

**Magical Images:**  
A Handbook of Stereo Photography  
Supplement for B&W and eBook Editions

By G. R. OGRAM BSc PhD  
Second Edition - 2016

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## Supplement for B&W and eBook Editions

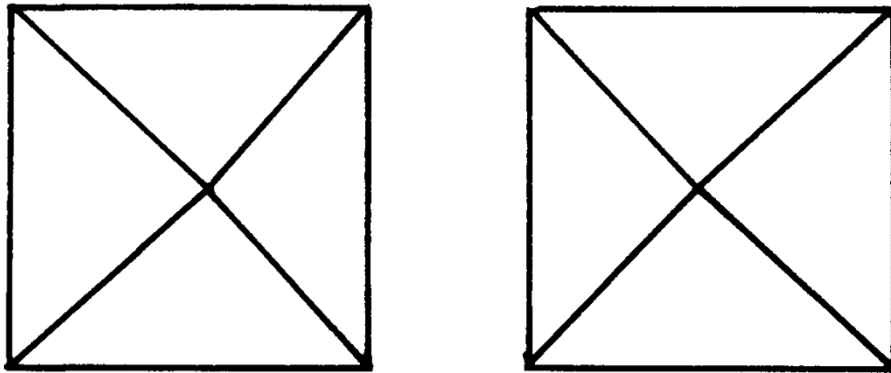
As a courtesy to those who purchased the B&W or e-Book Editions of ***Magical Images: A Handbook of Stereo Photography*** this supplement contains all stereoscopic images found in the book. More information about the book can be found on the ATBOSH Media website ([www.ATBOSH.com](http://www.ATBOSH.com)).

### Chapter 5



**Fig 5.2**

*Two dots set 65mm apart for free viewing practice.*



**Fig 5.3**

*Stereo pair for free viewing practice. Using the parallel sight lines method, this will be seen as a pyramid with the apex nearer to the observer. With the "crossed eyes" method it will appear as a hollow pyramid seen from below, with the apex furthest away.*

## Chapter 6



**Fig 6.1**

*Stereo pair with a stereo window set normally so that the whole scene lies behind it.*



**a**



**b**

**Fig 6.2**

**a** *Head and shoulders portrait mounted incorrectly because the figures are “cut” by the lower edge of the stereo window.*

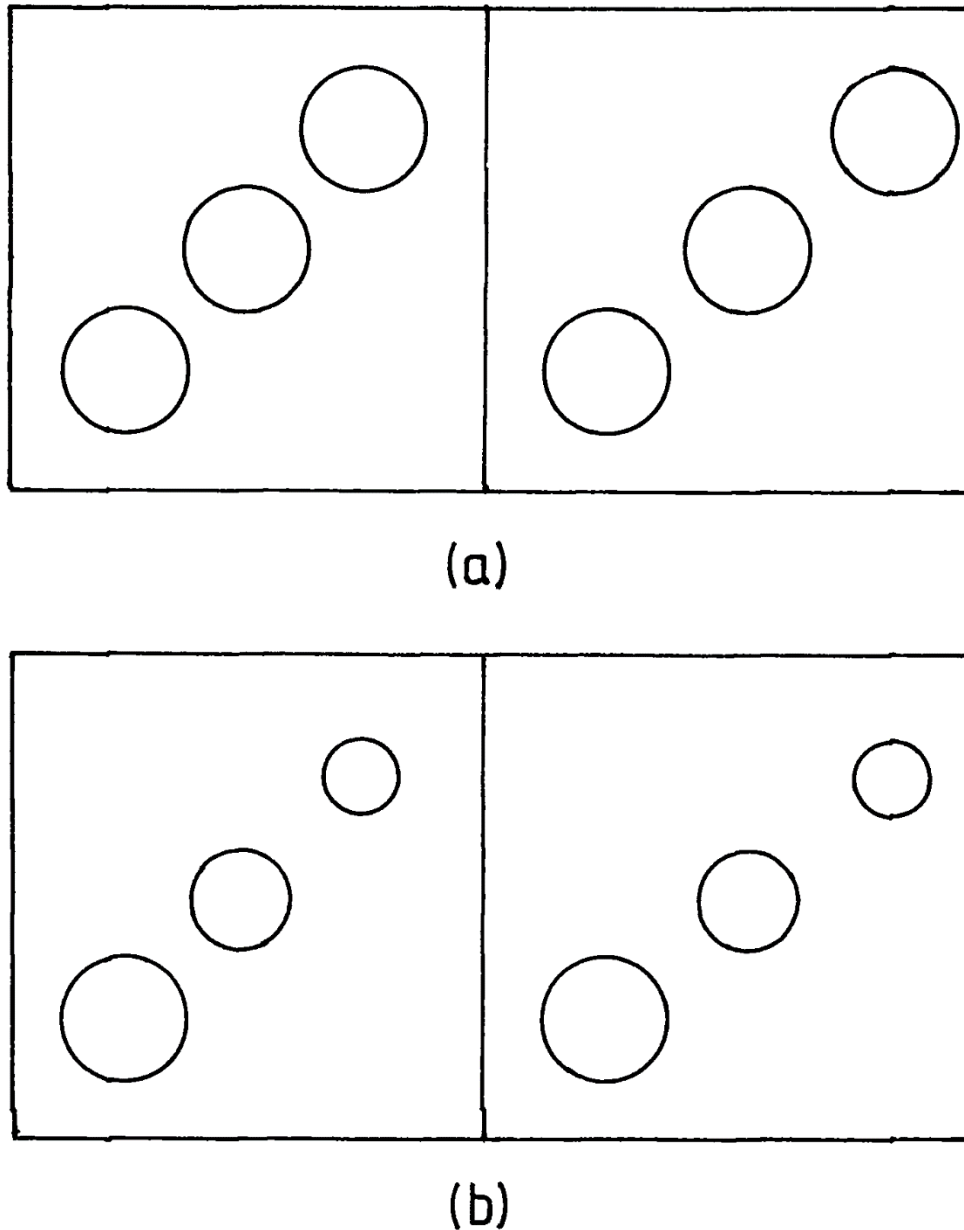
**b** *The same portrait mounted correctly*



**Fig6.3**

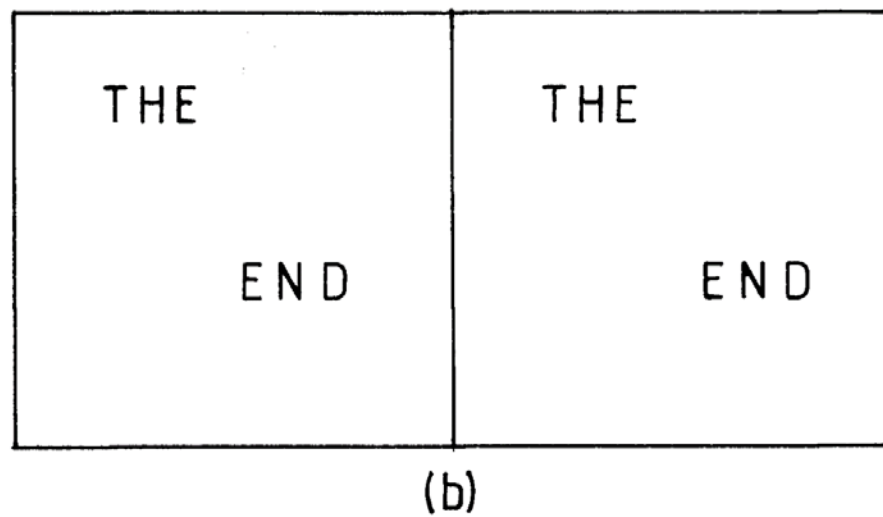
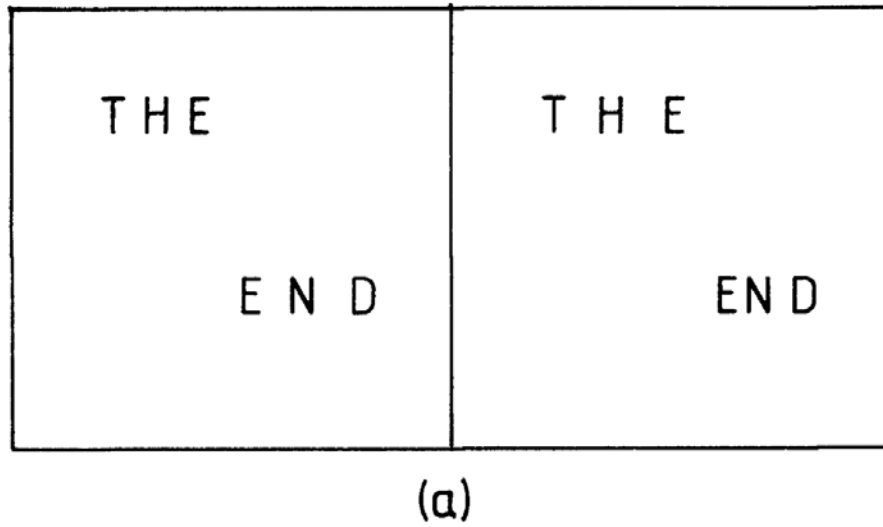
*Stereo pair with part of the subject protruding through the window. This is acceptable because the relevant part of the subject is not intersected by the frame.*

## Chapter 13



**Fig 13.4**

*In both diagrams the upper circle is furthest away and the lowest circle nearest when viewed as a stereo pair. In **a** the circles are identical in size but appear to increase in size from front to back in 3D. In **b** the effect of perspective on size is introduced to give the illusion that the circles are identical in size when viewed in stereo.*



**Fig 13.5**

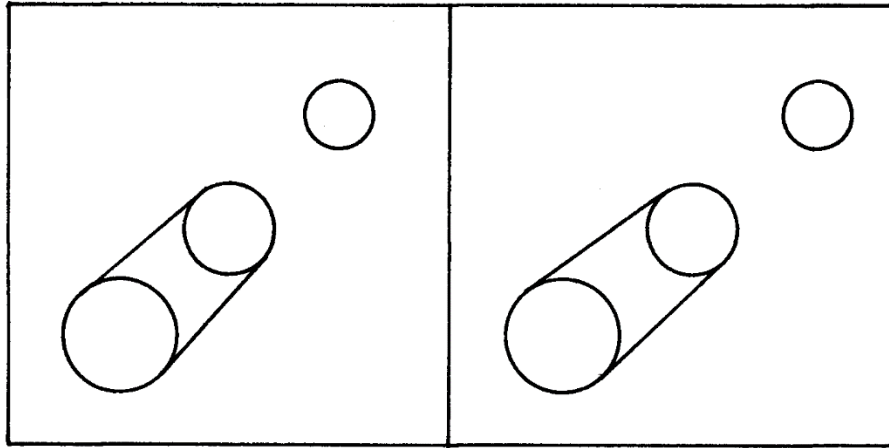
*Two forms of 3D title.*

**a** *individual letters at different depths*

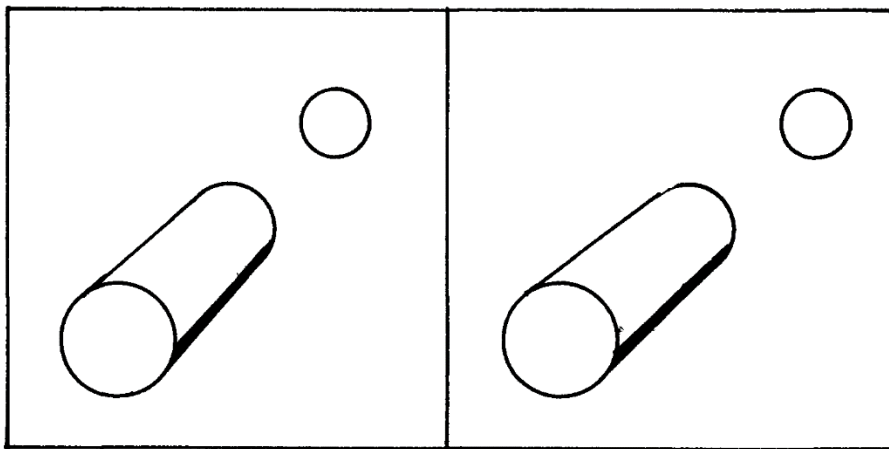
**b** *whole words at different depths.*



**Fig 13.6**  
*3D drawing in silhouette form. From Valyus<sup>39</sup>.*



(a)

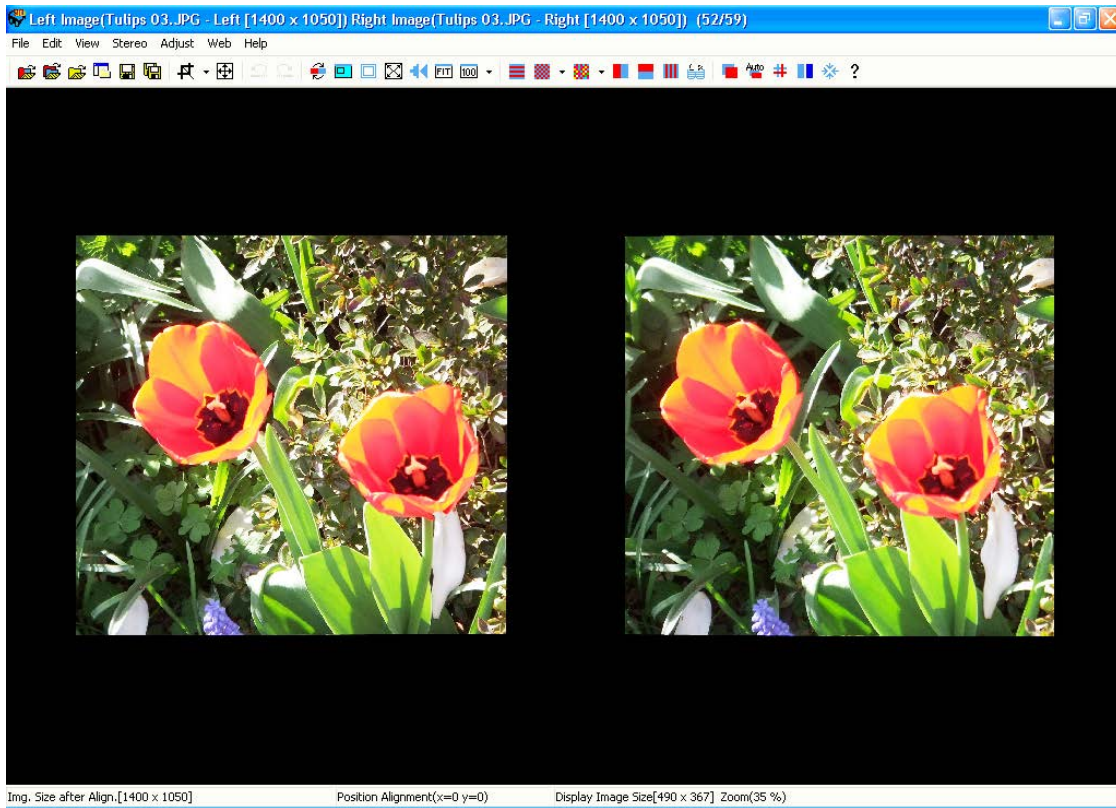


(b)

**Fig13.7**

*Lines connecting the circles of **Fig 13.4** produce solid objects. In **a** the object is a transparent rod or hollow tube. In **b** it is opaque.*

## Chapter 14



**Fig 14.4**

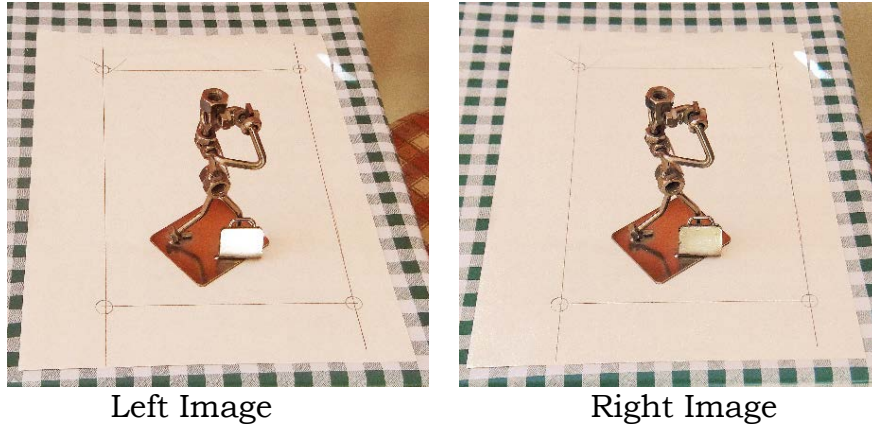
*This is the main display page of the StereoPhoto Maker (SPM) software program showing a stereo image pair in position for processing. Immediately above the images, the twelve principal function icons (the final twelve of the large central group) are, from left to right, **Interlaced; Grey anaglyph; Colour anaglyph; Side-by-side; Above/Below; Sharp 3D LCD; Page-flip for 3D shutter glasses; Easy adjustment, Auto alignment; Alignment mode; Auto colour adjustment; Alignment reset**. The icons seen on the left of the menu bar in Fig 14.4 are shortcuts to some of the options in the File and Edit menus. (This figure exhibits some window violation at this stage. The next step would be to correct it by using the Easy Adjustment control).*



**Fig 14.7**

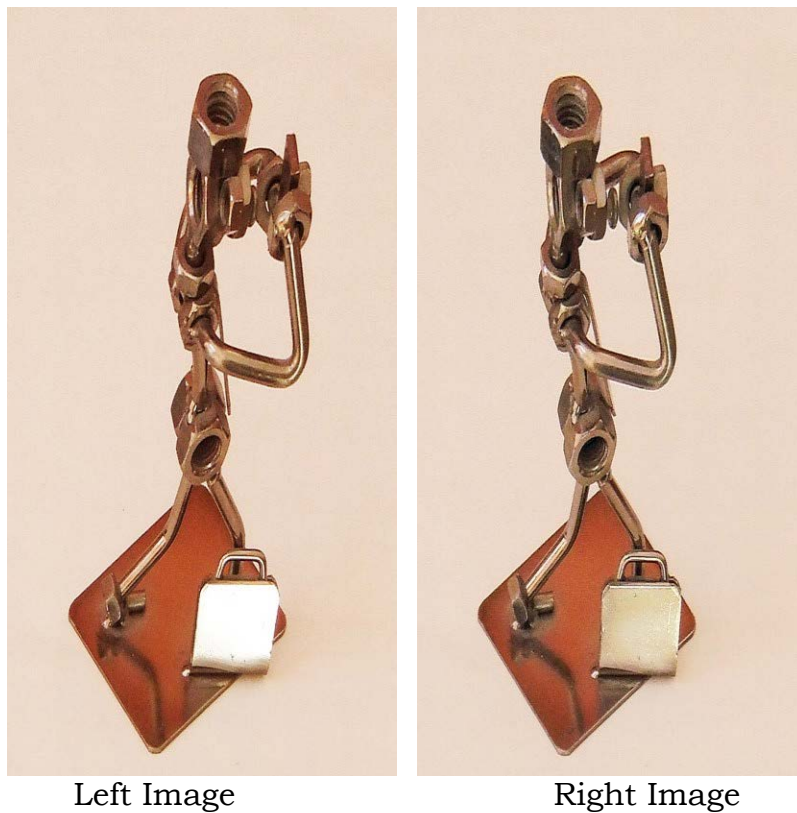
*JPEG stereo pair compressed laterally to half width. The black borders were inserted when resizing the cropped image in SPM to 2800 x 1050 pixels for the pair. Then the width was reduced to 1400 total without maintaining the aspect ratio then reducing the total width to 1400 pixels.*

## Chapter 15



**Fig 15.6**

*Stereo pair taken at an angle of 45°. The rectangular base on which the model stands is foreshortened and trapezium – shaped. (NB Each image will eventually be cropped to the pencilled areas (faintly visible) and these in turn will be stretched to correctly sized rectangles.*



**Fig 15.7**

*Left and right images after transformation and resizing to the correct aspect ratio.*

## Plates



### **“STRANDED”**

*Taken with a Wray Stereo Graphic camera around 1969*



### **“PAGODA AT KIYOMIZU TEMPLE”**

*Taken with a Wray Stereo Graphic camera in 1988 in Kyoto, Japan*



**“SHALLOW WATER”**

*Taken with a Stereo Realist at Kylemore Abbey, near Clifden, Eire, in June 2000*



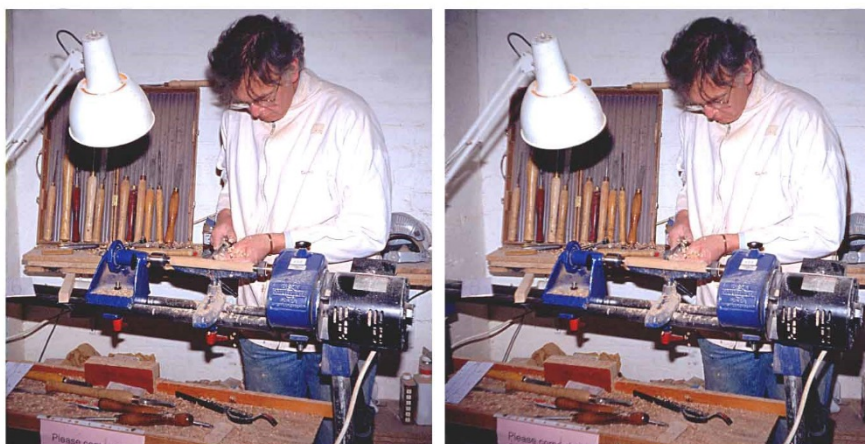
**“EPIPHANY”**

*Street decorations in Los Cristianos, Tenerife, which enhance the celebrations on 6<sup>th</sup> January each year. Taken with a Stereo Realist, January 2000*



**“ANOTHER PLANET?”**

*Volcanic landscape at Mount Teide in Tenerife, Taken with a Stereo Realist camera in January 2000*



**“CHIPS OFF THE OLD BLOCK”**

*Wood turning at a craft centre. Taken with a Stereo Realist camera in May 1999 and using flash*



**“LONE LAMP”**

*Taken with a Stereo Realist camera in The Algarve, Portugal, in May 2000*



**“WATER GARDEN”**

*Taken with a Wray Stereo Graphic camera in 1995*



**“VICTORIA”**

*Taken with an RBT XRX3P “Siamesed” camera at Stafford in March 2000*



**“COUNTRY GARDEN”**

*Taken with an RBT XRX3P camera near Pershore in June 2000*



**“CONNEMARA BEACH”**

*Taken with an RBT XRX3P camera in June 2000*



**“ECHOES OF THE MED”**

*Taken with an RBT XRX3P camera at Stafford in May 2000*



**“THE LONELY SEA AND THE SKY”**

*Taken with an RBT XRX3P near Clifden, Eire, in June 2000*



**“POPPING POPPY”**

*Taken with a Stereo Realist in August 2000*



**“LISTEN VERY CAREFULLY – I SHALL PLAY THIS ONLY WERNCE!”**

*Taken with a Stereo Realist camera at Stafford in July 1999*



**“HOLIDAY VILLA”**

*Taken with an RBT XRX3P in the Algarve, Portugal, May 2000*



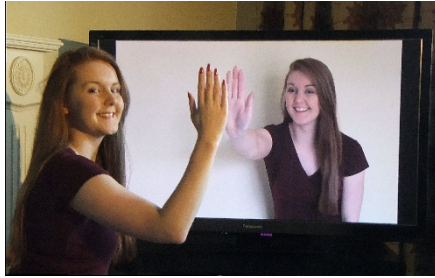
**“ANCIENT CULTURE MEETS NEW TECHNOLOGY”**

*Taken with a FujiFilm W3 digital camera in Kyoto, Japan in October 2012*



**“RED TORII GATE”**

*Taken with a FujiFilm W3 digital camera in Miyajima, Japan in October 2012*



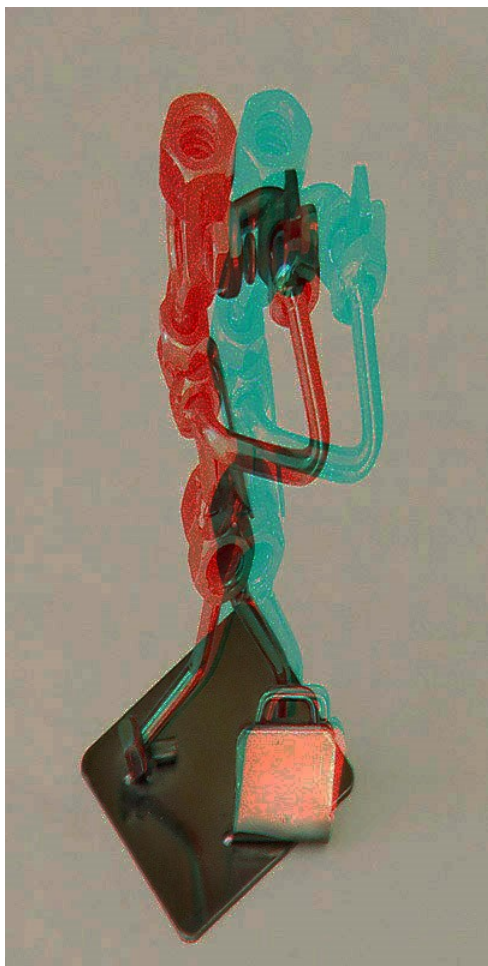
**“HI SOPHIE!”**

*Taken with a FujiFilm W3 digital camera in Stafford, UK in January 2015*



**“SEEMINGLY ENDLESS”**

*Taken with a twin rig of Canon Ixus 70 digital cameras (linked by StereoData Maker software) on the Great Wall of China in July 2010.*



**“PHOTOGRAPHER”**

*Phantogram taken with a FujiFilm digital camera*

*This should be viewed with the page lying flat on a horizontal surface and viewed from above at a 45° angle (as in Chapter 15 Fig 15.5). Although the image is a red/cyan anaglyph, it may be better to view through red/green glasses to reduce ghosting. The picture is printed darker than is ideal to reduce ghosting.*



*The same image as the anaglyph above but printed in colour side-by-side. It should be viewed in the same way at 45° but with a simple stereoscope with two lenses instead of anaglyph glasses, or by free viewing.*