

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 **1st Christian Church of Decatur**, 601, W. Ponce de Leon, Decatur 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 a lot of people at the January meeting, I lost count at 35. A large proportion was family and friends of Chuck Rogers. His presentation on the early days of NASA was a great program, and was complemented by projection of some 3-D view master slides, some taken by Chuck himself. It was a very interesting program, even if most of the photos were flat. The new meeting hall is very well suited to our needs, with the minor problem of the emergency lights.

For a more mundane, but important issue: We have moved the location of the meetings for the rest of the 2010-2011 club year. See page 4 for a map and directions to the new home of the ASA.

February Program – Feb. 11, 2011:

At the February meeting we will be presenting the PSA Traveling Show that contains some of the best 3-D slide photography there is today. We will also judge this show, and after it makes the rounds, the best slides of the year will be chosen from this group. Keeping with the spirit of friendly competition, we will also have a club member slide competition. Each member can submit up to four slides.

As last month's restaurant proved to be a dud, we will meet at the Fortune Cookie this month, until a place closer to the meeting hall can be found.

The meeting is the 2nd Friday of this month, Feb. 11, at 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 at the **Fortune Cookie**, located 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.

Feb. 11, 2011: PSA Traveling Show & Slide competition
March 11, 2011: Digital Projection Workshop & Digital Slide competition
April 8, 2011: View Master Extravaganza & Stereo Card Competition
May 13, 2011: Year End Awards & TBA



ATLANTA STEREOGRAPHIC ASSOCIATION

The H. C. White Company, Part 1:

Hawley C. White was born in North Bennington, Vermont on December 25, 1847. At age 21 he moved to New York City and formed a partnership with Bernard G. Surdam. Surdam & White as the business was known, was located at 305 Broadway and they sold stereoscopes, views and lenses. In 1874 he moved the business to North Bennington Vermont where he built a factory for the production of stereoscopes. About 1886 the factory burned and White rebuilt the new one more than twice the original size. With the expanded factory he began producing stereographs that were available individually or in boxed sets. The stereographs were called the "Perfec-Stereograph" and were of high quality. In 1907 a three story building was constructed for the mechanized production of stereo views. The view list exceeded 13,000 views.

White obtained 11 patents in his own name while his son Harrie, DOB 1877, obtained 2 in his own name. An additional 2 patents were issued jointly and one more was issued to Hawley and C. S. Beach making a total of 16 patents for the Company. By 1900 it was a family business with the addition of youngest son Clarence, DOB 1879, as a Company photographer.

White was the largest producer of stereoscopes in the world. His crowning achievement was a prize he won at the 1900 Paris World's Fair. Many of the metal hooded viewers found today will have this emblem stamped in the center of the hood.

White produced stereoscopes for James Davis, Sears & Roebuck, Underwood & Underwood, T. W. Ingersoll and R. Y. Young to name a few. Many viewers will be unmarked and sold by countless other retail firms or sold as promotional items such as breakfast cereal. © 2006 - Del Phillips, see website at: <http://home.centurytel.net/s3dcor/Hwhite/White.htm>

In 1915, the H. C. White Company went out of business, and Keystone bought up their negatives.

Photos of the H. C. White stereo view manufacturing process are provided courtesy of Okinawa Soba. Check out his site on Flickr.

Mystery Photo for January

It was Charles Dickens, again! No one guessed his identity.



A printing press for captions on the stereocards.



A corner of the finish and varnishing room for making stereoscopes



Assembling stereoscopes at the H.C. White Company

It's that time of year again; Time to Pay Dues:

Dues have been raised to \$30.00.

Some of you paid your dues last month, and we know who you are. **Some of you did not pay, and we know who you are as well!** We encourage you all to pay your dues, or the cigar chomping thug; in the photo at left will pay you a visit. Since all the dues were not paid last month, we shot the kitten. The dues are: **\$30.00 for one person, \$30.00 for a couple or family, \$30.00 for out-of-towners**, Free if you are from off planet. **Proof** must be provided, as just acting like you are from another planet will not work. This is to promote the club as the first interplanetary 3-D club.



Technical Page by Charles A. Piper

Installment #19

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THE TECHNICAL PAGE

CHARLES PIPER, EDITOR

INSTALLMENT #19

KNOW YOUR STEREO REALIST

Last month we discussed the rationale for the standard format which is shared by nearly all present 35mm stereo cameras. The most common stereo camera, the Stereo Realist, has a die cast body, die cast lens board, and die cast internally moving focal plane. The viewfinder is midway between the lenses and has no parallax. The split image rangefinder is separate. A flip-up plastic lens cover fits over both the lenses and the viewfinder.

LENSES

Most Realists have Cooke triplet type 35mm f/3.5 lenses, but a few have 35mm f/2.8 triplets or Tessar type 35mm or 36mm f/2.8 lenses. Stops to f/22 are provided on all models, but most f/3.5 models vignette somewhat at the smallest apertures. The f/3.5 lenses typically have excellent central definition, but considerable fall-off at the edges, and so require f/8 or smaller for critical sharpness from corner to corner. The f/2.8 triplets don't vignette, and sometimes have better edge definition than the f/3.5 triplets. The f/2.8 Tessar type lens, used on the Custom Realist, is the sharpest lens available on a 35mm stereo camera. It does not vignette, and is sharp corner to corner at all apertures. Focusing on the Realist is produced by rotating a knob at the top of the right end. On later models there is a depth of field scale on the index plate. The focusing knob is actually a drive nut engaging a transverse horizontal shaft. This shaft drives two bell cranks, supporting either end of the focal plane against two return springs. In the bottom of the right focal plane window is a notch which produces a witness mark on the top of the right chip as held for hand viewing. This is different for each make camera, and serves to identify both left/right, and the camera make. The internally moving focal plane is somewhat subject to hangup, detectable as backlash in the rangefinder.

SHUTTER

The shutter of the Realist is behind the lenses and is built into the body. By means of a two-speed escapement, speeds of 1 to 1/150 sec, T, and B are provided. Models with f/2.8 lenses are marked 1/200 instead of 1/150, but the mechanism is identical. The shutter is not coupled to the wind mechanism, and is cocked by a lever which is very hard to reach if the camera is on a tripod.

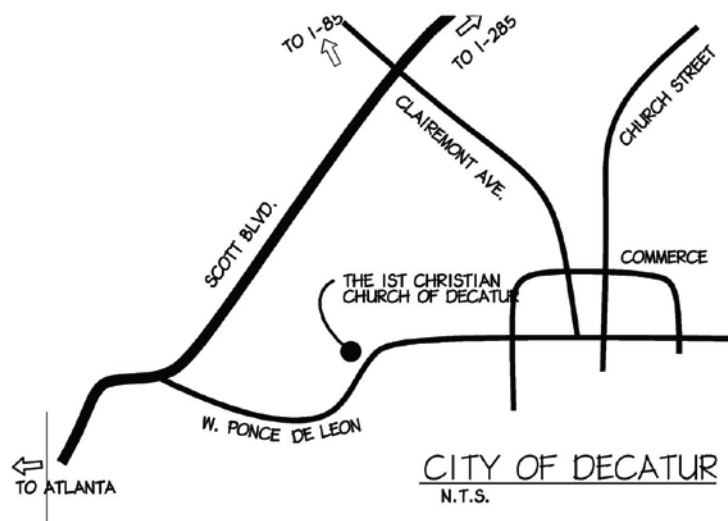
TRANSPORT

The Realist transport is operated by pressing an unlock button, starting the wind, releasing the button, and winding to lock. Later model Realists have double exposure prevention, as well as means to defeat it. On all models it is possible to transport the film without operating the shutter. Flash synchronization is provided via a hot shoe, which regrettably is not standard size and requires an adapter for use with a standard flash or strobe.

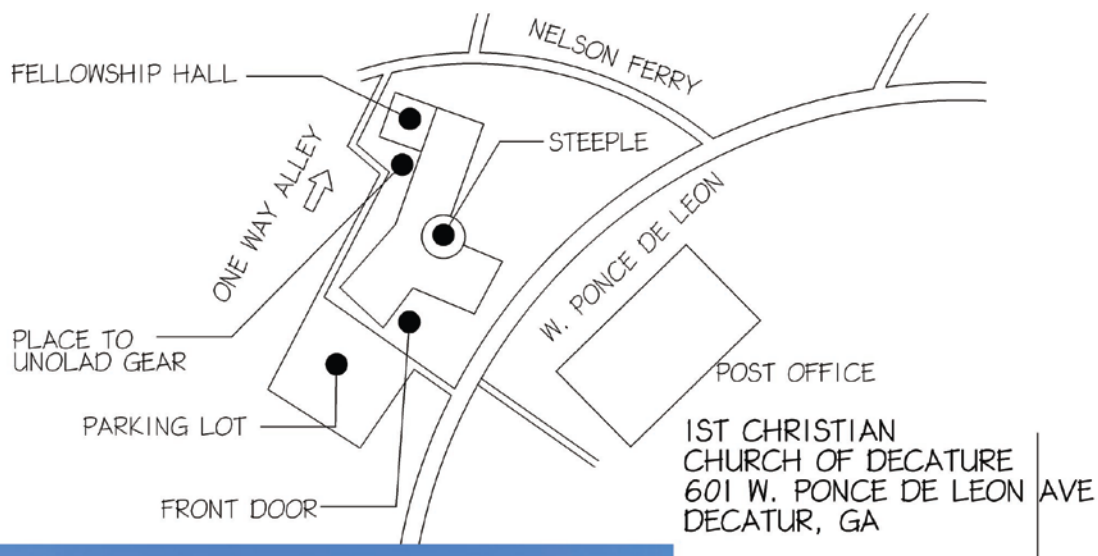
OTHER CONSIDERATIONS

The Realist is an excellent camera, capable of high quality work. It does take some getting used to because of the tricky wind sequence and separate cocking. Also the rangefinder windows are located where you would normally place your fingers, so take care. The lens assembly of the Realist provides some pluses and some minuses. The lens cap covers the viewfinder and so prevents pictures with the cap closed; it opens to a horizontal position and so serves as a lens shade of sorts; it can be closed with a sky filter or a type A filter in place. Other accessories, such as polarizers and lens shades aggravate the vignetting on f/3.5 models, and moreover must be mounted to the aperture ring by a push-on adapter. This obscures the aperture settings, prevents closure of the lens cover, and complicates the use of polarizers. The use of polarizers can be simplified by a custom modification Seton Roch-wite will make for about \$100. A closure light leak in many Realists just below the focus knob can easily be corrected with a gasket. The leak is manifested as a vertical red streak in the right chip on some frames. Understand your Realist, work within its limitations, and make Salon quality pictures.

Rev. 8/78



MAP TO THE NEW HOME FOR THE ATLANTA STEREOSCOPIC ASSOCIATION



A PHOTO OF OUR NEW HOME