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Movie Titler Adapted for View Copies

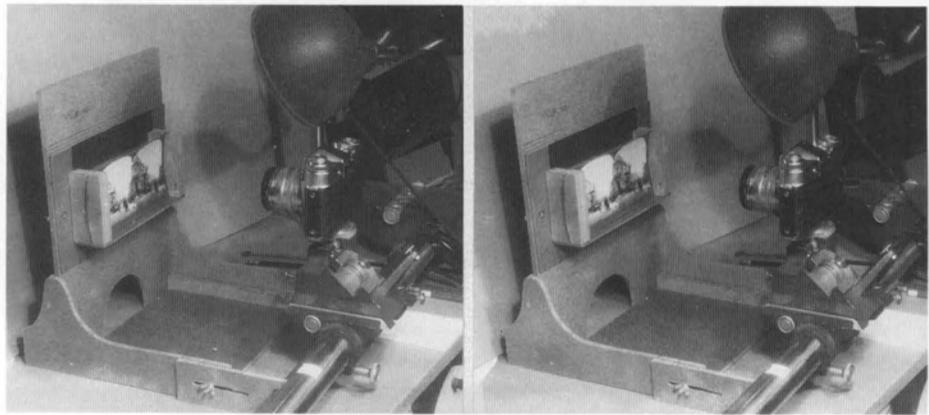
by Richard Orr

When I decided to copy a group of my old stereo cards onto Realist format for projection, I thought that the sliding-bar method was the better. (I had considered a stationary camera and sliding cards.) Rather than build a sliding bar device, I put my Bolex movie titler to use. It is a well machined tool with sleek tubes some 83cm long designed by a Swiss engineer back in the fifties. Although made with Bolex H cameras in mind, it also has a provision – a second camera cradle – for positioning any kind of movie camera for titling and animation work. The long sliding bars were made to allow the movie cameras to move with ease forward or back to fill whatever size field is being shot.

A camera mounted sideways on the alternate cradle makes a good sliding bar arrangement for stereo closeups, or for what I had in mind. I wanted to mount my Voightländer Bessamatic and move it sideways to shoot one of the stereo pictures on one 35mm frame and the other picture on a second frame.

What I needed to build, then, was the jig to hold the stereo view-cards.

I envisioned the need for holding the curved cards accurately with allowance for raising or lowering the cards as well as adjustments for camera-to-card distance. And I wanted this project to be like my last one – one that used materials I already had on hand without any trips to the lumberyard or hardware store. I was not disappointed.



The author's Bolex movie titler, adapted to copy stereoviews with a 35mm camera which slides to face the right and left images in the device's alternate camera cradle.

I used one-inch lumber and eighth-inch and quarter-inch hardboard, Elmer's glue and small flat-head wood screws. The part which actually holds the stereo cards is made of one-inch wood cut to match the typical curve of a stereo card. A cardboard spacer was glued in between, leaving a slot for the card to slide in. The two sides of the holder were screwed onto eighth-inch hardboard far enough apart to allow some sideways adjustment of the card if necessary. The bottom was screwed on, and this part was attached to the vertical quarter-inch hardboard with bolts and wingnuts. A vertical slot in the back allows the card holder to have vertical adjustment.

The whole device is attached to the titler's second long bar (all but hidden, in the extreme foreground) by hardboard strips which are slotted to fit over the bar and also are horizontally slotted, as visible, for camera-to-card distance adjustment. Pieces of tape on the

larger bar are adequate to act as stops to control the sideways movement of the camera because there is a lot of room on a rectangular 35mm frame to locate a nearly-square stereo view.

I prefer to shoot the left picture first so that when the film is later cut into pairs for mounting, left is at the left, and I can freewheel if I desire. Two closeup lenses were required, totaling Plus 5, for the lens-to-subject distance of about seven inches. I use Reel 3-D Enterprises' mounting gauge so that all of my Realist slides may be used for projection. The only alteration I have made to Reel 3-D's gauge is a strip of .028" brass permanently affixed to the top so that cardboard mounts may be firmly butted up against it for positive alignment.

I spent the better part of a day cutting, fitting and constructing my device. I see no real need of painting it, but I did put some flat black behind the view cards' tops. ■

