



Volume 23  
Number 5  
May 2012

## Refocus That Please – By Ken Kistner

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 1<sup>st</sup> Christian Church of Decatur, 601, W. Ponce de Leon, Decatur Georgia.

**President:**  
Ken Kistner  
[sealpup@mindspring.com](mailto:sealpup@mindspring.com)

**Vice President:**  
Ralph L. Reiley  
[reileys@att.net](mailto:reileys@att.net)

**Treasurer/Membership:**  
Julia Moor

**Projectionist:**  
Larry Moor

**Competition Director:**  
Steve Panayioto  
**Webmaster:**  
Steve & Suzanne Hughes  
**Newsletter Editor:**  
Ralph L. Reiley  
[reileys@att.net](mailto:reileys@att.net)  
770-493-1375

**Membership Information:**  
Information can be obtained by calling Ralph Reiley @ 770-493-1375, [reileys@att.net](mailto:reileys@att.net)

**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](http://Georgia3d.com); it contains details about the ASA and general 3-D information

We had 12 people attend the meeting. I brought a 46" passive Vizio display with a Panasonic 3D disc player. Steve brought a 42" Panasonic active display with a Sony 3D disc player. We had the 3D version of Avatar running on both displays for comparison. I showed a live 3D video image, on the Vizio, coming out of a Sony HXR-NX3D1U 3D video camera. I also showed some 3D footage, shot with the Sony camera, of a project I'm working on of the fiber optic manufacturing process. We also went over how you can show your MPO files, from your Fuji w3, on your 3D display through a Panasonic 3D disc player using a SD card or USB thumb drive. We talked briefly about 3D video editing software and then played 3D discs of programming Larry had recorded off a 3D dish channel.

The May program will be the highly anticipated ISCC Competition, which we will view and judge. We will also have a club digital and stereo card competition, so everyone is encouraged to bring up to four digital images to enter and up to four stereo cards. As usual the format for digital images is 1050x1400.

The meeting is the 2nd Friday of this month, **May 11, 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](http://Georgia3D.org), for a map to the church. If you have any questions call Ralph Reiley @ 770-493-1375, [reileys@att.net](mailto: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\*

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.**

1. The **dufus** does not know how to hold a **Realist**.
  2. The guy behind the **dufus** does not have a **Realist**.
  3. The photo of the **dufus** was not taken with a **Realist**, and is flat.
- The **dufus** is also wearing a bad hat. It is just wrong, but fashion was not part of the criteria for wrongness.



*Historique-Guerre de la Reconstruction on 3D's photo.com*

**Photos of the month: Taken by an anonymous French photographer, during the American Civil War. Can anyone identify the photographer?**

**Stereo Realist**  
the camera that sees with 2 eyes (just like you do)

Photo by Mike Siedel, from Pictorial Photographers' Association

—to give you living 3-D snapshots . . . the kind of pictures you've never had before!

Every time you click the shutter of a Stereo Realist camera you capture forever exactly what your two eyes see—with depth and roundness and glorious full color . . . because two perfectly matched lenses take two pictures simultaneously from the angle of each eye. Viewed together they reproduce rugged mountain ranges, the delicate petals of a flower, your precious baby's face in thrilling 3 dimensions that ordinary, flat photography can never give. You must see these pictures to realize how different they are—how "true to life". Let your Realist dealer introduce you to this exciting experience. Let him explain why even beginners can take prize-winning shots on their first roll and how easily you can own a Stereo Realist on terms you choose.

**REALIST HELPS BUSINESS SELL!** Write today for full details on how Realist can make your sales and personal training more effective . . . communicate ideas faster with more impact.

*Be sure your stereo Camera is a STEREO REALIST... America's finest!*

The Stereo Realist model ST-41 is a truly fine photographic instrument with many exclusive features which assure the camera the best in 3-D. The Realist is so easy to use as a box camera.

**SEAL**—Tightly mounted, color mounting board—internal film plane focusing by

coupled range finder. Speeds from 1 to 1/125th, also 7 & 8 symbols for flash—double exposure control—depth of field scale—vertical body—full rear view—\$179.00.

**ST-42**, The SUPER Realist with Taurus type 35 mm. 12.8 lenses—shutter speeds from 1 to 1/250th. For those who demand more speed for low available light. \$198.50.

**Realist**

Realist cameras, cases, projects and accessories are products of Deere, White Company, 315 West Court St., Milwaukee 12, Wisconsin, and are distributed by REALIST, INC.



**Convert your Realist Red Button Viewer to AC Power – Or - A Cheapskate's Further Progress:**

My method in obtaining the Realist Red Button Viewer was through e-bay. My cheapskate ways kept me away from the collector grade viewers, and guided me to the viewers that were damaged. I ended up with 3 damaged red button viewers. I switched parts, and now I have two very nice viewers, and one that is functional, but very unsightly, and kept away from polite society. This beat up viewer is in my studio where I mount slides. I went to Radio Shack and bought a 3v DC power converter. It had a power plug on the end to attach it to a modern era device. I cut the plug off, and separated the two wires. I then attached two small alligator clips to the ends of the wires, and attached those to the two battery connections in the viewer. See photo above. I also added a halogen bulb. For a few bucks, I managed to get two good red button viewers, a beat up red button viewer, a 3v power converter, alligator clips and a halogen bulb. I did not use an LED replacement bulb, as it is no brighter than the halogen bulb, as it shoots the light straight up, I did not see it as an improvement. But, if it could shoot the light straight at the slide, then that would be an improvement, and another step in the Cheapskate's Progress, and possibly another project. The improvements are not permanent modifications to the viewer, so it remains an icon of the min 20th century technology. The only downside to this conversion is that it makes the viewer very light. I like the heft that the two D-cell batteries give to the viewer. I guess you could load it up with lead fishing weights.



*Historique-Guerre de la Reconstruction on 3D's photo.com*

**HAVE A GOOD SUMMER, TAKE LOTS OF 3D PHOTOS, AND COLLECT LOTS OF INTERESTING 3D THINGS. THERE WILL BE A PLANNING MEETING LATER THIS SUMMER, DATE, TIME AND PLACE TO BE ANNOUNCED.**

# Technical Page by Charles A. Piper

## Installment #31

Reprinted by permission of the Stereo Club of Southern California

THE TECHNICAL PAGE

CHARLES PIPER, EDITOR

INSTALLMENT #31

### A PRIMER ON FILMS: - II EKTACHROME FILMS, FILM STORAGE

Ektachrome films have recently been "improved" and renamed. Ektachrome 64 replaces Ektachrome X; Ektachrome 200 replaces High Speed Ektachrome Daylight (ASA 160); Ektachrome 160 replaces High Speed Ektachrome Tungsten. All of these films are somewhat more grainy than Kodachrome, but are entirely satisfactory for stereo, even hand viewed. It is in the area of color balance and exposure latitude that Ektachrome films score best. Ektachrome film gives skies a believable cerulean tint, which darkens with a polarizer, but does not go purple. Conversely it doesn't cut haze, and should not be used without a haze filter (1A or 2A). Greens are bright and vibrant on Ektachrome. Coniferous trees show detail you would not see on Kodachrome, and deciduous trees look downright luminous. Because Ektachrome responds to a highlight-to-shadow range of about 3-1/2 stops (12:1 brightness), and does not particularly favor highlight separation, it handles shadows very well, even blue shadows. You may still not like the rendition of flesh tones, although the rendition is "warmer" than that of Ektachrome X. A sallow complexion may look "poorly" on Ektachrome. Also, you may not like the color or texture of white flowers on Ektachrome.

### SOME SUGGESTIONS ON FILM USE

Try Ektachrome 64 for landscapes, and use either a haze filter or a polarizer. Try Ektachrome 200 for "party pictures" with strobe lighting. For close-ups of people or flowers with daylight or strobe try Kodachrome 25 or 64. For flower close-ups with flood light, now that Kodachrome II type A is discontinued, your best bet may be Kodachrome 25 or 64 and a filter, rather than to use blue floods. These remarks are not intended as recommendations, merely as suggestions; each person must decide what films best express what he wants to say.

### EKTACHROME INFRARED

Finally Ektachrome is made in a special formulation, Ektachrome Infrared, formerly called Aero Ektachrome. It translates colors, and was originally intended for aerial assessment of vegetation. The film is sensitive to blue, green, red, and near infrared, and is used with a deep yellow filter which removes blue. Because of the way in which the dyes are associated with the film layers, greens are reproduced as blue, reds are reproduced as yellow, and infrared is reproduced as red. Healthy green vegetation, because of its chlorophyll, reflects considerable infrared, which reproduces as red. As vegetation loses its chlorophyll in the fall (or due to disease), it takes on more and more pastel tints of pink, finally becoming almost white. Also Ektachrome Infrared is a considerably higher contrast film than Ektachrome 64. Three general classes of pictures which acquire a lot of impact when shot on Ektachrome Infrared are: street or industrial scenes with little or no green vegetation, landscapes with much green vegetation, and fall color scenes. The scenes without vegetation undergo very little color change, but much contrast enhancement. The green landscapes become predominantly red, and can be quite spectacular. Finally the fall color scenes, containing leaves with dying chlorophyll, take on many interesting pinks, and can be ethereal. If you feel you are in a rut, try some Ektachrome Infrared!

### STORAGE OF FILM

Unexposed color film has a limited life and therefore all film is dated. The date shown is the date after which you may not get optimum results, assuming the film was stored at ordinary room temperatures. That is, the film does not suddenly go to pot the day after the expiration date. At the temperature of your refrigerator, the rate of film aging is several times slower, and at the temperature of your deep freeze, film aging is essentially suspended. Kodak designs its film to reach its "peak" about 8 - 10 months after manufacture, with expiration at 16 months, assuming room temperature storage. You may therefore get best results if you deep freeze your film 8 months or so before expiration, thus stopping its aging at the peak of performance. (Peak performance is mainly understood as best color balance.) Unfreeze just the amount of film you plan to use immediately. Be sure to leave it at room temperature for several hours before opening, to prevent condensation. For more data on film aging see Harry Farrar's article in the S4C NEWS for May 1976

If you have never used anything but Kodachrome 25, it is time you tried Ektachrome!