
STEREOSCOPY 144

# STEREOSCOPY

Number 144, Issue 4.2025



*Front Cover:* Vincent van Gogh self-portrait. 3D conversion by Barry Rothstein (see page 18 for the article)

*Back Cover*: 3D pictures of Congress Participants, by Robert Bloomberg (see page 12 for Robert's Photo Essay of the Congress).

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# From the ISU President

Dear ISU members,

As you have read in the last *Stereoscopy* issue the 2027 ISU Congress will be in La Chaux-de-Fonds in Switzerland. Amongst the outings we hope to have will be trips to Gruyères (famous for the original cheese bearing that name) as well as the picturesque capital city of Bern.

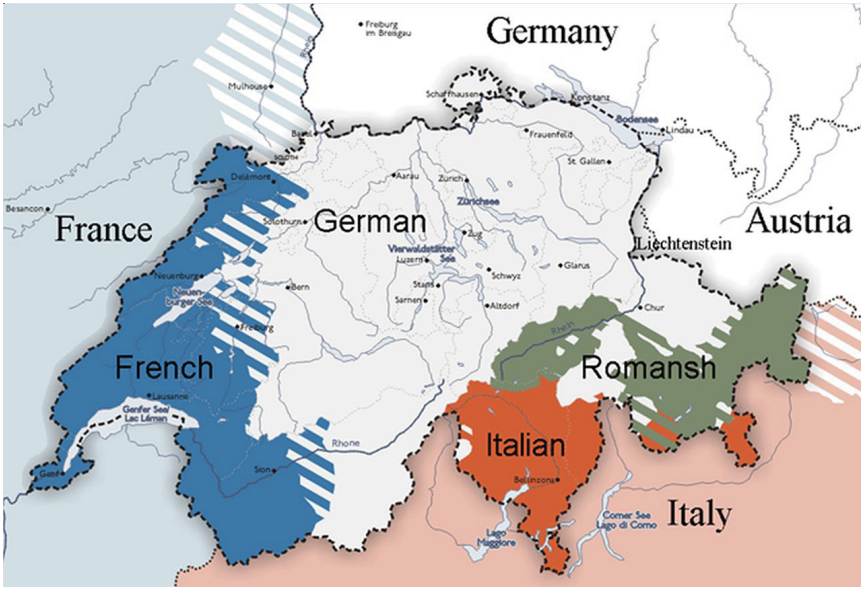
La Chaux-de-Fonds is famous for its watch industry, so the Watch Museum is also on our schedule. For fans of model railways, we hope to have something of interest for you too, in Kaeserberg, near Fribourg. I must not forget one of the local chocolate factories too. Where would Switzerland be without cheese, chocolate and railways? Even without 3D, there should be plenty to keep people amused.

You might be asking yourself what language the Swiss speak. Well Switzerland is multilingual, has 4 official language: French, German, Italian and Romansh. La Chaux-de-Fonds is French speaking, Bern speaks German. So while at the Congress you'll be able to experience both languages, assuming you're coming on the outings. If you want to travel around then why not visit the other two regions of Ticino and the Engadin.

Country code is CH (from the Latin name Confoederatio Helvetica). For the moment, I'll pass you on to Didier – he has plenty to inform you about.

More news next time,

*Stephen O'Neil, ISU President*



# From the ISU Congress Manager

Dear ISU members,

It has now been almost three months since the 2027 ISU World Congress was awarded to the Swiss Society for Stereoscopy (SGS/SSS). The last time Switzerland hosted this Congress was in 1987 in Interlaken. 2027 will therefore be an opportunity to celebrate the 40th anniversary of the first Congress in Switzerland and the 50th anniversary of the Swiss Society for Stereoscopy. Two good reasons to come see us!

Despite the anticipated nature of this award, the organizing team has already been thinking for a long time about a bid for 2029. They can now tell you more about its schedule.

The Congress will take place from Monday, August 9 to Monday, August 16, 2027, in the Jura Mountains in La Chaux-de-Fonds. Perched at an altitude of 1,000 meters, it is an unlikely city that owes its economic and urban development to the watchmaking industry. A true manufacturing city dedicated to watches, it has been listed on the UNESCO World Heritage List since 2009. Famous figures from La Chaux-de-Fonds include architect Charles-Édouard Jeanneret-Gris, known as Le Corbusier, car manufacturer and racing driver Louis Chevrolet, and writer Blaise Cendrars.

The Swiss Confederation has chosen La Chaux-de-Fonds as the first Swiss Cultural Capital in 2027. This is a national event that will subsequently take place every three years



*Top: Maison du Peuple building, view from the outside. Bottom: Cinema Plaza.*

in Switzerland. Therefore, many cultural events will be held in our city concurrently with our Congress. Our Congress participants will have a wonderful opportunity to participate in these events during their free time. It will also be an opportunity for the ISU to present its activities to a diverse and receptive audience. With this in mind, the organizing team is working intensively to open the Conference as much as possible to the outside world. For example we will be offering extraordinary anaglyph exhibitions (XXL-sized 3D macros) and giant Wheatstone systems, original and diverse 3D projections, a 3D light painting workshop, and more. We'll tell you more about that in a future issue.

For now, please note that the Maison du Peuple building will be our main meeting point. It is ideally located, just a 5-minute walk from the train station and a 10-15 minute walk from most hotels. Its total floor space of 550 m² (main hall) + 330 m² (upper floor) + 40 m² (meeting room) will accommodate our many activities. On the ground floor, there is a 400-seat cinema, equipped for professional 3D projection.

This winning combination of space / exhibitions / slideshows / films / audience represents a magnificent opportunity, which we must exploit to the best of our ability within our financial means. We are counting on your presence, without which nothing will be possible, and we will quickly put you to work for slideshows, workshops, fairs, and other presentations that you would like to give internally or for any audience. Thus, we can already announce that we will provide a display stand for 9x18 cm Holmes cards created by you. You will have the opportunity to put into practice the advice given by Steve Hughes in Wageningen... get your stereoviews ready!

While the large crowd expected in 2027 represents an opportunity, it will likely impact accommodation options. We will make a list of hotels available to you in early 2026. You will need to book your hotel room as soon as possible. La Chaux-de-Fonds hoteliers have agreed to reserve all their rooms for our conference until December 31, 2026, after which they will open their rentals to the general public. Don't delay!

Yours sincerely,

*Didier Chatellard, ISU 2027*
*Congress Manager*

*Exhibition Hall*

# From The Editor

Welcome to *Stereoscopy* 144!

Time flies! After the ISU Congress in August, I attended the annual conference of the Photographic Society of America (PSA). The conference is called Photo Festival and this year it was in Portland, Oregon, in late September. PSA has 6 divisions, one of which is the 3D division. I enjoyed the tours, presentations, and 3D activities.

Back home, life returned to "normal" with monthly 3D meetings in Cleveland and Detroit. I also attend a couple of Zoom meetings of other 3D clubs.

I am writing this message in Minneapolis, Minnesota. We are visiting our daughter and my wife's family for Thanksgiving. For those not familiar with Thanksgiving, it is a major US holiday, held always the 4th Thursday of November.

Here is a picture of our grandson, Theo (2 years old). I gave him Barry Rothstein's "Pop-Up 3D Book" and I am training him to become a future 3D enthusiast. As you can see, it is not working very well. ☺

Instead of one Highlighted Member, in this *Stereoscopy* issue we have, for the first time, a couple, George Philosophos and Emily Deam. They are active members of the the Chicago Stereo Camera Club (CSCC), which is the highlighted 3D club in this issue. The CSCC is also one of the oldest 3D clubs in the USA, dating from 1952.

The Featured 3D Picture in this issue is actually a sequence of 4 pictures. These were taken accidentally, when Derek Medhurst took a short 3D Video instead of a single 3D still picture, with his new XREAL Beam Pro. It is a fascinating story!

I hope you will enjoy this issue. I also hope everyone has good holidays and a New Year.

I will see you next year!

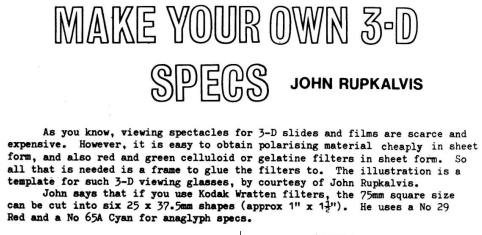
*George Themelis*

## *Stereoscopy* History

# John Rupkalvis 1937-2024

We recently learned that John Rupkalvis passed away in 2024. John (or JR, as he was known to his friends) was one the earliest ISU members. The first mention of his name is in *Stereoscopy* 2 (1976) where he is listed in one of the earliest ISU Membership lists. The entry reads: "*John Rupkalvis Stereoscope Company*".

In 1979 (*Stereoscopy* 9) he published his first article, titled "*Which Comes First?*" The article discusses the question of what comes first, a product or standards? His answer is that the product always comes first and standards follow. "*Standards do not dictate what is going to sell.*"



MAKE YOUR OWN 3-D SPECS

JOHN RUPKALVIS

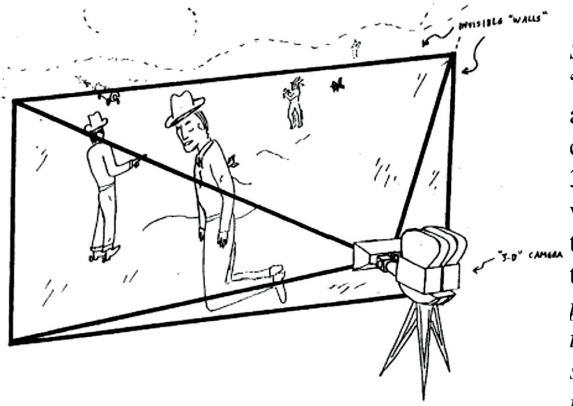
As you know, viewing spectacles for 3-D slides and films are scarce and expensive. However, it is easy to obtain polarising material cheaply in sheet form, and also red and green celluloid or gelatine filters in sheet form. So all that is needed is a frame to glue the filters to. The illustration is a template for such 3-D viewing glasses, by courtesy of John Rupkalvis.

John says that if you use Kodak Wratten filters, the 75mm square size can be cut into six 25 x 37.5mm shapes (approx 1" x 1½"). He uses a No 29 Red and a No 65A Cyan for anaglyph specs.

In Stereoscopy 13 (1981) he published an article on how to "*Make Your Own 3-D Specs*" (3D glasses). He starts by saying "*As you know, viewing spectacles for 3D slides are scarce and expensive*" an interesting contrast with today's marketplace where 3D glasses, made mainly in China, are easy to find and very inexpensive.

JR's most extensive article was published in two parts in *Stereoscopy* 2-13 and 2-14 (1992-1995) titled "*Stereoscopic Imaging Systems*". This is long and detailed review article that discusses various stereoscopic imaging systems, from freeviewing to anaglyph, polarized, etc. This article demonstrates both JR's deep knowledge of stereoscopy but also his excellent writing skills.

*Tim Johnson, Julie and Lenny Lipton, John Rupkalvis, and Larry Wyatt, during the combined 2017 NSA/ISU 3D conference, in Irvine, CA. Photo by Susan Pinsky.*

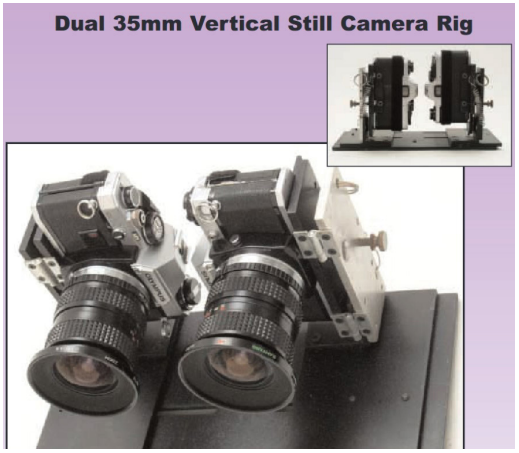



The last article by JR appears in *Stereoscopy* 2-23 (1995) and is titled "*3-D Pyramid Power*". John says that a 2D image is usually thought of as composed within a rectangle while a 3D image is thought of as composed within a cube. However, he says, this is not correct. The true shape of the "3-D World" is a pyramid. "*Any part of the images that is within the confines of this pyramid will be safely within the area of the stereo image's world"*.

John was one of those rare individuals who made a living from 3D. He worked as a Stereoscopic Imaging Consultant and he was the CEO of StereoScope International, a company that he founded in 1972. He served many clients in the motion picture and television industries. For a summary of his work, see the article by Lawrence Kaufman and Eric Kurland in the recent issue of Stereo World (50-6 May/June 2025).

Following the news of his passing, messages of condolences, and also testimonies on how JR affected people's own path into 3D, were posted on Facebook and the Photo-3d email discussion list.

Ken Kovar posted a link to John's IMDB biography with the comment that under Trademarks, JR wrote "*Writes his own flattering biographies*" — a testimony that JR also had a great sense of humor.




To see many of JR's 3D projects take a look at this link: https://www.docdroid.net/RHsEGvM/stereoscope-john-rupkalvis-pdf.

This, 80-page document, titled "*Professional Biography of John R. Rupkalvis*", is well worth studying today. One of the many projects described that got my attention is a system to mount two cameras vertically top-to-top, followed by a mirror viewfinder system to allow for stereoscopic viewing of the cameras' viewfinders. Even though this system is illustrated for Olympus 35 mm film cameras, I use something similar today for Sony digital cameras.

Thank you, JR, for your many contributions to 3D for over 50 years!

*- Editor*

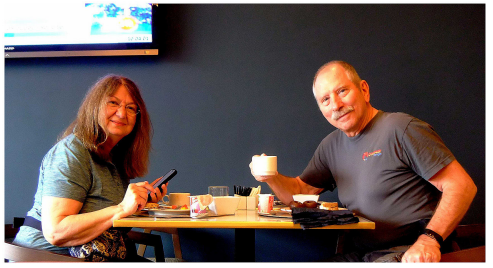
## Member Highlight (Couple's Edition)

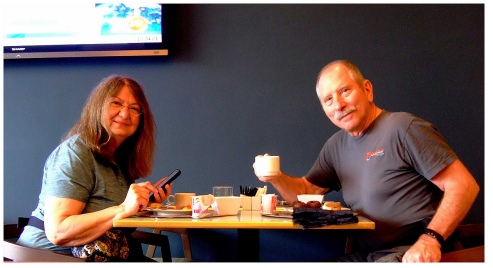
# George Philosophos & Emily Deam (USA)

### Tell us about yourself and your 3D interest

George's interest in photography started as a Cub Scout when he sent in 2 Kix cereal box tops and a dollar for a camera (620 box camera). In High School Print Shop his interest was furthered by a session on photography and the darkroom process. In college he worked on the University of Illinois Chicago Circle Yearbook as photographer and eventually photo editor. In 1984, when he came across a friend's father who was shooting with a stereo camera, he was hooked. Struggling to learn 3D techniques he discovered the Chicago Lighthouse Exhibition of Stereo Photography that was being shown in downtown Chicago. Connecting with other stereo photographers they informed him of the sponsoring club, the Chicago Stereo Camera Club which held meetings at the Fort Dearborn – Chicago Camera Club studio. Hitting the photographer's jackpot, he joined both clubs. Hearing about the 1985 international ISU Congress being held in Arlington, VA, fed into a second passion, traveling. Subsequently, he joined the NSA and ISU. Since that first conference in 1985 George has attended every ISU for the past 40 years and missed only two NSA Conventions.

Emily's first exposure to 3D was a View-Master viewer with hours of enjoyment looking at reels of comic characters and exotic places. A prized birthday gift was a brownie camera. Surrounded by a family of graphic artists she was encouraged to snap photos. Photography was respected as an art form in this artistic household. Photography was used by her uncle, the illustrator James M. Sessions, as reference to help create many of his paintings. As an adult, the opportunity to take a photography and darkroom class at Hull House continued her amateur endeavors. Family events and travel were favored subjects. George introduced her to stereography and winning a Fuji W1 at her first NSA convention began an 16-year quest to capture beautiful images.

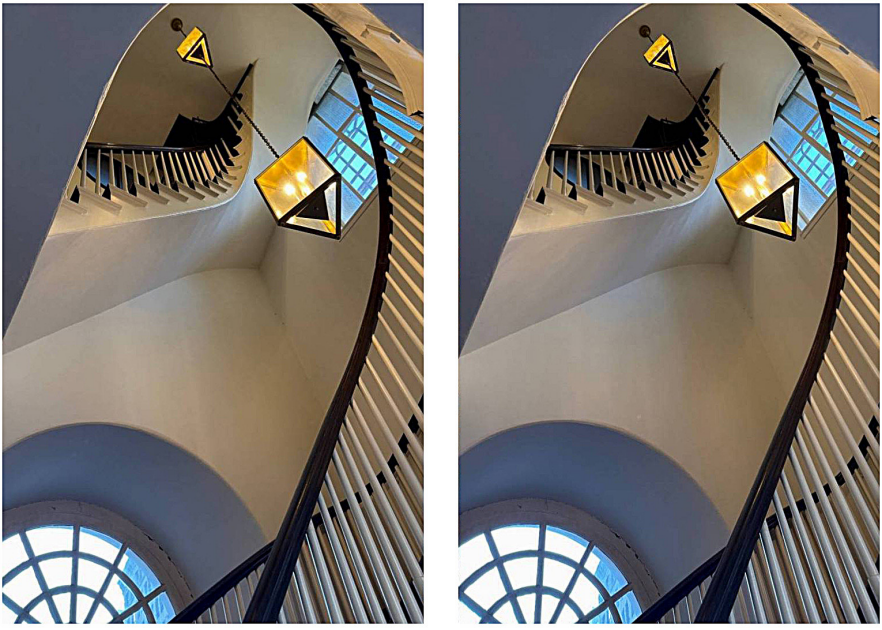




*"Emmy and George" by George Philosophos*

*"Squash Flower" by Emily Deam*

George and Emily (aka Emmy) met at college in 1970 on the yearbook staff. Life happened and they were not to meet again until 2005,when they renewed their friendship. Emily volunteered at the Art Institute of Chicago and invited George there to celebrate his retirement in 2007, and they have been visiting art museums around the world ever since.



*"Liberty Hall Step" by Emily Deam*

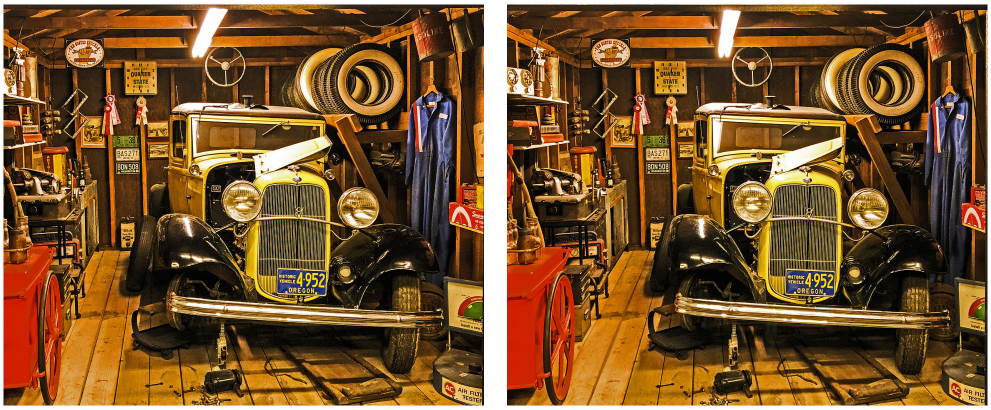
*"Summer Palace" by Emily Deam*

## What 3D equipment do you use?

George began shooting with a Stereo Realist and after a couple years added twin Minolta X700s to the bag. Giving up film was disappointing, but he made the transition to digital when the Fuji W3 arrived. Recently, he began experimenting with a QooCam EGO along with more use of an Apple iPhone.

Emily tried a Realist and then jumped into digital stereo using twin Canon PowerShot A590s. After winning the Fuji W1 at the NSA Convention, Emily went on to acquire a W3 but is finding the Apple iPhone and i3DSteriod App the easiest way to photograph 3D.

*"Last Centuty Lamps" by George Philosophos*



*Last Chance Garage" by George Philosophos*


*"Tennessee General Store" by George Philosophos*

## What kind of 3D pictures do you take?

Emily and George enjoy taking photos while traveling, which they have had ample opportunity to do these past years. They have chronicled their journeys to the many NSA Conventions and ISU Congresses, and while taking additional tours.

George is a constant photographer choosing various subjects and methods to capture a thoughtful image. Emily is a quick to compose and snap shooter and finds herself waiting for George to finish, which often leads them in separate directions and different perspectives. When processing images at home it helps to have someone who understands 3D as a critic.

## What other 3D activities occupy your time?

As members of the Chicago Stereo Camera Club we help with the annual Lighthouse Exhibition fundraiser for the Chicago Lighthouse for the Blind. Our club previously held monthly in-person meetings but now find it convenient to meet on Zoom, which Emily arranges and where out-of-town members can continue to attend.

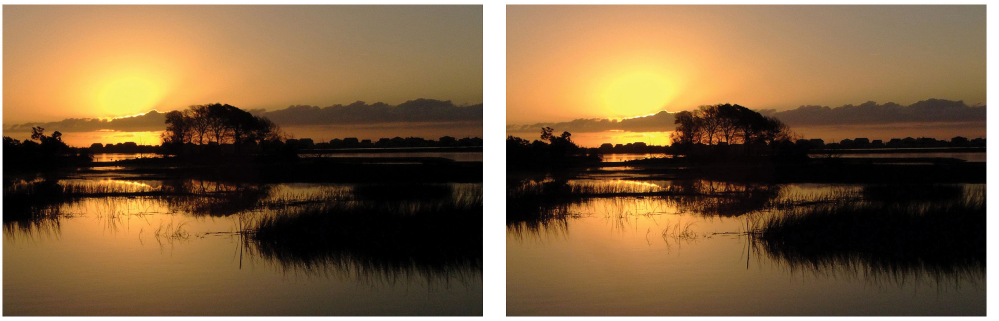
## What other interests do you have?

Both George and Emily pursue the graphic arts by taking art classes in pastels, drawing and oil painting at McCord Gallery. Emily holds volunteer positions in a Hellenic women's club and her 2D camera club. George also has interests in martial arts, blacksmithing, history and reading.

## What are your thoughts about the future of 3D?

Emily believes 3D will always be an alternative photography option. Taking photos and short videos are becoming popular as a form of advertising and adding a 3D virtual aspect may attract audiences to purchase items and services. But as the recent past has shown, affordability, education and friendliness of equipment will determine 3D's growth. George thinks once someone is dazzled by 3D images their interest might continue if they learn how easy it is to create their own and what can be done with them.

*"Emmy in Holland" by George Philosophos*



*"Inlet Sunrise" by George Philosophos*

# 2025 ISU Congress: A Photo Essay

Robert Bloomberg (USA)

**Art and photo ops** were everywhere at this year's ISU Congress in Wageningen, both inside and outside the WICC conference center/hotel.

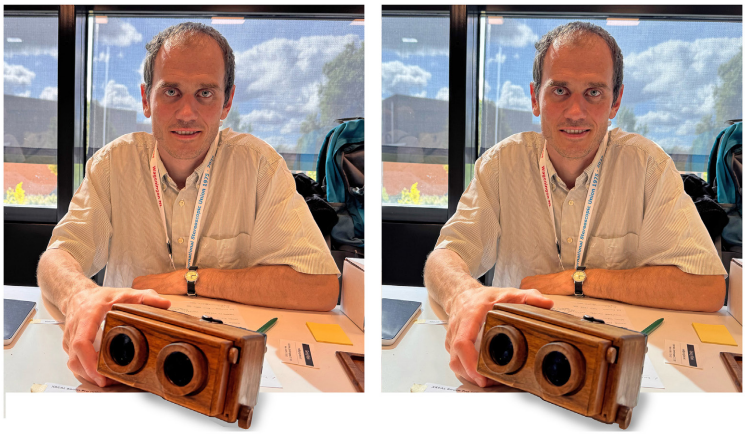
*"Trapbeeld" (Stair sculpture) on the hotel grounds*

*Accidental art discovered in a conference room*



*Who really knows what happens in Wageningen after dark?*

**Reconnecting with old friends** is always one of the joys of attending the Congress.



*Matěj Bohác displaying one of his handmade viewers*

*Barry Rothstein interrupts his lunch for a phantogram photo op*

*Jereon Van Oudvorst shows off Canon's smallest, longest lens*

**The excursions** were some of my favorites of any ISU Congress in past memory and the highlight of this year's Congress for me.

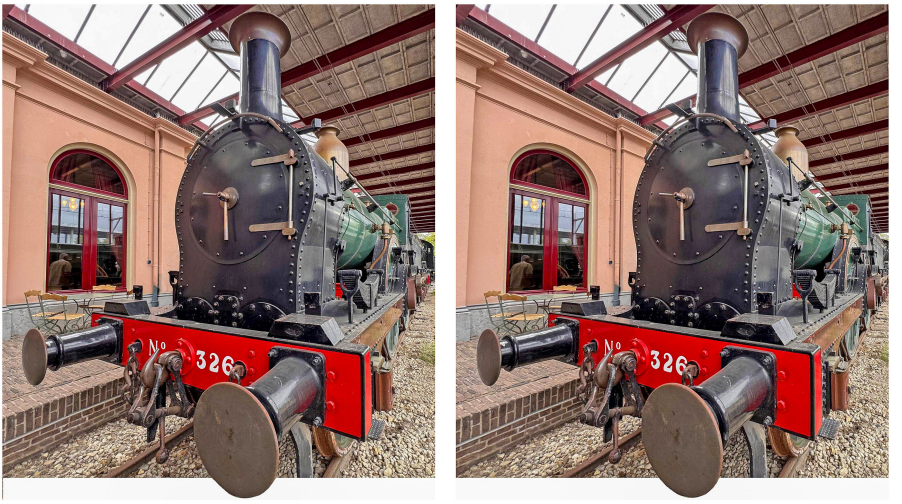
The excursion that made the greatest impression on me was our outing to the "Spoorwegmuseum" (Dutch Railway Museum) in Utrecht, containing 175 years worth of railroad history.

*Cloud hyper cha-cha from the double-decker excursion bus*

*Doorwerth Castle Gardens*

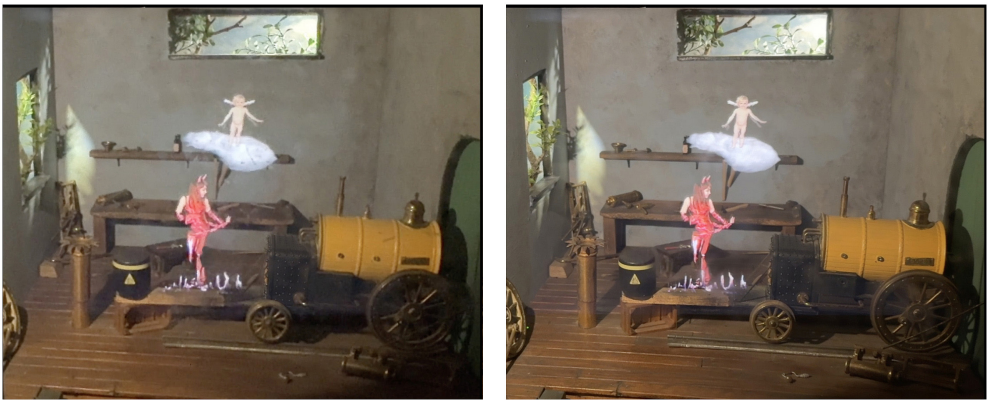
*Boats and windmills at the Dutch Open Air Museum*

*“Muizeneus” (Little mouse nose), the nickname for the Dutch Mat ’46 electric train*




*“De Grote Groene,” (the Big Green), the nickname for steam locomotive SS 326*

*The “Suitcases of Dreams,” a entire wall of vintage luggage, combined fairy tale dioramas with “Pepper’s ghost” video projections. (See Vanessa Grein’s article in Stereoscopy #143.)*



*"Suitcases of Dreams" dioramas (screen capture from XREAL Beam Pro video)*

The museum offered so many exhibits and attractions that it was difficult to experience them all in our limited time. The thrilling "Trial by Fire" 4D experience thrust you, as a newly-enlisted and hastily-trained railroad worker, into the driver's seat of a runaway train.

I missed the popular "Steel Monsters" dark ride, described in the museum brochure as a "blood-curdling trip in the dark under, between, and above steel monsters.

Instead, I explored the vast outdoor area and isolated, in a far corner of the grounds on a side track, I discovered a true dark ride: a lone baggage car with a small plaque identifying it as one of thousands of railcars used by the Nazis in WWII to transport Jews and others to death camps in Germany.

This chilling footnote was the darkest chapter in Dutch rail history.

*Lone baggage car*

*Baggage car interior*

*Railway logo*

Wageningen was the site of the first ISU Congress half a century ago. Kudos to ISU President Dennis Boersma, Congress and projection team manager Ernest van Loon, tour guide extraordinaire Sjaak Boone, graphics wizard Robert van den Brink and the entire Congress team for making this such an amazing and fitting 50th anniversary celebration.

# Van Gogh in 3D

## Barry Rothstein (USA)

This year's ISU Congress in Wageningen, Netherlands, provided the opportunity to see up close several original paintings by Vincent Van Gogh (pronounced by the Dutch as "fun" or "vahn" for the Van, then a hard GO ended with "ckh" like Chalah bread or yuckh, an extension of yuck).

Betsy and I arrived the night before an excursion to De Hoge Veluwe National Park. Betsy wasn't up to it, and neither was I, but tired and bleary I slogged along. The park contains a masterpiece art deco hunting lodge, Jachthuis Sint Hubertus, built for for the extremely wealthy Kröller-Müller couple, completed in 1920. Also inside the park is the Kröller-Müller Museum, which opened in 1938 to showcase Helene Kröller-Müller's extensive art collection. There I shot a few Van Gogh paintings on my Google Pixel camera phone to show Betsy, and also some by Charley Toorop. A wonderful exhibition of Toorop's work, much inspired by his fascination of Van Gogh's work, was at Kröller-Müller.

After the Congress ended, on August 25, we spent a week in Amsterdam, and, of course, we went to the Van Gogh Museum. There I took camera phone shots of his iconic works "Self Portrait With Grey Felt Hat" and "Vase With Irises Against A Yellow Backdrop." On a whim I cropped them to inside the frames and ran these through DepthMaker at 100% depth. DepthMaker is a 2-D to 3-D conversion cellphone app by Masuji Suto. I was immediately delighted with the results.

*"Self-Portrait With Grey Felt Hat" by Vincent van Gogh, conversion via DepthMaker*

*Duplicated data error*

The conversions showed very nicely on my Google Pixel cellphone, so I decided to make them my "image of the week" images for Saturday August 30 (you can view them at https://3ddigitalphoto.com/ImageofTheWeek.asp?week=08-30-2025).

When I loaded them from my phone to Photoshop in my laptop computer I found the Left-Right pair DepthMaker provided had an oddity at the center of each image. Straight and/or wavy vertical lines and duplication of data appeared at the far right side of the left eye image, and a like problem on the far left side of the right eye image (see illustration.)

To correct for this I produced guidelines to lay out equal width problem areas left and right of center, duplicated the image, cropped out the offending areas, and reassembled the stereo pair. Another aspect of DepthMaker's conversions are what I call "stretch marks" (sorry, moms ☺). I did an online search to describe them and found this: "*Horizontal stretch marks on 3D conversions are artifacts that occur during the process of converting 2D images or footage into stereoscopic 3D. These distortions, also referred to as horizontal banding, are visual inconsistencies that appear as a result of errors in the depth mapping process*."

In Van Gogh's "Self portrait with grey felt hat" even his brushstrokes show significant depth, and the swirls surrounding his head served beautifully to help clone out the stretch marks. His Iris image was more intricate and challenging to clean up, but even so I thought it worth showing.

*"Landscape With Wheat Sheaves And Rising Moon" by Vincent van Gogh*

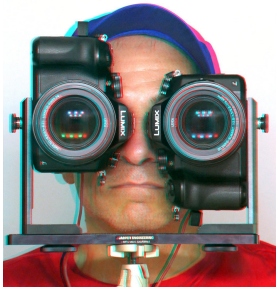
*"Tree Trunks In The Grass", 1890 by Vincent van Gogh*

More recently I remembered I'd taken mobile phone shots of his work at the Kröller-Müller Museum, so I decided to put them through the process, These were "The Ravine", "Landscape With Wheat Sheaves And Rising Moon", "The Garden At The Asylum At San Remy #1", "Pink Peach Trees", and "Tree Trunks In The Grass". Quite honestly I was astonished and dumbfounded at how wonderfully they converted to 3D, and how doing so brought them to life for me. Readers can pick up the 10 images I converted on my website at https://3ddigitalphoto.com/vangoghlink.asp

*"The Potato Eaters" is an early (1885) painting by Vincent van Gogh, It's a bit different (darker) from his later works and has great depth.*

My conclusion is that Van Gogh in impressionistic style drew precisely what he saw in 2D, which then converts miraculously well to 3D. These images and many more are widely available online. I'd suggest you play around, try it yourself and form your own conclusions.

*Barry Rothstein has been making 3D images since 2003, He is mostly known for his passion for phantograms. He has given many workshops at NSA 3D-Cons and ISU Congresses. He has published 6 books with 3D images. You can see more of his work at his website: 3ddigitalphoto.com.*



# “Wildlife” in 3D

George Themelis (USA)

## Wildlife Defnition

My definition of wildlife is “animals that cannot be approached closely”. This includes: 1) **Animals in the wild** (birds, ducks, frogs, foxes, coyotes, deer), but also, 2) **animals around the house** (birds on a bird feeder, raccoons, squirrels) and 3) **animals in captivity** (zoo, for example). I have been interested in this type of photography for many years now. I enjoy the challenge but also the results. Seeing an animal that cannot be approached, up and close and in 3D, is fascinating to me.

## Choice of Equipment

A standard stereo camera is not a good choice to photograph animals at a distance because the lenses are too close and the focal length (FL) is too short. The best choice is to use **twin cameras with long focal length lenses**. In a sense, this type of photography is the opposite of macro 3D. In traditional macro 3D photography we come close and use a small stereo base. Here, we are staying away and use a large stereo base.

There are three families of cameras that could be used for this twin camera rig:

1. **Compact/Travel Cameras**: These are small cameras with fixed (non-interchangeable) zoom lenses. Some travel cameras (known as “superzoom”) come with a very wide zoom range. These cameras are offered by most camera manufacturers (Sony, Nikon, Canon, Panasonic, etc.).

2. **Bridge Cameras**: These also have a small sensor and fixed zoom lenses, but they are much bigger than compact cameras. They bridge the gap between traditional point-and-shoot cameras and bulky DSLRs or mirrorless cameras. I have used Panasonic FZ2500 (28-480 mm) cameras (these are shown in my “profile” picture at the top) and took nice pictures, but at some point I switched to the Sony RX10IV (24-600 mm) cameras because of better synchronization and longer zoom range.

3. **Cameras with interchangeable lenses**: There are many choices here. I have used Panasonic cameras (GX7, GX8), Samsung NX1000 cameras and I am currently using Sony cameras. Regarding the choice of lenses, one can use lenses made by the camera manufacturer, or by a third party, or even vintage/legacy lenses that can be adapted to fit in most modern digital cameras (but with the loss of automation).

## Equipment Challenges

There are two types of challenges when using twin cameras with long FL lenses:

1. The first challenge is common to all twin camera systems. One has to worry about synchronization and arrangement of the cameras.

2. The second challenge has to do with using long focal length lenses. The high magnification makes alignment more critical. In addition to the cameras being vertically aligned, they must also converge to the main subject. The convergence is important for


*Left: Even though the cameras and mounts are identical, the left camera is lower than the right camera. The high magnification magnifies any vertical error. Right: The cameras must converge to the main subject to minimize image loss and allow the use of auto focus.*

two reasons: First, it minimizes image loss. If the cameras are pointing parallel, the left camera will record more of the left side and the right camera more of the right side, resulting in image loss. The image loss is proportional to the stereo base x magnification, so it can be significant when using long lenses and a large stereo base. Convergence is also important because it allows us to use auto focus (each camera focuses on the subject, which is at the center of the frame, since the cameras converge to it).

## Camera Arrangement Options

The simplest and most intuitive way to arrange two cameras is side-by-side. This works well under controlled conditions (for example, taking pictures around a bird feeder) but it is difficult to use outside. After experimenting with different arrangements, I realized that for photography in the field, it is better to have the cameras mounted vertically.

The ideal configuration for me is to have the cameras facing top-to-top and separated so I can view through both viewfinders. In this configuration, it is easy to align the camera vertically and converge them to the subject. Being able to see the subject in 3D is similar to using binoculars. I can find my subject, make sure that the vertical alignment is correct, adjust the stereo window (converge) and take the picture.

*Three possible twin camera arrangements: 1) Side-by-side (left) is the simplest arrangement, but difficult to use in the field. 2) Bottom-to-bottom (center) is easier to align and carry around. 3) Top-to-top (right) has the advantages of #2 with the extra benefit of composing in 3D.*

## My Wildlife 3D Rig

I started in this type of photography with Panasonic and Samsung cameras and long lenses, arranged side-by-side. I used these cameras to take pictures of birds around my bird feeder. I then switched to the Panasonic FZ2500 and, later, Sony RX10IV bridge cameras, in my favorite vertical top-to-top configuration. This allowed me to go outside for more traditional wildlife. Finally, I switched to Sony mirrorless full frame cameras because I already had a pair of cameras that I used for standard 3D.

Today, my rig consists of two Sony A7RIV cameras (the "R" stands for high resolution) and two pairs of lenses: 1) Sony 100-400 mm (for best quality, but a bit heavy to carry around), 2) Sony 75-300 mm (lighter and more portable).

I support the cameras with vertical "L" brackets on a horizontal bar. The brackets can rotate and this is how I control convergence. In my favorite 3D viewing configuration, the stereo base is around 140 mm. I can change this separation by sliding the vertical brackets. I have found that the stereo base is not critical. Even if an animal is far away, the deviation is magnified, which results in adequate depth most of the time. So I tend to keep the 3D viewfinder and 140 mm stereo base for the majority of my photography.

This twin camera rig is quite heavy so I had to find a way to carry it and use it without getting tired. I use a Cullman Magic Tripod to support it when it is not used. I use the central column of the tripod as a camera grip/monopod. I have a pouch around my waist and I support the rig there, so my hands do not get tired. This arrangement works well when I walk around looking for wildlife.

One advantage of using long focal lenses at a close range is that the background is thrown out of focus (see the top two pictures on the next page). The background is the enemy of 3D close-ups so it is nice to have it eliminated optically, without the need of photo editing.


*My wildlife 3D rig (see Text for details). The heavier 100-400 mm lenses are on the left and center, and the lighter 75-300 mm lenses on the right.*

*Wildlife around my house. Top: Blue Jay. I like these birds. I feed them peanuts and they pose for me. Bottom: Squirrel, stealing the Blue Jay's peanuts. Note the out of focus background.*

*Northern Green Frog. This close-up was taken from a distance of a few meters.*

## Other Uses of the Wildlife Rig

The rig with twin cameras and long focal length lenses can be used to take pictures of subjects other than wildlife. Examples include portraits from a distance, long distance action, or anything that it is far away and cannot be approached closely or we choose to stay at a distance so we don't disturb the scene.

*Examples of other uses of the wildlife rig. Top: Long distance portrait. This leads to more natural portraits. Bottom: Long distance action.*

## Alternatives

For those who do not want to bother with a twin camera rig, there are two alternatives: 1) If the subject is not moving (owls are known to stay totally still) one could use a single camera and shift. 2) If a stereo camera can be fired remotely, one can set the camera close to the subject and fire it from a distance. But, for me, the twin camera rig with long lenses is a very useful tool for wildlife and beyond!

*Woodpecker by my bird feeder. I used Samsung NX1000 cameras with 45 mm lenses (90 mm equivalent). I put the cameras close to the subject and fired them remotely from inside the house..*


# Chicago Stereo Camera Club

**History**: In March 1952 – when stereo photography was on everyone's mind – the Chicago Lighthouse for the Blind sponsored a "Snow Ball", an annual fundraising event. A feature at the event was an exhibition of 3D photography, featuring the work of well-known personalities, like actor Harold Lloyd and the drugstore chain's Myrtle Walgreen. The "Snow Ball" became the foundation stone of the Chicago Stereo Camera Club (CSCC). A group of stereo photographers organized the club to host the Chicago Lighthouse International Exhibition of Stereo Photography as one of its primary purposes. As one of the longest continuous contributors to The Chicago Lighthouse, the Club has donated all proceeds from the 77 annual Exhibitions.

*CSCC at a glance:*

- Webpage: https://cscc3d.org
- Contact: George Philosophos philosg@peoplepc.com
- Meetings: By Zoom 3rd Wednesday every month
- Membership: Free

**Meetings** are held on the third Wednesday of every month on Zoom at 6:30 PM Central Time. Occasionally, there are in-person meetings at a library, coupled with dinner. Meetings are open to all persons interested in learning and exchanging ideas about stereo photography.

**Membership** is free and everyone who is interested in stereo photography is welcome to participate in our discussions and to show their work. Also, anyone can submit photos for consideration to the ISU Folio.

**A typical meeting** will begin with casual conversation about photographic adventures and questions a participant may have. Half the year is taken up by the Lighthouse Exhibition preparations. Most of our time is devoted to viewing each other's work. This small platform gives everyone an opportunity to "exhibit" views that they can later refine for submission to the various club competitions, in which most members participate.

# Image Gallery from the CSCC

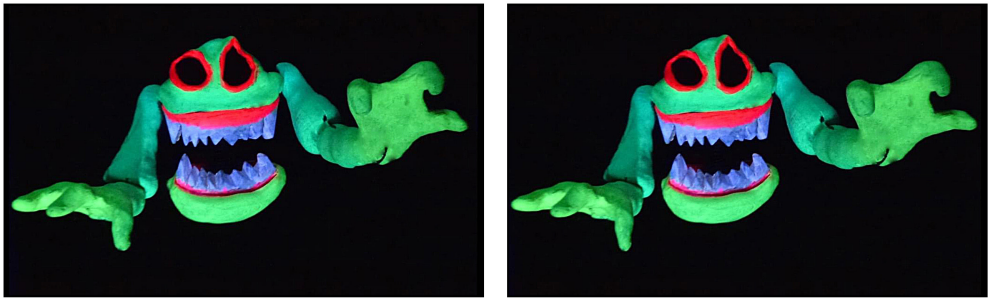
*Riding the Rails, by Russ Gager*



*Emporium, by Bob Curtis*

*Stream in Fall, by Ken Kovar*

*Neon Eyes, by Pat Gager*

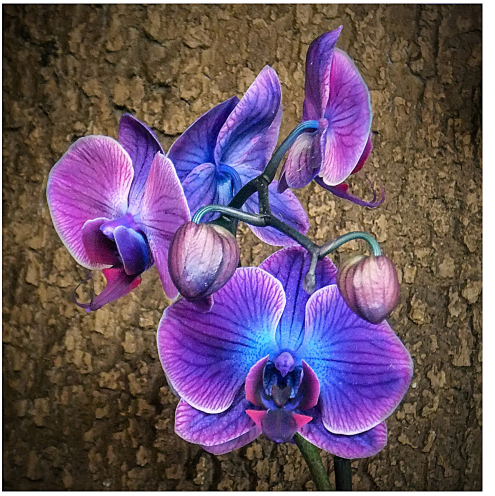


*Ghoul Puppet, by Steven Widerman*

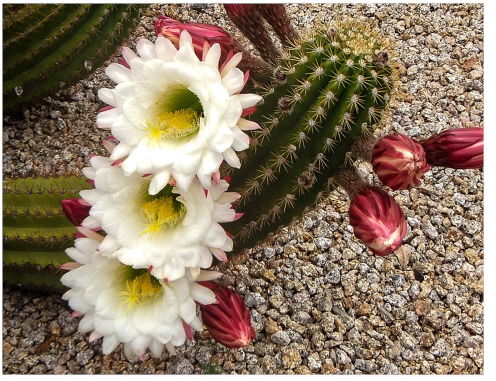
*Pink Cactus Flower, by Eugene Mitofsky*

*Rustic Dutch Room, by Emily Deam*


*Oldenburg Eraser, by George Philosophos*

*Orchid, by Tom Stremlau*

*White Triplets, by Elizabeth Mitofsky*

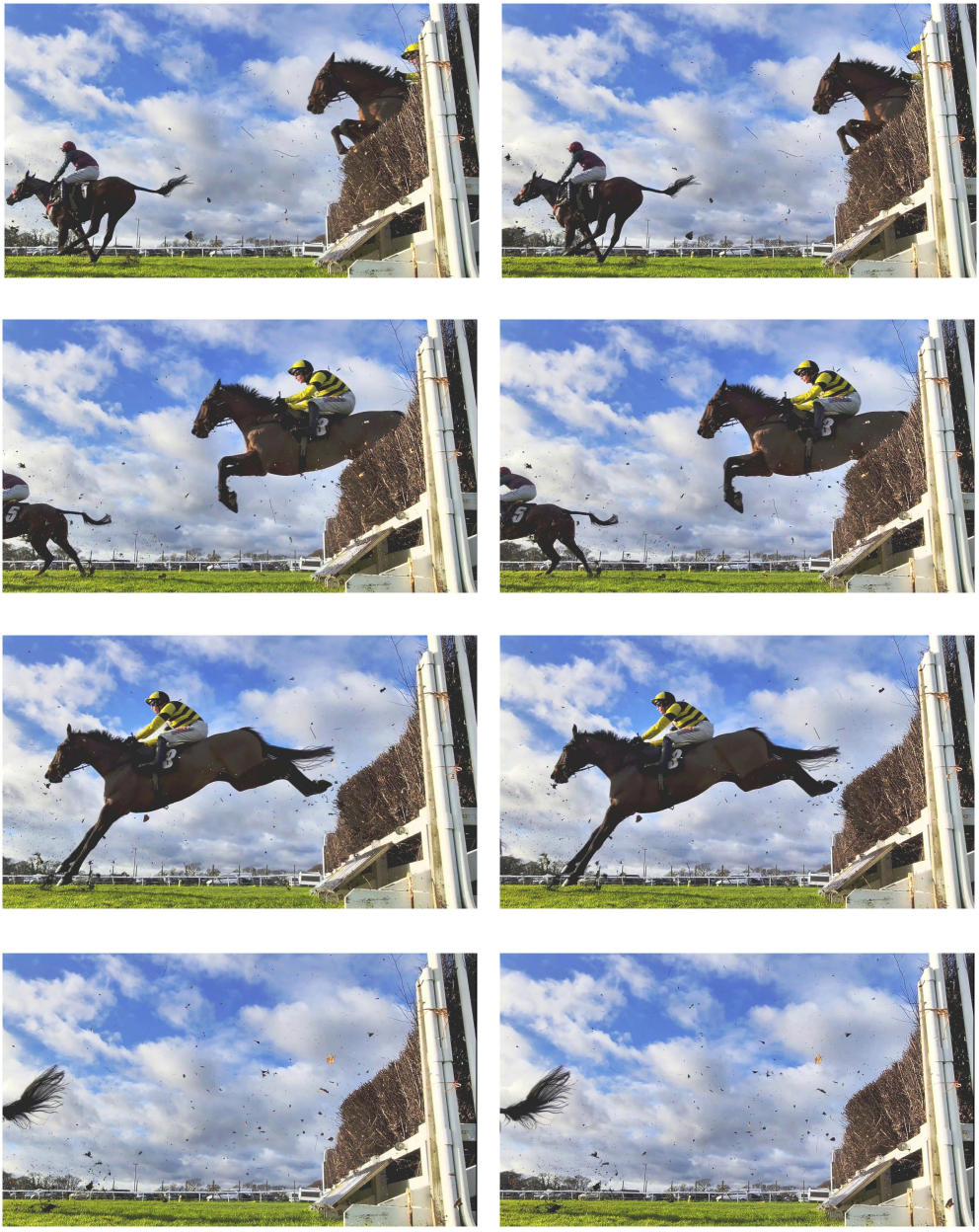
*White Gloves, by Ron Fredrickson*

*JumboStay747, by Christopher Schneberger*

*Time Machine in the 3rd Dimension, by Janus Rose*

# Featured 3D Picture by Derek Medhurst (UK)

## "Givehimthehonour" Takes the Fence



## Background

These pictures were taken in December 2024 at Plumpton Racecourse in Sussex (in south-east England) where I have been photographing for about eight years. This has been mostly 2D flat photos, which makes up the larger part of my photography. I have tried a few shots with the Fuji W3, but that's always been hard for it, especially with the shutter lag. I had also used a Canon Ixus 100 twin rig for a few attempts until a wire in the switch came away and I had not repaired it.

When I got my XREAL Beam Pro in autumn 2024 I thought it was worth trying it at Plumpton. Its wide angle view, fixed focal length and small lens separation would rule out distance shots, so I would need to think more imaginatively.

Even with my flat 2D photography I feel I've done well if I get one or two reasonable shots at a meeting: stereo gives additional issues. As an amateur I don't seek to emulate the excellent pictures taken by the professionals and I look for something a little different. I also try to get a decent racing photo through my own efforts, not just relying on burst modes.

## These pictures

With photographing from a distance out of the question on the XBP I went close to the fence and low to the ground to take a shot looking up as the horses came over. Although otherwise welcome, the unusually bright sun and blue sky were going to make it an interesting test for the camera.

I knelt down when the field was about 200 yards away, set the camera to spatial photo and listened as they approached unseen. I pressed the release when I felt they were taking off. Then I looked at the XBP's screen and saw that **I had accidentally set it for spatial video and had captured 1.6 seconds of video –** very annoying!

But back home I reviewed my video "failure" and wondered if it had some potential. I found out how to extract individual frames using VLC media player and ended up with about three dozen pictures. A number looked good, and I created a four-photo sequence showing the full story of one horse, *Givehimthehonour*, from appearance to disappearance.

## And finally …

I thought of entering the 'Common Theme' section of the Stereoscopic Society annual competition and used the four shots to represent a tale – ending with the tail. To my surprise the set was Commended. To my even greater astonishment, the four-picture set was then awarded first place in the Photographic Society of America's Stereo Sequence Competition.

My own favourite frame is actually No 4, the final one in the sequence: the tail about to disappear and the dirt and other detritus hanging in the air (I have a liking for non-traditional, unusual photos). I entered that single image in the Southern Cross, Cascade, Chicago Lighthouse and Detroit International Exhibitions – with no acceptances.

The penultimate photo, No 3, of the horse about to land, was however accepted in the Ohio (also got a Judge's Choice) and Hollywood Stereo Exhibitions, and it also did well in a Sydney Stereo Camera Club monthly contest.

A flat 2D print of the disappearing tail image, has received many plaudits from members of Sevenoaks Camera Club, who usually appreciate my sense of the unusual, and it even achieved the Imagination award at one of our contests. But did nothing in two other local exhibitions – luckily I don't take results too seriously.

It has been a fun time with what I initially thought was a gross failure!

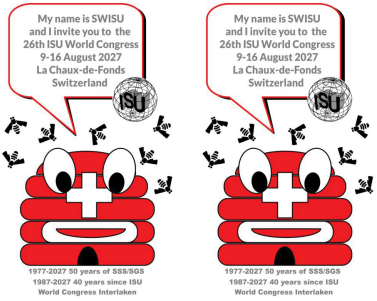
# Upcoming 3D Events

## 26th ISU World Congress

La Chaux-de-Fonds, Switzerland

**August 9-16, 2027**

https://2027.isu3d.org/




## 3D Photo & Film Festival of the DGS

Unna, Germany

June 19-21, 2026

*(Details will be provided later)*

## The Stereoscopic Society Convention

Chester, UK

**May 8-11, 2026**

https://www.stereoscopicsociety.org.uk/WordPress/chester-2026-convention/


## National Stereoscopic Association

3D-Con 2026

Albuquerque New Mexico, USA

**July 10 - 19, 2026**

https://www.3d-con.com


## 29th Australian National Stereo Photography Convention

Mittagong and Bowral NSW

**Starting 15th May 2026**

More details to follow in early 2026

This column depends on the readers to provide the information. Please let us know of upcoming 3D events in your 3D club / stereo organization.


*Hiroyuki Nakamura at Doorwerth Castle*


*Jeroen de Wijs and family*


*Sylvain Arnoux drawing in 3D*