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Refocus That Please – By Ralph Reiley

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 2013:
\$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

We had 9 people attended the September meeting. We were entertained by Ken's 3-D wide screen monitor, and there was an extended Show & Tell, where as usual, Mike Griffith had a number of interesting things to show off.

The October program will be a slide show by Chuck Rogers with is Stereo Realist slides, and a club member slide competition. Each member may submit up to 4, new to the club, slides for the competition.

Note that due to a scheduling conflict with the church & their Regional Assembly set for Nov. 9 & 10, the November meeting may have a change of date, or a change of location. Details to follow soon.

The meeting is the 2nd Friday of this month, **October 12, 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.

2012-2013 ASA Schedule*

Oct. 12, 2012, Chuck Rogers, Stereo Realist man & Slide Competition
Nov. 9, 2012, Mike Griffith & the Ives Color Viewer & Stereo Card Competition
Dec. 14, 2012 Annual Christmas Party
Jan. 11, 2013, TBA
Feb. 8, 2013, TBA
March 8, 2013, TBA
April 12, 2013, TBA
May, 10, 2013, TBA





Top - A portrait of Burton Holmes by Keystone.
Bottom – Burton Holmes at the Chicago Fair of 1933

Burton Holmes, Man of Travel:

Burton Holmes, 1870-1958, is not well remembered today. He has a star on Hollywood Blvd, and was responsible for the content of the Keystone World Travel view sets after 1926. Starting in 1892, he began touring the country giving lectures on his travels, using hand painted magic lantern slides. After 1888, he began to show short films of his travels. In 1897, he shot the first film taken in Japan. After 1900, he began to produce travel films for several of the new motion picture studios. He continued to produce travel films to the end of his life, and after his death, his company continued to produce them until 1971. Although never having taken a stereoview in his life (as far as we know), from 1925 to the 1950s, Holmes was directly responsible for the stereoview content that was sold to every HOME, SCHOOL, and LIBRARY throughout America.

Burton Holmes was one of the few people to own the Internationalist set of Keystone views. The Internationalist set was produced in the 1920's. It contained 71 boxes of views, with 9 guide books, and came packed in 3 bookcases. It sold for \$1656.30 in 1927. Many notable people of the time owned a set, including Cecil B. DeMille, Sir Arthur Conan Doyle, Thomas Edison, Harold Lloyd, and Mary Pickford. The president of Keystone, B.L. Singley, personally sold a set to Henry Ford in 1926.



The Realist Green Handi Viewer– Or - A Cheapskate's Further Progress:

My method in obtaining the Realist Green Button Viewer was through e-bay. The Handi Viewer was put on the market as a low cost alternate for the excellent but costly Red Button Viewer. It used 2 “C” cell batteries, and had an ingenious switch. The switch was activated when a slide was placed in the viewer. It had a focus adjustment, but no intraocular adjustment. Early models used the same lenses as the Red Button Viewer, but later models use lesser quality lenses. I did not use my normal cheapskate ways to acquire this item on e-bay, as it was in very good condition, and came with the original box, also in very good condition. I put in a bid, and hoped for the best. My luck held, and nobody else bid on it. So I was able to get it for the opening bid price, which was very low. This allowed me to maintain my cheapskate ways.



Burton Holmes posing with his Internationalist set of Keystone views, and the Burton Holmes Loving Cup, and award given by Keystone to its top salesmen.

Technical Page by Charles A. Piper

Installment #33

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THE TECHNICAL PAGE

CHARLES PIPER, EDITOR

INSTALLMENT #33

MOUNTING FOR PROJECTION, THINGS TO WATCH OUT FOR

This month's column was brought on by some examples of bad mounting, bad cropping, or bad slide bar technique, exhibited at a Monthly Competition. Nearly all really "bad" stereograms suffer from lack of attention to those things which are unique to stereo, rather than to bad exposure, bad composition, etc., which are common to all photography. If you are having problems, go back over the previous installments and quiz.

WHAT CONSTITUTES PROJECTABILITY ?

There are subtle differences between the left and right members of a stereo pair, which provide the viewer with clues as to shape and distance. The key word here is subtle. Two pictures which are not almost identical can never make a projectable stereo pair. The corresponding images of any object in a 35mm stereo slide must be at the same height within .005" (.12mm), which is 1/20 of the height of a capital letter on this page. The horizontal displacements of the corresponding images is what gives the stereo effect, but it must not be overdone ! The apertures of a standard mask are 62.3mm apart, and the two images of the foreground object must be at least this far apart, if the object is not to come through the window. However, and this is important, the images of the most distant object should not be more than 63.5mm apart for best projection, or 64mm for acceptable hand viewing.

STANDARD STEREO PICTURES

Pictures shot with a standard stereo camera will project properly in a DISTANT or NORMAL mask, if the foreground material is no closer than 10 feet. Pictures with foregrounds no closer than 5 feet, and backgrounds no farther than 10 feet will project more or less acceptably in a MEDIUM mask; with more distant backgrounds, such pictures can still be hand viewed, but will project poorly because of excessive infinity separation. Don't ever try to project any picture made with a standard camera if there is any subject matter closer than 5 feet. A picture which requires a CLOSE-UP mask to get the foreground behind the window should be hand viewed only !

SLIDE BAR PICTURES

If you have been getting bad judges' comments on your slide bar work, go back and read INSTALLMENTS 3,15,16 again. The important points are: lens-to-film distance approx. 85mm, baseline spacing 1/40 of subject distance, camera positions strictly parallel, strokes off the camera. The most common error in slide bar stereography is a flower close-up or other table top in which some out of focus background material appears with excessive separation. The safest way to avoid this is to hold camera displacement down to 1/50 of the distance from the lens to the foreground subject matter, and avoid distant background material showing any pattern or shadows. Other errors are lenses too long or too short, and the use of toe-in.

CROPPING

A cropped picture should not look butchered or tampered with. For cropping at top or bottom the biggest problem is maintaining the cropping line the same height in both chips. The only satisfactory way is to overlay the slide with an identical mask displaced up or down as required. Never try to crop with masking tape; it just won't fly ! Cropping a small amount at the sides is easily accomplished by using a CLOSE-UP or 4-P mask. For more severe cropping, use an identical mask displaced horizontally. Do not try to crop both vertically and horizontally by displacing a cropping mask in both directions. The two round and two square corners are a dead giveaway.

ROTATION ERROR

Rotation error can easily occur in any non-standard stereogram or one which has been cropped, copied, derived, etc.; it is murderous to an audience. With the slide in a projector, and your glasses off, cover first one lens and then the other. The image will rock back and forth if there is rotation error. For correction of rotation error using a hand viewer, learn one of the methods outlined in INSTALLMENT #7.

Let's have better non-standard stereos at the next Club Competition !

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