

FREEVIEW



Volume 21 Number 7

October 2010

Published by the Atlanta Stereographic Association © 1990, 2010

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; it
contains details about the ASA and
general 3-D information

Refocus That Please – By Ralph Reiley

There were 12 people at the September meeting. Steve was awarded his ISCC prize for his **Green Iggy** photo. Steve also entertained us with a number of 3D video and slide shows he found on the internet. There was a member digital image competition. Our own Lamar Kennedy was the judge, and even though I told him I would slash his tires if he did not choose any of my images, he picked others. The results were:

1 st	Lee Pratt	Red Rock Crossing
2 nd	Lee Pratt	Grand Tetons
3 rd	Ken Kistner	Whale Sharks in 3D
H.M.	Larry Moor	Dead Ducks
H.M.	Larry Moor	Fort Key West
H.M.	Ken Kistner	I Play Ruff

October Program – October 15, 2010:

There will be a stereo card workshop for our October meeting by Steve Hughes, who is not only the master digital projectionist, but a master at producing professional looking stereo cards. At the NSA convention in Ohio, Steve produced the stereo view cards of Brian May that were given out as table prizes during the Awards Banquet. We will also have a stereo card competition. Four stereo cards per member can be submitted for the competition. We will have another stereo card competition later this year to show what we learn from Steve's workshop.

This meeting is the 3rd Friday of this month, Oct. 15, 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, for a map to the church. If you have any questions call Ralph Reiley @ 770-493-1375, 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.

Oct. 15, 2010:	Stereo Card Workshop & Stereo Card competition
Nov. 12, 2010:	PSA Sequence Show & Slide competition
Dec. 10, 2010:	Christmas Party & Digital extravaganza
Jan. 14, 2011:	Chuck Rogers Cape Canaveral & NSAS retrospective
Feb. 14, 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

October is Mystery Month:

This issue of the Freeview is devoted to mystery photos, and not due to the fact that the Editor did not find time to write an article.

Mystery Photo #1

Identify the name of this camera, and win a fabulous prize!



Mystery Photo #2

Identify this man. Hint #A, he had absolutely nothing to do with photography of any kind, other than have his photo made. Hint #B, his name is written on the left side of the stereo card. Win a not so fabulous prize for the correct identification.



Mystery Photo #3

Identify the woman in the 2nd row with the weird hat, and win a truly fabulous prize.



Mystery Photo #4

Identify the lens on the camera Ms. Anna Glyph is holding and win a fabulous prize.



Technical Page by Charles A. Piper

Installment #15

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THE TECHNICAL PAGE

CHARLES PIPER, EDITOR

INSTALLMENT #15

ADVANCED SLIDE BAR I - SHOOTING THE PICTURE

Slide bar photography was introduced in installment #3 of THE TECHNICAL PAGE. Because of the opportunity slide bar offers for individuality and self expression, and because of the large number of medal winners made by this method, we now address the finer points of slide bar work. Let us review the principles underlying a realistic slide bar picture. First you must preserve perspective. For projection viewing this means that the lens-to-film distance should be 75-85mm. The picture may look flat in a hand viewer. Baseline separation should be 1/30 to 1/50 of the lens-to-subject distance. Everything in the picture must be in sharp focus. Finally the two pictures must be exact mates; the two camera positions must be parallel, and square with the slide bar. Five types of errors frequently seen in slide bar pictures are: excessive separation, insufficient depth of field, incorrect lens selection, lack of parallelism, and mixed chips.

EQUIPMENT

The preferred camera for slide bar work is a single lens reflex. Since you will crop from 8 to 5 perforations, it is helpful to have pencil marks on the ground glass for a 5-P format. You can use a NORMAL mask as a marking template. It is best to have several lenses 45 to 85mm, with stops to f/22. Unless your lens is a macro (long helix) type, you will need bellows or extension tubes. A focusing rail will substitute for a slide bar if you do not have one.

SELECT YOUR LENS

Measure the width and depth of your setup. Table I will help you select the best lens and estimate the depth of field. Since you may be operating with some lens extension, true aperture will be less than that shown on the aperture ring. This increases the depth of field, and it increases exposure time. The table tells your exposure increase and field depth for indicated f/16 and f/22. For best results keep the focal length within plus or minus 20% of the value shown, and DO pay attention to the depth of field.

DETERMINE STEREO BASELINE

With your camera set up square with the slide bar, frame your picture on the ground glass. Measure from the lens to the nearest part of the subject. Divide this number by 40. This is the total separation between the two camera points. Study the ground glass carefully at both positions to make sure any props that are supposed to remain hidden behind the subject do not peek out. Do not toe-in the camera to keep the image fixed on the ground glass; you have excess film you can trim when you mount.

MAKE THE EXPOSURE

Use clear photofloods and Type A film, or strobe and daylight film. It is important that nothing move between exposures except the slide bar. If you jiggle the camera between exposures, shoot again. Do not mount a strobe to the camera; the shadows will change between frames.

TABLE I

Subject width inches	Best lens mm	Required extension mm	Exposure increase times	f/16 Field depth inches	f/22 Field depth inches
1.0	44	40	x3.5	.43	.60
1.4	52	32	x2.5	.65	.90
2.0	58	26	x2.0	1.0	1.4
2.8	64	20	x1.7	1.7	2.3
4.0	70	14	x1.4	2.9	4.0
5.6	74	10	x1.3	5.2	7.2
8.0	77	7	x1.2	10.	14.
11.	79	5	x1.1	18.	25.

In our next installment we shall discuss the all important subject of cutting and mounting slide bar pictures. Many pictures have failed between the camera and the projector.