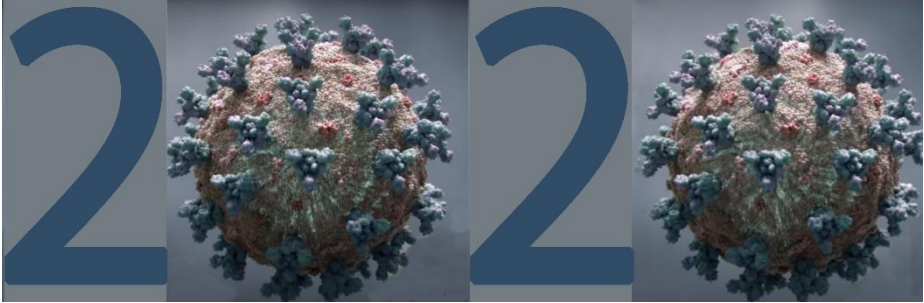




3D Window



Bulletin No 271 July 2020



Covid 19 2020

THIS ISSUE INCLUDES

May & June Club Competitions

Monochrome Conversions

Aligning Stereo Images

Elephone P11 3D Phone

Boys Day Out: Dawn at Kiama photoshoot

MEMBER



MEMBER



MEMBER

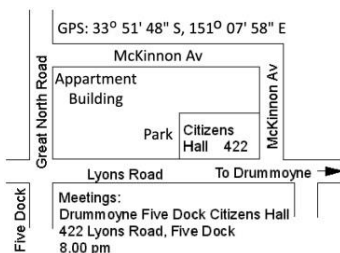


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SSCC Exchange and Archive Group (members only)	oz3d@groups.io	

Current and back issues of club bulletins can be viewed or downloaded by members only from the 'files' area of the SSCC Exchange and Archive Group

Telephone & Fax prefix is (02) from within Australia and (+612) from overseas



Sydney Stereo Camera Club meetings are held on the third Tuesday of each month, except December.

Club Membership Fees for 2020 (Jan to Dec)

Sydney Area	\$45 printed newsletter	\$25 electronic newsletter
Family	\$55 printed newsletter	\$35 electronic newsletter
Country and Interstate	\$35 printed newsletter	\$15 electronic newsletter
Overseas Air Mail	AU\$35 air mailed newsletter	AU\$15 electronic newsletter

Payment options:

Australian Dollars cash or cheques drawn on an Australian bank.

Bank transfer or Pay-Pal (each in Australian Dollars).

Email: Membership Officer at membership.sccc@gmail.com for further information.

If paying by electronic funds transfer please note the club's new bank details BSB 032036 Account 351159

3D Window is published 6 times per year in January, March, May, July, September and November. Non profit groups are welcome to reproduce material from this Bulletin. All we request is an acknowledgment and a copy of the publication in which the material is used.

Bulletin No 271 July 2020

Looking Ahead	
21 July 2020	Zoom Meeting at 7PM Club Comp: “Open” Tech Talk: Through the Window and Window Violations
18 Aug 2020	Club Comp: “Pop Out –Through the Window” Technical Talk: Capturing character and life
15 Sep 2020	Club Comp: “Interesting People”
20 Oct 2020	SPECIAL Club Comp: Audio Visual (to be judged by club members).

Editor’s Comments

Although the gloom of Corona 19 virus is still with us (hence the cover), we do have some good news. 2019 has turned out to have been an excellent year for our club, the latest piece of news is that we have three members in the top 10 of the PSA Who’s Who list. So I feel it is time to acknowledge this and our other distinctions.

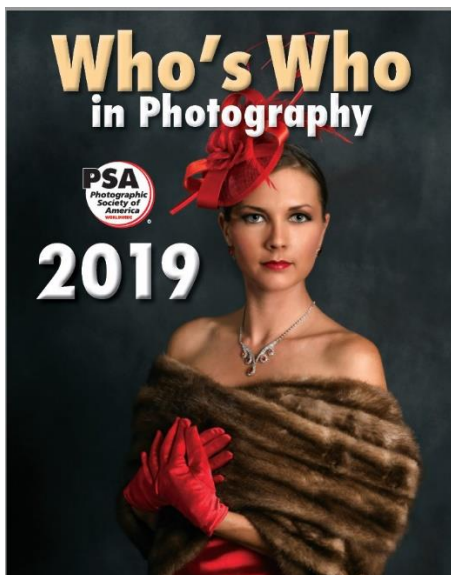
3D Distinctions

3D Three Stereophotographers in the 2019 top 10 PSA 3D Who’s Who (including #1 for three years in a row with different photographers)

3D Winner 2019-2020 PSA-ISCC photograph of the Year ‘Sunbeams at Burgess Falls’ by Mark Brennan

3D Winner 2019-2020 PSA Inter-Club completion which included participation from many of our members

3D in Sydney published.



Top Worldwide 3DD			
Digital Exhibitors		Jdg	Acc
Brennan, Mark	SSCC	15	52
Themelis, George		15	49
Bloomberg, Robert		12	38
Pratt, Lee		13	37
Duncan, Greg	SSCC	15	37
Kuntz, David		10	35
Leonard, Robert		11	29
Stone, Cecil		12	28
Hjellen, Greg		13	28
Wright, Carlton	SSCC	13	27
Shetley, Andrea		11	25
Kaufman, Lawrence		13	25
Peters, Geoff		11	24
Barbera, Josep		12	23
Muzatko, Jack		13	23
Emmerich, Signe		8	21
Nair, VGM		11	21
Hung, Yuk Fung Garius		13	21
Green, Dennis		9	20
Allen, David W.		12	20
Synnevaag, Roald		12	19

PSA Exhibitions (so far) 2020

Keep your eye on the PSA online list, so you know what is coming.

<https://psa-photo.org/index.php?exhibitions-current-exhibition-list>

Upcoming PSA 3D Exhibitions in 2020 – It is easy to enter!

July 6, 2020 - PSA International Exhibition, 1 Judging, 6 Sections: 3D

September 14, 2020 - Third Dimension Society. Digital “Reality,” “Altered Reality” and “Images in Action” sections, Ray McMillan

E-Mail: stockton3d@yahoo.co.uk Entry form and Info:

<https://www.thirddimensionsociety.org> One Entry fee of \$5 (US) for all 3 sections

September 19, 2020 - Chicago Lighthouse. “Digital” (Open) Entry form and Info: <http://chicagostereocameraclub.org>

September ?, 2020 - Detroit Stereo (not yet announced for 2020) “Digital” (Open, Architecture) and maybe “Slides” (Open) sections Entry form and Info: <http://www.detroit3d.org>

October 12, 2020 – Cascade. Digital Images only – Open, Altered Reality and Scapes. garyrw2@centurylink.net Fee \$6 per section

October 25, 2020 - Hollywood Stereo, 1 section: DIGITAL (Open) Entry form and Info:

<http://la3dclub.com/competitions/psa-hollywood-exhibition/>

Distinction Awards from May competition, 2020: Open

Ray Moxom judged our first Zoom club competition, and the images were shown to a wide audience across Australia and internationally.



Hibiscus Two by Carlton Wright



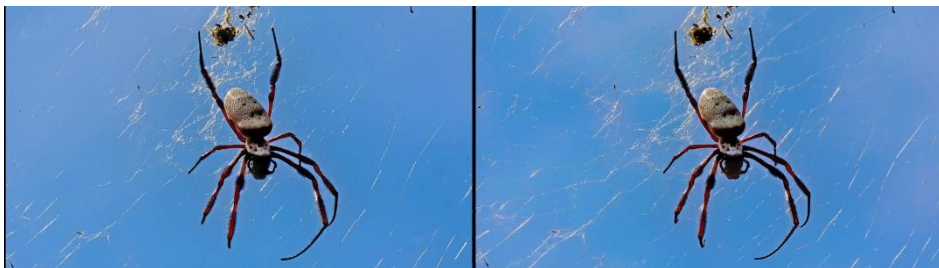
Lobster Hideaway by Mark Brennan



ASKAP Dishes Sprouting in the Desert by John Sarkissian



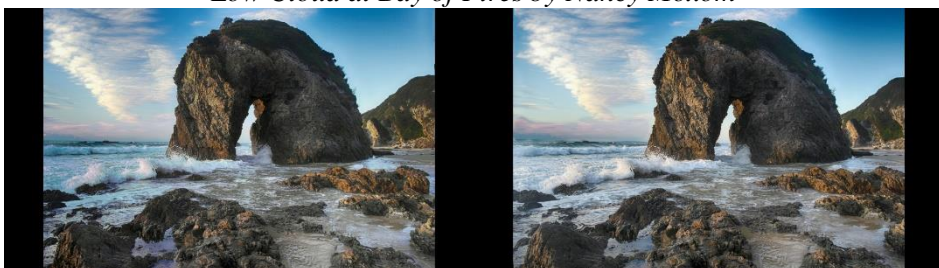
Paranoia by Mark Brennan



Spider 2 by Jeff Ewen



Low Cloud at Bay of Fires by Nancy Moxom



Horsehead 2 by Carlton Wright

Credit Awards from May competition, 2020: Open

- Totally Knotted by Stefan Hreszczuk*
Shoreline Silhouettes by Bob Price
Coloured umbrellas by Graeme Kinraid
Ben Lomond View by Nancy Moxom
Pretty Orange Flower by Robert McRostie
On the Rock Ledge by Stephen Wong
A Misty Outlook by Bob Price
Autumn by Mark Brennan
I'm in Chains by Nina Hreszczuk
Good Friends (2) by Paul Hreszczuk
Oh! -My Hat by Stefan Hreszczuk

Distinction Awards from June competition, 2020: Monochrome

Carlton Wright judged the Monochrome competition which brought out the best in participant's creativity and skills.



Through The Mist of Time by Bob Price



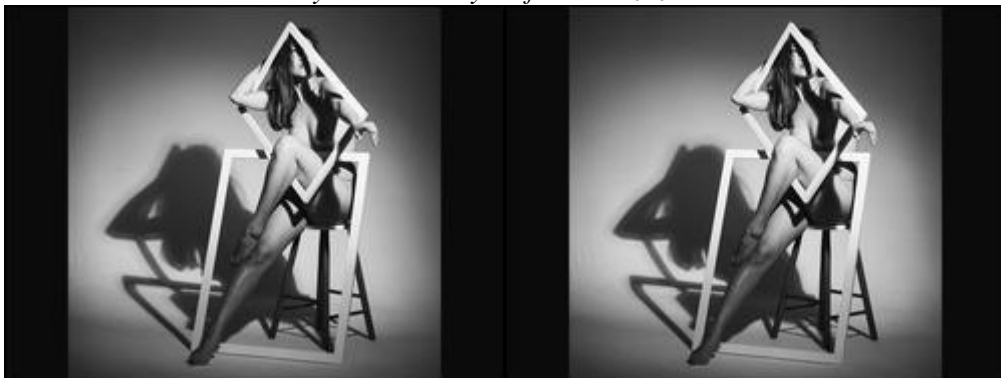
Cathedral Beach NZ by John Chambers



Barrington Tops by Mark Brennan



Rusty Remnants by Stefan Hreszczuk



In the Frame by Stephen Wong



Locked Shed by Jim Metcalfe



The Shipwreck by Stephen Wong

Credit Awards from June competition, 2020:

Monochrome

Four Cylinder Motor by Jim Metcalfe
Tea Break by Nina Hreszczuk
Pecorino Cheese by Patricio Parrague
St Barnabus by Ray Moxom
Cobb and Co Coach by Bill Botterill
Croatia Castle by Hemant Nerurkar
Water Bicycles by Jeff Ewen
Gostwyck Chapel by Mark Brennan
Backwash by Bob Price
Caterpilla on Twig by Jim Metcalfe
Boondooma by Mark Brennan
Anyone for Tea by Stefan Hreszczuk
Gate and Chain by Graeme Kinraid
Munga Cormorant by Jeff Ewen
Dancing in the Circle by Stephen Wong

POINT SCORES	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	TOTAL
Mark Brennan	12	6		14	12				44
Carlton Wright	10	8		12	12				42
Stephen Wong	10	12		6	14				42
Bob Price	14	6		8	10				38
Ray Moxom	6	8		12	6				32
Jeff Ewen	8	8		8	8				32
Jim Metcalfe	10	6		4	12				32
Steve Hreszczuk	6	6		8	10				30
Phil Breden	6	12		4	4				26
Nancy Moxom	6	4		10	4				24
Nina Hreszczuk	4	8		6	6				24
Robert McRostie	6	4		6	4				20
Bill Botterill	8	5			6				19
Ted Bachor	6	4		4	4				18
Patricio Parragué	4			4	6				14
Hemant Nerurkar		2		4	6				12
Graeme Kinraid				6	6				12
John Sarkissian				8	1				9
Mark McAndrew	5	3							8
Andrew Host	4			4					8
John Chambers					8				8
Paul Hreszczuk				6					6
Sarah Ewen				2	4				6
Andrew Davies	4								4
Christopher Jones					4				4

Monochrome Conversions by Ray Moxom

For our May 2020 virtual club meeting on Zoom the technical talk was “Monochrome” and there was a Monochrome club competition in June 2020.

Particularly in 3D, where we are looking for realism, most images will look better in colour than in monochrome.

However, where the composition includes lots of defined shapes and textures, then you might consider converting a colour image to monochrome. If the resultant conversion to monochrome results in a good greyscale range from pure white to black, you may find that the lack of colour allows the brain to focus on the shapes and textures more easily making them stand out more than they would have in colour.

From our club program for 2020, Monochrome has been defined as:

Monochrome: *This includes all forms of black-and-white photography, and other hues besides grey, such as sepia, cyan or brown can also be used in monochrome photography.*

This definition allows toning of any single colour and is similar to the expanded Photographic Society of America’s (PSA) definition shown below.

PSA Monochrome Definition: An image is considered to be Monochrome only if it gives the impression of having no colour (i.e. contains only shades of grey which can include pure black and pure white) OR it gives the impression of being a greyscale image that has been toned in one colour across the entire image. (For example by Sepia, red, gold, etc.) A greyscale or multi-coloured image modified or giving the impression of having been modified by partial toning, multi toning or by the inclusion of spot colouring does not meet the definition of monochrome and will be classified as a Colour Work.

My monochrome conversion demonstrations presented five different conversion methods, 4 using PhotoShop alone and one using PhotoShop with the Nik plugin.

These five methods are:

1. Changing the MODE to greyscale
2. Desaturating the image with HUE/SATURATION
3. Using the CHANNEL MIXER
4. Using the GRADIENT MAP function
5. Applying SILVER EFEX PRO 2 in the free version of the Nik PhotoShop plugin (see below)

Background of Nik Software

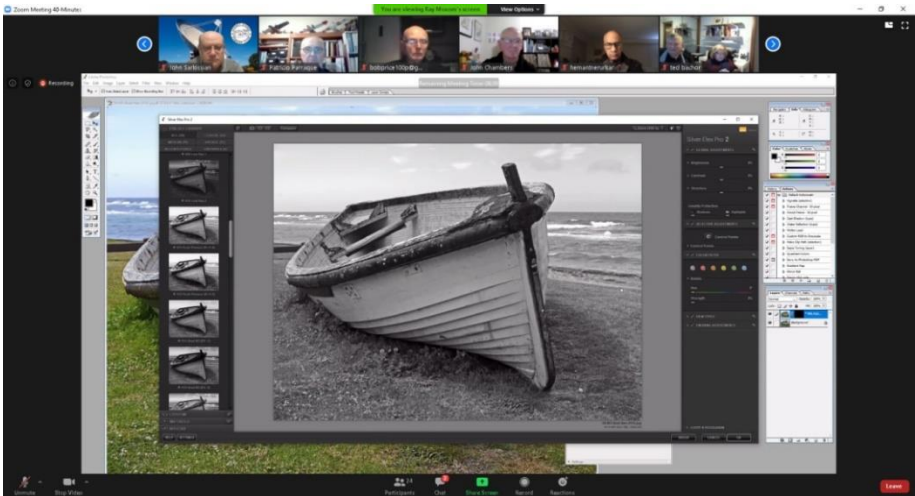
Nik Software was a software development company established in 1995 and based in San Diego, California. The company developed multiple image editing plug-ins and tools (for digital image processing applications, such as Adobe Photoshop).

The Nik Collection was acquired by Google back in 2012 and Google made it free to anyone who wished to download it. This is the FREE version that many of our club members are still using and it is an excellent PhotoShop, Elements or Lightroom plug in.

Google abandoned the Nik software collection in 2017 and it was taken over by a company called “DxO”. After the DxO acquisition of the Nik Collection from Google DxO has since continued to develop it. DxO now sell the enhanced new version of the formerly free Nik software for \$149 USD.

There are a number of black and white and sepia options available in Nik’s “Silver Efex Pro 2” tool, but it is best to use one of the PhotoShop options without Nik if you wish to use other tones such as red, blue green etc.

Below is a screen grab from the monochrome demonstration given on Zoom.



Sydney Stereo Camera Club Technical Talk on Monochrome Conversions

Please contact me if you would like a copy of the video recording of my monochrome presentation or if you need help to locate a copy of the free Nik plugin. My contact details are on page two of this bulletin.

Aligning Stereo Images

by Mark McAndrew

Ok, so you have executed the SPM “Auto align” and you have proudly submitted your stereo image to the club competition. On the night of the viewing suddenly your great image gets an unexpected critique. The judges make the comment that you have a serious window violation due to the images not being correctly aligned within the stereo window. Please don't despair... help is at hand!

Before we start on making adjustments to your images, some explanation on what you need to know when you actually take a stereo picture. Using the famous 1 in 30 rule, you need to insure that the near measurement is whatever is the closest object is in the image. Quite often people make the mistake that the 1 in 30 rule only applies to main subject within the image. In fact, in many cases the near object is whatever appears at the bottom of the frame of your picture!

Image Examination

When aligning stereo images, the Anaglyph view is your friend. *Keyboard shortcut F6 key*

In the following image, the pavement at the bottom edge is the near object. The Anaglyph sample view below is not properly aligned. The bottom of the image is extending in front of the stereo window!

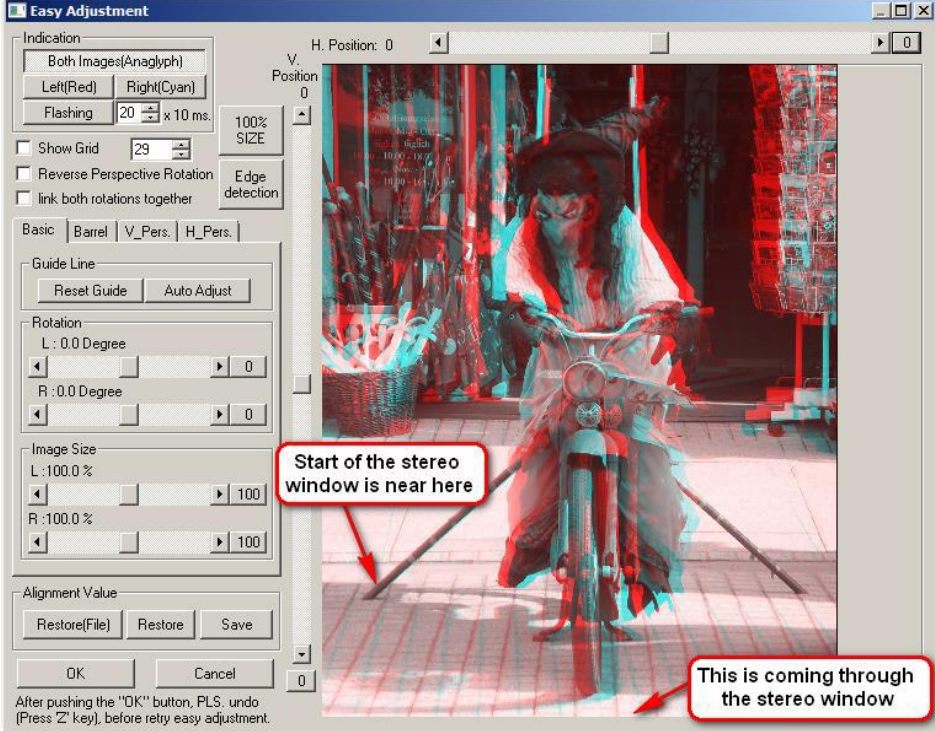


Stereophotomaker provides the right tools to help! *(And you don't need your red and cyan glasses!)*

Easy Adjust button shortcut K 

This is used to test for window violations and general “view ability” of the stereo image. One can check and then adjust the window edge for the near objects initially and then check the far or distance objects fit desired deviation (most cases 1/30).

The easy adjustment shows your stereo image automatically in anaglyph mode.



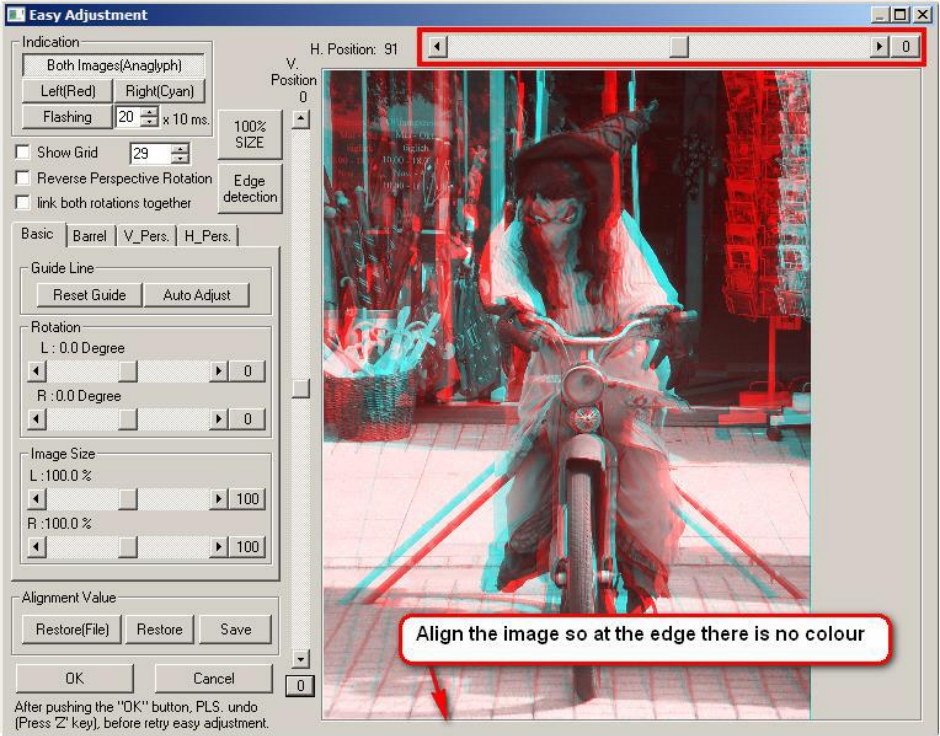
Examine your image.

If you don't see any colours for the object in the picture then this indicates that it is @0 plane (or zero depth). If you see red or blue then the object is either in front or beyond the @0 plane.

In the sample above, the red and the cyan come together only on the bike support pipes. This is the 0 depth point so everything closer is poking through the stereo window. This becomes very disturbing to the viewer.

Image alignment

Align the images using the Horizontal position slider so the bottom edge shows a single colour where the red and cyan are exactly on top of each other.



Corrections may only require adjustment by a couple of Pixels to move the object to the 0 depth plane. With practice, it is best to adjust your image so that it is 1 pixel behind the stereo window.

Tip: In anaglyph mode, if an object in the Cyan (right image) is further to the right than in the Red (left image), then it is safely behind the window.

Object shift can be easily visualised by clicking on the *Left[Red]* followed by *Right[Cyan]* buttons in the top left corner of the Easy Adjustment window



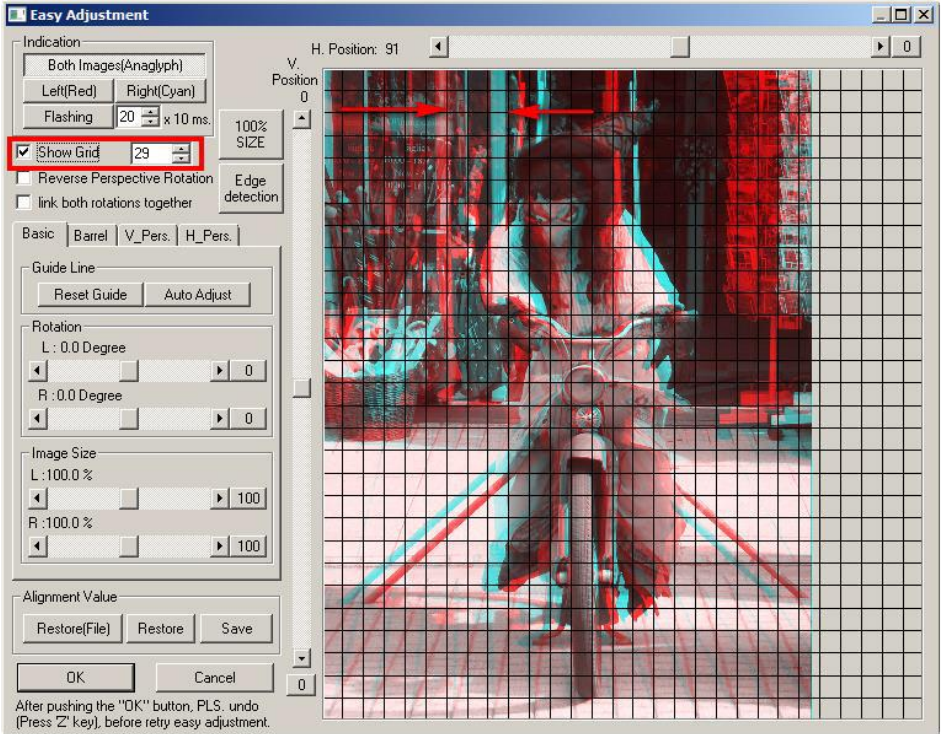
The *Flashing* button can also be used to alternate between left and right images. Aligning Stereo images

Check maximum deviation

In Easy Adjustment

Once the bottom edge is aligned, the next thing is to check the maximum deviation.

This process is aided by enabling the grid feature specifying a grid of 29. After adjusting the near object window position, check that far object does not exceed one grid space. This is particularly important for objects of High contrast. The near object is best normally placed 1 pixel behind the display window.



Sample whilst using easy adjust option

This image has too much deviation! So, what can you do about objects with too much deviation? Of course, there are many possibilities. By far the simplest, is to crop the image to exclude the offending object.

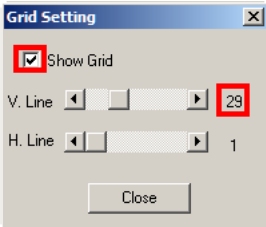
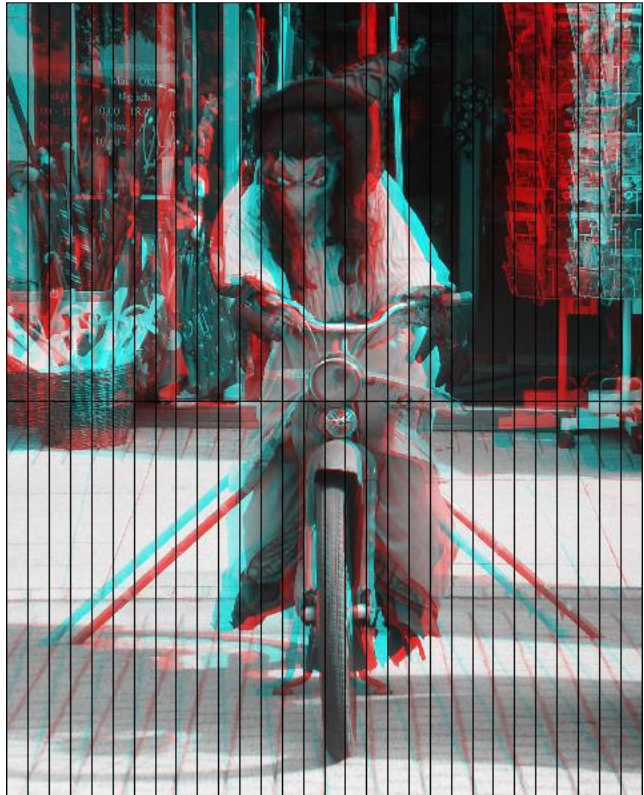
Tip: The only issue with displaying a grid is that sometimes it doesn't scale so well. An alternate way to get the correct scaling, simply exit Easy Adjust and return to the Anaglyph view. (see alternate maximum deviation check) Aligning Stereo images

Alternate maximum deviation Check

Ensure Anaglyph view *Keyboard shortcut F6 key*



Turn on the grid display **CONTROL –G** and set Vertical lines to 29.



Last word about deviation

If the deviation is too great, you have simply "lost the shot". To avoid such possibilities when taking your next photo, consider stepping back from the subject and apply the camera Zoom to reduce deviation. In many situations this is a simple way to attain compliance with 1 in 30 rule.

Last word about window violations

The best advice is that the window violations on the sides of the images are much more disturbing to the eye than the bottom or the top.

Elephone P11 3D Phone by Bob Price

I was searching online for a replacement tablet computer. I preferred the convenience of a smaller sized screen. I also needed one that would take a sim card so that I could have data connection in places with no Wi-Fi. I had also considered the possibility of using a phone. It was on one of these forays into budget (ie Chinese) phones that the magic words “3D Screen” caught my attention

The listed specifications of the P11 included a 6 inch screen with aspect ratio of 18 x 9 and a resolution of 2160 x 1080. It had 64GB of on board memory and the ability to accept micro SD cards up to 512GB. So it was pretty much what you would expect from a middle of the road smart phone. The difference was that it also included a glasses free 3D screen and could be mine for A\$209 postage included. I quickly talked myself into buying one. It was sourced out of China via a trader called GearBest. I settled down for a long wait, but was quite surprised to have it delivered within eight days.



It was limited to being able to play squeezed side by side Mp4 videos in 3d. So I downloaded the 3d Steroid app from the designer of Stereo Photo Maker. This now allows me to display full frame side by side Jpegs or MPO files in 3D. The Steroid app also allows me to take cha-cha type 3D photos using the phone's camera and auto aligns them.

Probably the best way to do a subjective assessment of the P11 3D display is to compare it with that of the Fuji W3 which is the only device with a small 3D screen that a lot of us are familiar with.

In bright daylight - Neither screens perform well. The image disappears completely on my W3 where as the P11 still has an image although much diminished.

Ghosting & off axis viewing - All autostereo (glasses free) devices should be capable of displaying a 3D image without significant ghosting or any other type of distortion when viewed from a position that is perpendicular to the screen. The issue is how far you can move away from this “sweet spot” and still get a good image. The W3 does not really seem to ghost, but it creates an odd shimmering effect where the colours alternately fade and then darken if you move your head from side to side. There is no shimmering with the P11. The image is stable, but it just ghosts if you tilt the screen or move your head left to right by more than a degree or two. Strangely you can tilt the screen vertically plus or minus 15 or more degrees without creating any significant amount of ghosting. Also, whereas you can view the W3 from any distance, there does seem to be a definite sweet spot between 20 to 30cm with the P11. Most images viewed in a perpendicular plane at these distances have little or no ghosting. The exceptions are high contrast ones such as brightly lit subjects with a black background or silhouette figures at sunset. These are things that even our club projectors would struggle with.

Artifacts - The W3 has a uniform granular pattern which is most noticeable against plain backgrounds such as a uniform blue sky. The P11 has none of this.

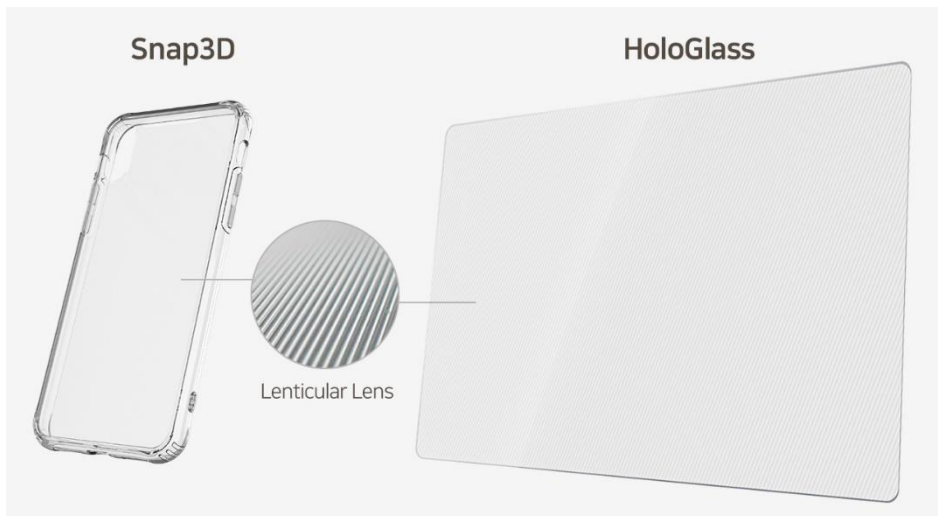
Time taken to change images - The W3 will change from one image to the next almost instantly and has a fairly large and quick zooming process. The P11 is a little slower on the picture change at around 2 seconds. The zoom is slow clunky and changes in large increments. Both devices have a slide show facility with variable speeds.

Colour rendition, contrast, brightness and sharpness - When it comes to picture quality the P11 is in a league of its own on all of the above. It manages to give a sharp bright punchy image that leaps out of the screen in 3D, but at the same time renders skin tones naturally. It is also good to have access to various sliders that give user control over contrast, saturation, colour temperature and sharpness.

The Elephone P11 has its weaknesses, but if you want a portable device that will really impress others with the potential of 3D photography, the P11 is the way to go. It does have a narrow horizontal viewing angle. So I find it works best for me by placing it in a cradle on a table top, and setting it to perform a slide show. That way I am not knocking it off axis by swiping the screen to bring the next image up.

Post script - A couple of club members have since tried to buy the P11 3D phone and it seems to be currently not available. This is strange considering that it was only introduced last year. If you are interested I would suggest that you continue to do a regular search for 3D phones. It seems that something similar happened a couple of years earlier with the Elephone P8 3D phone which was only on sale for a short while. It may be that the company only produces them in batches. Make sure that you are searching for the 3D screen option because the company also makes a non 3D version. Finally check that any phones that you are looking at will work on the Aussie telecom system.

I did notice another potential type of small portable 3D screen. This is a system called “Snap 3D” manufactured by the Korean based company Mopic. <http://mopic3d.com/mobile?lng=en>



It comes in two component parts. Firstly there is a lenticular filter that fits over your existing phone screen. The second part is a downloadable app. This uses the phone's rear facing camera to track the viewers eyes and adjust the left and right images to create a 3D image in conjunction with the lenticular filter. The problem is that the lenticular filter needs to accurately align with the phone screen and so each model of phone needs a purpose built filter. Someone demonstrated this at one of our club meetings a few years ago. When I tried it it took a few moments for the camera to track my eyes before it produced a reasonable 3D image. I lost interest as soon as I realized that there was no filter for my specific phone. Any perspective buyer who has one of the appropriate types of phone would need to assure themselves that their phone has the ability to handle 3d Jpegs or MPO files.

Boys Day Out: Dawn at Kiama photo-shoot

Mark Brennan showed Carlton Wright what it takes to get those great 3D shots. Getting up at leaving at 5AM to be at Bombo and Cathedral Rock near Kiama pre-dawn! With torches, tripods, camera bags we ventured out. Soon to discover having waterproof shoes and clothes would not have gone amiss!



Carlton on a precipice and Mark leading the way

