not fully open at the time the strobe fires, your shutter needs to be adjusted. If you should be using a focal plane camera for slide bar work or KinDar etc., the same test will verify that the strobe is firing while the shutter is wide open. Remember that for slide bar work the strobe should not be on the camera, which is moving between frames.

CALCULATING FLASH FILL

The object of flash fill is to light the darkest shadows with a quarter to a half as much light as that reaching the highlights, thus reducing the excessive contrast which would otherwise exist, especially in backlighted subjects. This is particularly easy to do with strobe, because the amount of strobe light reaching the subject does not depend on the shutter speed. The strobe is essentially instantaneous. Therefore to make a flash fill picture, assume first you are going to shoot it with flash only, but plan on about two stops underexposure. When you have decided what aperture this requires, check the existing light with your light meter. Your light meter calculator dial will give you several choices of aperture and shutter speed. Select the combination which has the aperture you want for the flash fill. You will get a perfect picture with just enough flash to fill the shadows, but not enough to affect the highlights at all. Your picture will make backlighting look easy!

THE PROBLEM OF RED EYE

A strobe mounted close to the camera lens is much like using a flashlight to probe an open window in a dark house. Whatever is inside is clearly seen. A dark adapted eye is a wide open window in a dark house, and its contents, the pink retina, is clearly revealed. If someone else were holding the flashlight in the example, the probe would not see the inside of the house as well. Similarly, if the strobe is a few inches off the camera, the retina is usually not seen unless the subject is close and is looking straight at the camera.

OTHER USES FOR AUXILIARY FLASH

Put some sparkle into a backlighted waterfall by using strobe for part of the light source. Shoot any subject with a moving luminous object, like a child with a sparkler, or a welding torch, or a grinding wheel, and fill in the background with your strobe after your long exposure has registered the moving light source.