

# 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 **Congregational Church**, 2676 Clairmont Road, Atlanta 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](http://Georgia3d.com); it  
contains details about the ASA and  
general 3-D information

## Refocus That Please – By Ralph Reiley

There were 9 people at the November meeting. Steve presented an outstanding workshop on making professional looking stereo cards. We will have another stereo card competition later this year to show what we learn from Steve's workshop. There was also a stereo card competition, and I was the judge. The results were:

1 <sup>st</sup>	Suzanne Hughes	Tortoise Snack
2 <sup>nd</sup>	Steve Hughes	Swallow-tailed Gull
3 <sup>rd</sup>	Bill Moll	Blockheads
H.M.	Suzanne Hughes	Girlfriends
H.M.	Larry Moor	Tony McManus Plays

## November Program – November 12, 2010:

This month we will be treated to Lee Pratt's PSA Sequence Show. There will also be a club member slide competition. Up to 4 slides may be submitted by each member. Note that due to circumstances beyond my control, there are only two pages to this month's Freeview.

The meeting is the 2nd Friday of this month, Nov 12, at 7:30 p.m. at the **Congregational Church**, located at 2676 Clairmont Road, just south of I-85, 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 at the Fortune Cookie in Loehmann's Plaza at Briarcliff and North Druid Hills at 5:30 p.m. for dinner and conversation before the meeting.

## Tentative Schedule for 2010-2011 ASA Club Season\*:

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

Nov. 12, 2010:	PSA Sequence Show & Slide competition
Dec. 10, 2010:	Christmas Party & Digital extravaganza
Jan. 14, 2011:	Chuck Rogers Cape Canaveral & NASA retrospective
Feb. 11, 2011:	PSA Traveling Show & Slide competition
March 11, 2011:	Digital Projection Workshop & Zeppelin digital slide show
April 8, 2011:	View Master Extravaganza & Stereo Card Competition
May 13, 2011:	Year End Awards & TBA



# ASA

ATLANTA STEREOGRAPHIC ASSOCIATION

# Technical Page by Charles A. Piper

## Installment #16

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### ADVANCED SLIDE BAR II - CUTTING AND MOUNTING

Last month we discussed lens selection, stereo separation, and exposure for slide bar close-ups. We now take up cutting and mounting, the place where many otherwise successful table-tops bite the dust. As for all work you mount yourself, you will want the processor to return the film uncut. Reverse roll the film and leave it until it has a slight curl in the opposite direction; overnight is usually sufficient. Once the film is straight, hang it up until you are ready to mount. Use a film cutter, not scissors.

### IDENTIFY LEFT AND RIGHT

If you have been reading this column long, you know that pictures made with a standard stereo camera are automatically witness marked left and right by the camera. Not so with slide bar; you are on your own! Take a look at the two slide bar frames of one subject. In one frame the subject will be a little right of center; this is the frame made with the camera in the left position, and will become the left chip of the stereo pair. It is a good plan to witness mark the left chip now by notching it in the sprocket area; after it is trimmed to final size it will not be obvious whether it is a left or a right. Pictures shot with toe-in, which we do not recommend, provide no such simple method of telling left from right, and often appear at Club competition with two lefts mounted as a pair.

### PRELIMINARY TRIMMING AND FRAMING

Before you can get the 8-perforation chips into a stereo mask, you will need to trim them some. Hold the chip in front of a NORMAL mask to see where you want to frame the picture, then trim it on both sides 1/8 inch or so outside the picture. If you prefer the composition, you can also use a wider or narrower mask. Insert the partly trimmed chips in a Realist mask and examine in a hand viewer, with a mounting gauge. Adjust the chips so that the foremost object is a little behind the window. Verify that the images of the most remote object are not farther apart than the outside lines on the gauge.

### VERIFY VERTICALS AND ROTATION

Unless the camera jiggled between exposures or the slide bar was not tightened or your epiphyllum drooped from the heat of the lamps, there should be no vertical or rotation errors. In any case it is a good idea to check with a mounting gauge. If you find a vertical error, raise the lower chip. Check for rotation by noting whether the horizontal lines on the gauge appear as a ghostly flat X. Lacking a gauge, look at the lower left corners of both chips, then at the lower right corners. If the corners are out in opposite directions, you have rotation error. Correct it by separating the tops, or the bottoms, of the two chips. Pictures that have been shot with excessive separation and toe-in will have the lower corners out as if there were rotation error. However the problem cannot be corrected because the tops will be off in the opposite direction. This is the reason not to toe-in.

### FINAL TRIMMING

When you are happy with your composition, you should trim the chips to the exact width of the depressions in the mask. This is easy if you did the preliminary framing in a TEST MASK: to make one, cut two chips exactly five perforations wide from scrap film and seat them carefully in a Realist mask. Scribe a vertical line on the mask from top to bottom along both sides of each chip. Now when you prepare a picture in this mask, you can scribe the chips to exact size using the lines on the mask. It is convenient to have NORMAL, MEDIUM, CLOSE-UP, and 4-P test masks. The latter is made from the bottom half of an EMDE 4-P mask with the ears slit after the verticals are scribed, so that untrimmed chips will fit in. After composing, scribing, and cutting to final size, you can mount the chips permanently in either a Realist or an EMDE mask. Don't forget that in a Realist mask the chips go shiny side down. To discourage Newton's rings I often compose and trim in a Realist test mask, and finally mount in an EMDE mask. Let's see some better mounted close-ups at the next Club competition!