

# 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 1<sup>st</sup> 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](http://Georgia3d.com); it contains details about the ASA and general 3-D information

## Refocus That Please – By Ralph Reiley

There were 20 people at the March meeting. Lee Pratt was awarded the 1<sup>st</sup> Prize Ribbon for his slide entry in the ISCC for last year. We had a member digital competition, expertly judged by Harrison Tedoff of Showcase. Steve entertained us with some very good digital 3-D video, and gave an excellent workshop on how to set up a home digital projection system. While it is still a fairly complex endeavor, Steve has broken it down into manageable steps. The result of the club competition was:

1 <sup>st</sup> Place	Through a Crevice	by	Lee Pratt
2 <sup>nd</sup> Place	River Pilot	by	Bill Moll
3 <sup>rd</sup> Place	Soda Straw City	by	Al Hess
H.M.	A City Fountain	by	Lee Pratt
H.M.	Into the Deep	by	Ken Kistner
H. M.	Spring Cave Seduction	by	Al Hess
H.M.	No, Look Into My Other Eyes	by	Ken Kistner

## April Program – April 8, 2011:

We will have a club member stereo card competition in April. We will also have our annual View Master Extravaganza. So bring your favorite view master reel to share with the club.

We all had a good dinner at Athens Pizza, and for the rest of this club year, it is where we will meet for supper before the meeting. But the search goes on for a restaurant that meets our needs and is close to the new meeting hall.

The meeting is the 2nd Friday of this month, April 8, 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](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).

**Athens Pizza**, located at **1341 Clairmont Road, Decatur, Ga 30033** at 5:30 p.m. for dinner and conversation before the meeting. Check out their web site at: [athenspizzaatlanta.com](http://athenspizzaatlanta.com) to check out the menu.

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

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

May 13, 2011: Year End Awards, Fuji Camera & Attachments by Bill Moll & Stereo Video by Ken Kistner, and others.



# ASA

ATLANTA STEREOGRAPHIC ASSOCIATION

## 1906 San Francisco Earthquake in Color 3-D:

Frederick Eugene Ives (1856-1937) is best remembered for his half tone photo process that is still in use in newspapers. He was also a pioneer in color photography, and in 1885, demonstrated a natural color process in Philadelphia. In October 1906, Ives was in San Francisco after the earthquake and took a number of color stereo views. These views were donated, along with items of his by his son, Herbert. These photos have just come to light after a museum volunteer found them while cataloging Ives collection. Ives color process used a red, violet and green filter to produce his color images. He also designed a special stereoscope for his images, but it was not a commercial success.



Looking over the city of San Francisco after the earthquake of 1906.



A view of the city from F. E. Ives hotel room. 1906



A view of the city from City Hall, 1906



A view of the city shortly after the earthquake of 1906



A photo of the stereo viewer F. E. Ives developed for viewing his color stereo images.

## Book Review:

**Zeppelin in 3-D** by Jürgen Bleibler & Martin Kohler is a good record of the early zeppelin airships from 1900 to 1919. About 1/3 of the book is devoted to the LZ-4, the pivotal airship in the early development of lighter than air powered flight. The book is available at Amazon.uk. The original stereo views are reproduced, as well as large scale anaglyphs, glasses included. For early airship enthusiasts, it is a very good book.



## Treasurer's Report:

The editorial staff of the Freeview is happy to report that we now have \$893.43 in the treasury to start our 2011-2012 club year. So it looks like raising the dues has been a good way to stock up on some cash. We now have the ability for some options for the club, which we can discuss.

## Sources:

Wikipedia, the free encyclopedia  
The Argus-Press News

# Technical Page by Charles A. Piper

## Installment #21-1

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THE TECHNICAL PAGE

CHARLES PIPER, EDITOR

INSTALLMENT #21-1

### THE STEREO WINDOW

Questions which have been addressed to your editor at Club Meetings suggest that some of the Members did not get a clear understanding of the stereo window from Installment #18, and that perhaps a whole installment should be devoted to it.

### WHY A STEREO WINDOW?

The medium of stereo photography, by whatever method the picture is viewed, attempts to place before each eye of the viewer the exact same image which that eye would have seen of the real object. You may ask, what does that have to do with a "stereo window"? A good question. Any photograph reproduces only a limited portion of a scene, as determined by the coverage of the lens and film. A flat photograph on paper simply stops at the edge of the paper. But in the stereo medium the "picture" conceptually extends from the foremost object all the way back to infinity. Where are the edges of the stereo picture as represented on the two film frames? The solution which has been adopted is to present to each eye of the observer what he would have seen looking through a window. This results in a 3-dimensional "picture" with no ambiguous margins. Referring to Figure 1, let us assume a camera photographing a scene through a hole in a solid black wall some distance in front of the camera. Only those portions of the film marked Left Image and Right Image will receive light; the rest of the film will be blank. When the two pictures are developed, turned upside down, and viewed by an observer, he will experience the same sensation as if he had stood where the camera is, and looked through the hole in the wall.

### HOW TO CREATE THE WINDOW

In the real world there is of course no wall, and no opening. All the rest of the discussion about windows involves making and viewing pictures which look as if they had been made as shown in Figure 1. A standard stereo camera therefore records the two images which would have been seen through a window about 5 feet square, located 7 feet in front of the camera. The edge masking takes place at the film plane rather than at the "wall". The camera has its lenses slightly closer together than the film frames as suggested in Figure 1. We now address the question of how to mount and view the pictures. This is simple if all parts of the scene were more than 7 feet from the camera, i.e., beyond the "conceptual window". In viewing the two frames we have the sensation of viewing the real objects through a window located 7 feet away. Our viewing mask places the two frames about the same distance apart as our eyes, 62.3 mm, so we can look straight at them without looking cross-eyed, or wall-eyed. Do not be concerned that this is not exactly the distance (71.25 mm) which existed between the frames when the picture was taken. This merely means that we always have a tiny amount of hyperstereo when using a normal mask.

### THE PROBLEM OF CLOSE-UPS

What happens if we photograph something closer than 7 feet? The situation is depicted in Figure 2. The dotted lines show the location of the film frame edges designed to place a conceptual window at 7 feet, and we have several objects at about 5 feet. Object A appears in both frames, but object B is seen only by the left frame, and object C only by the right frame. How do we correct this problem in which the camera is giving the viewer conflicting information. The answer: we trim off the portion of each chip containing the ambiguous information. This trimming moves the conceptual window in Figure 2 from its original position shown by the solid lines, to the new position shown by the dotted lines. The way this is done is shown in Figure 3 where the chips are now right side up as they would be viewed. The "trimming" is done by mounting the chips in a close-up mask which covers up the outside edge of each chip. If you examine a close-up mask you will note that the centers of the windows are the same distance apart as in a normal mask 62.3 mm. We are merely placing the pictures straight in front of the observer, again ignoring the small hypostereo effect it creates. Maintaining this center distance fixed also does something for us in projection; it obviates the need for changing the horizontal control on the projector every time we change from a normal to a close-up slide.

# Technical Page by Charles A. Piper

## Installment #21-2

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INSTALLMENT #21 (Continued)

21-2

At this point it is appropriate to take up the use of close-up masks for cropping a normal slide to a narrower format. In Figure 4 we show a pair of chips mounted in a close-up mask for format cropping. Note that the chips are centered with respect to the windows; the same areas have been removed from each chip. What does this exercise tell us? It tells us that what makes a close-up mask is not how wide the apertures are but where the chips are located with respect to the apertures.

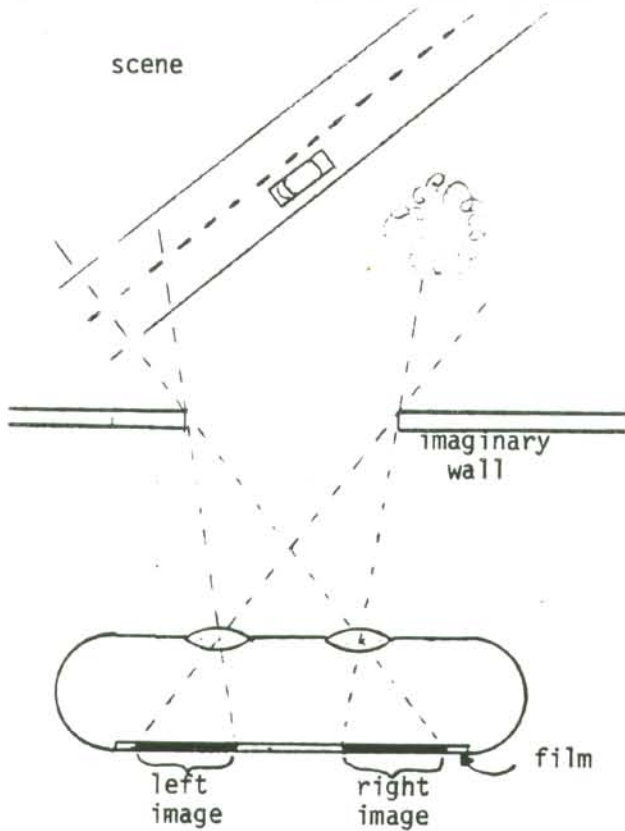


FIG. 1

NORMAL PICTURE

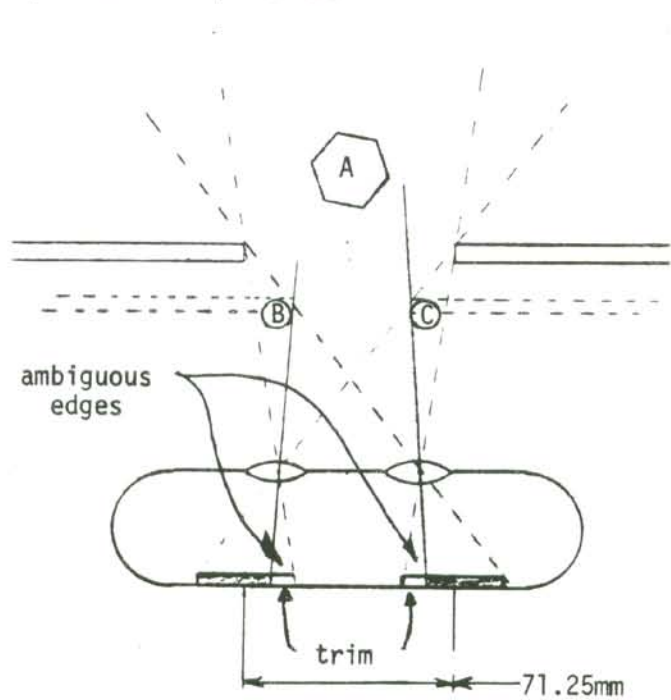


FIG. 2

CLOSE-UP PICTURE

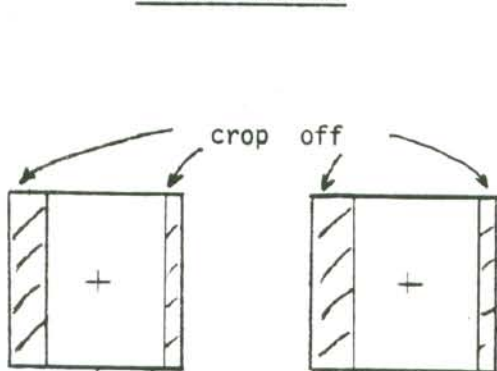


FIG. 4

CROPPING

with close-up mask

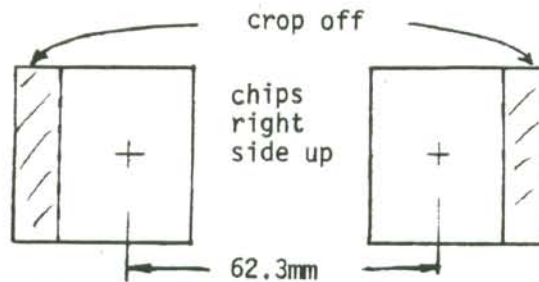


FIG. 3

CLOSE-UP MASK

normal use