# 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 **Congregational Church**, 2676 Clairmont Road, Atlanta Georgia.

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**Membership Dues for 2010:**
$20.00 for an individual,
$30.00 for couples, and
$10.00 for non-local members.
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 10 people at the April meeting. **Larry** presented a number of View Master Reels, both new and vintage for our enjoyment. I think the favorite reels were the ones from Eastern Europe. You know the kind, those that you either have, or wish you had, but don't show to the kiddies. **Mike** was to present his Western stereo view lecture, but Mike was unable to attend the meeting due to a medical emergency. We will schedule **Mike's** lecture for a future meeting, when he is feeling better. **Steve** presented his latest SDM twin rig digital camera, and **Bill** presented a series of books of reproduced stereo views of **Gettysburg**, **New York City**, **Indians**, **Minnesota**, and **Washington D.C**. The books are usually $19.95, but through a special deal, we are able to get them for $12.00 each, if we buy 10 of them at a time. Contact Bill Moll if you are interested.

# May Program – May 14, 2010:

The May meeting will be the ISCC slide show for the **Atlanta Stereoscopic Society** to judge. We will need 3 judges, and some of our members are unable to act as judges, as they have photos in the competition. This will be a digital competition, and not slides as in previous ISCC events. The ISCC is testing the waters on going digital for competitions and the NSA and PSA is keeping a close watch on how well the digital format works for such competitions. As this is a digital presentation, **Steve & Suzanne** will also bring a number of digital programs for us to view.

Year end club awards are also going to be given out. The awards are for the photo competition through the year, and for outstanding club presentations we have had this past year.

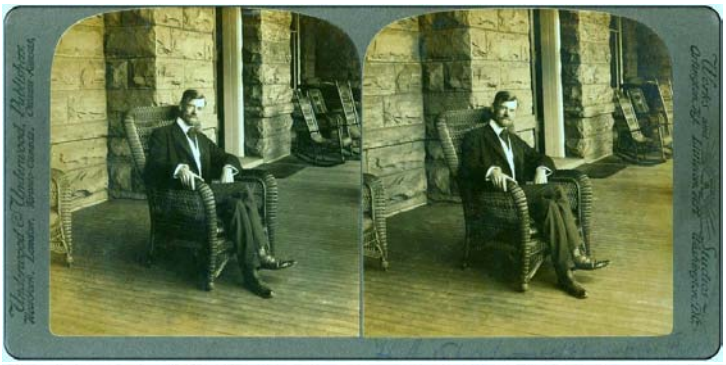
The meeting is the 2nd Friday of this month, May 14, at 7:30 p.m. at the **Congregational Church**, located at 2676 Clairmont Road, just south of I-85, see our website at **Georgia3D.org,** for a map to the church. If you have any questions call Ralph Reiley @ 770-493-1375, reileys@att.net. We meet at 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 2009-2010 ASA Club Season*:

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

**May 14**: **ISCC** Judging & Year End Club Awards

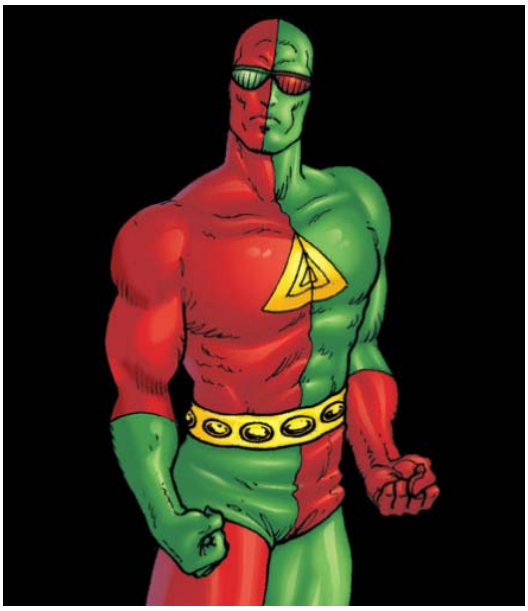
NSA ISU PSA Photographic Society of America ASA ATLANTA STEREOGRAPHIC ASSOCIATION



# April Mystery Photo:

Nobody identified the man in April's mystery photo, see photo at top left. So the fabulous prize of $**789,345.17** went un-awarded. The man in the photo was none other than **Henry A. Strohmeyer**. He was a prolific photographer, and was famous for his stereo photos, including his views of **Japan** and **Teddy Roosevelt.** In the late 19th and early 20th centuries, he was quite prominent in the field of photography. He and a partner founded the stereo view publishing house of **Strohmeyer & Whyman**. In 1901 **Underwood & Underwood** bought them out, and **Strohmeyer** became vice president of **Underwood & Underwood**. As seen in the photos above, he was also quite a Ham, and seemed to enjoy having his photo taken as much as taking them.

The photo at the top left was produced at Underwood, but was a private view given out by Mr. Strohmeyer himself, as was the photo at the lower right; Strohmeyer is the gentleman at the right side of the view. The photos at the top right and bottom left are well known to collectors, although Mr. Strohmeyer's identity seems not well known. He passed away in February of 1946.



## 3D Man:

A short-lived super hero from Marvel Comics. The character was created in the 1970's, but his adventures happened in the 1950's. He was somehow trapped on a pair of special glasses that belonged to his brother, and when they were worn, he was somehow transported into the 3-D world. It's a plausible story, it could happen!

None of the comics he appeared in were printed in 3D. Even with all the weirdness of the 1970's, 3D Man did not find an audience, and is now a very small footnote in Comic Book Hero History. At some point the brother stopped wearing the glasses, leaving his brother trapped in the 2D reality, and he later went on and befriended Dr. Bruce Banner, who became the Hulk.

## NSA UPDATE:

**The NSA convention is scheduled for July 14-19, 2010 in Huron Ohio. See NSA website for details**

# Technical Page by Charles A. Piper

Installment #13

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## PERSPECTIVE AND DISTORTION IN STEREO

Much of the plausibility and realism of photographic representation depends on preserving perspective. This is particularly true in stereo photography. It is not an exaggeration to say that in stereo photography, preservation of perspective is essential to realistic rendition. That is, the relative angles subtended by objects as seen in the picture must be the same as the relative angles subtended at the eye of an observer looking at the real objects.

## CHANGING PERSPECTIVE, "CORRECT" VIEWING

Perspective in a scene changes as one moves nearer to, or farther from, the subject. However, the perspective in a picture is fixed. The relative sizes of objects in the picture do not change as the viewing distance is changed. A simple way to preserve perspective is to view the picture from a distance equal to the focal length of the lens which took the picture. For example, to view in correct perspective, a transparency taken with a 50 mm (2 inch) lens, one must view it from 2 inches, which requires a magnifier of 2 inch focal length, the same as the lens. The perspective of the picture is now the same as the perspective of the scene.

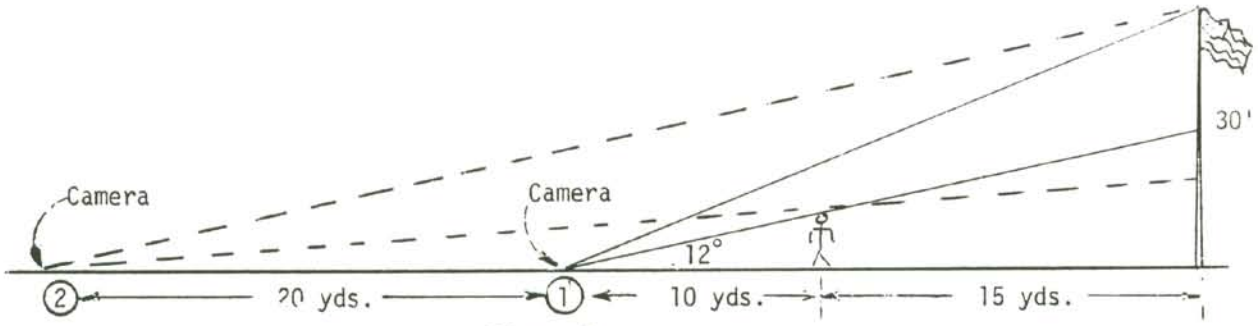


Figure 1

## PERSPECTIVE AND VIEWPOINT

Viewpoint determines perspective and nothing can change it. Let us imagine we are photographing a scene in which a 6 foot man is 10 yards from the camera and subtends a vertical angle of 12°. Directly behind him is a 30 foot flagpole, 25 yards from the camera, as shown in solid lines in Figure 1. The man appears to be half as tall as the flagpole. We may enlarge or reduce the picture, or view it from any distance we choose; the man will still be half as tall as the flagpole. If we view the picture so that the image of the man subtends an angle of 12°, everything else in the scene will have correct perspective.

## TELEPHOTO AND WIDE ANGLE "DISTORTION"

Suppose now we had taken the picture from viewpoint 2, 30 yards from the man, using a telephoto lens of three times normal focal length, as shown in the dotted lines in Figure 1. The image of the man on the film is exactly the same size as it was in the first case, because we are three times as far away and are using a three times normal focal length lens. However, there is now an important difference. The man now looks to be less than one-third as tall as the flagpole. If we view this picture from the same distance we viewed our normal lens picture, we say it has "telephoto" perspective. This type of perspective distortion, and its inverse, wide angle distortion, are acceptable in one eye photographs, and have definite uses. Not so in stereo. In stereo, perspective must be preserved, or the illusion of realism will largely be lost.

## REALISM IN VIEWING AND PROJECTING

Standard stereo cameras have 35 mm lenses, and most hand viewers have approximately 35 mm lenses. Thus perspective is perfectly preserved, and hand-viewed pictures show the most "realism". In projected stereo with the usual viewing distances, the screen subtends only about half the angle of the transparency in the hand viewer. Thus, perspective is distorted. For best realism on the screen, the picture should be shot with about 75 mm lenses. Table toppers and hyper stereo enthusiasts, please note. By the same token, a picture shot with 180 mm lenses will project poorly, and will look even worse in a hand viewer.