The FREEVIEW

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Georgia3D was formed in 1990 to promote, preserve, and collect all forms of stereo photography, both past and present.

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MEETING SCHEDULE:

It is that time again – 3D in Atlanta!
Saturday, February 4, 2017, meeting of the Georgia 3D Club at the Chamblee Library, 4115 Clairmont Road, Chamblee, GA.

Noon – show-and-tell & social time – bring your latest 3D acquisitions or inventions
12:30 pm – Short business meeting (major topic: hosting a PSA exhibition)
1 pm – Projection: Latest GA3D participation and others (everyone should bring programs and images to share!)
2 pm – Club digital competition & card competition (e-mail digital entries to Andrea before 8 p.m. Friday night or bring with you): Up to 4 entries in each section
3 pm – Using StereoPhoto Maker [live demonstration where different people share their techniques; each person takes a turn at the computer to show their process or gives instructions to the keyboard operator]
4:00 pm – Dual camera rigs, video, phone, and other technology (bring your rigs to display and discuss)
4:30 pm – Breakdown and then off to Fortune Cookie for dinner

NSA ISU PSA Photographic Society of America  GA-3D

GA3D Competition 10-15-16 Results:

DIGITAL:
1ST, Amsterdam flowers, Suzanne Hughes
2nd, Along Gibbon River, Lee Pratt
3rd, Prague Streetcar, Chris Reynolds
H.M., Rose, Suzanne Hughes
H.M., Shanghai Museum, Steve Hughes
H.M., Rollright Summer Day, Chris Reynolds

CARDS:
1st , Jellyfish, Chris Reynalds
2nd, Butterflies & Bees, Andrea Shetley
3rd, Mail Pouch Barn, Andrea Shetley
H.M., Daily Prayers, Steve Hughes
H.M., Prague Artist, Suzanne Hughes

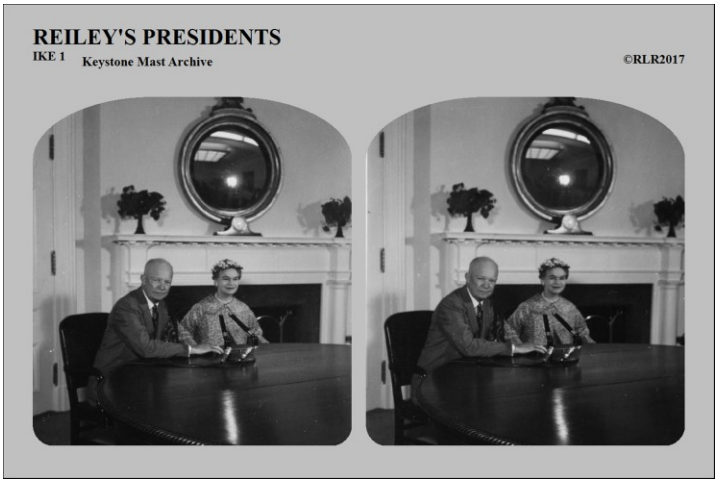
Photo Corner

There are two stories about the source of these photos.

Story A. In my spare time, I threw together a workable time machine, the Wayback, and I have been visiting the recent past, and taking some stereoviews.
Story B. I found an online archive of negatives from the Keystone-Mast archive at the university of California Riverside, the web address is : http://ucr.emuseum.com/collectionoverview/3631?t:state:flow=2269d8a1-3da3-45e7-a54b-bb83e05ddb13#sthash.wLGv2KPs.dpbs, and I am trying to pass them off as my own.

You decide which is the true story.

There are over 350,000 images in the collection, 45,149 have been digitized. Some of the images on file are new to me, I do not know if they were ever published as stereoviews. A number of views list the photographer, and the range of photos is impressive. I foresee many Freeview photos coming from this source.



SPACE CONTROL/SIZE CONTROL

We have seen in our study of orthostereo, hyperstereo, and hypostereo, that an object can be depicted at its real world size, or at reduced size and distance, or at increased size and distance. In a hyperstereo taken from an airplane, Grand Canyon can be reduced to a scale of 1:5000 or even 1:50,000. By using a small baseline on a slide bar, an insect can be magnified 10:1 or 100:1.

Space control consists of combining in one picture two or more objects at different scales. Trick work you may call it, but perhaps you would like to know how something would look if it were magnified or reduced in size, other items remaining the same. If it is interesting enough, someone may award you a ribbon or a medal.

USING A SANDWICH

The simplest way to achieve some degree of space control is to sandwich two stereograms. The relative sizes and distances ofobjects in the two stereograms can be changed by adjusting the spacing between the chips of one of the pairs. For example to depict a 3-foot tall man diving into a tiny childrens backyard wading pool, sandwich a hyperstereo silhouette of the man with a normal shot of the wading pool. Since you want the man to be perceived as half normal size, you must shoot him with about twice normal baseline.

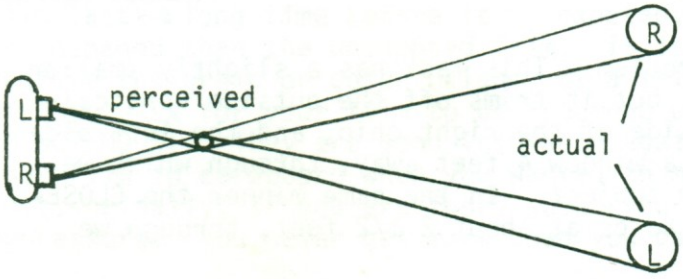
Or you might wish to sandwich a hypostereo of an insect, shot with a hyponar, with a scene from a normal stereo camera. The hyponar has a baseline of 5/8 inch, compared with a normal of 2 3/4 inches, so it magnifies about 4 1/2 times. How about a 1 1/2 inch mosquito! A precaution to be observed is always to combine pairs shot with the same focal length lenses so as to avoid tele or wide angle distortions. That is, up to a point a stereogram shot with a short lens may be acceptable, but if this is combined with a pair made with a long lens there would be trouble.

CONTROLLING PARALLAX AND IMAGE SIZE SEPARATELY

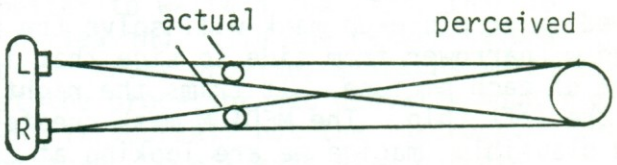
In the general case you wish to insert an object into a scene, but wish it to have an unrealistic scale. The eye accepts without question that the object is at the distance indicated by its parallax. When we shoot a hyperstereo we are increasing the parallax by increasing the baseline. The same effect can be achieved with a normal stereo camera if we move the object to the left when making the right exposure, and to the right when making the left esposure. Of course we need a camera which permits intentional double exposures, but most stereo cameras do. All those items which are to appear normal size are shot with the stereo camera in the normal manner. Since the object whose size is to be controlled is being made by double exposure, care must be taken to avoid confusing "ghostly" overlaps. Light subjects against dark backgrounds work best. This process can be summarized as follows:

To insert an "unreal" object into a picture, locate the object at the distance where its image size is what you want, and place it where you want it in the picture by deliberately controlling its parallax. This is depicted in the two sketches A and B. In A we have made the right exposure with the object displaced to the left, and the left exposure with it displaced to the right. The object appears at half size in the stereogram. In B, just the opposite has been done.

Who will be the first to submit a lady sitting in a champagne glass, or the like?



A



B