

Editorial : Covid-19 Pandemic and Stereoscopy.

The pandemic forces us and our friends to cancel one meeting after another: The Chelles fair and the Bièvres fair which gave us the opportunity to gather with members and a wider audience; the sessions in Paris and in the French regions until further notice. The Club general assembly had to be postponed.

So far only the electronic version of the April newsletter is available. The subscribers of the paper version should receive it shortly.

Only those activities which are compatible with isolation can go on. However isolation may stimulate pictorial or editorial creativity. Look at the variety of contributions in this issue. There is no limit to what you can do with stereoscopy. Do not hesitate!

Pierre Meindre was motivated by the debates of the Glossary Commission. He gives us one of the most complete articles on a fundamental and sometimes controversial subject: Is it better to shoot in convergence or in parallel? I learned from his analysis of these two methods, to which he opportunely added decentered parallel shooting, that they lead to different staging conditions: position and stereo (3D) depth range. Let me insist on the stereo depth range: the depth perceived by the observer is not the depth that was shot.

The depth that was shot follows the laws of geometry, optics, chemistry (on film) or physics (digital sensor). The depth perceived by the observer follows the laws of human physiology (a part of the medical sciences). For me, four findings are to be remembered:

1. The stereo depth range will result from the two pictures forming the stereoscopic pair. Once shot, these pictures can be adjusted but not changed. The stereo depth range is fixed;
2. The perception of position and stereo depth range will depend on the production and post-production process, the screening conditions, including the respective position of the two images during the presentation. With analog images, one can modify the position by choosing the homologous points merging on the screen, but one cannot modify the stereo depth range. For digital images, the possibilities are greater, provided an appropriate software;
3. When shooting in parallel, the only objects whose images coincide on both views are those of the objects located at infinity (or, in practice, on the most distant view plane);
4. When shooting in convergence, the only objects whose images coincide on both views are those of the objects located at the point of convergence.

I would like to thank Pierre Meindre for explaining this to us in such a clear and detailed way.

Patrick Demaret

Chairman of the French Stereo Club

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<i>This article analyses the advantages and disadvantages of two shooting methods: in parallel and in convergence. The first part is a reminder to old and recent references on a subject which has given rise, since the earliest days of stereoscopy, to theoretical developments and practical considerations. The evolution of techniques, from analog to digital, the relative dynamics of photography and cinema have greatly changed attitudes towards each practice. Could a little known third method, decentered parallel shooting, bring the debaters back together?</i>	
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usually very crowded and often congested but it is not really a tourist place despite being close to the Saint-Ouen flea market. There, on November 2, 1979 the "number one public enemy", Jacques Mesrine was shot dead by the police after nearly a year and a half on the run. To brighten it up a little, the "Coeur de Paris", a work by artist Joana Vasconcelos, was installed in early 2019, not without causing controversy, for a few the price, 650,000 €, was largely over valued (Pierre Meindre).