

30 YEARS

30th Anniversary Celebration 1994 – 2024



Colophon

This booklet was produced using Adobe InDesign on a Macintosh computer. Type was set using Optima LT Pro. The document was edited by Herb Weiner. The title page and the separator pages were designed by Mark Willke. The CSC logo was updated and modernized last year by Mark Willke.

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This booklet contains nudity. A version of this booklet suitable for all audiences (with all nude images redacted) is available on request. A prior draft of this booklet contained two images that were removed from this version. The uncensored version of this booklet, containing the additional two images, is available on request. Please contact Herb for a link to either of these versions.

Cascade Stereoscopic Club

30th Anniversary Booklet

January 29, 2024

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https://www.3dpdx.org

https://www.3dpdx.org/30thAnniversary.pdf

Cascade Stereoscopic Club 30th Anniversary Booklet

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Part I

The History of the Club



20 Years of Cascade Stereoscopic Club
Looking Back 10 Years Ago (1994 –2013)

By David W. Allen, with inserts by Shab Levy, Ron Kriesel, Obie O'Brien

Editor's Note: This is reprinted from Stereo Views March, April, and May 2014 issues, and covers the history of the Cascade Stereoscopic Club from 1994 –2014.

The Very Beginning

During meetings of the Cascade Photographic Historical Society in 1993, some members of that group decided that a 3D club was needed in Portland, Oregon. So later that year, this group convened three planning meetings that were held in the homes of Les Konrad, Ron Kriesel, and Michael Watters. The members of this group were Les Konrad, Jerry Weigel, Ron and Jeanne Kriesel, Michael Watters, Jim Apilado, Susie Rydquist, and Cy and Norma Eid. This founding group of the Cascade Stereoscopic Society invited hundreds of stereographers and the first meeting of the club was held January 29, 1994. The following officers were elected: Ron Kriesel, Chairperson; Michael Watters, Vice Chair; Jerry Weigel, Communications; Les Konrad, Librarian; Susie Rydquist, Public Relations; and Cy and Norma Eid, Advisors. Those at the meeting became our Charter Members and voted to change the name of the Society to Cascade Stereoscopic Club. That meeting was held in a Parks & Recreation facility in the Cedar Hills area north of Beaverton. Warren Callahan from the Puget Sound Stereo Camera Club was an instrumental mentor during the first couple of years.

It is an important part of our history that the projected images were from film slides projected using 3D slide projectors of the 1950s vintage. By 2004 we had a donation, by Dennis Gilliam of Bob's Red Mill, of a modern RBT 3D slide projector. Then, as now, photos were projected on a silver screen, and viewed using polarized glasses. During 2004 and 2005 digital photography began to take hold and dual digital projectors using a computer to show the digital 3D image files became the mainstay.



Meeting at Kem Sypher's home, 01-12-1997, by Ron Kriesel.
L-R: Greg Marshall off camera, Shab Levy, David Allen, Jerry Weigel, Kem Sypher, Obie O'Brien, Les Konrad, Diane Rulien.



Stereo Card Judging, January 1997, by Ron Kriesel. This was at XYZYX before 10 foot screen was installed.
Judges and helpers left to right: Obie O'Brien, Ted Welker, Neil Steller, Shab Levy, Les Konrad, Don Birkley and unknown.

Like most hobbyist groups, Cascade Stereoscopic Club readily overcame the challenges to find low cost or free meeting space, the equipment necessary to project images, and the skills to organize club activities. One thing CSC never had to struggle with was enthusiasm. The small, dedicated group gradually grew over the years into a unit of committed and loyal members who were willing to squeeze time from other commitments to keep CSC vital and alive. CSC became an Oregon Non-profit January 5, 1998. From its inception CSC was groundbreaking in its goals and aspirations. The club published three books: 3D Gallery in 2001, Cascade 3D Visions in 2004, and 3D Art and Photography: The First Five Years in 2009.

Birth of the 3D Center of Art and Photography

In late 2001, the Board announced the intention to create a national 3D museum and learning center in Portland. It would be a museum/gallery to house 3D equipment and imagery; a public place to teach classes, do workshops, have exhibitions, a place to preserve the images and equipment of the past and provide a permanent home for the club meetings and outreach. The concept was part of CSC's second "Five Year Plan" and the hope was that such a facility could be located and opened as early as 2004 or at least by 2007.

CSC member Mark Gehlar's resulting donation combined with the existing resources of the club, allowed the Board to finally vote in favor of leasing a storefront and embarking on a great adventure.

The 3D Center of Art and Photography (or "3DC" or "3D Center") was the only gallery/museum in the United States dedicated solely to contemporary and antique 3D art. Located at 1928 NW Lovejoy between Portland's trendy Nob Hill and Pearl districts, the 3D Center began by being open every Friday, Saturday and Sunday from 1 - 5 pm, as well as in the evening on the first Thursday of each month (a tradition among Portland's art galleries.) For more than a year it was staffed entirely by volunteers.

The Center's quarterly newsletter, Center News, matured into an eight-page, full-color magazine that included 3D Center information and also specialty articles on 3D imagery and interviews with contemporary stereo artists. Directors of the 3D Center were Diane Rulien, Annie Dubinsky, Paul Brenner and Stacy Webb.



Card Display at 2003 State Fair, by David Allen

The 3D Center had a donated silver screen with documentation indicating it may have been used in the White House during the Cuban Missile Crisis to view aerial 3D images of Cuba. Annie invited PBS to the 3D Center, where they filmed a segment of History Detectives. This episode, which was filmed in 2D, aired on Monday June 25, 2007, 9:00 PM PST on Public Broadcasting Stations all over the United States. The Detectives did not really prove or disprove the speculation regarding prior use of the screen, but they did an excellent episode based on the information they had.

The Center also held the first ever Friends of the Center meeting during the NSA/ISU Convention in Boise. In addition the Center had a trade fair table to inform stereo enthusiasts about the Center's work. This tradition continued at the NSA Convention in Grand Rapids. A more complete history of the 3D Center can be found online: http://www.3dcenterusa.com/History.html.

Dave's First Contact with the Club

I can remember my first contact with the Cascade Stereoscopic Club of Oregon. It was probably in 1998 when I was working for NuVision on some consumer 3D glasses called "3-DSpex". As I recall, desiring some good 3D images to be included in the 3-DSpex glasses package, NuVision had offered 3-DSpex glasses to anyone who would provide some 3D images. We got a lot of images from the Portland area and I'm sure some of them came from members of CSC. About that time Shab Levy came to NuVision and invited anyone interested to join the club. Several of the NuVision employees joined, and I've been a member ever since.

As mentioned above, the first meeting of the Cascade Stereoscopic Society was in January of 1994 and about 40 people attended. Les Konrad worked up the first club logo. The club later had a competition for a new logo and the one which we now use, designed by Craig Daniels, was chosen. At first the club met at the Cedar Hills Parks and Recreation Center and we had to block the windows to view the projected slides. Shab Levy was elected as the second president. Shab served as director of design and exhibit fabrication at the Oregon Museum of Science and Industry from 1967 through 1987, so he had good connections at OMSI. In 1996 the club started meeting at OMSI continuing through 2000 when OMSI reorganized and decided to charge for the use of the room and storage. In 2001, with CSC no longer able to use OMSI's facilities at no charge, Rich Dubnow, owner of XYZYX (zy-zicks), generously allowed us to use his facility that at the time was located in Tualatin Oregon. XYZYX was a manufacturer of View-Master™ compatible reels in small quantities with fast turnaround times. With a larger meeting space we were able to purchase a fine 10 foot silver lenticular screen from a 3D club in the Netherlands. We also were allowed to keep it semi-permanently mounted on the wall there at XYZYX! Dwight Cummings, WyEast founder, from the Puget Sound Stereo Club donated the funds for that screen. Over the years many gracious members donated many pieces of equipment, funds and time to keep the CSC going. There has also always been a small membership fee which included a copy of the Stereo Views newsletter. The Stereo Views began in January 1994 and the editors have been Ron Kriesel, Diane Rulien, Colin Johnson, Lisa Metzger and now Herb Weiner. The Club eventually set up a CSC website and the webmasters of the CSC website have been Michael Kersenbrock, Ron Kriesel and now Herb Weiner. Obie O'Brien continues to be our Stereo Views fastidious proofreader.

As a club member, Rich let us meet at his business "XYZYX" for three years. Rich's business changed and he moved it to Beaver Creek Oregon, much too far away for club meetings, so for a few months we met at the Beaverton Resource Center. To schedule our meetings, Mike Kersenbrock (club web master) had to call at midnight on the 1st of each month to make sure we got the date and time we wanted.

First CSC meeting at the 3D Center!

Although not ready to open, the CSC's project, the 3D Center of Art and Photography, hosted the CSC's meeting for the first time on January 10, 2004. There was snow on the ground outside (unusual for Portland). This meeting was also used to celebrate the 10th Anniversary of the CSC. A 3D image was made of those attending including the anniversary cake furnished by Jeanne Kriesel.

The club met at the 3D Center until it closed, then we met at the PGE building in downtown Portland for a while, and now meets at the Somerset Assisted Living Center. We are currently looking for a new meeting location closer to downtown Portland.

Many Projects

The Club has always had big projects, thanks to members like Ron Kriesel, Shab Levy, Diane Rulien, Mart McCann, Claire Dean and others. While at OMSI, CSC put on the "3D Scope Exhibition" where we showed the public many forms of 3D experiences including; current 3D hardware,

3D memorabilia, 3D slide shows, 3D cards, digital images with 3D glasses and 3D card mounting techniques. For a small fee we even took digital pictures of people and while they watched, we printed their 3D image, both in anaglyph and stereo pairs and provided a small 3D viewer to take home.

Two 3D Movies

The Club has made two 3D videos. The first video, "Dad's Old 3D Camera" stars Obie O'Brien, Mary Lou O'Brien (Obie's mother), Ray Rowe and many other club members and was produced in early 2004 by David W. Allen. We don't know the precise date that this first video was made. The theme of this video is: Obie receives his dad's old 3d camera from his mother, meets Ray of the club, takes a lot of images and at the end he wins first place in a club competition.

The second video "Out to Lunch" stars Diane Rulien, Ryan Menard and Robert Schlesienger and was produced by Shab Levy. It was first aired on July 2011 (more details here: http://vimeo.com/27556617). The theme of this video is: Diane orders a lunch and ends up unwillingly sharing it with Ryan, a real shady character. Then, she discovers that all the time her lunch was waiting for her at the other table where she left it. Thanks Ryan for sharing your lunch with Diane.

National Stereoscopic Convention 2004

Another major club undertaking was the 2004 NSA convention. We talked about sponsoring the first NSA convention of the 21st century, but finally succeeded in 2004. Diane led the effort and we had many planning meetings. We finally came up with a schedule arranged with many sessions held twice, so that an attendee had the possibility of seeing every presentation. In the theater, we had large format 3D slides, regular slides, digital images, and digital movies. Ron Labbe said he would have the most real 3D show. He actually got up on a table, in the dark, and when the projector turned on with no slide inserted, he did a dance on the table to the music and almost fell off the table because he couldn't see for all the light. (You'd have to know Ron to understand.) There was the Trade Fair, room hopping, brunch and banquet as is the custom in the NSA convention. The convention was a success and I think NSA even made a profit.



Slide Show Viewers at 2003 State Fair, by David Allen

Major Accomplishments

A major effort was the Cascade International Stereoscopic Exhibition sanctioned by Photographic Society of America. Shab Levy got it all started in 1999 with over 100 participants sending in stereo cards and slides. For the first exhibition we arranged with the Marci Gallery in Portland and had cheese, crackers and wine for the public to enjoy while they viewed the winning entries.

The next year, Shab petitioned the PSA to sanction a new venue of the Electronic Digital Internet section. So, CSC conducted the first Internet PSA Exhibition in 2000. Entries could be emailed to the Club, or if desired, could be mailed to the Club on a CD. After the closing date, the images were all collected and put on a secret URL on the club web site. The judging was done over the Internet by 3 separate judges: one in Australia, one back east and one here in Portland. Each judge used the secret URL to judge the images and record his score. After all judges had finished, the scores were tallied, the images ranked, and the top 40% were accepted. After the judges selected their favorite image, a conference call was arranged and the judges discussed their results, inspected the images on their own monitors, and picked the first, second, and third place winners and the Honorable Mentions.

We soon realized that with 3 different monitors at remote locations, each judge had a slightly different impression of the winning images. A long discussion was needed to pick the winners. We now treat the Digital judging the same as the cards and slides — with the three judges looking at the exact same monitor/TV.

The Cascade Exhibition also sponsored a special digital event "stereoIMAGEnation" which accepted digital stereo images of any form. In 2005 the Cascade Exhibition expanded to 4 sections with cards, slides, digital and the new section for Phantograms. There were not that many people doing Phantograms so that section only lasted for about 3 years. PSA changed its rules to allow individuals to enter up to 4 sections, so we introduced a new section called Digital Altered Reality. In 2013 we dropped the slide section as more and more photographers had changed to digital cameras. We have been sponsoring the Exhibition for 15 years now.

In 2003, Jim Olsen made contact with the Oregon Salon at the Oregon State Fair. CSC was invited to put on a display of 3D art. We showed 3D slides, displayed vintage and new stereo cards and had various modern and old cameras on display. We had 6 slide shows a day and over 600 people viewed our art. In 2008 we were invited again and we showed some anaglyph wall art and some Phantograms. Many people were impressed with the Phantograms, as they had never seen such an image. Again in 2010 we were invited to participate and we provided

many large anaglyph images. There was one panoramic view of Portland that was 25 feet long and six 4' by 8' images – we had the whole west wall of the exhibition hall. In 2012, the club was invited to participate and we spent most of the summer learning how to make lenticular images. Eight members contributed a total of 44 lenticular stereo images (no 3D glasses required) that CSC presented at the Fair.

The most ambitious project of the Club was the 3D Center of Art and Photography. By the NSA convention in 2004, the 3D Center was up and running and we had regular convention tours to the 3D Center. Volunteers from the Club manned the 3D Center, and CSC hung two of the exhibitions at the 3D Center from club members. The Club provided many of the digital 3D images, 3D memorabilia, and other items. CSC prospered and it enjoyed holding its meetings and outreach events at the 3D Center.

The Club has had many field trips, the earliest being to Canon Beach Kite festival in 1994 and later trips to Pioneer Courthouse Square, Brooklyn roundhouse, Nike Campus, Landslide Area in Kelso Washington, The Pearl District of Portland, Train Ride between OMSI and Oaks Park, PT Boat Restoration, Military Museum, Fareless Square, Various Parks, Christmas lights 2010, Peacock Lane, Keep Portland Weird, Washington Square, Model Train Club, Bob Davis Field Trip, Art on The Max, Crystal Springs and The Three Ferry's Trip. In each trip, many images were taken and prepared for showing at the Club.

The Club has had several Club Picnics, the first being in 1999 at Multnomah Falls. When we got there, there were no picnic tables, so we had to enjoy lunch on one of the benches (a little bird told me that Obie lost his tripod over the bridge and never was able to retrieve it). In 2000 the Club picnic was at Laurelhurst Park. Another picnic was held at Oaks Park and the last one I remember was at Cathedral Park. At Cathedral Park, some of us met at a picnic table down close to the river and the rest chose a table close to the entrance. We both had our lunch and then started taking 3D pictures and noticed other photographers doing the same. We finally got together and enjoyed the outing all the more.

Countless Outreach Activities

Early on we presented a slide program at the Columbia Council of Camera Clubs annual convention in Portland. Much of the CSC outreach was done in collaboration with the 3D Center. We set up the Minthorne Museum 3D Exhibit in 2001 for a weekend at the Newberg (Oregon) Festival. We also presented a slide show for the 2007 PSA Convention held in Portland. Also in 2007 we held our second Silent Auction event. Many young and old students took classes taught by club members at the 3D Center. In 2009 we sponsored a 3D display at the Maryhill Arts Festival in the Columbia Gorge. In mid-2009 in collaboration with the 2008 Watkins exhibit at Oregon Historical Society, CSC members compiled a Then and Now Exhibit at OHS comparing Watkins' stereo-cards from 1867 and the 1880s to our members contemporary views of the same scenes. This exhibit was also hung at the Glatt House Gallery of the Woodburn Art Center in July 2009. In late 2009 we curated a 6 month long 3D Display, "1 Brain + 2 Eyes = 3D", at the Oregon Historical Society Museum. That was one of the highlights of the 3D Center's heyday. A few years ago Shab proposed to do a "Project Box". This was a box with 10 or so items in it and each participating club member would schedule a week to take the box home with all its goodies, set up a still life scene of whatever suited his fancy and show the images at the next club meeting. Shab provided many things from his shop, I gathered up about 10 items from around my home. Other members took their turn for this project for about the next three years. It was an interesting exercise. There were and continue to be 3D presentations at local schools and retirement centers.



3D Center (2007), by Shab Levy

In Memorium

Special friends of CSC who passed on are Mark Gehler, Ray Rowe, Jim Apilado, Loren Mills, Paul Moeller, Mike Kersenbrock Dr. Richard Markley and Phillip Pennington.

Looking at the future – 2014

The Club regularly has a monthly theme and images are shown at each club meeting on that theme. Club meetings also include show and tell items and the occasional PSA exhibition image selections. Current CSC activities are found on our website: www.3dpdx.org. Although our 20th Anniversary was in January, we are celebrating with a 20th Anniversary Dinner at Ernesto's Italian Restaurant on May 18.

The Next Ten Years (2014 – 2023)

By Herb Weiner

Meetings

CSC meets on the fourth (**not** necessarily the last) Monday evening of each month from 7 – 9 PM Pacific Time.

In January 2014, we were still meeting at Somerset Assisted Living, 8360 Cason Road, Gladstone, Oregon 97027, but we were looking for a location closer to downtown Portland.

On October 27, 2014, thanks to the hospitality of Rich Dubnow, we conducted our first meeting at Image3D, 4211 SE International Way, Suite D, Milwaukie, Oregon 97222.

We continued to meet at Image3D through February 2020. In March, we were forced to cancel our in-person meeting due to the pandemic, and we cancelled again in April. Since April is the month that we conduct elections for officers and board members, we conducted our elections via email. Since we were scheduled to host (judge) the third round of ISCC at our April meeting, we conducted our judging remotely.

In May, we conducted our first Zoom meeting. The fourth Monday (May 25) was Memorial Day, and we normally don't meet if the fourth Monday is a holiday (Memorial Day, Christmas, or Christmas Eve), but since we hadn't met for the previous two months, we met despite the holiday.

We were pleasantly surprised that ten people attended. Memorial Day fell on the fifth Monday in May 2021 2022, and 2023, but it will fall on the fourth Monday in 2024. Perhaps we will try another Memorial Day meeting in 2024.

For our Zoom meetings, Herb (the Zoom host) was able to share his screen to show anaglyph photos and videos. (In-person attendees see photos and videos in 3D on Herb's passive LG 3D TV.) Although there are many advantages to in-person meetings, an advantage to Zoom meetings is that out of town guests are able to participate. At our August 24, 2020 Zoom Meeting, we had guests from Chicago and Australia.

At our March 22, 2021, we began using Stereopix ROOMS in place of sharing photos using Zoom. This provides a better experience for remote attendees, since they can choose their preferred viewing format rather than being forced to view photos in anaglyph. Unfortunately, we have not yet found an alternative to anaglyph for sharing videos with remote attendees.

On September 27, 2021, we conducted the first hybrid (Zoom / in-person) meeting at Herb's home. Herb's requirements for a hybrid meeting were that all in-person attendees could see and hear all remote attendees, and all remote attendees could see and hear all in-person attendees. We initially tried the j5create 360 Degree All Around Meeting Webcam, but have since switched to the NexiGo N970P 4K Webcam, which provides a slightly narrower field of view. We have had excellent results with the Martel Zoom USB Multiple Microphone System.

Hosting the hybrid meetings at Herb's home has several advantages over hosting the meetings at Image3D:

- The projectors at Image3D require a darkened room, so remote attendees would be unable to see in-person attendees. Herb's 3D TV does not require a darkened room, so remote attendees can easily see in-person attendees.
- The projectors at Image3D are difficult to align and don't provide a viewing experience as good as Herb's 3D TV.
- The skylights at Image3D make it difficult to view the projected images during the summer, when it does not get dark until well after the meeting has begun.
- There is no room to set up a video monitor adjacent to the screen at Image3D, so in-person attendees would not be able to see remote attendees.
- Although Image3D can accommodate a larger audience than Herb's home, a significant number of members have been joining via Zoom rather than in-person.
- Considerable effort would be required to transport and setup the sound and video equipment and computer at Image3D.

In order to offer a better experience for Lume Pad 2 users and those with 3D televisions, we decided to try live-streaming our meetings on YouTube. We made our first attempt on September 25, 2023. We did successfully live-stream the video, but we didn't realize until later that there was no audio. The next month, we made another attempt, and another error: this time, there was audio, but no video. We were finally mostly successful on November 27, 2023, when we successfully live-streamed both audio and video, although the audio did have some echo. We hope to resolve this final problem at our January 2024 meeting.

Events and Outreach

Although our 20th Anniversary was in January 2014, we celebrated with a 20th Anniversary Dinner at Ernesto's Italian Restaurant on May 18. Rich Dubnow was the keynote speaker. Ten members, seven spouses, and two guests enjoyed lasagna or roasted Italian chicken dinners with a large piece of chocolate cake for dessert.

Our server, Lisa, was friendly and gave us great service. Some of us were surprised to learn that Lisa enjoys watching 3D movies on her 3D TV. We therefore gave Lisa a complimentary copy of the CSC Blu-ray 3D.

From May 15 –17, 2015, we celebrated 3 Days of 3D at Oregon Caves National Monument to celebrate the unveiling of the Oregon Historical Society Viewmaster 75th Anniversary Historical Plaque. The Cascade Stereoscopic Club was represented by Rich and Susan Dubnow, Herb and Julienne Weiner, Mike and Lori Anderson and Ron and Jeanne Kriesel.

On July 22, 2017, six members led by Rich Dubnow met at Crown Point to take stereo photographs and sequences of photographs to create lenticular prints. (Rich was starting up a lenticular printing service at Image3D. Image3D uses printers that print continuous tone images on 20 inch wide photographic paper at up to 1200 pixels per inch) Three members brought a variety of slide bars for others to try. Unfortunately, Rich subsequently abandoned this service, since the service was not profitable, and there was very little interest in it.

On August 18, 2018, Rich and Susan Dubnow hosted a pot-luck party at their home in Beavercreek. They were preparing to sell their property in order to spend more time travelling. The property is beautiful, with a large pond, and provided a great opportunity for guests to take some good 3D photos.

On Saturday and Sunday, September 7 – 8, 2019, CSC hosted a pair of tables in the auditorium at the OMSI Mini Maker Faire. Most of the exhibits in the auditorium featured 3D printing. Since Herb is one of the organizers of the Portland 3D Printing Lab (a Meetup rather than a physical lab), he was able to obtain the tables for CSC.

The auditorium was a fantastic venue, centrally located at OMSI and shielded from the weather. This was a wonderful outreach opportunity for CSC, since there were people stopping by to look the entire weekend.

Due to the pandemic, OMSI did not host this event in 2020 – 2022, but on Saturday and Sunday, September 16 – 17, 2023, OMSI hosted their Science Fair, similar to the 2019 Mini Maker Faire. Herb was again able to obtain a pair of tables for CSC, and this was again a successful outreach event.

On Saturday, November 23, 2019, David Allen conducted a class in lenticular photography at Herb and Julienne's home. Five students attended. David demonstrated the entire process, including photography, processing, and mounting. David then provided a lenticular printout for each student to laminate.

Here is the handout that was provided to each student: https://www.3dpdx.org/LenticularImagesUsingSPM.pdf.

Stereo Views

Stereo Views was judged to have the "Best Banner" among small clubs in the 2015 PSA Newsletter Contest. Stereo Views tied for the "Best Banner" among all clubs in the 2017 PSA Newsletter Contest. The banner, designed by Lisa Metzger and Colin Johnson was first used in October 2003, and was updated in October 2004. The font and style used for "Stereo Views" was designed earlier by Diane Rulien. Lisa, Colin, and Diane are all former Stereo Views Editors. Here is a complete list of Editors, and their dates of service:

- Ron Kriesel (January 1994 through June 2001).
- Diane Rulien (July 2001 through December 2004).
- Colin Johnson (January 2005 through May 2005).
- Lisa Metzger (June, 2005 through November, 2013).
- Herb Weiner (December 2013 through present).

Stereo Views has been published every month since January 1994, except:

- May 1994 (we don't know whether it was published or not, but we have been unable to locate a copy of this issue).
- December 1994 (not published).
- December 1995 (not published).
- November 1996 (not published).

Cascade Exhibition

In order to facilitate judging for the Cascade Exhibition, Herb developed web-based software that allowed each judge to enter scores using a smart phone, tablet, or laptop computer. We used this successfully for the 2015 Cascade Exhibition.

In 2016, Gary Weiss replaced David Allen as chair of the Exhibition, and Herb extended his software to handle registration, production of the Exhibition Catalog, and generation of the web-based Gallery of Images. In subsequent years, Herb added software to generate mailing labels for shipping medals and HM ribbons, and labels to be affixed to the medals and HM ribbons. This past year, Herb used his laser engraver to laser mark the back of the medals rather than using paper labels.

The software is available on request, but

- Requires a Macintosh based server.
- Requires a public IP address.
- Requires Adobe InDesign for production of the Catalog.

Website

Herb has been the CSC Webmaster since July, 2013, and hosts the website on his server. Please visit: https://3dpdx.org.

Affiliations

Cascade Stereoscopic Club is a member of:

- International Stereoscopic Union (ISU).
- Photographic Society of America (PSA).
- National Stereoscopic Association (NSA).
- Columbia Council of Camera Clubs (CCCC).

Cascade Stereoscopic Club was recently featured in Stereoscopy 136 (Issue 4, 2023). Stereoscopy is the journal of the International Stereoscopic Union (ISU).

- Stereo Club Highlight: Cascade Stereoscopic Club.
- Member Highlight: Herb Weiner.
- Stereoscopy History: Shab Levy [1939 – 2023], by George Themelis.

In Memorium

- Dwight Cummings: 1932 – November 25, 2016.
- Peter Abrahams: March 19, 1955 – March 4, 2018.
- J. Ward (Obie) O'Brien July 7, 1935 – November 10, 2020.
- Shab Levy: April 2, 1939 – November 14, 2023.

Reprints

On the following pages are selected reprints from Stereo Views.

Part II

Selected Articles





Capturing 3D Videos of Trans-Siberian Orchestra

by Mark Willke
from Stereo Views, January 2015

The video I showed at the meeting was actually a second attempt at an experiment that I tried last year. My wife and I attended a Trans-Siberian Orchestra concert last year, and tried shooting video of a few of the songs from our seats. (If you are not familiar with them, they are not really an orchestra, but are instead a holiday-themed rock band that puts on an incredible light and laser show.) Each of us operated our own Fuji W3, and our two daughters were in the seats between us, so we were essentially shooting hyperstereo from about 6 feet apart. Tripods are not allowed there, and even recording video seems to be frowned upon! I took one video stream from each of the two cameras and combined them into a single stereo movie. The results last year were encouraging, but the image quality of the W3's video left a lot to be desired.

So back around this past Thanksgiving we did the same routine again, only with better quality Panasonic Lumix ZS19 point & shoot (2-D) cameras that shoot 1080p video, 60 fps. (You can tell how dedicated I was to shooting hyperstereo this year by the fact that with our daughters not attending this time, I intentionally purchased tickets for seats for my wife and me that were separated by two other seats in between with total strangers sitting in them. The seats were in Section 225 (the second balcony, just left of center). Sitting side-by-side in adjacent seats would have been too close together for decent hyperstereo at this event!) The quality of our video from this year's show was much better, and here is the procedure I used to process it:

1. I took the two 60fps video streams from the Panasonic cameras into Magic Video Pro X, synchronized them as best as I could, trimmed their beginnings and endings, and then exported them as 30fps AVI files.

2. I took these AVI files into Stereo Movie Maker. I then set the alignment settings to readjust the alignment of the frames every 6 frames (five times per second), which for some reason seems to result in smoother video than if EVERY pair of frames was aligned. Processing and exporting the aligned L and R streams from SMM from this 1080p footage took FOREVER (partly due to the way it analyzes the entire movie over again each time it saves a 2Gb segment file), so that a complete export of a song that was under 4 minutes long took somewhere around 16 hours. Yikes!

3. I had noticed that the alignment of the footage exported from SMM went wacky at the start of every new 2GB segment, but recovered in about 6 frames. I needed an alternate version to use to patch the misaligned spots (which ended up appearing about every 15 seconds), so after SMM had done its job, I reset the program's "start frame" to the 30th frame (1 second) from the beginning, and then had it process the whole thing again (for another 16 hours!) This provided me with an alternate version whose breaks were 1 second later than the breaks in the first export.

4. I took both sets of L / R streams back into Magix Video Pro X, split their soundtracks off as separate objects, and then patched all the breaks in the first exported footage with properly aligned 6-frame segments from the second export.

5. Once all the patching was done, I exported the footage from Magix as 1080p side-by-side 3D, which I then uploaded to YouTube.

This project would have been much easier (and resulted in much smoother and better-aligned video) if we could have set up the cameras on tripods, but that was not an option. In fact, we had our recording of an additional song interrupted by an arena employee telling us we were not supposed to be recording video at all–only still photos–so we were lucky to get what we did.

Here are the four songs we captured:

- "Appalachian Snowfall" http://youtu.be/yijfValeKOU
- "Christmas Jam" (This is probably the best sampler if you don't want to watch them all.) http://youtu.be/c3YO0smS0j4
- "The Mountain" http://youtu.be/IovPdVrH51o
- "Christmas Eve" (Because the show includes performers on a riser near the back of the arena during part of this last song of the finale, I had to drop down to about a 6-inch camera separation on a bar instead of the 6-foot separation used on the other songs, so the depth is not as dramatic on this one.) http://youtu.be/7AtCAxjDnAQ



Two frames from the Christmas Jam video, by Mark Willke and his wife

Christmas 1948

Converting an Old Photograph to 3D and Lenticular

by David W. Allen
from Stereo Views, February 2020

Recently, I found this Christmas image of my family taken back in 1948 (Figure 1). There's my mom, my dad, my five brothers and sisters and me holding the camera. Maybe that camera is what spurred my senior year's interest in 3D photography. My first thought was how nice it would be to have a lenticular image of this occasion to send to my remaining siblings.



Figure 1: Original Photo

Not wanting to try to convert this image 12 times for a 3D lenticular image, I decided to use Stereo Photo Maker's new Multiple Image Depth Map feature to generate all the 12 images. SPM mentions some software that will help make Depth Maps, but here's how I generated the Depth Map for the image.

1. I first took the image and made a Photoshop layer of the back of the image for the window and back wall and filled it with 100% black. (the black part of the depth map is the farthest back part) I lightened the curtains a bit to make them stand in front of the wall.
2. I then made a layer of my dad and filled it with about 8% white so he was in front of the wall and curtains. Next, I made layers of my brother and myself and fill them with 12 % white and 16% white respectively (Figure 2).
3. I proceeded to make separate layers for each of the other people and the tree. The tree was the most detailed layer to make because of the many branches that had to end up in front of the window and back wall. Each of these layers were



Figure 2: First Depth Map



Figure 3: Second Depth Map



Figure 4: Original Photo (left) Together with Final (Third) Depth Map (right)



Figure 5: Final Stereoscopic Photo

filled with higher amount of white until the two younger boys in front were about 90% white. Each of these layers had to be arranged in Photoshop so that the front boys occluded the person behind them – and so on back to the back wall (Figure 3).

4. As the wall on the left had to appear perpendicular to the back wall, I made a layer of this wall and shaded it from 100% black on the right to 90% white on the left. At the same time I lightened up the arms, faces, noses and chins of each of the people to give them a little more depth. I also went in and lightened various branches of the tree and many of the ornaments on the tree so they had depth (Right half of Figure 4 on page 2).
5. I then made a special image for SPM with my 2D image on the left and my new Depth Map on the right (Figure 4 on page 2). I then loaded this image pair into SPM and ran the "Create 3D image from 2D+Depth map" feature under the "Edit" tab. I checked the box "Depth map White>front side - Black>back side". I used a Deviation of about 200 and F/R Position of about 50. This makes only a standard 3D image. I processed the image and then looked at it with 3D glasses (Figure 5 on page 2).
6. I had to fix a few things in the Depth Map to make the 3D image look good. After I got a good looking 3D image, I ran the "Create Multiple images from 2D+Depth map". I checked the box for "White>front Black>back and entered 12 images for my 60 LPI sheets. I entered 100 for Deviation which seemed to make a good depth lenticular image. I entered 200 for "F/R Position" which made the best focused part of the lenticular image just at the second row of people. If I enter 10 for "E/R Position" the best focus was way back at the wall. It seems that this SPM function makes the lenticular array from Left to Right which I had to enter when SPM made the lenticular array. I had to go around a couple times to get the best lenticular array. The Depth Map feature of SPM does leave a few anomalies when it makes the multiple images. I had to fix some of the worst anomalies in Photoshop on each of the 12 images.
7. I followed the standard printing and mounting procedure to make my Christmas 1948 Lenticular image. Good Luck!

For more information on creating lenticular images, please refer to http://www.3dpdx.org/LenticularImagesUsingSPM.pdf.

Burnside Bridge Over the Years 1955 –2022

by Mark Willke
from Stereo Views, July 2022

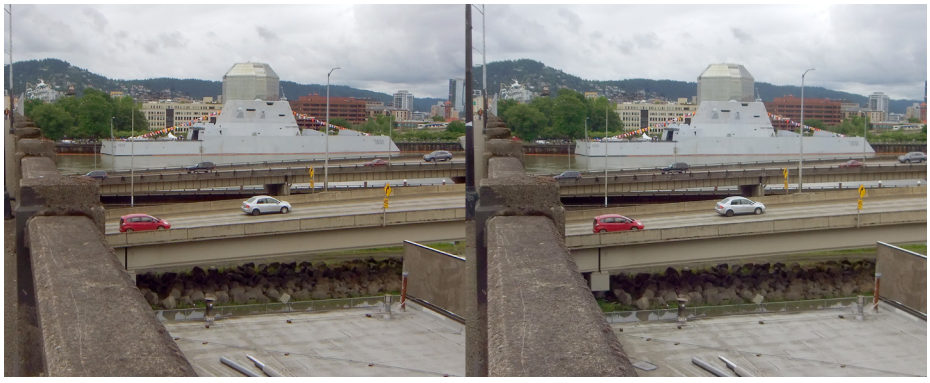
Based upon notes written on the mount of the first stereo slide, this photo of the Burnside Bridge was taken on June 10, 1955, by Alfred Foy, with an Iloca camera (Realist format), on Ansco ASA-10 film at f16. The ship in the photo is the Gen. Weigel.

Mark reports that he has had this slide for decades. He believes that the photographer lived in Lake Oswego, and passed away in the late 1980s or early 1990s.

Mark used two landmarks in the upper right corner of both photographs to align the 2022 photo with the 1955 photo: the White Satin Sugar / White Stag Sportswear / Portland Oregon sign (https://en.wikipedia.org/wiki/White_Stag_sign) and the Portland Union Station building (https://en.wikipedia.org/wiki/Portland_Union_Station). Mark attempted to capture the photo using his Realist, but the camera was not aimed quite right, so he instead used a photo taken using his W3.



Burnside Bridge June 10, 1955, by Alfred Foy



Burnside Bridge June 11, 2022 (67 Years Later), by Mark Willke

Macro / Close-up Adapter for Red Hydrogen One

by Herb Weiner
from Stereo Views July 2022

Thanks to Steve Wessing, who shared the following tip for Red Hydrogen One owners. Normally he can only focus from around 8 inches, but he decided that he wanted to get closer. Steve did not want to make any permanent changes to his camera, but was able to mount a step-up ring to a removable Speck Products Presidio case.

Note that these filters allow closer focus, but as with any close-up / macro filter, there is less depth of field. Since close-up / macro filters magnify movement, a tripod is recommended to hold the camera steady. There is some chromatic aberration, and flash is not recommended (because the flash is now behind the filter). Steve reports that the +4 filter produces the best results, but feel free to experiment. Herb's Red Eyed Tropical Frogs Embroidery on page 1 was taken using the +4 filter.

Select either of the Speck Products Presidio cases, along with the Step-up Ring, the Close-up Macro Filter Set, and the Adhesive Pads:

- https://www.amazon.com/dp/B07HP1D1J7: Speck Products Presidio Clear / Clear case, best for the gray Red Hydrogen One.
- https://www.amazon.com/dp/B07HNZNNDW: Speck Products Presidio Onyx / Black case, best for the black Red Hydrogen One.
- https://www.amazon.com/dp/B001G45FEA: 39 –58 mm Step-up Ring.
- https://www.amazon.com/dp/B004DRCEDW: Vivitar +1 +2 +4 +10 Close-Up Macro Filter Set (four filters) with Pouch (58mm).
- https://www.amazon.com/dp/B098LH81ZZ: 3M 80mm Adhesive Pads.
- https://www.amazon.com/dp/B086PQ6JXD: Optional Tripod Mount Adapter.
- https://www.amazon.com/dp/B07L-7HYMNF: Optional A15cell Case fits over Speck Products Presidio case with step-up ring attached.

Slip the camera into the Speck Products Presidio case.

Center the Step-up Ring on one of the Adhesive Pads with the small (39 mm) side down, and press down to create an indentation in the pad. Use this indentation as a guide for cutting the inner circle, using either a scissors or a #11 X-Acto Knife. If using a scissors, you may have to first cut the adhesive pad in half. Next, use the outer edge of the step-up ring as a guide for trimming the adhesive pad to size, using either a scissors or the X-Acto Knife. You should now have an O-shaped ring of Adhesive.

Peel one side of the backing off the Adhesive Pad, carefully position over the 38mm side of the Step-up Ring, and press into place.

Peel the other side of the backing off the Adhesive Pad, position the Step-up Ring so that it is centered over the lenses on the Red Hydrogen One, with the text (Fotodiox 39mm–58mm) aligned with the top of the Red Hydrogen One, and press into place on the Speck Products Presidio case.

Cutting using X-Acto Knife

One way to make precise cuts is to use a #11 X-Acto knife with a self healing cutting mat. You may find the following supplies helpful:

- https://www.amazon.com/dp/B0000DD1N4: X-Acto Knife with No. 11 blades.
- https://www.amazon.com/dp/B088M48Z3G: Self-healing Cutting Mat.
- https://www.amazon.com/dp/B00IXLPO8G: Stainless Steel Ruler.

The X-Acto Knife and Cutting Mat can be used for cutting the adhesive Pad to size.

Note that the X-Acto Knife and Cutting Mat can also be used with a Stainless Steel Ruler as an alternative to a paper cutter for precisely cutting photographs and cardstock.



Flower using Red Hydrogen One (Normal), by Steve Wessing



Flower using Red Hydrogen One with +10 Close-up Macro, by Steve Wessing

Open Projector: Colorization and 3D Conversion

by Herb Weiner
from Stereo Views, July 2021

Bob Curtis and I were two of the many people that attended the June 19th LA 3D Club Workshop on Colorizing B&W Images and Converting 2D Images to 3D with AI (Artificial Intelligence) by David Richardson. The recording of the Zoom workshop is available here: https://www.youtube.com/watch?v=BVbgVbCcaF8.

The only national park I've visited is Crater Lake, and that was prior to my experience as a stereoscopic photographer. I had hoped to convert some of my Crater Lake 2D photos to 3D, but I was unfortunately unable to locate them.

I therefore used the techniques presented at the LA3D Workshop to convert some of my photos of the Great Wall and other Chinese landmarks, and showed these at the meeting.

3D conversion is a two step process. The first step is cloud-based, using Google Colaboratory – Colab for short – software to automatically produce a depth map from a 2D photo. The second step uses StereoPhoto Maker to produce a 3D photo from the 2D photo and depth map. The result varies from excellent to poor, depending upon the photo. In many cases, the result can be improved by manually editing the depth map prior to processing with StereoPhoto Maker, or by manually editing the resulting 3D photo.

David presented a variety of tools for colorizing black and white photos. I chose Pixbim Color Surprise AI, available for Windows or Mac for $39.99 (https://pixbim.com/colorize-photos). I used this software colorize some old black and white photos.

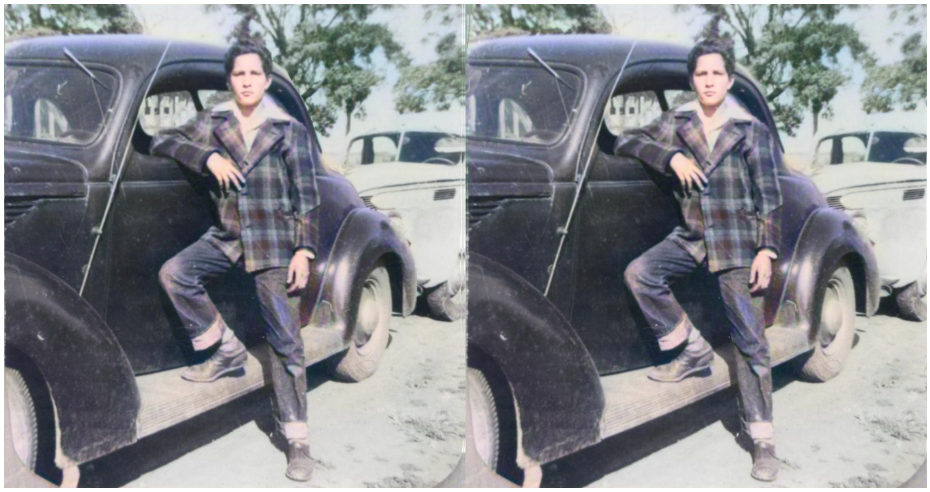
When doing both colorization and 3D conversion, the colorization should be done first on the 2D image, and the 3D conversion should be done using the resulting colorized 2D image.

As with the 3D conversion, the quality of the automatic colorization varies. The colorization software offers some limited controls to guide the process, but in some cases, it is necessary to edit the colorized images to achieve the correct result.

I achieved good results on the colorized photo of Julienne's father. However, the colorized photo of Julienne's mother, contains a colorization error; she was actually wearing a yellow dress. Other photos (not shown) had other colorization errors.



Great Wall of China, by Herb Weiner



Julienne's Father



Julienne's Mother

Restoring an Anaglyph Image to a Stereo Pair

by Ron Kriesel
from Stereo Views, January 2017

Since an anaglyph uses color to encode the stereoscopic information from a stereo pair into a single image, some of the color information from the original stereo pair is permanently lost when a stereo pair is converted to anaglyph. There is no way to recover the original full color stereo pair from an anaglyph image.

However, using StereoPhoto Maker it is possible to recover a monochrome stereo pair from an anaglyph image. From the StereoPhoto Maker File menu, choose Open Stereo Image. In the Open Stereo Image window, Select the Color or Gray Anaglyph. In the Stereo Format section of the window, choose Anaglyph (Gray). Note that regardless of whether the Anaglyph was originally saved as a Color Anaglyph or a Gray Anaglyph, you must choose Anaglyph (Gray). Then, click the Open button. You can now view or save the image as a Side by Side stereo image, or even save the image as an MPO.

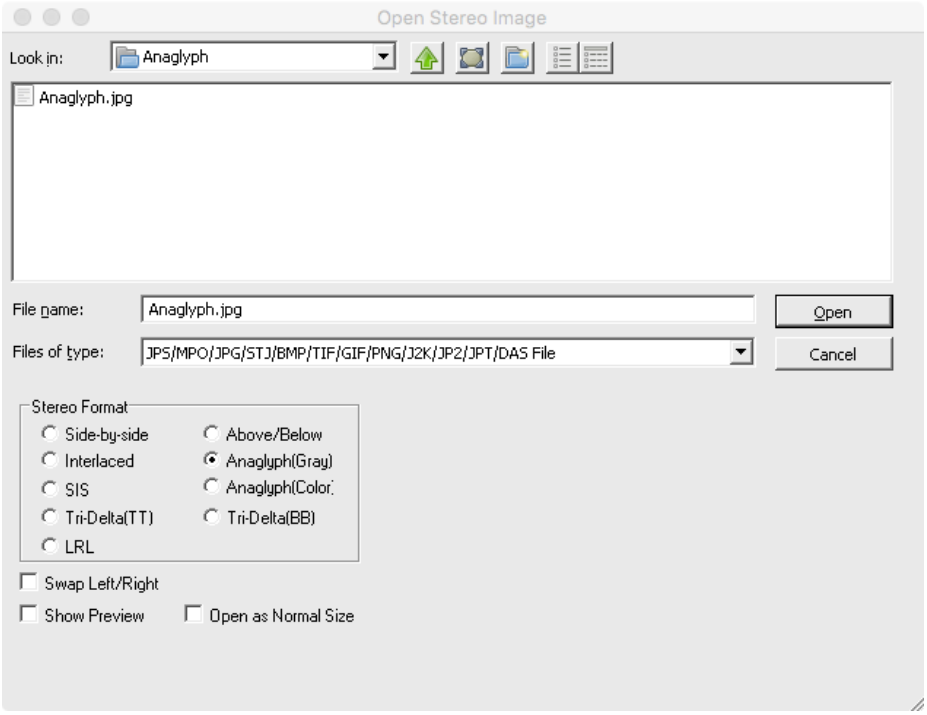
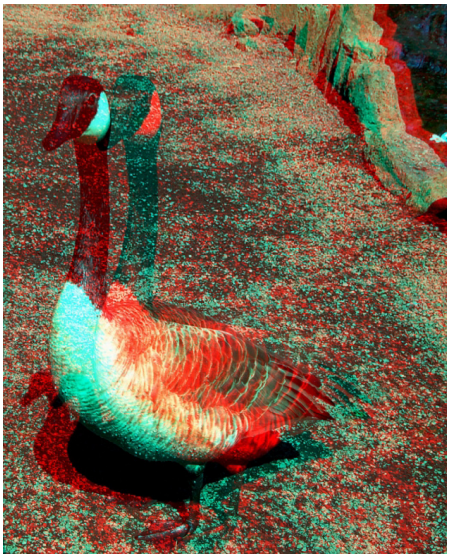
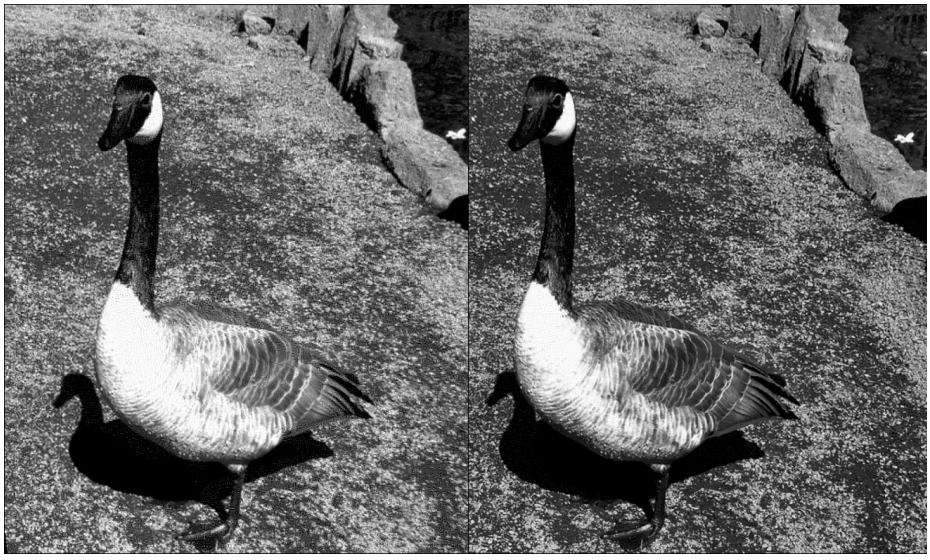


Figure 1: Open Stereo Image window with Anaglyph (Gray) option selected





Dream of Fishing at Sea

by David Allen
from Stereo Views, February 2022

Dream of Fishing at Sea is a composite image consisting of three images taken with my W1 camera, so they were all 3D side by side images to start with. As the sink and light houses were part of our downstairs bathroom, I always had an inkling to make a 3D image using them. Our grandson Daniel was visiting us one day so I took several 3D pictures of him sitting on a long board with a funny hat, holding a willow, bare foot and pants all rolled up. I could just see him sitting on the spout of the sink.

Next, I needed some fish, so I went to the pet store to purchased one goldfish. When I got the goldfish, the clerk said I needed a fish bowl, some fish food, a fish net, some sea shells for the bottom of the bowl and some special tap water treatment so the fish would be OK. My 75 cent fish ended up costing me over $15. Well I had a fish, so I put it in the sink and with the camera on a tripod, I took 8 pictures of the fish swimming around. It was easy to cut out each fish as a layer in photoshop and put the 8 fish in one image as the sink background was always all the same.

Next I carefully made a 3D layer of Daniel with his willow and positioned his left image on the left water spout. I had to shift the right image of Daniel just a little to the left or right while looking at the image with my Berezin stereo viewer to get him where he was actually sitting on the spout. I added his fish line carefully in photoshop.

With Daniel on the spout and all 8 fish, I next made a 3D layer of just Daniel, the fish, the sink and the two light houses. I cut out the part of the 3D Ocean sea scene in photoshop with a lot of feathering around the edge so it would look like a dream. I then put the 3D dream image in back of the image of the 3D two light houses. The one light house covered the kids in back. The 3D dream image was in front of the 3D wall image. I had to lighten the background of the sink image a bit in photoshop to look good. I added a few bubbles to make the dream come from Daniel. I had to adjust the right and left bubbles so they were in the correct 3D space.



Dream of Fishing at Sea, by David W. Allen



Fish in Sink, by David Allen



Daniel, by David Allen

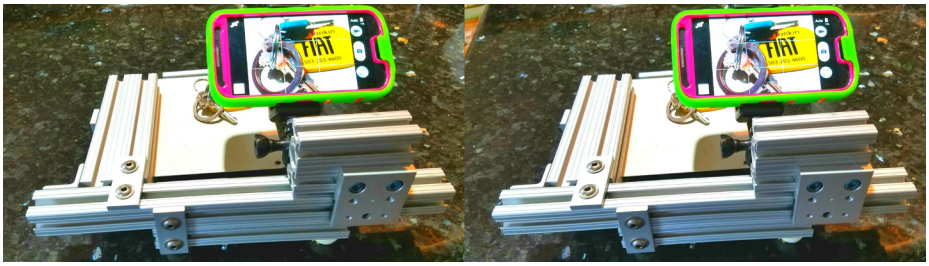


Ocean Sea, by David Allen

Building Multi Camera Rigs with T-slot Profiles

by Steve Wessing
from Stereo Views, August 2019

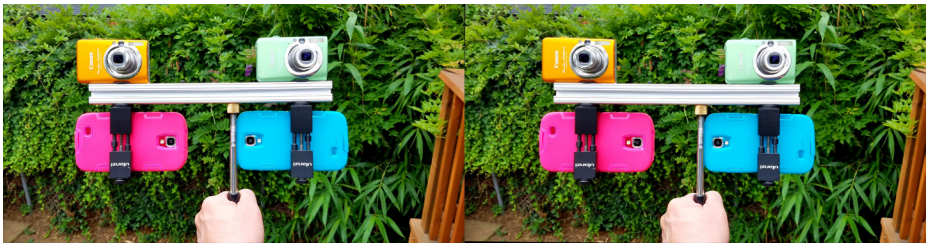
Editor's Note: At the July meeting, Steve gave a presentation on T-slot Profiles, showed several of his multi-camera rigs, and answered questions. Steve uses these rigs for much of his photography. This article is a compilation of that presentation. All photos were taken cha-cha style and processed entirely on a Samsung Galaxy S7 using 3dSteroidPro (http://stereo.jpn.org/eng/android/help/3dsteroid.htm), and Samsung Photo Editor Pro (https://play.google.com/store/apps/details?id=photo.editor.photoeditor.photoeditorpro&hl=en_US).



Macro slide bar stage made with t-slot



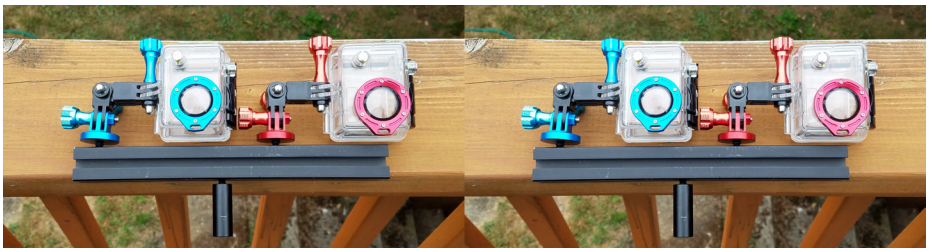
Dual GoPro mount on a 3 inch t-slot profile, with selfie stick and monitor



Dual format stereo rig with Samsung S7s and Canon SD1200s (sdm)



3 foot hyperstereo slide bar with smartphone mounts



Vertical hyper rig for GoPro Hero2

If you're looking for a versatile, do it yourself solution for mounting multiple cameras, it's hard to beat aluminum t-slot profiles (https://en.wikipedia.org/wiki/T-slot_structural_framing). T-slot is often used in industrial and professional settings due to it's light weight, high strength, and convenience. It's easy to build what you want, large or small, and just as easy to change with your needs. Many sizes and shapes are available including metric and multi slot options. I mostly use 1 inch square profiles with slots on all four sides. They work easily with either t-slot nuts, standard 1/4"-20 hardware, or whatever you think of, and will hold even heavy SLRs without bending. Cameras or other gear can be mounted anywhere along any of the slots, giving you full control of your stereo base.

For lenticular photography, it can be adapted to mount as many cameras as you need on a single rig, or use it with a bearing as a slide bar. For video, it can hold your cameras, lights, and monitor all together. For macro, it can be used as a surrogate focus rail, or to build an entire macro stage.

It can be combined with many other mounting methods for even more options like GoPro mounts, NATO rails (https://en.wikipedia.org/wiki/NATO_Accessory_Rail), cheese bar (https://www.amazon.com/SmallRig-Camera-Threaded-Monitor-Accessories/dp/B01NCK79G2), underwater platforms, lighting trusses, and many others. Mount it on your tripod, or even build your own tripod!

I get most of my t-slot profiles and hardware from a company called 80/20 (http://8020.net). They make many different profile configurations, and all the hardware, brackets, and connectors you'll need. The prices are surprisingly low, but the shipping is very costly, so be sure to order everything you'll need all at once to save money.

Another product called Incra T-Track Plus (http://incrementaltools.com) is a two slot (over/under) track with a built

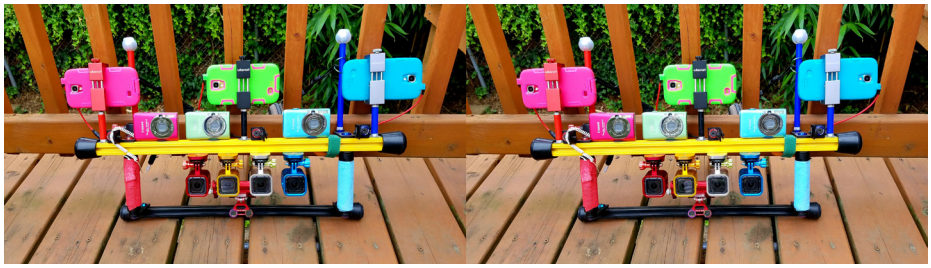
in ruler so accurate inter-axial changes are easily possible. If you prefer bargain hunting, Ebay often has deals on odd sized or used t-slot.

If you want to try t-slots without the shipping cost, Rockler woodworking and hardware in Beaverton (http://rockler.com) sells standard lengths of quality single slot track, and many hardware stores sell cheap Shop Fox single track.

The uses for t-slot profiles are as infinite as your imagination.



GoPro Hero5 Session lenticular array



10 camera Multi format rig with multi base Samsung s7 set hyper / super hyper, multi base canon SDM set normal / hyper, and GoPro lenticular array (4 x 65mm base)

Rich Conducts a Tour of the New Image3D Facility

from Stereo Views, February 2015

To conclude the January meeting, Rich Dubnow, the owner of Image3D, conducted a tour of the facilities.

Rich began with the assembly of the Image3D viewers. These are manufactured under license from ViewMaster, and are almost identical to one of the ViewMaster models. However, they use the Image3D rather than the ViewMaster name. Larger orders of viewers can be embossed with a custom name.

Rich then moved to the production of the reels. Customers upload their images, along with any text to be superimposed on the images, and select their viewer color. Reels are produced photographically using Kodak transparency film, and then laminated to protect the emulsion and add thickness and strength. The film comes on a large roll, and each sheet contains 35 reels.

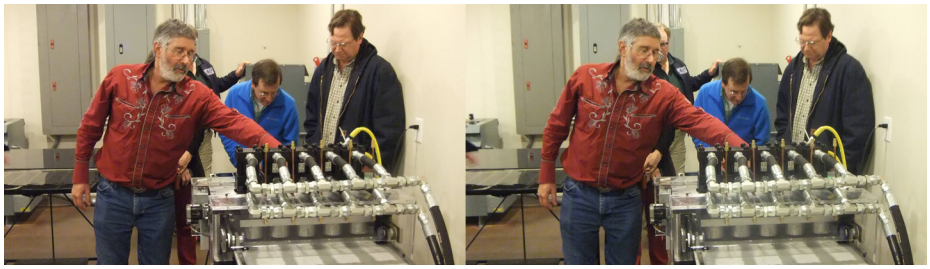
The sheets are then fed through a machine that cuts and punches the individual reels from the large sheets. A barcode on each reel is used to match the reel with the appropriate viewer and shipping labels.



Rich explains how the Image3D viewers are assembled, by Jim Olsen



Rich shows laminated film (before cutting) for 35 ViewMaster reels, by Lori Anderson



Rich explains how this machine will punch individual reels from the film, by Jim Olsen

Puddletown Panorama

from Stereo Views, March 2017

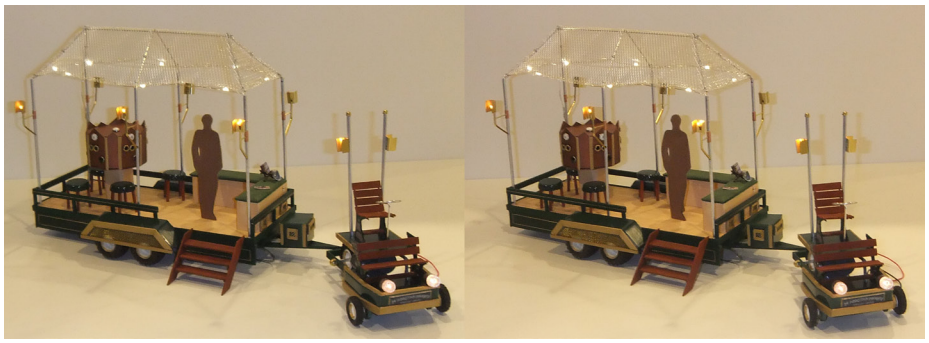
Claire showed a video introducing ThePuddletown Panorama, and brought in a model for Show & Tell (see photos at right). Claire hopes to build a tabletop version of the Kaiserpanorama (https://en.wikipedia.org/wiki/Kaiserpanorama), a late 19th century invention for the public display of stereo photographs, and has launched a crowd-funding campaign.

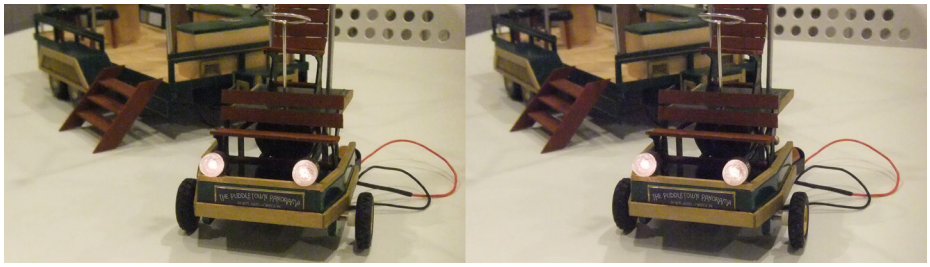
The project is still in the process of fine-tuning and reducing the budget for the final build by looking for donations of materials and services. In the meantime, they could begin building, but they need some cash to get them started. Thus, they will run two fundraising campaigns. The initial campaign is in progress, and ends on March 20, so please don't delay. To learn more, or to contribute, please visit https://www.indiegogo.com/projects/the-puddletown-panorama-philanthropists-needed-3d-art#.

Claire hopes to complete the project in time for the Burning Man Arts Festival.

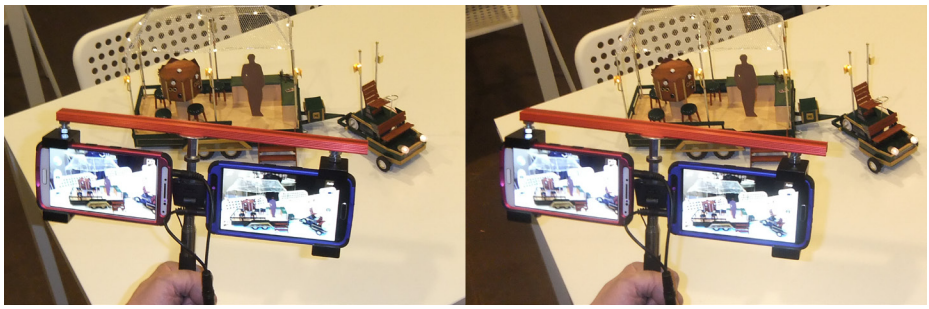


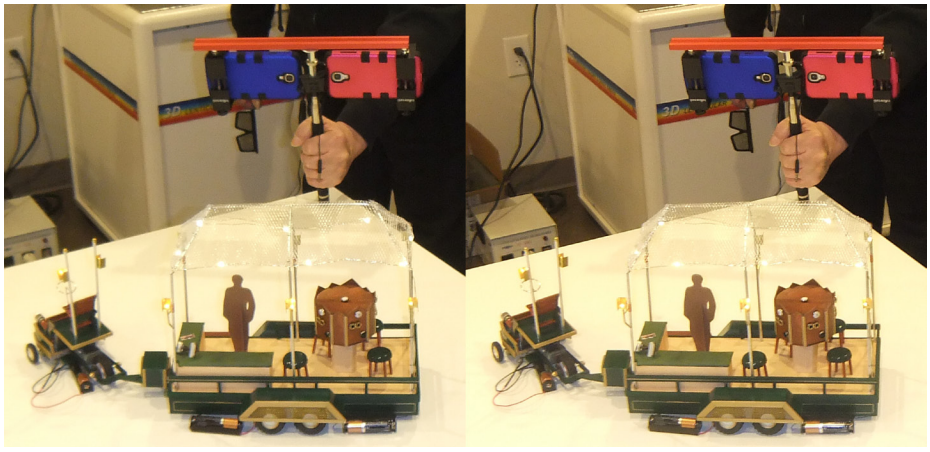
Puddletown Philanthropist Patch





Above two photos: The Puddletown Panorama, by David Allen





Above two photos: Steve's Twin Camera Rig, by David Allen



Puddletown Panorama at OMSI Mini Maker Faire (September 2019), by Herb Weiner

CSC Hosts Table at Portland Mini Maker Faire

from Stereo Views, October 2019
from Stereo Views, October 2023

This year's Portland Mini Maker Faire (https://portland.makerfaire.com) was held Saturday and Sunday, September 7 and 8, 2019, at OMSI. The Portland 3D Printing Lab (http://pdx3dplab.com) had some extra space in the auditorium, so Herb was able to obtain a table for CSC.

Thanks to the following CSC members, who helped with the CSC table:

- Dave Allen, Saturday morning.
- Tia Cobb, Saturday morning.
- Steve Wessing, Saturday afternoon.
- Jim Olsen, Saturday and Sunday afternoon.
- Gary Weiss, Sunday all day.
- Mark Willke, Sunday afternoon.
- Julienne Weiner, Setup and Teardown.
- Herb Weiner, Setup, Teardown, and miscellaneous assistance throughout the weekend. (Herb was staffing two other tables in the auditorium, as well as teaching 3D printing classes, so he was unable to spend extended time at the CSC table.)

We had lenticulars, phantograms, anaglyphs, and stereo cards on display. We also demonstrated 3D photography on mobile phones using 3D Stereroid (i3DSteroid) in cha-cha mode.

Several visitors expressed an interest in a class on lenticular photography, and we are working with David to schedule such a class.

Next year, we are considering expanding to two tables. We are also planning to setup a 3D photo booth, so that visitors could take home a custom anaglyph photo (with our website address below it), along with a pair of anaglyph glasses.

OMSI did not conduct the Mini Maker Faire in 2020, 2021, or 2022. In 2023, the event was rebranded as the OMSI Science Fair. CSC hosted two tables in the auditorium at that event on Saturday and Sunday, September 16 - 17, 2023.



CSC Table at Portland Mini Maker Faire, by Herb Weiner



CSC Table at Portland Mini Maker Faire, by Herb Weiner



Visitors Gather at CSC Table at Portland Mini Maker Faire, by Herb Weiner



Visitors Gather at CSC Table at Portland Mini Maker Faire, by Herb Weiner



Visitors Gather at CSC Table at Portland Mini Maker Faire, by Herb Weiner



Attendees at CSC Table in 2023, by Herb Weiner

Testing New Stereoscopic (3D) Projector System

by Herb Weiner
from Stereo Views, March 2018

Readers probably all realize that stereoscopic (3D) cameras, accessories, and televisions are becoming harder to find, and that those who missed the opportunity to purchase these before they were discontinued by the manufacturer may be forced to pay inflated prices or do without. I took advantage of the opportunity to purchase a DaLite silver screen (70 x 70 inches) when the manufacturer announced that they were being discontinued, and did not want to miss the opportunity to purchase a stereoscopic (3D) projector.

Note that a pair of projectors can be used in place of a single 3D projector. This is precisely what the club currently uses for our club meetings. There are both advantages and disadvantage to the dual projector approach.

Dual projectors will generally provide a brighter image than a single 3D projector, depending, of course, on the brightness of the projectors being used. However, dual projectors require more time and effort to align the left and right images, and may result in unequal brightness of the left and right images. Furthermore, dual projectors cannot easily be driven by a 3D signal source, such as that provided by a Blu-ray 3D player.

Optoma and other manufacturers offer a variety of 3D projectors, but these all require the use of active (battery powered) glasses, rather than passive (Real-D compatible) glasses like those used in many movie theatres. Active glasses are expensive, and maintaining batteries on multiple pairs of glasses is an unwelcome task. One advantage of a system that uses active glasses is that a silver screen is not required. (A silver screen is required for any projector system that uses passive glasses.)

An alternative is to use a device known as a polarizing modulator. A polarizing modulator is placed in front of the projection lens, and uses the same signal used by the active 3D glasses to switch between two different polarization states, effectively converting the 3D projector from an active to a passive system. A variety of Polarizing Modulators are available, including Volfoni SmartCrystal, MiniZScreen, DepthQ®, and XPANDVISION. High-end versions of these are used by many 3D theatres, but these are quite expensive. (If you have to ask, you can't afford it.)

If you are ambitious, it is possible to build your own polarization modulator. Refer to the article "Convert Active 3-D Glasses to a DIY Polarization Modulator," by Bill Kolberg, on pages 30 – 32 of the November / December 2014 issue of *Stereo World* magazine (Volume 40, Number 3). The article also provides a simple explanation of how polarizing modulators work. Note that this polarizing modulator requires linear rather than circularly polarized glasses. Since this approach uses active glasses as the basis for the polarization modulator, the available cross section may be too small for projectors with larger lenses, cutting off the edges of the image.

Between the two extremes of building your own and purchasing a high-end system is the option of purchasing a polarization modulator intended for smaller audiences. These offer a larger cross section than the DIY (Do it yourself) solution, and are likely to handle brighter projectors and introduce less loss. The problem is that the target market for these is quite small, and obtaining objective reviews of competing systems is difficult.

I chose the Volfoni SmartCrystal Pro Polarizing Modulator ($1,745 from https://www.amazon.com/gp/product/B00KKZIE0I) since this is the system Lee Pratt used at the 2017 NSA and PSA conventions (https://groups.yahoo.com/neo/groups/photo-3d/files/3D%20Digital%20Projection%20Equipment/2018%203D%20Digital%20Projection%20Equipment.docx). I concluded that any system good enough for NSA and PSA would be good enough for me. I first became aware of this system from a review published by PC Magazine in April, 2012 (https://www.pcmag.com/article2/0,2817,2403680,00.asp). I understand that Volfoni is no longer manufacturing the SmartCrystal Pro, and I am not sure how many remain in inventory. Note that Volfoni still produces high-end systems for 3D theatres.

I chose the Optoma HD39Darbee 3D DLP projector ($899 from https://www.amazon.com/gp/product/B075G2TP99). I believe this is a newer version of the HD29Darbee projector that Lee Pratt used at NSA and PSA. The HD39Darbee is slightly brighter – 3500 vs. 3200 lumens, has slightly better contrast ratio – 32,000:1 vs. 30,000:1, and has a lens with a wider zoom ratio – 1.6x vs. 1.1x. I was initially inclined to purchase the much brighter 4700 lumen Optoma EH500, but Lee pointed out that the EH500 has a much lower contrast ratio of 10,000:1, and is optimized for showing business presentations (text, bar charts, pie charts, etc). The HD29Darbee and HD39Darbee are optimized for movies, TV programs, and photos. (Lee was also concerned that the lens on the EH500 might be too large for the Volfoni SmartCrystal Pro, but this is not the case; the Volfoni SmartCrystal Pro specifically lists the EH500 as a compatible projector.)

While it is possible to use a laptop to display stereoscopic content on the HD39Darbee, I prefer to use a Blu-ray 3D player rather than a computer. Using a Blu-ray 3D player allows me to play Blu-ray 3D movies, as well as display stereoscopic photos (MPO files) and videos from a USB flash drive. I can use the Blu-ray player remote to control the player, with no need for a keyboard or mouse. And all content can be displayed in full 1920 x 1080 stereoscopic resolution. Unless a computer used to drive the HD39Darbee is equipped with a 3D graphics card, in order to send stereoscopic content, the computer must use side-by-side

(3D Projection, continued on page 19)

(3D Projection, continued from page 18)
half width (or over-under) 3D format, losing either half of the horizontal or half of the vertical resolution.

Since this system is primarily for use in locations other than my home, I needed a good carrying case. I chose the Pelican 1510 Case With Foam ($159.95 from https://www.amazon.com/gp/product/B0002SKHIK). This case holds the projector, polarizing modulator, Sony BDP-S6200 Blu-ray 3D player, Logitech S120 stereo speakers, and the required cables. Circularly polarized glasses, Blu-ray 3D movies, a power strip, folding table, and silver screen must be carried separately.

The system works great on my 70 x 70 silver screen. Since I wear glasses, I especially appreciate the fact that I can use this system with the same clip on glasses I use for my LG OLED 3D TV (Cyxus 3D Clip-on Polarized Glasses (RealD), $9.90 from https://www.amazon.com/gp/product/B01CTTNGPK).

In order to see how well this system would work on the larger silver screen at Image3D, I met with Rich at Image3D to test the system. The silver screen at Image3D is 114 inches wide x 78 inches high, about 60% larger than my 70 x 70 inch screen. We tested this using a Blu-ray 3D movie (Avatar) as well as with some stereoscopic photos (MPO files) on a USB flash drive. The brightness and 3D was very good.

The system is extremely easy to setup, requiring no special alignment:

- Connect the Volfoni VESA Cable from the Projector to the Polarizing Modulator.
- Place the Volfoni Polarizing Modulator 1 – 2 inches (no closer) in front of the Projector, and adjust the height of the Polarizing Modulator as necessary.
- Connect the HDMI Cable from Blu-ray Player to the HDMI 1 Input on the Projector.

We compared this system to the brightness of the pair of Optoma EH1020 projectors (3000 lumens each) that the club currently uses. Note that the bulbs in both of these were recently replaced, and have less than 10 hours of use on them. These projectors use linear rather than circular polarization, although this should have negligible effect on the brightness. We viewed the same stereoscopic photo using each system. The dual projector system was only slightly brighter – perhaps 5 to 10%.

Although the combination of projector, polarizing modulator, and silver screen is slightly more expensive than my LG OLED 3D TV, it is far more portable. This system will enable me to share Blu-ray 3D movies as well as photos with my friends. I am happy with my purchase.



Volfoni SmartCrystal Pro, from data sheet

Active vs. Passive Glasses

by Herb Weiner
from Stereo Views, June 2020

Active projection requires more expensive battery operated glasses, but offers a wider viewing angle and does not require a silver screen. Passive projection using a DLP projector requires a polarizing modulator (http://volfoni.com/en/smartcrystal-pro) and a silver screen, but uses inexpensive polarized glasses. Here is a source for silver paint that can be applied to create a large silver screen: https://www.paintonscreen.com/collections/product-lineup/products/999-fine-silver-projection-screen.

Sorting Files on Flash Drive

by Herb Weiner
from Stereo Views, July 2021

If you use a USB flash drive to store 3D photos for viewing on a 3D TV, you may have been frustrated by the fact that the photos are generally not displayed in alphabetical or numerical order. If files are copied to an empty flash drive, the files will be displayed in the order that they have been added to the drive. The situation becomes increasingly complex as files are added and deleted.

FAT-32 Sorter is a free utility for Windows that sorts the directories and files on a FAT-32 device (FAT-32 is the file system normally used for USB flash drives) so that they are displayed in alphabetical or numerical order. The program was originally written to sort music files for audio players, but works just as well for photos and video files. You can download FAT-32 Sorter from https://www.codeproject.com/Articles/95721/FAT-32-Sorter.

The program also runs on a Mac using Parallels and probably other virtualization environments such as VMware Fusion and Apple Boot Camp. It will possibly run under Oracle Virtual Box. It does not run under Wine or CrossOver.

Region Free Blu-ray 3D Player

by Herb Weiner
from Stereo Views, May 2015

Movie studios sometimes decide that consumers in the USA should not have access to video content that is available in other countries (or that they should have to pay a higher price for content that is available at a lower price in other countries). DVDs are encoded with one or more of eight region codes (1 – 8). Blu-rays are encoded with one or more of three region codes (A, B, or C). Media that is encoded with all 8 DVD regions or all 3 Blu-ray regions is said to be region free, since that media can be played in any region. DVD and Blu-ray players are normally manufactured to play only a single Blu-ray and /or DVD region. In the USA most players will play only region 1 DVDs and only region A Blu-rays. Players that are not restricted to a single region are said to be region free. If an attempt is made to play media encoded with an incompatible region code on a player that is not region free, the player will refuse to play the media.

Some consumers have discovered ways to hack (modify) the firmware in DVD and / or Blu-ray players to make them region free, and some consumers have discovered trap doors in DVD and / or Blu-ray players such that pressing an unusual sequence of buttons on the remote control will allow them to play media encoded with incompatible region codes. Unfortunately, upgrading the firmware in such players often disables these hacks or trap doors. Therefore, consumers with such players often take great care to avoid upgrading the firmware.

The Digital Millennium Copyright Act (http://en.wikipedia.org/wiki/Digital_Millennium_Copyright_Act) "criminalizes production and dissemination of technology, devices, or services intended to circumvent measures (commonly known as digital rights management or DRM) that control access to copyrighted works." Thus, modifying the firmware in a player in order to make the player region free would be a violation of the Digital Millennium Copyright Act. However, it is not illegal for manufacturers to produce region free players. In order to appease movie studios, manufacturers charge more for region free players, and avoid publicizing their availability. If you purchase a legitimate region free player, you can upgrade the firmware without fear that you might disable the region free capability.

A few months ago, I purchased a copy of *Ratatouille 3D* from Amazon UK (https://www.amazon.co.uk), since this move is not available in 3D in the USA. Because this was a Region B Blu-ray, I needed to purchase a region free Blu-ray player. After comparing alternatives to find the best set of capabilities for the best price, I purchased a Sony BDP-S6200 Region Free Blu-Ray Player for $244 (with free shipping) from http://www.220-electronics.com/sony-bdp-s6200-region-free-blu-ray-dvd-player.html. Among other features, this player is a region free DVD player as well as a region free Blu-ray player with 3D capability. It will do 4K Ultra High Definition up-conversion should I purchase a 4K Ultra High Definition TV in the future. And it does PAL to NTSC conversion, in the event that I ever need to play a PAL DVD. Finally, the Sony is one of the few region free Blu-ray players that can display MPO files from a USB Flash Drive. (My 2010 vintage Panasonic 3D TV does not support MPO files, so I need a player that supports these.)

Now that I've had this player for a few months, others may find it helpful to discover how this compares with my Panasonic DMP BDT230 Blu-ray player:

- The Sony player is region free; the Panasonic is not. The Sony will automatically play NTSC or PAL DVDs from any region. You must manually switch regions (by pressing the Yellow button for Region A, or the Blue button for Region B, or the Red button for Region C while the disc tray is open). If I accidentally leave the player set for Region B after playing a Region B Blu-ray, my wife will get an error message the next time she attempts to play a Region A Blu-ray, and it may not be obvious to her how to switch the player back to Region A, since the Yellow, Blue, and Red buttons are not labeled.
- The Sony player will automatically recognize that MPO files are 3D, and will display them without requiring me to switch to 3D mode and acknowledge that by doing so, I might damage my eyes. The Panasonic requires three extra button presses to view MPO files.
- The Sony player recognizes "invisible" files (files with a period as the first character of the filename) and does not attempt to display them. The Panasonic player recognizes invisible files from Windows, but does not recognize invisible files from the Mac. Thus, I must explicitly delete invisible files before inserting a flash drive in my Panasonic player.
- Every time I insert a USB flash drive in the Panasonic player, it writes a special directory (BUDA) containing a special file (BUDA_PROP.INF) on the flash drive. This file contains the text "BUDAPROP 76.923080". The Sony does not write on my flash drive.
- The Sony player briefly displays the name of the MPO file (e.g. DSCF0441.MPO), along with the date and time, when displaying my photos. The Panasonic does not do this. This feature is helpful when I am sorting my photos, trying to separate the junk from the keepers. However, there is no way to disable this feature. Thus, the Sony is not suitable for judging a photo competition, where we must prevent the judges from viewing this information.
- Both the Sony and the Panasonic can play AVI and MP4 videos on a Flash Drive, including videos recorded in Left-Right (50%) format (in a single video stream). Both can play dual stream (full resolution) stereoscopic videos recorded in MP4 format. However, neither can play dual stream (full resolution)

(Blu-ray, continued on page 27)

Creating a Blu-ray 3D Disc

by Herb Weiner
from Stereo Views, May 2015

Creating a Blu-ray 3D (or any DVD or Blu-ray) disc consists of three steps:

- Editing is the process of placing videos, images, titles, music, sound effects, etc. onto the timeline, and configuring the properties of the project (e.g. resolution, stereoscopic mode such as anaglyph, etc). The result can be saved as an editable project that can be reopened (e.g. in Sony Movie Studio or in Magix) at a later time.
- Rendering is the process of converting the contents of the project into a stream of binary data suitable for recording onto DVD or Blu-ray media. The result of rendering is an ISO format data file. For example, changing the project format from anaglyph to native 3D is a simple change to the project file that results in a completely different ISO data file. Rendering a complex project may take many hours.
- Burning is the process of recording the binary ISO data file onto DVD or Blu-ray media. Once the ISO data file has been created, multiple copies can later be burned.

The figure below shows the CSC Blu-ray 3D Slide Show in Sony Movie Studio 12. The bottom half of the screen is the timeline. A video project is normally constructed by dragging media (video, photos, music, sound effects, etc.) onto the timeline. Media on the top of the timeline are displayed in front of (and may obscure or blend with) media below. Thus, text (titles) are displayed in front of photos or videos.

On the timeline you can see the video track, which can contain videos or still images. For this project the video track contains of a sequence of photos in MPO format, most of which are displayed for seven seconds before transistioning to the next photo. (I applied a painting special effect with transitions to the eighth photo.)

On the top left is the project media window, which displays all of the photos, videos, music, and other media used in the project.

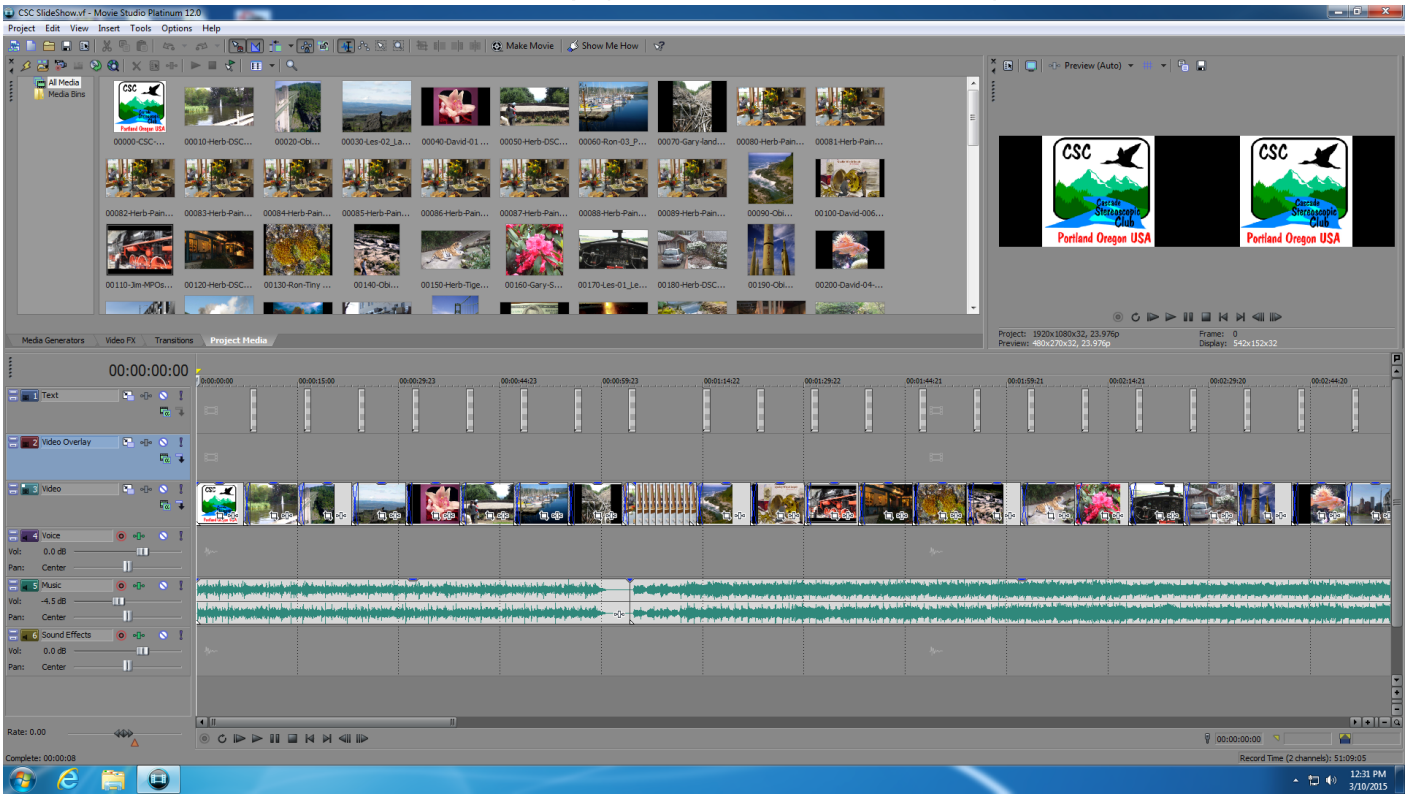
On the top right is the video preview window. When you click the play button, the video plays in this window. When the video is stopped, this window displays whatever is at the cursor (currently 00:00:00:00) in the timeline.

The Video tab in the Project –> Properties window can be used to set the Stereoscopic 3D Mode to Side by Side (Full) to produce a Blu-ray 3D, or to Anaglyphic (Red / Cyan) to produce a video that can play in Anaglyph mode on a 2D Television.

The Editing Tab in Options –> Preferences can be used to set the default Still Image Length in Seconds when an photo is dragged into the timeline. For this slideshow, I used 7 seconds.

When you are done editing, you can click on the Make Movie button in the upper tools panel to Render and Burn the Image, Render the Image only, or Burn an existing Image to Blu-ray or DVD. I typically choose Render Only. Since I run Sony Movie Studio in a Windows 7 Virtual Machine running under Parallels on my Mac, I prefer to burn the image using native software (Toast Titanium) on my Mac. I use an external LG Blu-ray recorder connected to a USB port.

Note that the process of creating a Blu-ray 3D using Magix is similar to the process described here. The Timeline is not visible by default in Magix, so you must switch to Timeline mode.



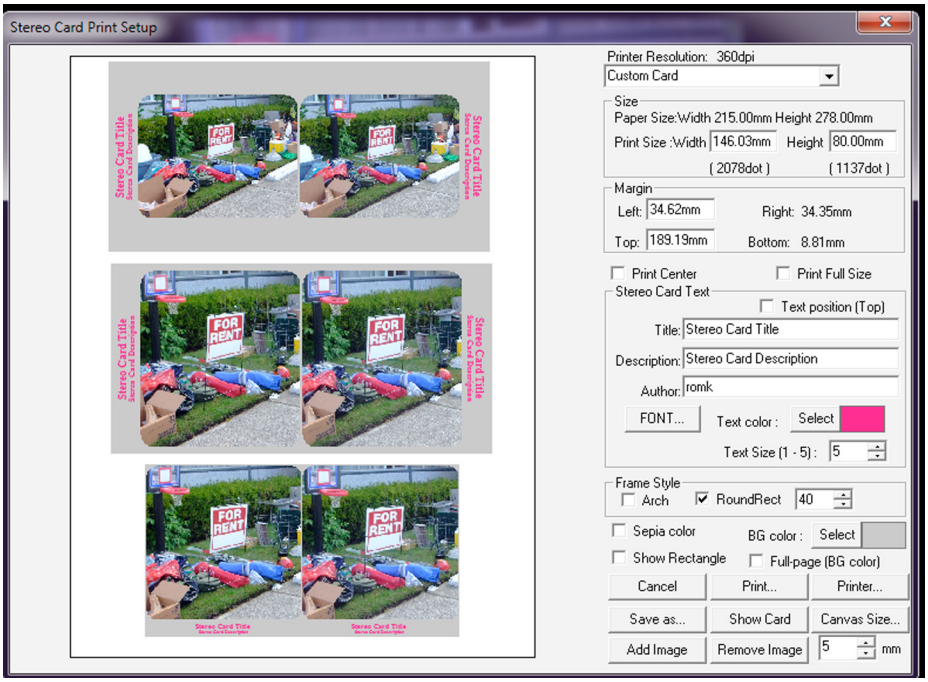
Print Stereo Card with StereoPhoto Maker

by Ron Kriesel
from Stereo Views, June 2015

I assume you know a few basics about StereoPhoto Maker (SPM). I am using Ver. 5.06.

- Open SPM.
- Open a 3D image.
- Consider the possibilities of image for a 3D card and crop for composition and card style (see notes on style further along).
- Use the Free Cropping Option in the Crop menu in the Tool Bar. Select Classic Stereo Card to get you started. Use cursor to set crop marks and click within selected space to invoke crop.
- Now select File menu, then Print Stereo Card. Print Stereo Card Setup window opens, as in image shown here.
- In this Stereo Card Print Setup, the window on left side is called the CANVAS. The window to the right side shows the setup Option selections.
- The image in the CANVAS may be your last one used or default of none.
- At top of Options, printer resolution shows in dpi. See Printer option in lower nine option buttons. Click to select printer and printer properties. After clicking OK, resolution will update according to Printer Parameters.
- Again in lower 9 buttons Click CANVAS Size. Set for size of paper in printer, usually x=8.5 and y=11 inches.
- Chose Card Type in the top pull down menu. Use Classic stereo card to start, it is 7x3.5 inches.
- The right hand entry = 40 units of adjustment divided between top and bottom margins of image on card. 20 units centers image vertically. Margin sets mm from left edge of CANVAS to card and from top of CANVAS to card.
- Check Print Center to place card in center of CANVAS.
- Title/Description: Type your text – observe how it looks on card in CANVAS. (Author text does not show on Custom or Classic card types.)
- Click FONT: make selections in popup window. Click OK.
- Text Color: click Select, click on choice in popup window, click OK.
- Set Text Size from 1 to 5. Check your choice on the card image on the CANVAS.
- Frame Style: Check Arch box = old fashioned card shape. Check Round Rect = rounds corners of image – number sets degrees of roundness.
- Check Sepia Color box = makes your image sepia tones.
- BG color: Set color of card border/background. Usually select a complimentary color to the dominant color in your image.
- Show Rectangle: puts a border at edge/around the card. Shows best on lighter colored background colors.
- Full-page (BG color): colors the entire CANVAS.
- Cancel: goes back to SPM workspace.
- Print: Prints the card image showing on your CANVAS.
- Printer: Shows printer setup window.
- Save As: Shows SPM file save window setup.
- Show Card: Shows card in large window. If card does not look as you expected, hit UNDO in menu bar (eighth item from the left.)
- CANVAS Size: Popup window to select size of your paper or card stock in your printer.
- Add Image: Goes back to SPM workspace where you can load a new image to add to CANVAS. This allows you to print 2 or more images on an 8.5 x 11 inch CANVAS.
- Remove Image: Move cursor onto image in cansas to see cross arrows. Click mouse. Then click Remove Image button. This has sequence if more than one image is on the CANVAS.
- MM setting: This is space between

(Stereo Card, continued on page 23)



Upper card shown is Classic Style with Rounded corners with the x dimension set larger than the y dimension. Middle card is Classic Style with cropping set as the default. Lower card is a Custom Style with card size set as in parameters shown.

(Stereo Card, continued from page 22)

additional images you add with the Add Image button. One can also drag cards to a position using the arrow cursor with mouse.

There are some sequences with making multiple cards on the CANVAS that are not easy to explain about the Remove Card button use. Just experiment to understand it.

Here is a really good thing to know. There is a help file which can be loaded from the Help menu in SPM. One trick is I have not always found that it comes along with the updated versions of SPM. We will take a look at that later on. If it does show up when you click on the Help menu, here is the Print Stereo Card information. When the Help popup opens, it has a menu list to the left and the text articles on the right. Scroll down the left hand menu list to find Print Stereo Card. Click. A complete set of instructions appear for your enjoyment, oh, I mean education.

(Blu-ray, continued from page 24)

stereoscopic videos recorded in AVI format, such as those produced by the Fuji FinePix W3 camera.

- I prefer the layout of the Panasonic remote to the layout of the Sony remote.

For information on the availability of 3D movies, including those available outside the USA, see http://www.3dmovielist.com/3ddvds.html.

Creating a Photo Gallery Website

StereoPhoto Maker creates an HTML5 Stereo Viewer

by Herb Weiner
from Stereo Views, December 2014

Shortly after I joined CSC and learned about StereoPhoto Maker, I used this software to create a Stereoscopic (3D) Photo Gallery on my website. Recently, Ron informed me that my Photo Gallery no longer worked. Upon investigating, I discovered that the Photo Gallery used a Java Applet, and that the most recent version of Java enforces a higher level of security that no longer allowed this Java Applet to run. My initial approach was to try to find a newer version of the Java Applet (fej3dmain.jar) to resolve the problem. However, I soon realized that this was the wrong approach.

You may have noticed that frequent software patches are being released to address security problems in Java and Flash, as new software vulnerabilities are discovered. Some users completely disable both Java and Flash, in order to protect themselves against malicious software. Because of security concerns, Apple does not even allow Java and Flash to be installed on iPhones and iPads.

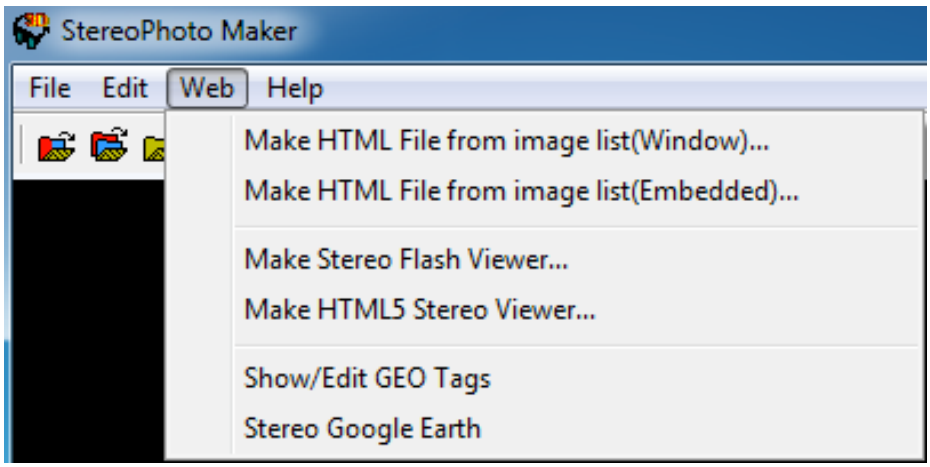
Therefore, it is best to completely avoid the use of Java and Flash on websites. The solution is to use HTML 5 and JavaScript. (Note that JavaScript has nothing to do with Java. Jeremy Keith explains this best in his comic strip at http://www.smashingmagazine.com/2009/07/29/misunderstanding-markup-xhtml-2-comic-strip: "Java is to JavaScript as Ham is to Hamster.")

Since StereoPhoto Maker can generate websites that use Java, Flash, or HTML 5 and JavaScript, you must be careful to select the correct option when building a website. The figure below shows the StereoPhoto Maker Web menu. The first two items in this menu produce a website that uses Java. The third item produces a website that uses Flash. The fourth item (Make HTML 5 Stereo Viewer...) produces a website that uses HTML 5 and JavaScript. Begin with a folder containing the your images in side by side JPG format. Open StereoPhoto Maker, and choose Web –> Make HTML 5 Stereo Viewer... Open your image folder, and select your images. Click Start Selected Files or Start All Files.

StereoPhoto Maker will add the necessary HTML and JavaScript files, as well as a thumb folder containing thumbnail images, to the folder containing your images. The resulting folder can then be uploaded to your website. I performed only minor editing of the HTML files to change the title and add a navigation menu on the left.

Note that I used the most recent version of StereoPhoto Maker (5.06), although the ability to create an HTML5 Stereo Viewer has been present at least since version 4.54. If you are running an older version, you should upgrade prior to creating an HTML5 Stereo Viewer.

My Stereoscopic Photo Gallery is located at http://www.herbweiner.com/SlideShow.



3D Features in Adobe Photoshop

by Herb Weiner
from Stereo Views, December 2014

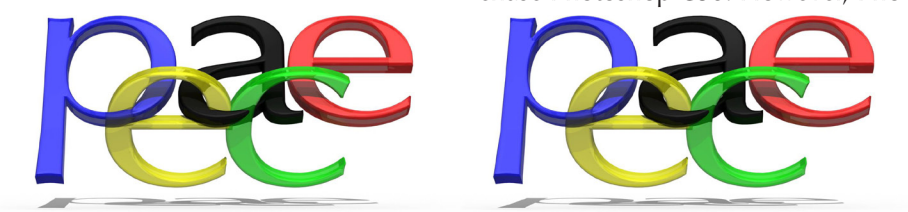
At the November meeting, Herb gave a presentation and demonstration of the 3D features in Adobe Photoshop. 3D features were initially introduced in Photoshop CS5, with improvements introduced in CS6, CC (Creative Cloud), and CC-2014.

3D in Photoshop is not the same as stereoscopic capability. 3D refers to the ability to create, import, and save three dimensional objects that can be moved along, scaled, and rotated around the X, Y, and / or Z axes. 3D objects can be exported as STL (Stereo Lithography) format files. STL is the standard format supported by 3D printers.

Herb brought in a few 3D models that he had downloaded and printed on his 3D printer. He then opened a few of these models, and showed how these could be rotated in Photoshop to view the models from any angle.

Photoshop provides limited capabilities for viewing 3D objects stereoscopically. A 3D (stereoscopic) camera can be positioned anywhere in X, Y, and Z space, aimed in any direction, and zoomed in or out to any field of view. Photoshop, however, does not support stereoscopic output to dual monitors or projectors. However, a stereoscopic view can be saved as an MPO file, which can then be opened and viewed using StereoPhoto Maker.

For the main portion of his presentation, Herb did a demonstration from *Photoshop Dimensions*, Issue 3, an e-Book available for $4.99 from http://www.photoshopdimensions.com/issues/Photoshop-Dimensions-Issue-3-3D-Text-Logo-Depth-Maps-Leather-Material. The final result, which was saved as an MPO file, is shown below.



Demonstration of 3D in Photoshop, by Herb Weiner

The instructions in *Photoshop Dimensions* are written for Photoshop CS6, but with very minor changes, Herb performed the demo using Photoshop CC-2014. The following is a **summary** of the steps used to create this 3D object and the stereoscopic image. For very detailed instructions, please refer to the e-Book.

- Create a new document.
- Use the text tool to create the text.
- Click on the 3D button in the text tool options bar to convert the text to a 3D object; then set the extrusion depth.
- Split the text into five separate objects.
- For each letter, set the color, opacity, reflection, and refraction to simulate the corresponding gemstones: sapphire, topaz, onyx, emerald, and ruby.
- For each letter, set the bevel width and contour.
- Position each letter horizontally (X axis) and vertically (Y axis).
- Rotate the p, a, and the second e 30˚ (backwards) around the X axis.
- Rotate the first e and the c -25˚ (forwards) around the X axis.
- Enable side-by-side stereo viewing.
- Pan, slide, and zoom the 3D camera.
- Turn off the infinite light, and create image based lighting.
- Render the image.
- Save the document (as a PSD) to retain the 3D object.
- Save the current stereo view as an MPO. (The stereo image could also be saved as a side-by-side JPEG.)

Note that it is still possible to purchase Photoshop CS6. However, Photoshop CC and CC-2014 are available only by monthly subscription. Adobe offers the Adobe Creative Cloud Photography Plan for $9.99 per month. This plan includes both Photoshop and Lightroom, and entitles the subscriber to all upgrades during the term of the subscription. (However, once you discontinue your subscription, you can no longer use the software.)

If you purchase a one year subscription to the Photography Plan prior to December 31, you can receive a $30 credit from Amazon: http://www.amazon.com/gp/product/ref=pe_sw1b1/?ASIN=B00KNDCCE6.

There have been many online discussions and complaints about Adobe's new pricing model. However, Adobe is unlikely to resume selling new versions of Photoshop. In this author's opinion, the current pricing is very attractive, and is well worth the price. (Obie agrees that the price is good.) The current offer from Amazon makes the price even more attractive.

For those who are interested, here are some great references for Photoshop 3D:

- *3D Photoshop: Imagine • Model • Create*, Steve Caplin, Adobe Press, 2014, http://www.amazon.com/3D-Photoshop-Imagine-Model-Create/dp/0321956559/ref=sr_1_1?ie=UTF8&qid=1418334132&sr=8-1&keywords=3d+photoshop+imagine.+model.+create&pebp=1418334170489.
- *Working with 3D Images in Adobe Photoshop CS6*, **free excerpt** from *Adobe Photoshop CS6 Classroom in a Book*, September 26, 2012, http://www.adobepress.com/articles/printerfriendly.asp?p=1950631.
- *Photoshop Dimensions*, e-Books. Issue 1 is **free**. Issues 2 and 3 are $4.99 each. http://www.photoshopdimensions.com.

Note: Photoshop 3D Features are **no longer available** as of Photoshop 22.5 (the August 2021 release of Creative Cloud). Refer to https://helpx.adobe.com/photoshop/kb/3d-faq.html.

“Auto” Stereo: Sequential stereo from moving vehicles

By Steve Wessing
from Stereo Views, July 2018

After seeing hyper stereo pairs taken from moving airplanes and converted satellite photos, I reckoned the same technique could be used while riding in a moving car. (Don’t try this if you’re the driver!) Tips:

- As you go faster, tilt your camera higher. You won’t be able to use the foreground.
- Choose subjects without much motion.
- Hold the camera steady, but don’t be stiff. Let the car do the work.
- Shoot wide then crop it later.
- Take multiple shots (more than two) and choose the best pair.

Since there will be inevitable differences in the alignment of the camera between sequential shots, all stereo pairs will need to be aligned and cropped using one of the following tools (all by Masuji Suto):

- StereoPhoto Maker (http://stereo.jpn.org/eng/stphmkr), free for Windows, or Mac with virtualization software.
- 3DSteroid (https://play.google.com/store/apps/details?id=jp.suto.stereoroid), free for Android.
- 3DSteroid Pro (https://play.google.com/store/apps/details?id=jp.suto.stereoroidpro&hl=en_US), $2.90 for Android.
- i3DSteroid (https://itunes.apple.com/us/app/i3dsteroid/id467945370?mt=8), $2.99 for iPhone.

Here are some views of Schevenningen NL taken using this method, from the back seat of a friend’s car. Note that the speed limit in the harbor is very low. That’s why there’s no perspective distortion.

Note that the *Windmill near Haarlem Netherlands* photo by Steve on page 1 was taken from a moving train, using the same technique as described in this article.

The complete set of views may be found at https://www.flickr.com/photos/155321099@N08/sets/72157687344340822.



This former working fishing vessel now ferries fishing tourists and party groups



These fishing nets must be inspected, repaired and properly stored for each day’s run



Boats and bicycles have been Holland’s preferred transport for centuries



Locals enjoy the spectacular harbor view with a fresh seafood lunch



A sailing ship takes on supplies before its next journey

CSC Hybrid (Zoom / In-Person) Meetings

By Herb Weiner

A successful hybrid meeting requires a welcoming environment for both in-person and remote (Zoom) attendees. That means that

- In-person attendees must be able to see and hear remote attendees.
- Remote attendees must be able to see and hear in-person attendees as well as other remote attendees.
- All attendees must be able to view all content being presented.

These requirements require special attention to the AV (audio-visual) equipment and setup. Since our club is presenting stereoscopic (3D) content, we have additional requirements beyond those that other organizations may require for their hybrid meetings.

Remote (Zoom) Attendees

Zoom attendees use a computer or tablet to join the CSC Zoom meeting. Once they join the meeting, they have two options for viewing shared content:

- Attendees can view shared photos using Stereopix ROOMS, and view shared videos in anaglyph in Zoom on the host's shared screen. Note that there may be a delay of a few seconds, depending upon the speed of your Internet connection.

  We use Stereopix ROOMS to share photos. If you have not previously used Stereopix ROOMS, we recommend that you watch Ken Kovar's brief two minute introduction to Stereopix ROOMS prior to joining the meeting. Once the meeting begins, please click here to view the shared photos. You may find it helpful to use two separate devices to get the most out of the meeting; for example, a desktop or laptop computer to join the Zoom meeting, and a tablet to view the shared photos in Stereopix ROOMS.

  If you have have not previously used Stereopix ROOMS, please join the room prior to the meeting.
- Attendees can view shared photos and videos on our live-streamed YouTube channel (https://www.youtube.com/@CascadeStereoscopicClub). On the Lume Pad 2, click on the above link, which should launch the YouTube app. Click on the three dots in the upper right hand corner, and click Share. A list of apps will open on the bottom of the screen; click on the LeiaTube app. Click on the gear in the upper right corner, and ensure that 3D Half-Width SBS is checked.

  This allows viewing the shared content in 3D on a Lume Pad 2, 3D TV, or other device that supports viewing side-by-side half-width (anamorphic) content in 3D. Note that the YouTube live-stream does not support two way audio, and there is a 20 – 25 second delay, so attendees should mute the audio on the YouTube live-stream, and use the Zoom audio.

In-Person Attendees

The meeting room has three displays:

- An LG 65-inch passive UHD OLED 3D-TV with 3840 horizontal x 2160 vertical native resolution (model OLED65C6P) used for displaying 3D content.
- A second 4K display on which the Zoom window is displayed. This enables all in-person attendees to view remote attendees, provided that the remote attendees have enabled their video camera.
- A small, inconspicuous 1920 x 1080 dispay which is used for a Zoom shared screen.

Note that the room is not (and does not need to be) fully darkened, since the 3D TV and the second UHD monitor are very bright.

We use the following webcams, microphones, and speakers:

- We use the NexiGo N970P 4K Webcam, which provides a 90° view. Here is the User Manual. The camera features digital zoom and pan.
- We use the Maker Hart Just Mic 4 mini Microphone Mixer with 4 SoundTech CM-1000 3.5 mm Omni-Directional Conference Microphones (one near the left front, one near the right front, one near the left rear, and one near the right rear) to capture audio from every part of the meeting room. The microphones are mounted on tripods using 3D printed tripod mounts. This microphone system enables all remote attendees to hear the host and all other in-person attendees.
- We have external speakers connected to the 3D TV to provide good audio output from remote attendees and from videos that we share.

Behind the Scenes

We use a 2018 Mac Mini running Sonoma 14.2.1, on which we run the following software:

- Zoom
- OBS Studio, for YouTube live-streaming.
- Keyboard Maestro. We have defined a macro that allows us to simultaneously begin playing the 3D video on the 3D TV and the shared anaglyph video on the Zoom shared screen, so that the audio is synchronized. We also have additional macros to simplify the host's tasks.
- Elgato StreamDeck (hardware and software) can be used to activate Keyboard Maestro macros and OBS Studio functions.
- ProMouse, which highlights the mouse cursor, making it easier to find on our multi-display system.
- Live Clock HD, which provides an analog clock, making it easier for the host to keep track of time.
- Opera (web browser), which contains the Stereopix ROOMS control window.
- Google Chrome, which contains the Stereopix ROOMS client window (on the 3D TV).
- VLC, for viewing 3D video on the 3D TV.
- SView, for viewing anaglyph video on the Zoom shared screen.

Part III

Club Member Profiles

David W. Allen EPSA

I got my first camera for Christmas in 1949. [1] I remember I took many BW print images, but I had other interests at that age. I do remember later in the 1950s, seeing all the 3D western anaglyph movies and flinching when the Indian spears whizzed past, just next to my shoulder.

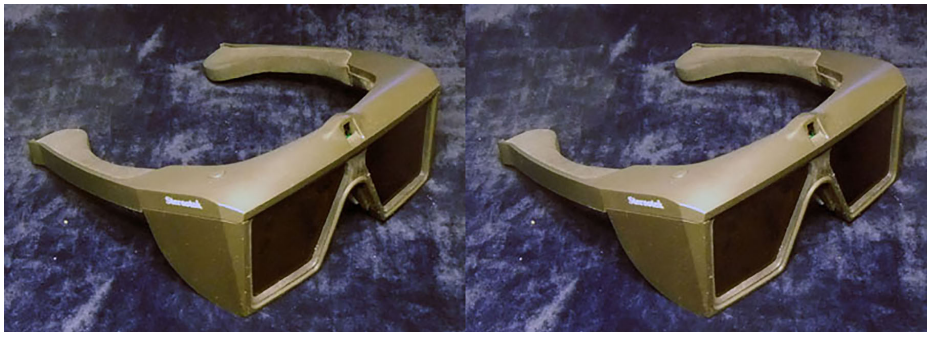
Not much more happened for me in 3D until in the mid-1980s. While working at Tektronix, being interested 3D, I was asked to developed the electronic circuits to drive some fast-switching LCD 3D glasses. At the time, computers were getting fast enough to show page-flipped 3D. I developed the circuits for the "ATARI StereoTek" glasses, [2] some industrial "StereoTek" glasses [3] and even a small head mounted VR display. Tektronix was not that good in promoting consumer related gadgets and these products never went anywhere.



[1] 1949 Christmas



[2] Atari StereoTek Glasses



[3] StereoTek Glasses

David W. Allen EPSA



[4] NuVision Cinema Glasses



[5] Pirates of the Caribbean Glasses



[6] Dave in Star Trek



[7] Camping

When NuVision spun off from Tektronix, I developed the circuits for several more 3D glasses [4]. When NuVision sold off to Xpand 3D, I developed the circuits for even more 3D glasses, one of which was introduced to the world at Disney Land, with the movie "Pirates of the Caribbean on Stranger Tides" [5]. I have samples of all of these glasses and I think I can say that I have probably developed more 3D glasses circuits than anyone else in the world (8 different Glasses and 1 VR display).

While at Tektronix, I discovered MicroSoft's Paint program. With a lot of trials, I put myself in this image of Star Trek with Captain Picard and Warf [6]. The image was an 8 bit BMP image and you can still see all the pixelation. I also converted this image of me going camping in Wyoming [7] and this image of Ray Roe and me fixing this giant pocket watch [8] – both done with that old Paint program.

David W. Allen EPSA

In 1999, when I started taking 3D photos, I bought two Sony film cameras and mounted them on a bar. Film cameras were the best I could do as digital cameras were very expensive and low resolution. The biggest drawback of a film camera was that you had to buy two rolls of 36 exposures film to get only 36 3D images – and you had to pay for developing as well. I used to take my film to Costco and they would scan the images onto a disk as well as make prints. After that, I got two Sony digital cameras and mounted them of a bar. After that I got two Canon digital cameras and then mounted them on a bar. With the single button, hard wired to both cameras, the Sony cameras didn't synchronize the exposure time very well, but the Canon camera did much better. I finally bought a FujiFilm W1 3D camera that took much better 3D images. I ordered W1 at one of the Exhibitions and it came a few weeks later. I still have the W1 and it has a real low serial number (00121), the hundred twenty first camera off the commercial production line.

I have competed in the PSA Exhibitions starting in 1999 when CSC first held a PSA exhibition. I have always enjoyed doing 3D images and especially liked doing Altered Reality images. Here are a few of my images over the past 10 years.

[9] "Crying at Santa" was taken at a church Christmas party and this poor little guy was just terrified at that big old bearded fellow wanting to have him set on his knee.

[10] "Heavens Golden Gate" is an image of some clouds I took from an airplane with a whole bunch of other 3D images added in. This image is an Altered Reality image done in PhotoShop with probably 14 or more layers. There has been a few comments about my use of: St. Peter at the gate, many people climbing ladders and the angels flying around.



[8] Quality Watch Repair



[9] Crying at Santa



[10] Heavens Golden Gate



[11] Musical Gnomes

David W. Allen EPSA



[12] White flowers and Butterfly



[13] Miniature Rose at 12:03



[14] Pink Orchid On Red



[15] Bride and Flower Girls

[11] "Musical Gnomes" is an actual clump of toadstools in our front yard with some Gnomes, added in all playing their musical instruments, that I found on the internet. I had to convert each Gnome into a 3D image.

[12] "White Flower and Butterfly" is of some flowers in our front flower bed and a butterfly put together in PhotoShop. The border was put in to be just behind the butterfly and flowers, but still in front of the flower stems.

[13] "Miniature Rose at 12:03" is a close up of two of my hobbies; 3D and Pocket Watches. The Elgin watch was made in 1891 and I have had it for over 24 years. The rose grew on our rose bush next to our house.

[14] "Pink Orchid on Red" is a macro image of a flower I bought for my wife. She wasn't all that happy about me using her flower for a 3D image, but the image has been successful in several exhibitions.

[15] "Bride and Flower Girls" is at our granddaughter Whitney's wedding. She was the first grandchild to get married. I always wonder what those five little girls were thinking? – "Can't wait until it's my turn to be the center of a wedding". I have 3D pictures of most of my 23 grandchildren and 12 greatgrandchildren, but I won't bother you with all that.

Since 1999, I have entered over 2000 images and 1900 PSA 3D images. I have had 790 3D images accepted. I have 26 gold medals, 24 silver medals, 16 bronze medals and 84 honorable mention ribbons. Since 2014, I only have 9 Gold, 10 silver, 4 Bronze and 31 HMs. I have the PSA "EPSA" award for the total 3D images I have had accepted.

David W. Allen EPSA

Mat Bergman

I shoot stereo exclusively. It's my only creative outlet. My pursuit of effective stereo compositions has transformed how I perceive the world.

I can't recall a time when I wasn't fascinated by 3-D. Stereo photography is my only craft that gives me joy when viewing my own work. I get anxious when I let too much time pass between stereo photography excursions. I can't imagine not having it in my life.

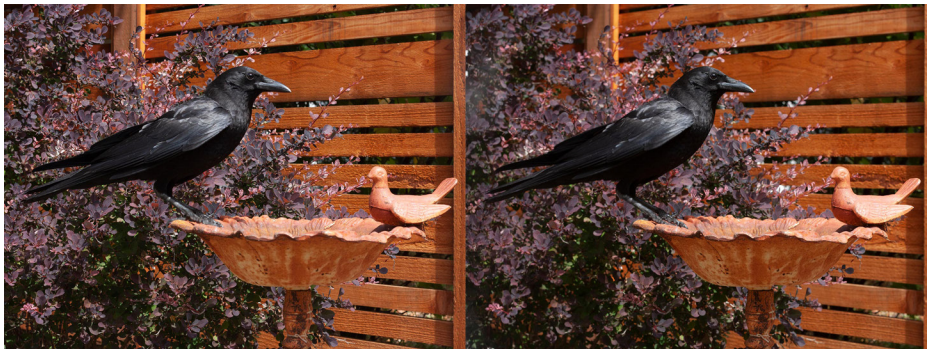
These stereo photos represent the techniques I prize most, street photography and landscapes, with a few creatives for fun. They were photographed in native stereo with a variety of synchronized dual camera rigs, camera slidebars, and the venerable Fuji W3.

I don't have the patience for extensive retouching, but all of these compositions were run through Stereo Photo Maker and Photoshop.

I draw inspiration from my fellow stereographers. I am also privileged to serve as President of the Golden Gate Stereoscopic Society. I encourage all artists to explore this historic and enchanted medium.



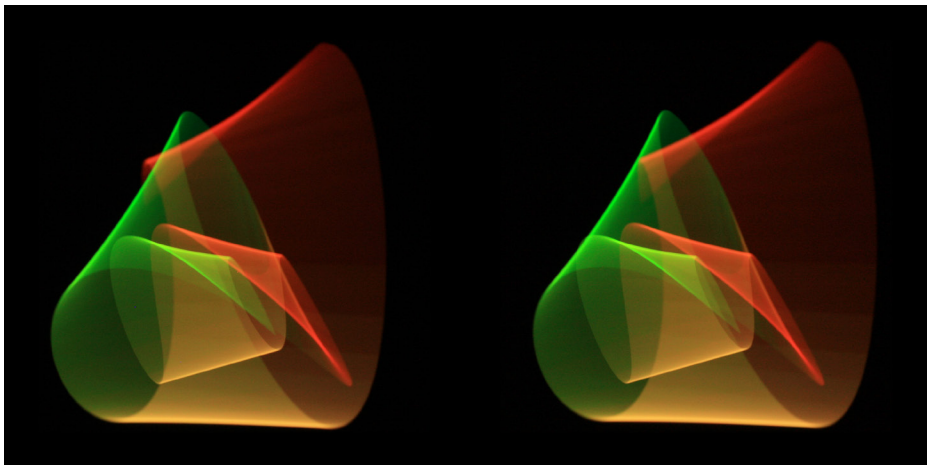
Khalistan



Crow Portrait



Salesforce Tower



Harmonograph Sequence

Mat Bergman



Falls Trail, Mt Diablo



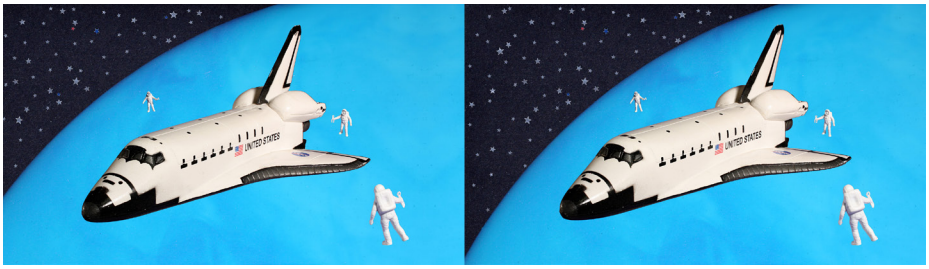
Ladder Men



Annie with Roger and Raven



Township Commons



Space Shuttle Excelsior

Mikhail Bronstein

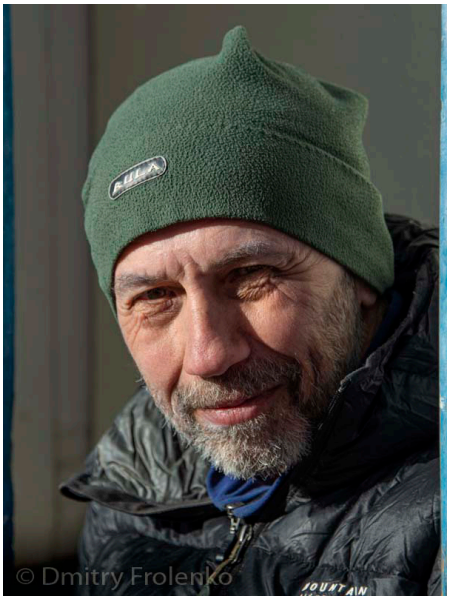
I was born and raised in Moscow, Russia. Moved to the US in 1991 due to cancer; treated at Hackensack Hospital, NJ, where afterwards landed a job as a biomed technician (and have been there over 30 years now). I do not drive.

I've been into photography since college, that is, about 1980; and doing some 3ds from the beginning. Started to scan my negs and slides in early 2000's; and switched to digital shooting around 2010. Like most of us, with 3d I had been limited to sequential shooting until acquired a digital 3d camera (my first one was a Fuji, but now I swear by Lumix and only wish they would bring it up to date!)

For this project, I dug into my old photos. Like I said, I've been to Oregon twice. First it was Cycle Oregon in 2006, an organized bike tour in eastern part of the state. In 2012 I came back; by that time I had graduated to cycling solo. Starting from Eugene, I crossed the Cascades via McKenzie Pass, visited Smith Rock, Crater Lake etc. on my way south, then crossed again to Eureka and rode back via the coast; I called that trip ORCA (Oregon-California). Back then, I would present my photos as .PPS slide shows, but now I also re-did some of them in a bigger size.

I've also included some photos from other states, and countries.

That's about it. The caption for each of the photos includes the year taken.





Mount Hood, Oregon 2006



Berries, Oregon 2012



Winding Road, Oregon 2012

Mikhail Bronstein



Oregon 2012



Crater Lake, Oregon 2012



Sand Dunes, Oregon Coast 2012



Backpacking in Nepal, November 2022



Manaslu Circuit, Nepal, May 2022

Mikhail Bronstein



Manaslu/Annapurna Circuit, Dharapani, Nepal, May 2022



Cherokee, SC, October 2021



Backpacking in Nepal, November 2022



Backpacking in Nepal, November 2022



Tour de Wyoming, July 2022

Mikhail Bronstein



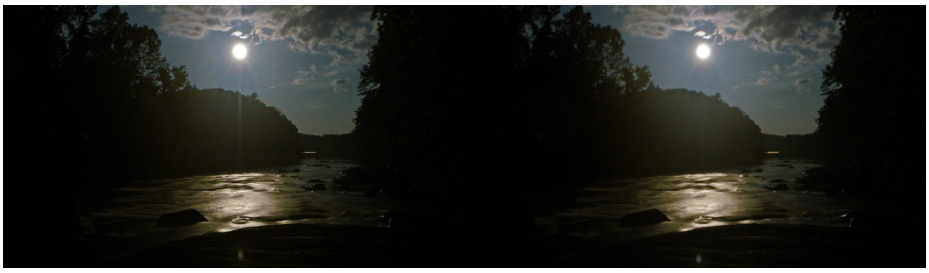
Pokhara, Nepal, November 2022



Moonrise and Fireworks, Manhattan, NY, July 2020



The Blue Ridge, October 2021



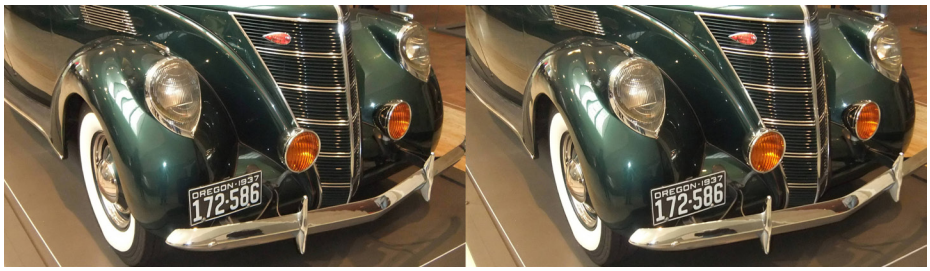
Esopus Creek, Catskills, NY, 2020



Blueberries, Harriman SP, NY, 2020

Tia Cobb

I have had a camera in my hands since I was 12 (a Kodak Instamatic 126) and have always enjoyed the processes of capturing moments in time. However, after moving to Portland and wandering around town, I discovered the 3D Center for Art & Photography and my vision in being a somewhat better photographer took a big leap. 3D combined my love of the craft and miniatures. The Center not only had films we could watch, displays of vintage cameras and projectors, lenticulars and the works of several seriously inventive artists. But my first love of Viewmasters was fully on exhibition when they showed some of the models used in the Fairy Tale series. It didn't hurt that for a time, Viewmasters were manufactured not too far from my home, meaning some of their artists still lived in the area. My dream to make reels of my own, using my favorite tales, was just so close to reality when I saw the Center held classes. Unfortunately, my life as a single parent put that on hold, and now, with the overwhelming use of digital, me included, it has become a little harder. However since then I have made contacts with a number of people who are in the position to unload their Viewmaster equipment so it appears I still may be able to fulfil that dream. In the meantime, now retired, I just may take advantage of the experience of our club members to improve on my photography skills. Thanks guys!



1937 Lincoln-Zephyr Coupe USA



Bicycle stack



Calgary Terminal 4



Chinatown Gate



Coastal Starfish

Tia Cobb



Lavender Truck



Lone Fir – Woodmen of the World 2



Overlord 1



Pendulum

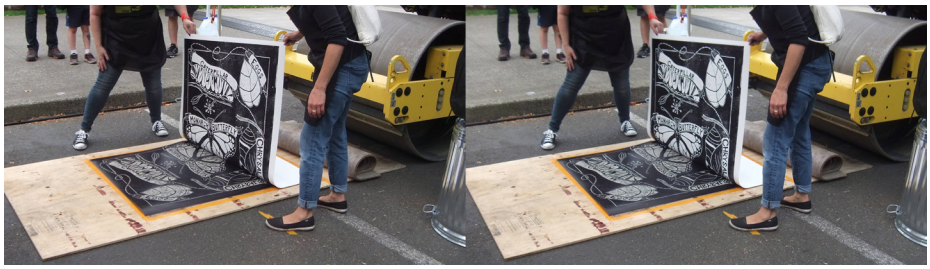


Seaside Beach Tools

Tia Cobb



Skeleton Driver



Steamroller Printing

Bob Curtis

Hi, my name is Bob Curtis and I live in Freeport, Illinois which is about 3 hours west of Chicago.

I got interested in stereo photography by following my wife around to antique shops, where I discovered stereo cards – I was hooked right away with that magic of depth!

Someone told me I could make my own stereo cards, so I bought a Kodak stereo film camera and started making my own cards. Then, someone advised there were other crazy people interested in 3D, so I attended my first National Stereoscopic Association 3D convention in Green Bay, Wisconsin in 1999.

Subsequently I discovered there is a worldwide Stereo Club named the International Stereoscopic Union (ISU) which I joined. They have a biannual convention in various locations throughout the world which makes for a good excuse to travel, broadens one's perspective and capture some great stereos.

My 15 minutes of stereo fame came during the 2021 NSA 3D-Con when my stereo show titled "Bob and Ed's Excellent Adventures, A Tribute to Edgar Lower" won the Paul Wing Award for best in show. My show consisted of stereos from traveling to and from NSA conventions with my friend, Ed Lower, who passed away in 2020 at the age of 92.

I shoot my stereos with a Fujifilm W-3, a Lumix with a 3D lens for macros and my smart phone using 3DSteroidPro.

I joined the Cascade Stereoscopic Club in 2020 after attending a couple of Zoom meetings as a guest since I was impressed with how innovative Herb is and how he runs the meetings. Currently, I'm on the club's board and serve as the Secretary.





Anne Hathaway House

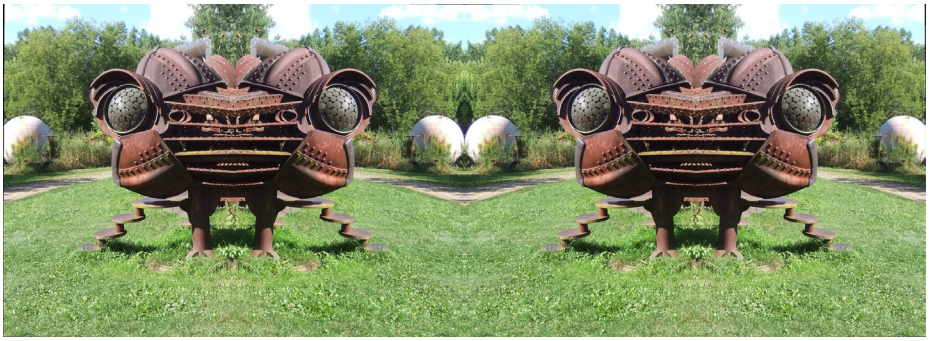


Capitol Reef Barn Revised



Climbing at Cecret Lake

Bob Curtis



Bug Eyed



Lotus



Lion



The 119

Bob Curtis



Flower Sunrise



Forgot His Wagon Revised

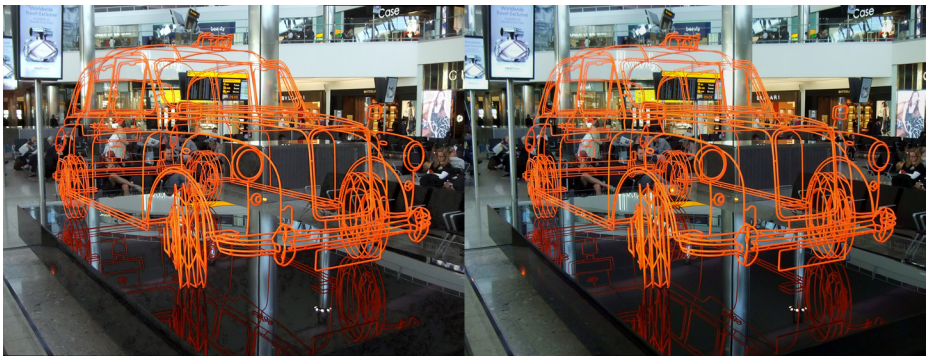


Goblin Valley



Looking Up

Bob Curtis



Neon Taxi



Ready for Dinner



Rothenberg Parade



State Capital

Jassimine Dixon



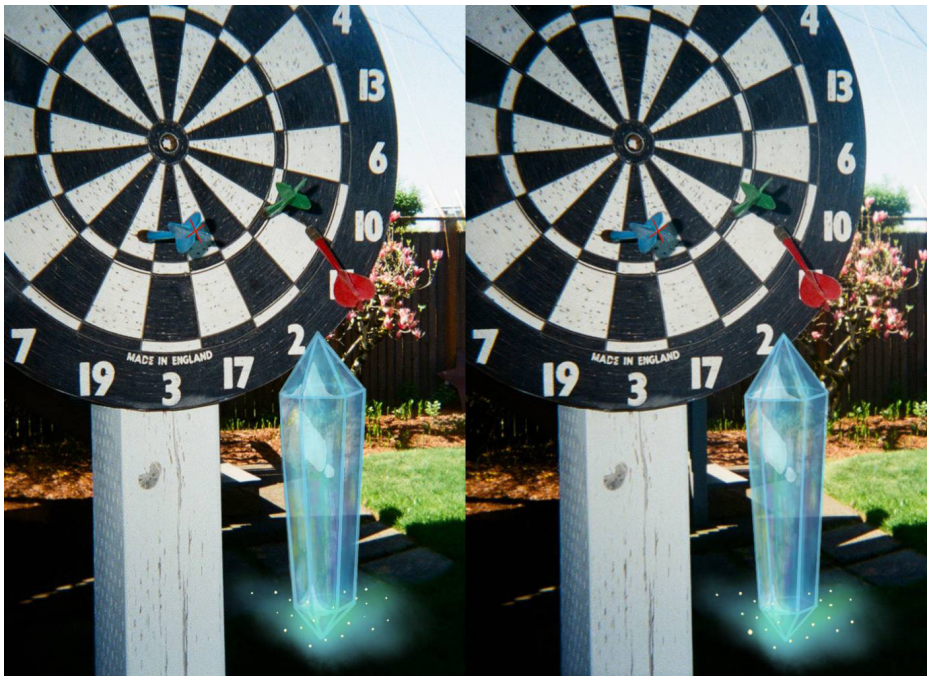
Jassimine's journey into the realm of 3D began with her childhood fascination with stereograms and optical illusions. Growing up in rural Illinois, she spent countless hours immersed in books of optical wonders, like Magic Eye, sparking a deep love for the art that both excites and deceives the eyes.

With a degree in Computer Graphics and Motion Technology, specializing in Graphic Design from DePaul University in Chicago, Jassimine honed her skills to create hypnotizing 3D graphics. Currently based in Portland, she operates from her basement studio, drawing inspiration from iconic artists like M.C. Escher, Hilma af Klint, and Bridget Riley.

When it comes to stereophotography, she likes shooting on her Fuji W3, Nishika N8000, Reto 3D, QooCam Ego, or even cha cha on her iPhone. Her preferred subjects have vivid colors and a high-contrast. She'll often utilize multiple frames from cameras like Nishika and Reto 3D to craft captivating wiggle gifs. She adds a personal touch by occasionally hand-drawing animations over short videos or stereo pairs.

A true passion of hers lies in (auto) stereograms, where intricate patterns come to life, revealing hidden images. Under the brand "Eye See Magic," Jassimine designs modern versions of stereograms, infusing them with a contemporary flair. Self-taught in this intricate art form, she is on a mission to share the sense of wonder and awe stereograms brought to her childhood.

Follow Jassimine on Instagram (@ Eye.See.Magic) to witness her creations and delve into the mystical art form of stereograms. Find her products, like her 2024 Scratch and Sniff Stereogram Calendar, here: https://eye-see-magic.com.



Blue Aura Quartz

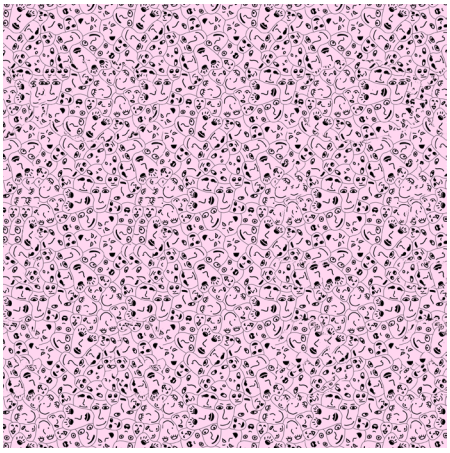


Eyeball Lamp

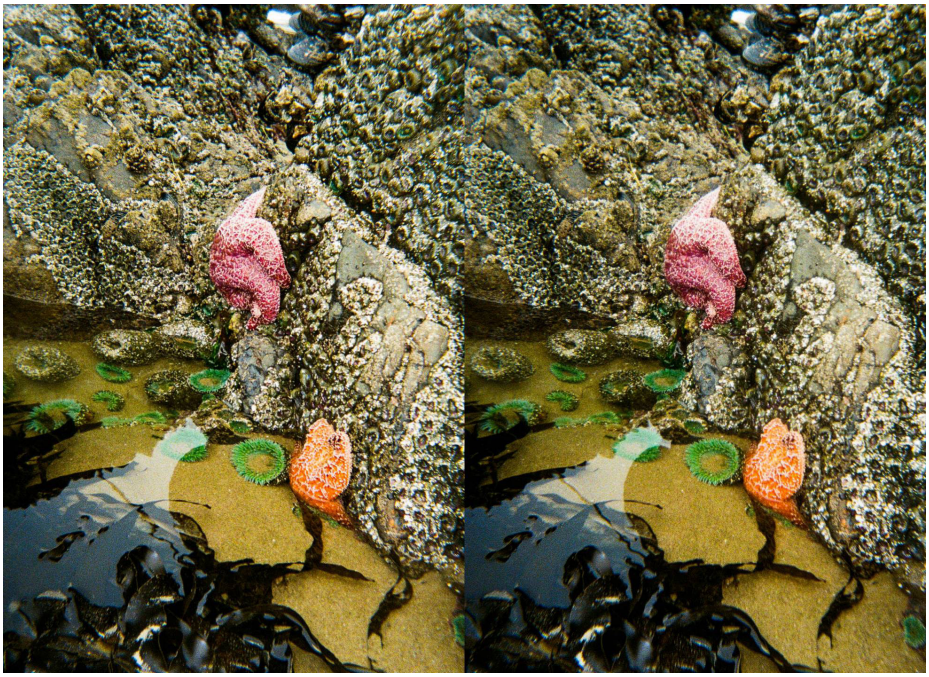
Jassimine Dixon



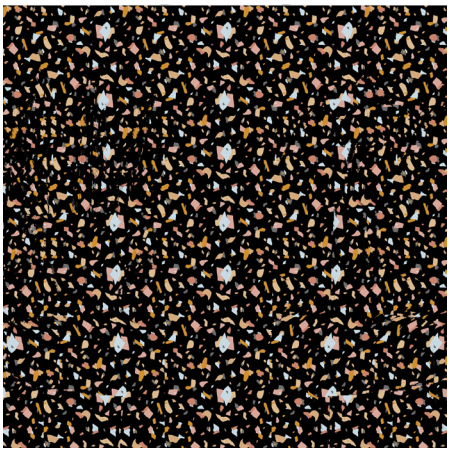
Cannon Beach Starfish



Stereogram – Face in the Faces

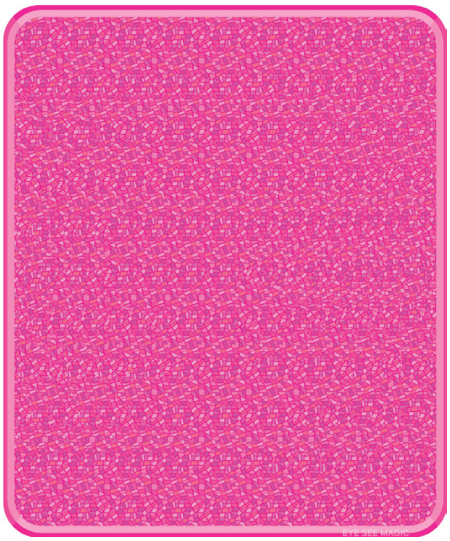


Cannon Beach Tidepools



Stereogram – TerrazzoStillLife

Jassimine Dixon



Stereogram – Barbie



Flutter Exhibit



Stereogram – RamenBowl

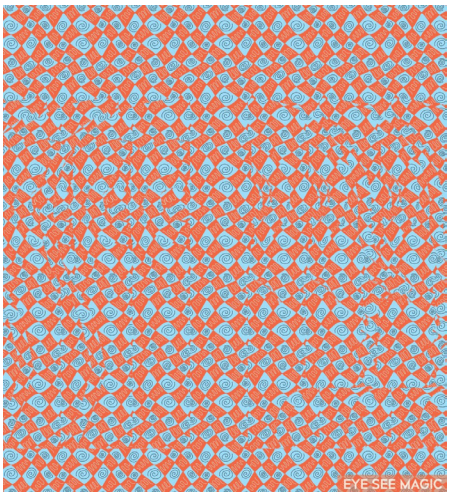


Mexican Poms Poms



Moonstone Fountain

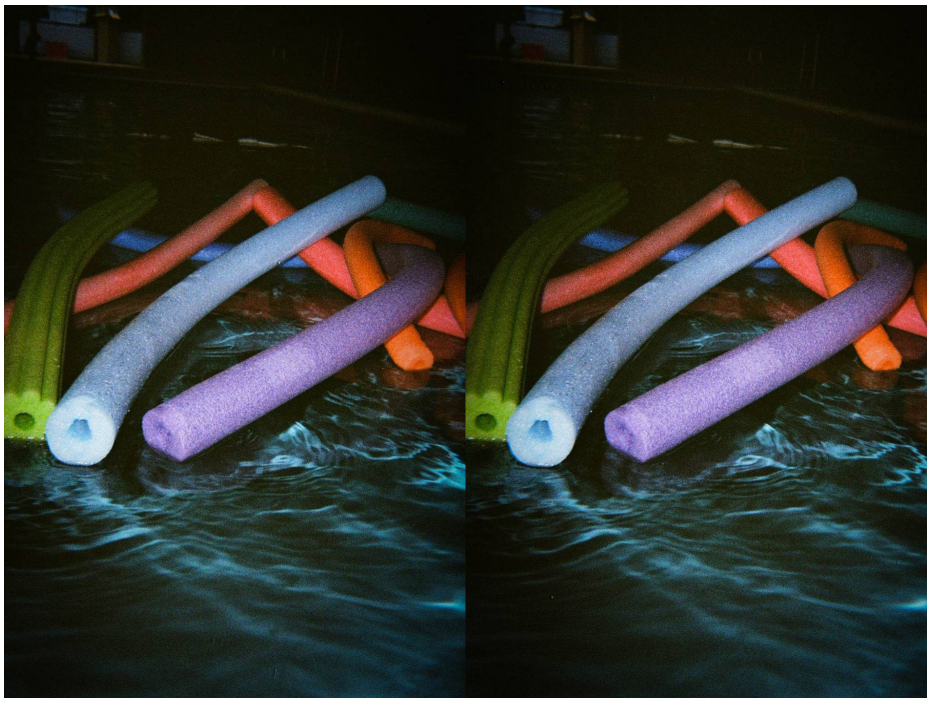
Jassimine Dixon



Stereogram – Spiraling for Ideas



Rose Quartz Wildflowers



Pool Party

Mark Kernes

Mark Kernes, a journalist for 35 years with Adult Video News magazine (and later also their website), began shooting 3D in 1995, and his very first stereo photo was of the late porn director/actor Max Hardcore and his girlfriend-of-the-month, taken at his Labor Day party. Pretty sure it was shot with a Realist, but as time went on, I found I got my best shots with a Revere. Of course, once Fuji came out with the W1, I switched to that, and then, later, to the W3. I currently have more than 10,000 images of adult performers, both film and digital, and am continuing to look for a home for them for when I die–perhaps a place where academics can study them.



Art: You never know what you'll find in a house rented for a porn shoot



Her Menagerie: "Hey, so I like my elephants!"



Porn Journalist's Office: Actress Rayveness used to stop by A LOT!

Mark Kernes



The Cast: Just waiting for the fun to begin.



Strip Poker



Wreck Her Ball: "Hey, we're trying to do a little construction here!"

Ken Kovar

Ken's 3D Journey

I am a retired nuclear engineer residing in northern Illinois, approximately 90 miles west of Chicago. In the 1980s, my fascination with 3D memorabilia, including Viewmasters and reels, stereo cards, and books and magazines about 3D, began. During a vacation in California in the 1990s, I purchased a Stereo Realist Camera, expanding my hobby to capturing stereoscopic photos.

My wife and I attended a couple of Chicago Stereo Camera Club Lighthouse Exhibitions in 1995 and 1996, where I was astounded by the exceptional quality of the stereo photos. In 1998, my son and I attended our first NSA convention in Richmond, Virginia, reveling in the trade show, stereo theater, exhibits, and workshops. Over the next 15 years, I frequented many NSA conventions, accompanied by either my son or my wife.

During this period, I added a Viewmaster Personal Camera and a Nimslo Camera to my growing "3D Clutter Collection". In 2010, I embraced the digital era by acquiring a Fuji W1 Camera, followed by a Fuji W3 Camera, bidding farewell to film forever. Mostly, I captured vacation memories, viewing them on a 3D monitor and 3D TV. My 3D hobby flourished until 2019.

When the pandemic struck in 2020, like many others, I discovered Zoom and the New York Stereo Association's weekly shows, as well as the NSA Virtual Conventions. Amidst the challenges, I undertook projects, including creating personal websites for virtual NSA Convention Art Exhibits. I also developed a keen interest in preserving stereo images for future generations and internet archiving.

Currently, I am an active member of both the Chicago Stereo Camera Club and the Cascade Stereoscopic Club. In addition to attending monthly 3D club meetings, I stay updated by tuning into the NYSA weekly shows and participating in the photo-3d email groups.



2020 Ken Kovar W3



2016 WDW Monorail W3

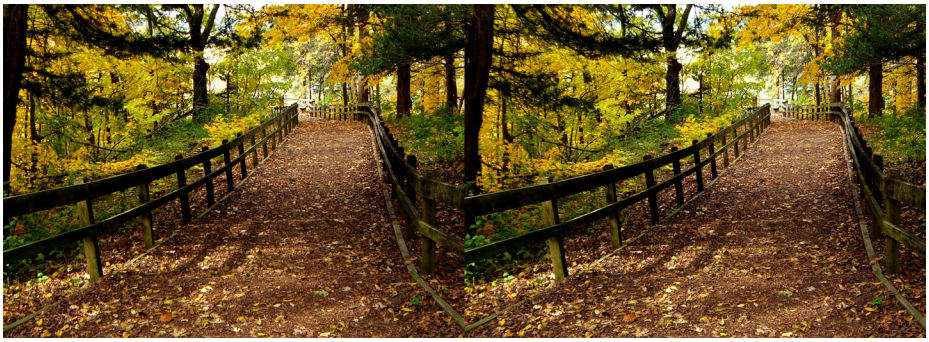


2021 ViewMasters LP1



2022 VW Campers and Stereoscope iPhone 13 mini

Ken Kovar



2023 Forest Path in Autumn W3



2023 Carved Bee and Flower LP1



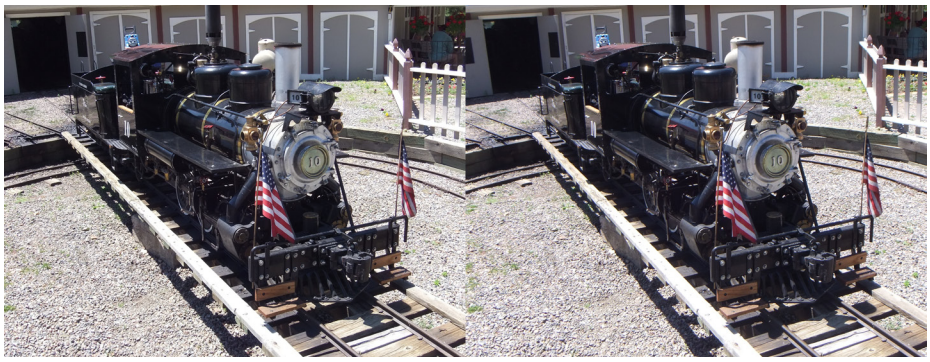
2016 Disney World Flora W3



2012 Studio Control Console W3

You can find my 3D related website links by going to https://campsite.bio/kenk.

Ken Kovar



2011 Tiny Town Locomotive W1



2011 Denver Water Lilies W1



2010 Zion Natl Park Virgin River W1



2010 Sedona Bell Rock Vista W1

David LeDoux

I'm a retired Electrical Engineer and software developer. I've been interested in 3-D for most of my life, starting with a View-Master when I was a child. Seeing depth in a simple pair of flat images still seems like magic, even though I understand exactly why it works. I joined the NSA in 1990, after hearing about it from Ray Zone's 3-D comic books, which I had started collecting in the 1980s. I learned to free-view the images in Stereo World magazine. Around that same time, I bought a Delta stereo camera (a Stereo Realist clone) from an antique store and shot a few rolls of film, but then put it on the shelf, due to other life complications.

For the next 30 years, I remained an avid 3-D fan, collecting View-Masters, Tru-Vues, and 3-D books, but I did not take any more 3-D photos. Then in 2021, after my mother died and left me a Canon camera that was identical to one I already owned, I tried to build a twin rig with Stereo Data Maker. I worked extensively with David Sykes, the creator of SDM, but we eventually determined that the camera (S3 IS) would not work correctly with SDM, despite the fact that someone had included it on the compatibility list. This was disappointing, but I later built a twin rig with other cameras and bought a Fuji W3. Also in 2021, I attended the NSA virtual online convention, and started attending CSC Zoom meetings, from which I learned a great deal. I joined CSC in January 2022.

To me, 3-D photography is a hobby to which you can apply any of your skills, whether they are artistic, mechanical, electronic, mathematical, computer programming, or anything else. I've especially enjoyed the challenges inherent in understanding and making use of glasses-free Android tablets, such as the Lume Pads (1 and 2) and the IQH3D SKYY lenticular tablet, and I've written software to convert the undocumented Lume Pad stereo camera images to a usable format.



Backyard Mushrooms (cellphone cha-cha)



Bouquet (LumePad 1)



Knoebel's Grand Carousel (cellphone cha-cha)



Lament Box (LumePad 1)

David LeDoux



Lonely Duck (W3)



Marine Corps Museum Atrium (cellphone cha-cha)



Marine Corps Museum FA-18A (cellphone cha-cha)



Ramp at Great Falls Park (W3)

David LeDoux



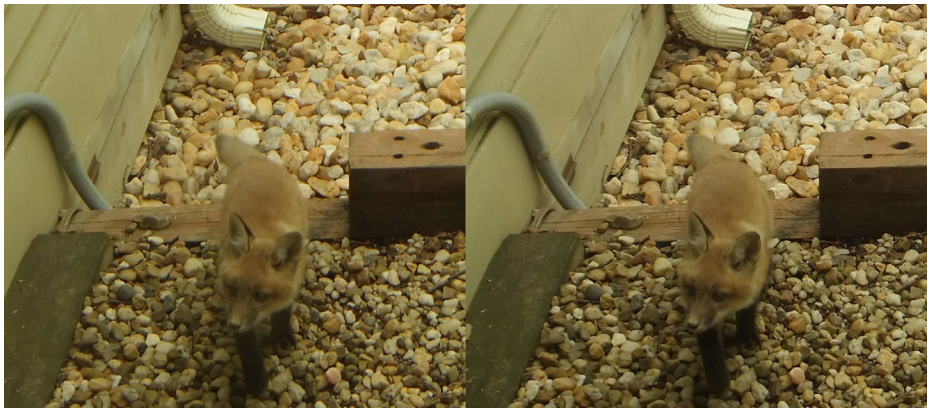
Roses (cellphone cha-cha)



Tulips at the Temple (W3)



ViewMaster Christmas Ornaments (LumePad 1)



Young Fox (W3)

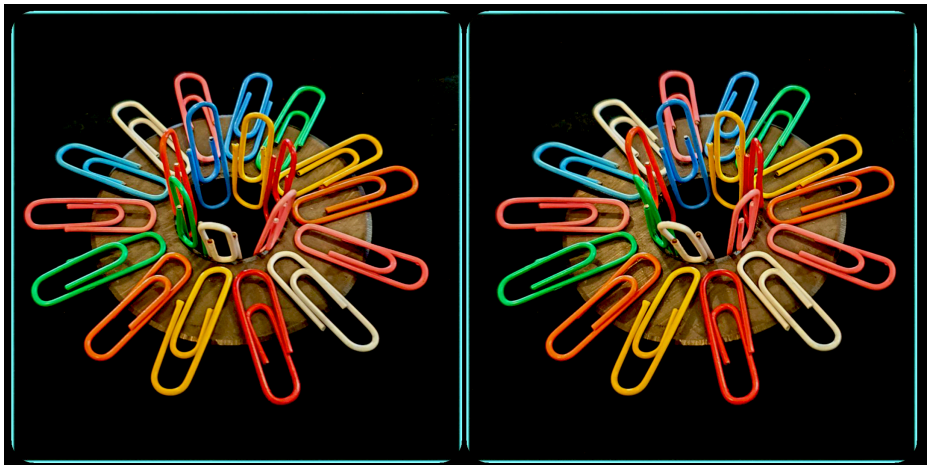
Dr. V. G. Mohanan Nair

DR. V. G. MOHANAN NAIR, APSA, QPSA, Hon. MTPAS, Hon. FSoF



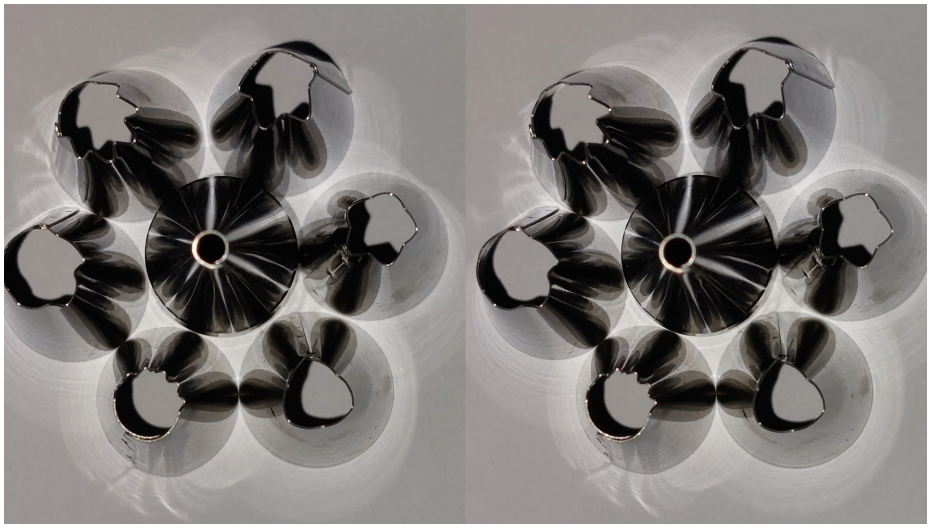
Dr V G Mohanan Nair is a resident of the southern state of India viz., Kerala. After obtaining a Ph.D. in Genetics and Plant Breeding, he joined the Council of Scientific and Industrial Research (India) and retired as the Chief Scientist in 2016. Photography and travel are his hobbies.

Even though he was attracted towards photography from childhood, the interest in photography as an art started after his visit to All India Salon of Photography by the Lucknow Camera Club in 2000. Dr Nair joined this club to learn more about photography and started participating in local as well as national salons. He took PSA membership in 2003 for the first time and continues his membership without any brake. He is an active participant of PSA Digital Dialogue Study Groups. He became the administrator of two Study Groups and also working as the Assistant Webmaster of the PSA DD who trains new Administrators. He also represented India in the PSA Gallery of Nations website from 2006 to 2012.



Paper Clips

Dr Nair attended the PSA Annual Conference in 2012 for the first time and got exposed to Stereo Photography. He started concentrating on 3D photography since then. He holds Life membership of Lucknow Camera Club, Lucknow and Chhayankan, Bhopal, Madhya Pradesh as well as a regular member of YPS, Bangalore. He took membership in Cascade Stereoscopic Club recently (November, 2023).



Silver nozzles

The distinctions received by Dr Nair are APSA, QPSA, Hon. MTPAS, Hon. FSoF and 3Star in 3D photography. He received two Certificates of Service Recognition and four Certificates of appreciation from Photographic Society of America. From 2013 onwards Dr Nair is the only Indian who appears in 3D section of PSA Who's Who in Photography and two years his name appears in the Top 3D exhibitors of the World list. He is trying to

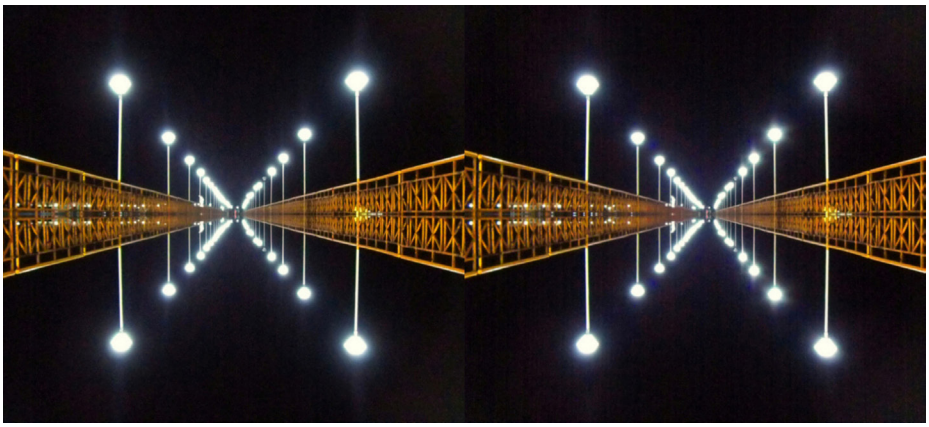
Dr. V. G. Mohanan Nair



Rameswaram Church Ruins



Capital Building Utah



Path to infinity



Sky Garden

popularise 3D photography in India by giving invited popular introductory lectures on stereo photography to different organizations/clubs.

Contact Address: 14-D, Cordon Sreevalsam, Pippinmoodu, Peroorkada PO, Trivandrum-695005.

Mobile: (+91) 949 562 7512

Email: vgmn@yahoo.com

Dr. V. G. Mohanan Nair



Take me for a Ride



Lanzia Saura Tribal Women



The Bells



Yoga on the Steps

Dr. V. G. Mohanan Nair



Cellular Jail in 3D



Sydney Opera House



Let Us Go



Relaxing Monkey

Jim Olsen

3D can take you to a different place and time! 3D photography, nearly as old as regular photography, makes the subject of the photo more real. When I show someone something in 3D, I love hearing something like, "Wow, it's like I'm there!"

As long as I can remember, I've been fascinated by View-Master, anaglyphs, and old stereoscopes and cards, but I didn't know that 3D is something one can create at home! I've had a longtime interest in photography, but I didn't think about what might be involved in making a 3D photo! I learned about, and am still learning about making 3D, from the wonderful members of the Cascade Stereoscopic Club.

In 1989 I saw a tiny ad about a 3D convention in Portland. I walked into the hotel lobby at the right moment to hear an announcement about a visit to the View-Master company! What an opportunity! I signed up. That tour, including miniature scenes for children's stories, and a machine making reels from 14 streams of 16 mm film, is a cherished memory.

I learned about the CSC and joined. It took me a while to learn how to participate in club activities centering around stereo cards and slides made with Realist cameras. I made a few slides that judges liked, I made some pretty good cards from two throw-away cameras, taped end to end, and I enjoyed club meetings with a fine group of people!

I loved my first NSA convention, in Mesa, Arizona and several since. I led workshops at three or four of them, about 3D drawing.

When we made the changeover to digital, it took me quite a while to get comfortable with the computer progam and how to prepare an image for showing at a club meeting, but I finally got pretty good at it.

I bought a W3 digital stereo camera, when it was just on the market, just in time to use it on a trip to Europe. I'm still loving it! (It needed resetting when I had made 9999 photos.)



Warm Inside



Lower Salon



This Plant



Evening in Arizona



City Hall

Jim Olsen



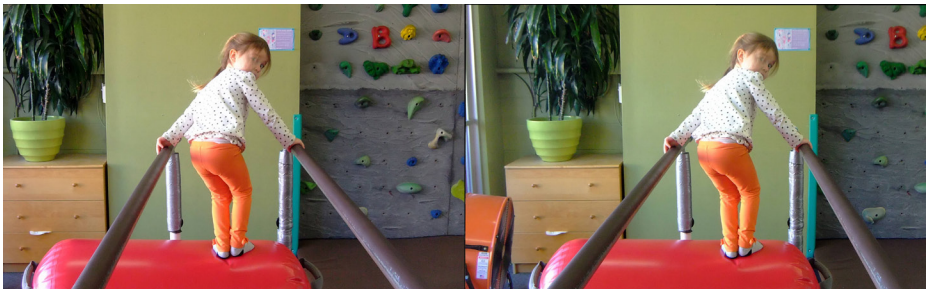
Congregation



Girl and Ball



Camping with Dad



Bars



1994 New Caledonia Christmas Stamps (Five Stamps Produce Four Stereo Pairs)



1995 New Caledonia Christmas Stamps (Four Stamps Produce Three Stereo Pairs)

At the 2004 convention in Portland, I procured, and helped design a 2- by 4-inch 3D postmark honoring the convention. A little post office was set up at the convention where the postmarks were applied to mail. I still have a few to share.

3D Art

Before there was stereo photography there was stereo art, and I enjoyed making it, using carbon paper and copy machines.

Colored-pencil Anaglyphs

A red dot close to a cyan dot, viewed with anaglyph glasses, becomes a single dot, above or below the paper! Connect red dots to red dots and cyan to cyan. Starting from that, 3D doodling is fun. Any red pencil or pen works, its lines invisible to your left eye, but not so with cyan! A cyan pencil must be just the right color to make a line invisible to your right eye. I have some to give away and I'll show you how I do it.

Small Stereo Cards

The Berezin company sells small, inexpenive viewers, black, or "milky white," They were designed for slides, but I enjoy making four-inch-wide stereo cards for the white viewers at the Walgreen's photo machine. They call them 4 by 6 collages. From each 4 by 6 print I get four stereo views. Light for viewing comes in from the top and sides, not the front as with slides.

Postage Stamps — Unintentional 3D

When two identical stamps are precisely placed on a card, a wonderful view of the stamp is seen with a Berezin viewer. I'm sharing the idea with fellow stamp collectors in a magazine article.

If there's a left-right shift in part of the stamp design, there can be a 3D effect with the viewer. I have found over two dozen examples of this in US stamps.

3D is a fine hobby!

If anyone wants to know more about any of these activities, please email me at olsenandco@me.com.

Lee Pratt

My name is Lee Pratt (or to the Government, Henry Lee Pratt III). I grew up in east Texas on a farm/beef cattle ranch. (Yes, I was a Texas cowboy!) I atended what is now named Sam Houston State University in Huntsville, Texas. I have a B.S. degree in Physics with a Math minor and an M.S. degree in Physics with a Math minor.

While in Graduate School, Uncle Sam drafted me into the U.S. Army. After Basic Training at Ft. Bliss, El Paso, Texas I was sent to the U.S. Army Missile Command (AMCOM), Redstone Arsenal, near Huntsville, Alabama. I was assigned to work as a Physical Science Assistant in the High Energy Laser Division of the Physical Sciences Directorate. I finished my Master's Degree during those two years.

I met my wife Rhonda during that time and we had many happy years working, traveling, photographing, and raising my son Stephen. I am now a widower.

In 1971 I finished my active Army duty and as a civilian joined the Optical Branch of the Advanced Sensors Directorate in AMCOM. My primary activities were as a Physicist and then Electronics Engineer, helping develop laser designators, rangefinders, and LIDAR for missile (HELLFIRE) and projectile (COPPERHEAD) guidance.

Eventually the Army moved the Aviation Command to Redstone Arsenal and our organization became the U.S. Army Aviation and Missile Command (with many more divisions and agencies).

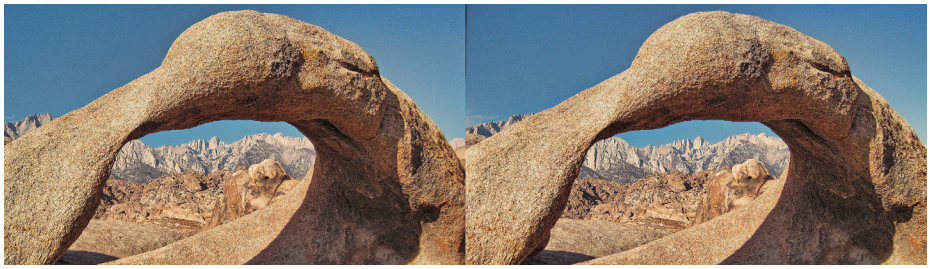
I retired in 2006 and live in Madison, a city adjoining Huntsville, Alabama. Due to tremendous population growth, Huntsville is now the largest city in Alabama.

My primary hobbies are in 3D (all types) and in growing backyard fruit, grapes, and berries. (No more cattle for me except on a grill!)

I remember my grandparents'



Agathla Peak and Friend



Arch In Alabama Hills



Badwater in Death Valley



Between Coyote Buttes

Lee Pratt



Carlsbad Caverns #1



Desert Contrast



Fishing in Colorado



Flying Through the Clouds

Holmes type stereo viewer with cards and my brother's View-Master images. Then in the late 1970s I discovered the National Stereoscopic Association (NSA), the Stereo Club of Southern California, and the Photographic Society of America (PSA). Later came the International Stereoscopic Union (ISU), the Stereoscopic Society of America, and the Stereoscopic Society. I now participate in many 3D (including the Cascade Stereoscopic Club) and 2D photographic clubs, and have so many friends worldwide!

I am a Past President of NSA, have served in many PSA offices, including 3D Division Chairman, am a Fellow of PSA, and have a Master 12 rank in PSA Exhibitions. I have been honored by awards from several of these organizations.

Finally, I am a 3D collector, user, shooter, and a learner from everyone!

Lee Pratt



Lee as a Farmer



Little Old Arch



Our Texas Longhorn



Rusty Hinge

Lee Pratt



Sleeping Giants



The Four Presidents



White Sands Afternoon



The Swimming Hole

Randy Richardson

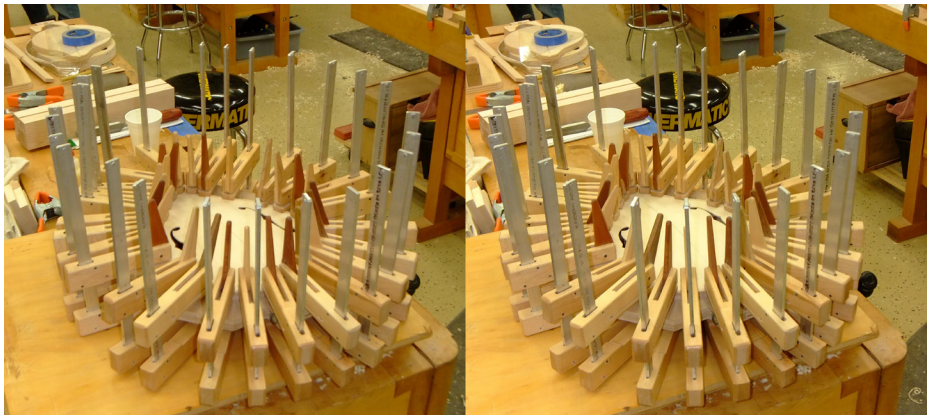
My name is Randy Richardson. I live in Central Kentucky and I grew up with a family darkroom. Between View-masters and stereo-graphs as a child, I purchased a Fuji W3. Once many clubs started to have Zoom meetings, I joined CSC club to learn. Thank you, friends for welcoming me – Randy



2022 Isaac's Christmas

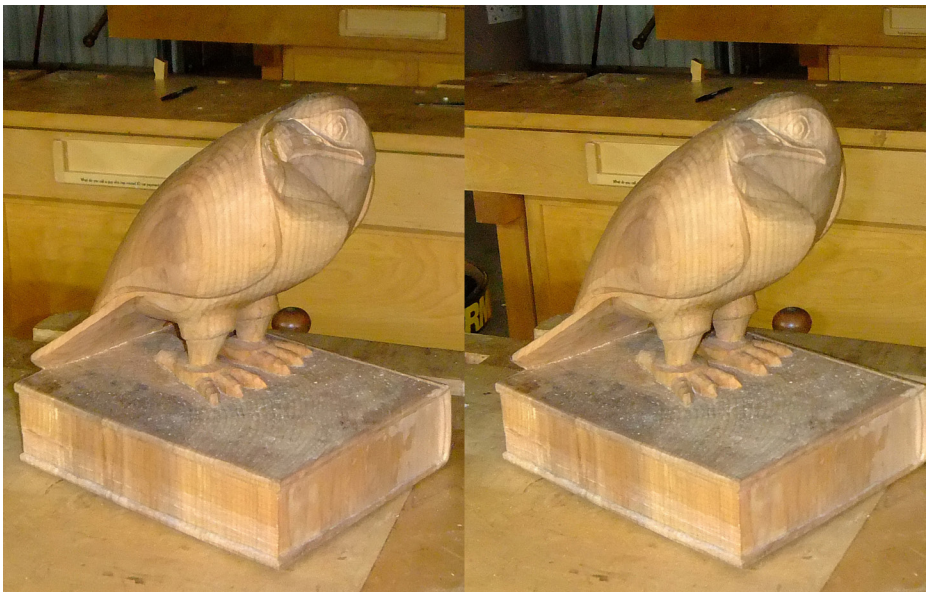


At the Races



Mandolin Glue Up

Randy Richardson



Marc Adams School Carving Class

Adam C. Sager



Adam C. Sager is a father and amateur stereographer living in Milwaukie, Oregon. He makes a living working as a VFX supervisor in the TV, film and commercial industries.

Adam's love for stereoscopy stemmed from his experience working as a Jr. VFX Artist on the 2008 3D stop-motion animated film Coraline at Laika Studios. Prior to that, he had only one notable memory of 3D—viewing the Captain EO attraction at Disneyland as a child in the late 1980s.

His first hands-on 3D photo experiment was in 2015 with the Poppy3D—an image-splitting adapter that uses a smartphone to capture stereo pairs. He soon after acquired a Fujifilm W3, and began shooting and printing his own stereo photos in the century old stereograph format, gifting them to grandparents for Christmas along with Monarch stereoscopes he'd find on eBay.

He has since experimented with a couple other digital 3D shooting devices—the QooCam Ego, and the 3DSteroid App on his iPhone; but in the summer of 2022, Adam took interest in exploring analog cameras, purchasing both the View-Master Stereo Color Camera and the Stereo Realist… the latter becoming his new favorite camera with which to capture stereo pairs.

He continues to be mesmerized by the true-to-life images that Realist captures on 35mm slide film, believing there is nothing quite like viewing a stereo image on Realist slides.

Although still relatively new to CSC, Adam is so thankful to have discovered this community of stereo enthusiasts, and looks forward to continuing to enjoy the beauty and wonder of stereoscopy in 2024 and beyond.

Adam can be found online at http://sagerdigital.com, and on Instagram @ sagerdigital .

He often uses the #SagerStereographs hashtag to identify his 3D photos.



Gingerbread



Down Tree

Adam C. Sager



Central Park Zoo



Fogerty Beach



A Balcony Point of View

Adam C. Sager



Union Station Toronto



Elk Rock View



Exploring the Tidepools

Adam C. Sager



Kimbra Concert



Greenwich Village



Space Needle

Peter Sinclair

I have been interested in 3D photography since the early 1980's. I participated in Stan White's course in 3D at Sheridan College where Stan showed us students that we could take 3D pictures using an ordinary camera and a slide bar.

Shortly after taking Stan's course, I bought a Revere 3D camera that was in a camera shop and started taking my own pictures.

I had a job in the news and documentary dept of CBC television as a soundman and editor on remotes and as part of that job travelled all over Canada, USA and parts of the world filming stories.

I would often take my Revere on those travels and we would sometimes interview celebrities and movie stars. I show you 3D pictures of Richard Gere, Michelle Pfeiffer and Bill Gates taken with the Revere.

I started getting interested in lenticulars after acquiring a Nimslo in the early 1990's.

After retiring from CBC in 1997 I remained interested in 3D and managed to make Stereojets through the Rowland Institute for a year. Ron Labbe and David Burder were also doing this.

I was interested in trying to make lenticulars for images other than taken with the 3 and 4 lens cameras so I dabbled in making crude in-betweens of stereoview cards which worked OK. I also did some 3D conversions of famous art in the early 2000's. It was too time consuming and difficult for me so I stopped doing them. The Rockwell Triple Self is an example.

I was inspired by David Burder's 8, 12 and even 24 lens Burdlo cameras for taking multi view 3D images.

Finally in 2010 I made a 10-camera rig using Canon TX 1 cameras following instructions of others that let me take pictures that could be made into lenticulars. A photo of me with this rig is shown at the top right. At first, I



Peter with 10 Camera Rig

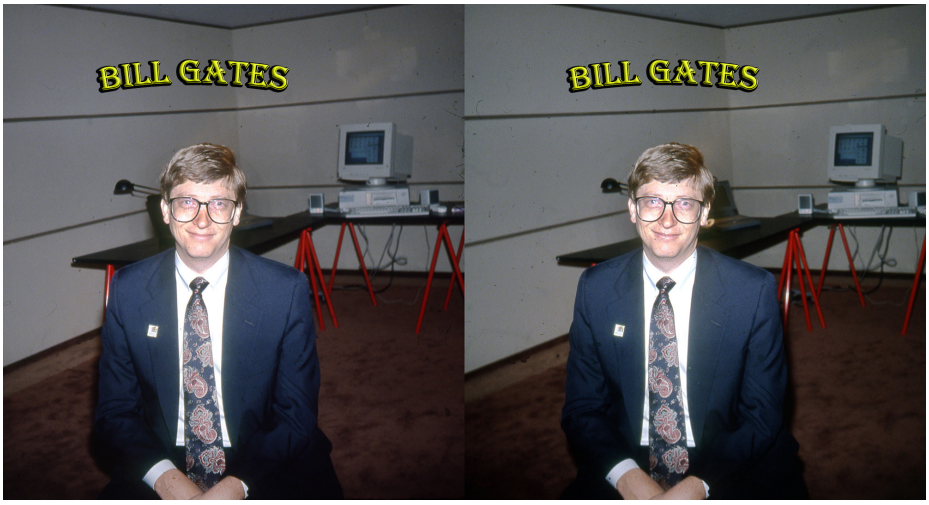


Richard Gere

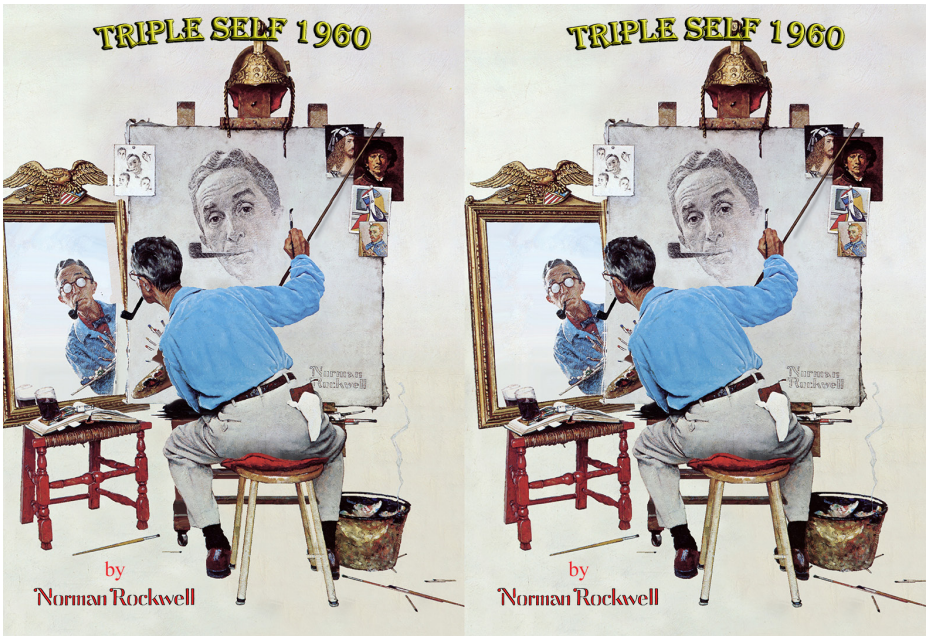


Michelle Pfeiffer

Peter Sinclair



Bill Gates



Rockwell Triple Self



Model on Truck

started taking Artsy type pix like the model on the truck for a client but realized I preferred street photography. Over the years I took pictures of my neighborhood including this headstone in a local cemetery, Goof Streetcar, and girl shoveling.

The advantage of the rig was I could get large parallax and image depth choices for cropping in such as the girl shoveling. I could also make anaglyph gifs where the 3D gets deeper and shallower in a video. I coined the word Pulsar to describe that.

The disadvantage of the rig is that it was bulky and heavy to lug around.

I was always interested in vintage photos, famous art, Hollywood, sports etc. but the bug really struck a few years ago when I learned that you could make these types of images into 3D. I had always admired the work of Jim Long and others but conversions were always tough for me before learning the quick techniques of new software.

For a couple of years, I have been converting pictures of subjects that interest me like Hockey, WW 1 for Remembrance Day, local streets (Queen and Logan 1953) (Yonge at Queen 1908) from vintage archive photos and making montages of vintage photos such as the 1920s cars and Men of Hollywood.

Now that AI has arrived in a big way and 3D conversions are getting easier to make, I will probably stay with that method even though they are controversial.

I'm trying to find effective ways to make lenticulars from conversions in small numbers.

I've been a member of the Cascade Club for about a year and enjoy attending the zoom meetings and reading the newsletters.

Cheers

Peter Sinclair

Peter Sinclair



My Grave



Goof Streetcar



Girl Shoveling

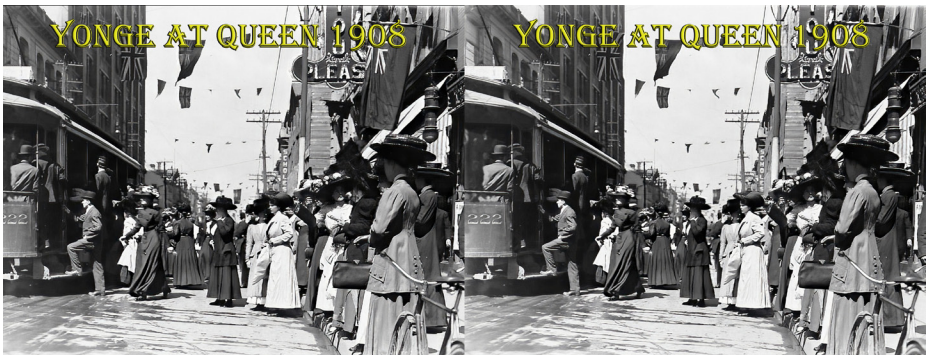
Peter Sinclair



Harvey-Harris



Prisoners with Tea



Yonge at Queen 1908



Queen and Logan 1953

George Themelis

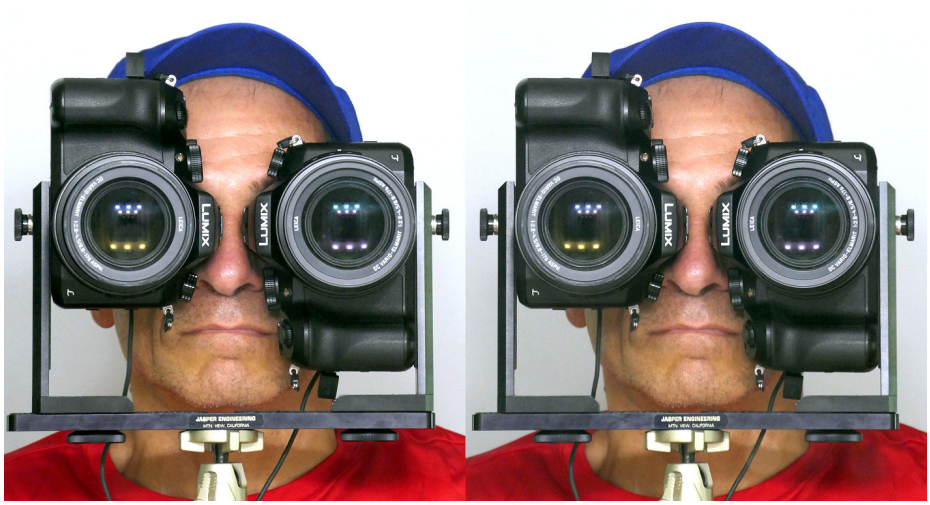
I grew up in Greece. My earliest memory of 3D is viewing a View-Master reel and being fascinated by the depth. I realized that I needed both eyes to see depth. I remember closing one eye to see the depth disappear and opening the eye to see depth come back again. While in Greece, I was interested in photography but could not afford a good SLR camera.

In 1984 (25 years old) I came to the USA for graduate studies at Northwestern University, in Evanston IL. One of my first purchases was a Minolta X700 camera. I read books about basic photography and took a class in developing B&W film and doing darkroom work.

In 1986 I took a class in Scanning Electron Microscopy (SEM). One of the labs had us take 3D pictures with the SEM microscope. We did this by taking a picture, and then tilting the sample by about 6 degrees, and taking another picture (Polaroid prints). We then put the prints under a mirror stereoscope to see the picture in 3D. I was fascinated with the results. There is so much more to see in 3D than 2D. I soon became an expert in 3D microscopy and used it extensively in my research.

While researching 3D photography at the University library (there was no Internet at the time) I came across H. C. McKay's "Stereoscopy" book. That's when I realized that stereo photography was popular in the 1950s in the USA. It is in this book that I first saw a picture of a Stereo Realist camera. At the same time, "Sky and Telescope" had an article on stereo which directed me to NSA and Reel 3-D. I soon became one of Reel 3-D's best customers, spending about $500/month in 3D supplies (that was a lot of money for a graduate student, back then).

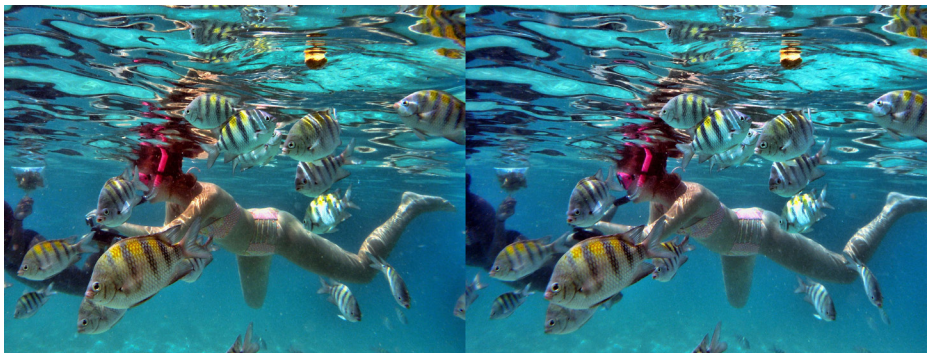
For my first 3D pictures I used my Minolta camera to take sequential pictures. I then viewed the prints in the same mirror stereoscope that I was using for the SEM stereo pairs. In June of 1988 I walked into a garage sale of



Stereo Photographer (self-portrait with twin Sony RX10 cameras)



Spinning in Circles (twin Samsung and 24mm lenses)



Playing with the Fish (Panasonic 3D1)



Tastes Good (Panasonic 3D Lens)

George Themelis



I Love Nuts (taken with the RX10 cameras)



First Cousins (my nieces, taken with the Sony RX1 cameras)



Vinny Portrait (twin Sony RX1 cameras)



Chicago Fireworks by the Lake (twin Sony RX1 cameras separated by about 15 ft).

a camera collector. To my surprise and delight, I saw a dozen Stereo Realist cameras for sale. I bought one for $65 (down from $125). I shot my first roll of slide film and I was completely hooked!

Later the same month my wife and I went to Greece where I took my first half dozen rolls. After coming back, I attended my first NSA convention in Cincinnati OH (1988). This was the beginning of what would become a life-long fascination with stereo photography.

I spent the next 2 years taking family pictures (our daughter Lea was born in November 1988 – I have 3D pictures of her while she is hours old), reading everything I could about stereo, using stereo imaging in my research and spreading the 3D bug to friends around me (quite a few of my fellow graduate students got infected). I also learned to freeview and wrote a computer program to draw stereoscopic wire models based on their coordinates in space.

In 1990 I graduated with a Ph.D. degree in Materials Science. I was already married and had a child, so I decided to stay here. We moved to Cleveland, Ohio, where I got a job as a Metallurgist for a major steel company. For the next 3 years I was busy with job, family (our son Tony was born on Christmas 1991) and our house. I still took plenty of stereo pictures with my Realist (also single and twin SLRs).

My "addiction" took a turn for the worse around 1993-1994. That's when I joined the Stereoscopic Society of America, PSA, the Detroit Stereographic Society and the email discussion list photo-3d. At the same time I developed an interest in stereo viewers, wrote a book on the Realist red button viewer and started offering repair services and supplies for stereo slide viewers. Now, instead of taking pictures in isolation, I found other stereo enthusiasts to talk to about stereo,

George Themelis

show my work and get inspiration from other people's work.

After driving to Detroit every month to attend the Detroit 3D meetings (a total of 6 hour drive) a local 3D enthusiast, Jim Motley, and I decided to start a 3D club in Cleveland. Our first meeting was on May 6th 1997. The name of our club is Ohio Stereo Photographic Society (OSPS). I was the first President and Newsletter Editor of the club. I am still an active member, officer, and the newsletter Editor, 27 years later.

After 21 years of film photography, starting with a Stereo Realist f3.5 camera and moving to a 2.8 Realist (which I later had widened for 7p), RBT cameras (with the RBT S1 being my favorite stereo camera of all times), I switched to digital 3D in 2009, with a Fuji W1 camera. I soon upgraded to the W3, and added various other cameras to my 3D camera arsenal, like the Panasonic 3D1 camera, and various twin cameras.

Today, I keep myself busy taking plenty of 3D pictures and actively participating in various 3D clubs. I compete in Detroit and Ohio and I enter various 3D exhibitions. The equipment that I use include twin cameras (my favorite twin camera pair is the twin Sony RX1RII). Lumix 3D1 (for close ups). Panasonic 3D lens (10mm lens spacing, for close-up, macro), twin Sony RX10 cameras (for long distance nature and close up 3D). My photographic interests include family pictures, people photography, portraits, vacation, hyperstereos, close-ups, macro, nature, etc.

I enjoy writing Tutorials and editing not only the "Stereogram" (newsletter of OSPS), but also "Stereoscopy", the magazine of the International Stereoscopic Union (I became the Editor of Stereoscopy in 2019). I also continue to repair vintage Stereo Realist cameras and viewers. I buy/sell equipment and 3D collectibles on ebay.

I consider myself a traditional still 3D photographer. I never got seriously



Chihuly Ceiling Art (phone sequential)



Going for the Stick (twin Sony RX1)



Butterfly feasting on Orange (phone sequential)



Tacoma At Night (twin Sony RX1 cameras)



Cactus in Bloom (twin Sony RX1 cameras)

George Themelis



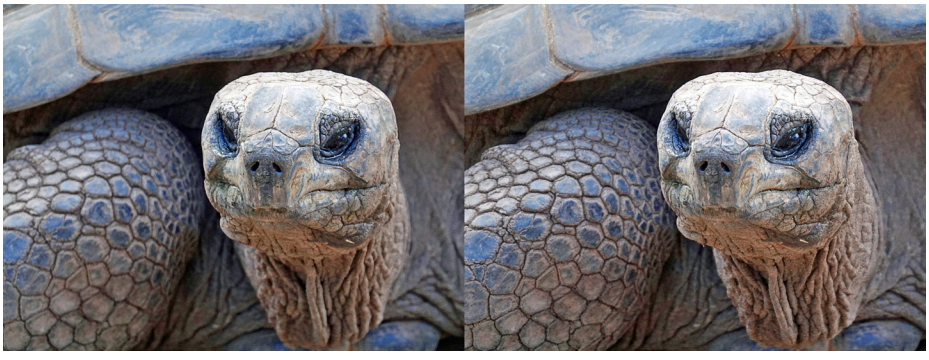
Orchid at Cleveland Botanical Gardens (Panasonic 3D Lens)



Mall of America (twin Sony RX1)



Girl and her Dog (twin Sony RX1)



Giant Tortoise (twin Sony RX100)

interested in 3D Video, Virtual Reality, or posting/sharing 3D pictures on line (Facebook, Instagram, etc.), or collecting 3D. I enjoy traveling and taking pictures of things that spark my interest. I only do minor adjustments and don't enjoy extensive photo manipulations. I view my 3D pictures on passive 3D computer monitors and my 3D TV.

I am glad to be one of the newest members of the Cascade Stereoscopic club. I enjoyed reading the newsletter for several years and now I have decided to participate more actively with the club.

Herb Weiner

I have always been fascinated by 3D from the time I first saw View-Master pictures as a kid. I have also always enjoyed 3D movies (well, maybe not anaglyph). I could not wait until someone invented a 3D TV, which I imagined would be like an aquarium that you could peer into from the front, the top, or the sides. A 3D TV rated above flying cars on my wish list.

I remember reading about holograms, and wanting to see some. I finally got the opportunity when I visited the Holos Gallery in San Francisco in 1989. I purchased a reflection hologram (FH4149 Dripping Tap, 4 x 5 inches), one of the more affordable holograms offered in their store, for $32.95. A reflection hologram can be viewed using a white spotlight. I still have this displayed in my home.

I purchased my first 3D TV, a Samsung UN55C8000XF, together with a Samsung BD-C6900 3D Blu-Ray player and a free Blu-Ray 3D ("Monsters vs. Aliens") for $3170 in April 2010. This TV required active glasses, and suffered from significant ghosting on many scenes. I have since purchased an LG 4K passive TV when LG announced that they would no longer be manufacturing these. I regret that I didn't replace all of my TVs with the LG passive 3D TVs when I had the chance, and I am now worried what I will do if (when) this TV ultimately dies.

I purchased my first 3D camera, a pair of GoPro cameras and a transparent case for $771 in May 2011. I needed this to capture 3D video of fireworks shows. My wife, Julienne, and I have been pyrotechnicians since 2002. That means that we get to have someone pay us to light the BIG fireworks, rather than spending our own money to light little tiny fireworks.

I subsequently discovered that Mark Willke, a fellow CSC member, has a talent for stereoscopic videography when Mark showed three hyperstereoscopic videos that he and his wife captured using handheld cameras at



Herb, Wearing one of his Embroidered T-Shirts



This video frame grab shows the grand finale starting to go off after Herb has lit its fuse. Note the 3D pair of GoPro cameras mounted on his helmet. Photo by Mark Willke.



One of the first photographs that Herb took with his Fuji W3. This is a welcome buffet at an open house at a Portland law firm. He used Photoshop to replace the not very attractive scene out the windows with clouds.



Lavender Relaxation

Herb Weiner



Herb (third from the right, with a pair of GoPro cameras mounted on his helmet) and Julienne (his wife, fifth from the right) with other Rose City Gliders, prior to riding in the 2012 Portland Rose Festival Grand Floral Parade

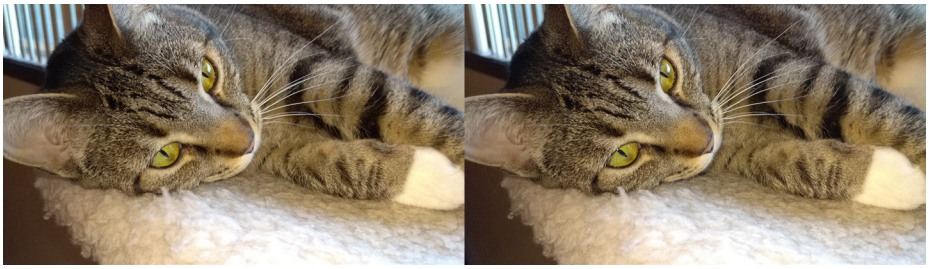




Altered Reality photos showing Herb on an excavator and Herb in his back yard with his cat Michelle (who has since passed away).



Altered Reality Hawthorne Bridge leading to Downtown Portland



Tulula (photographed using the Red Hydrogen One)

a Trans Siberian Orchestra concert. Mark then aligned and edited the videos from the two cameras. I asked Mark if he would be interested in filming my fireworks shows, and he agreed. I have been working together with Mark ever since. Mark has now recorded multiple fireworks shows and has produced a fireworks Blu-ray 3D containing 11 videos using as many as 50 cameras (25 pairs). Fireworks can not be viewed stereoscopically using your naked eyes, because your eyes are too close together. They can only be viewed stereoscopically when filmed in hyperstereo, since surgically separating your eyes is much more difficult. ☺

I purchased my second 3D camera, a Fuji W3, for $299 in September 2011, after a coworker showed me one at work. I also like my Red Hydrogen One for close-ups, and I have added a close-up adapter to this camera for even closer close-ups.

I first visited the 3D Center of Art and Photography in NW Portland Oregon in December 2011, shortly before it closed. I did not even realize that the 3D Center existed until I read in the newspaper that it would be closing at the end the month, and realized that I urgently needed to visit. It was at the 3D Center that I met Gary Weiss, who told me about the Cascade Stereoscopic Club. Wow! I never realized that there was a 3D photography club in Portland. I attended my first meeting in January 2012, and immediately joined the club.

I have served as Editor of *Stereo Views*, the CSC club newsletter, since December 2013, when the previous editor abruptly resigned. I have served as Webmaster since July 2013, and as President of CSC since May 2017.

Julienne and I own a pair of Segways, and on a few occasions we have been invited to ride then in the Portland Rose Festival Grand Floral Parade.

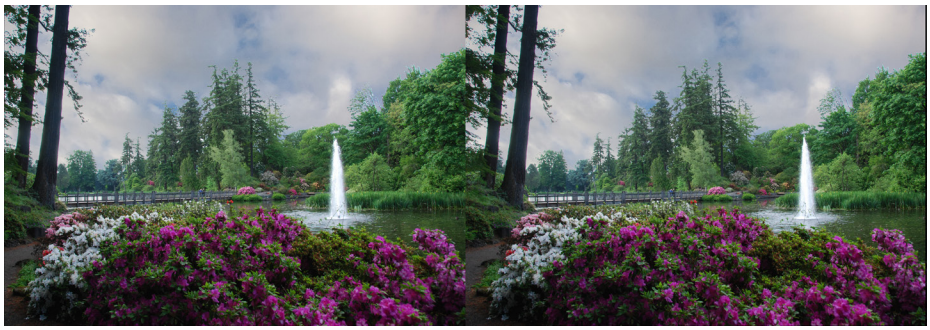
Herb Weiner

Another of my hobbies is machine embroidery. Silk screened T-shirts are flat, unlike embroidered T-shirts that have depth and texture. In the 3D photo of me, at the top of the article, I am wearing one of my embroidered T-shirts. No, I do not design them myself. I purchase the designs online, load them into my machine, and let the machine do all the work.

I admit that none of my 3D photos are likely to win any awards. I get more joy out of admiring other people's great photos than I do from my own. (As an analogy, being unable to paint a masterpiece is no reason that a person can't enjoy great artwork.) But I especially enjoy "altered reality" photos. Three examples are included among my photos.

I also play with 3D printers and laser engravers. (Is it true that the one who dies with the most toys wins? ☺) Since I am on the planning committee for the Portland 3D Printing Lab (a "virtual" lab or meetup), I was able to secure tables for CSC to exhibit at the Portland Mini Maker Faire and the Portland Science Festival. These have provided valuable outreach opportunities for CSC.

As a retired software engineer, I am now developing software only for myself and my hobbies, rather than big companies. I saw the need for better software to support exhibitions so I developed the judging software used in 2015 for judging the Cascade Exhibition. I was frustrated that there were related tasks (handling entries and producing the catalog and website) over which I had no control. So, in 2016, I assumed control for all software related tasks for conducting the Exhibition. This software runs on one of my Macintosh servers, and handles registration, judging, generation of report cards, and production of the catalog and website. It is unlikely that our club would still be able to conduct the Exhibition without this software. The software made it possible to email out a full color 44 page PDF catalog (available on the CSC



Crystal Springs Fountain



Council Crest View



Driver's Seat



Crystal Springs Path



Gretchen Gruber, daughter of William B. Gruber (the inventor of ViewMaster), on May 16, 2015, at the ribbon cutting for the Oregon Historical Marker at the Oregon Caves Chateau, commemorating the 75th anniversary of ViewMaster.

Herb Weiner



Comfy Kitten



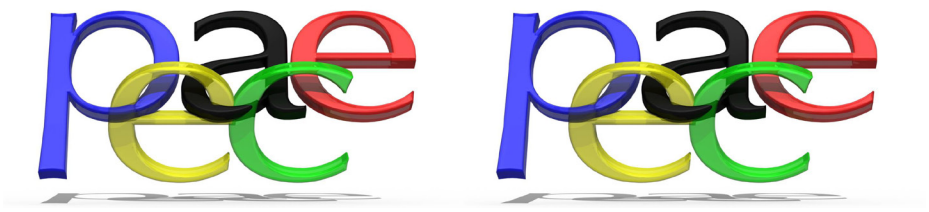
Tux



Watson



The Two Towers



Demonstration of 3D in Adobe Photoshop

website) and all report cards for the 2023 Cascade Exhibition less than 24 hours after completing the judging.

The judging software is web based, so that judges can enter scores on their smart phones, tablets, or laptops, with no need to download any software. When the software is used for judging International Stereo Exhibition (ISCC) events when CSC is the host club, judges can enter comments on the images, which can then be supplied back to the submitting club along with the scores. And when the software is used for selecting images to be submitted to ISCC or ISU, more than three judges can participate.

I also collect and prepare the photos for the club's monthly meetings, including presenting the photos on the 3D TV for the in-person attendees and sharing the photos using Stereopix ROOMS and live streaming to YouTube for the virtual attendees. My requirements for hybrid (Zoom / In-person) meetings are that all in-person attendees can see and hear all virtual attendees, and all virtual attendees can see and hear all in-person attendees. This has required finding the right combination of cameras, microphones and software to make this all work.

In my spare time ☺, I volunteer for the City of Portland Neighborhood Emergency Team, and am a trainer for their Radio Communication class and their Fire Safety and Utility Controls class. I also teach amateur radio (ham) license classes, and I lead a team of Volunteer Examiners. In addition to in-person exams, we have conducted license exams using Zoom, since the pandemic made it more difficult to find in-person exam sessions. We have conducted over 2300 exams since May 2020.

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- https://www.herbweiner.com
- https://www.aa7hw.org
- https://www.linkedin.com/in/herbweiner

Julienne Weiner

My name is Julienne Weiner. I became interested in Cascade Stereoscopic Club because I married a man who is a 3D die hard and I wanted to spend more time with him. Herb purchased a Fuji W3 for me and I had a lot of fun taking it with me where ever I went.

Julienne at the Piano was taken by Herb with the Fuji W3. A couple of years ago he got me this piano for Christmas. As a child I loved to play at the piano but there wasn't money for piano lessons. When I was 15 my mother met a piano teacher who was happy for me to clean her house in exchange for giving me piano lessons. She was a delightful teacher. Now, close to retirement, I'm enjoying learning to play again.

Gone Fishing is a photograph of Elyana, my niece. Her family joined Herb and me for our annual camping trip at Timothy Lake a few years ago. I used my Fuji W3 to mark history of her attempts to catch a fish.

Keep Portland Weird is the image of a street performer we met in downtown Portland. I knew right away this would be an amazing opportunity for my Fuji W3 and with his permission I took his photograph.

House of Mystery at the Oregon Vortex was an optical illusion experience that seemed to defy all laws of gravity. I wouldn't have believed it if I hadn't experienced it myself.

Bridge in the Forest was taken as Herb and I walked the grounds around Oregon Caves Chateau. In 2015 we were there to witness the dedication of a new historical marker commemorating the birthplace of the ViewMaster. In 1938 Oregon inventor William Gruber and postcard publisher Harold Graves, met each other visiting those caves. These new friends discussed and envisioned the "ViewMaster" at dinner that night in the historic Chateau. The device they created was introduced at the New York World's Fair in 1939.



Julienne at Piano



Gone Fishing



Keep Portland Weird



House of Mystery at the Oregon Vortex (Who is Really Standing up Straight?)



Bridge in the Forest

Julienne Weiner



Sister Kathleen getting Ready to Audition



Paris Tour Eiffel (Eiffel Tower)



Cathédral St. Julien au Mans



Oval Fountain at Paris Temple Garden



Jurassic Cart

Sister Kathleen getting Ready to Audition memorializes our road trip to California where my sister fulfilled her ambition to try her beautiful singing voice at the XFactor competition several years ago in Los Angeles. Unfortunately the tough competition eliminated my sister from competing, but the time we shared together was unforgettable.

In 2017 I made a trip to France with my friend Karla to see the LDS temple before its sacred dedication by the priesthood of the Church of Jesus Christ of Latter-Day Saints. She and I are former as missionaries having served there in 1986–1987. Paris Tour Eiffel (Eiffel Tower), Cathédral St. Julien and Oval Fountain at Paris LDS Temple Garden are images taken with my Fuji W3 during our trip.

Jurassic Cart is a food cart that serves a paleo food menu in Portland, Oregon. The restaurant's play on the Paleontology theme was so clever I wanted to get a photo with my Fuji W3.

Silhouettes, was taken several years ago when Herb and I took our step-grandsons to see Portland Zoo's Holiday Zoo Lights. It used to be an annual pass time at Christmas when they were small. We're pleased how they've grown up. They are creating their own family Christmas traditions now.

Reading of Story of Christmas is my niece, Holly, reading a few scriptures about Christ's birth from the Bible. The image represents how much I enjoyed my mother's tradition to gather the family together on Christmas eve to read the Nativity from the Bible. At least for an evening during the season we sat together to remember the reason for the Christmas season.

Ready for Christmas is the first Christmas for my nephew, Beau. He is 8 now. His favorite subject at school is science. He's well liked by everyone who knows him.

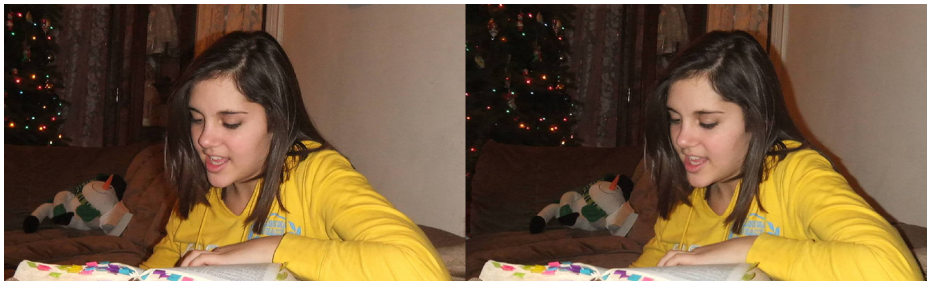
Julienne Weiner

Rock Waterfall is a part of renovations my sister made to her home a few years ago. Theirs is a beautiful piece of property in Utah where family has gathered for reunions, wedding receptions and anniversaries. I took this picture because I was so impressed that she built it herself.

Cascade Stereoscopic Club, Inc. provides opportunities to view fascinating images and meet impressive people. Herb's talents and creative technical skills have made this journey compelling for me and so many others. I try to participate how I can in spite of an odd work schedule. For now, I just hang on to Herb's "shirt tails" and enjoy the ride as best I can.



Silhouettes



Reading the Story of Christmas



Ready for Christmas



Rock Waterfall

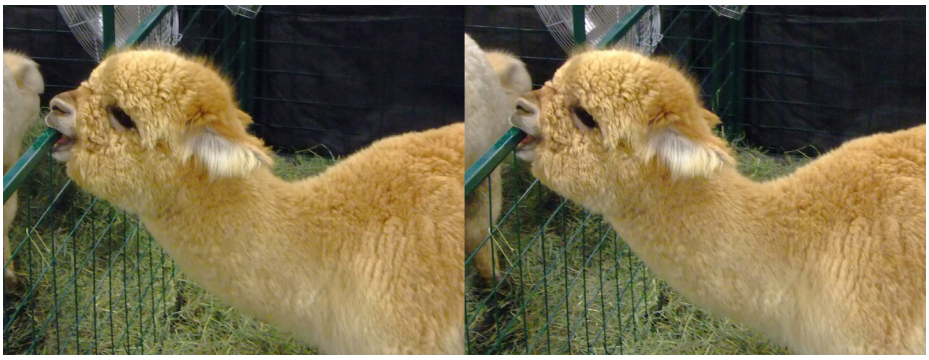
Gary Weiss

Prior to joining CSC in 2007, I had experienced stereo images with my father's View-Master, and by about 1990 had purchased a View-Master Personal camera and a Stereo Realist. When the NSA convention came to Portland in 2004, I happened to see a story in the Vancouver Columbian newspaper and spent a day looking around.

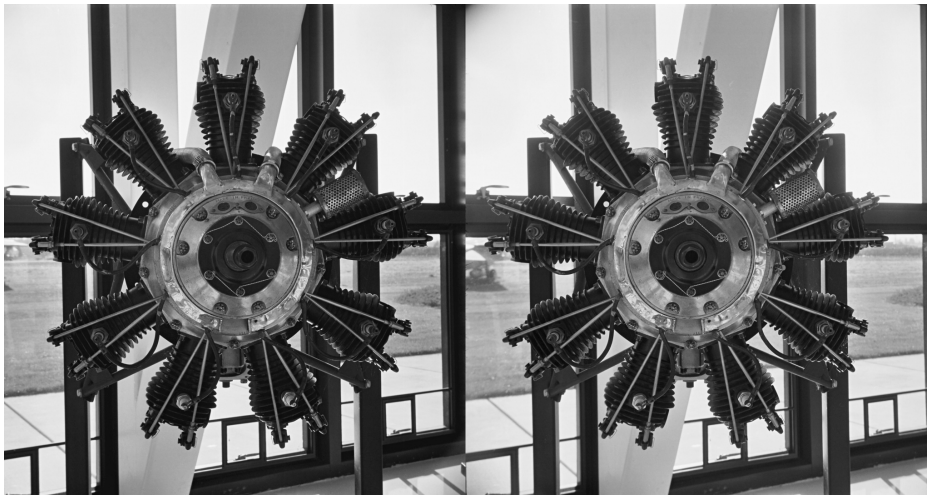
It wasn't until 2007 that I finally made it to a CSC meeting, at the now-defunct 3D Center on NW Lovejoy. I joined and soon agreed to join the steering committee (now the club board) and have been on it ever since, serving in various roles. In particular, I took over as Chairman for the Cascade International Exhibition in 2016.

The images included here are a smattering of subjects from over the years. The computer-generated images are 3D fractals created with free software, with minor manipulations for sizing and color. The two black and white images were taken with the Soviet-made Sputnik camera, which uses medium format 120 film. The color photos were taken with the W3.

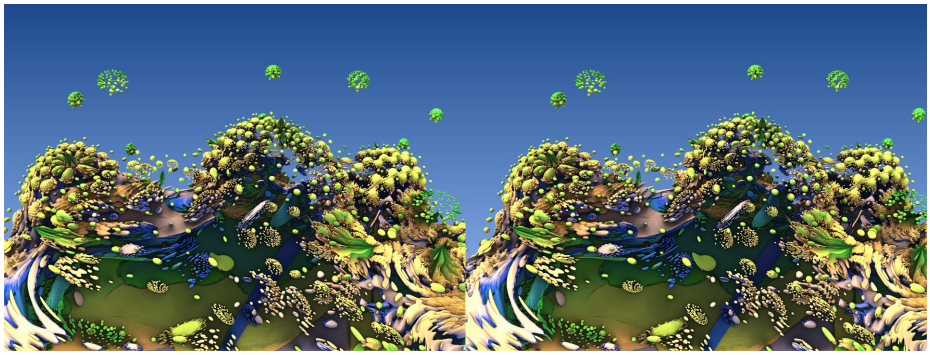
Apart from creating images, I'm very interested in exploring functional and modern systems of **viewing** stereo images using contemporary technologies, squeezing the last bit of life out of Nvidia 3D Vision. I haven't made it to a VR headset yet, but that will probably be coming soon.



Alpaca Teething



Engine 3

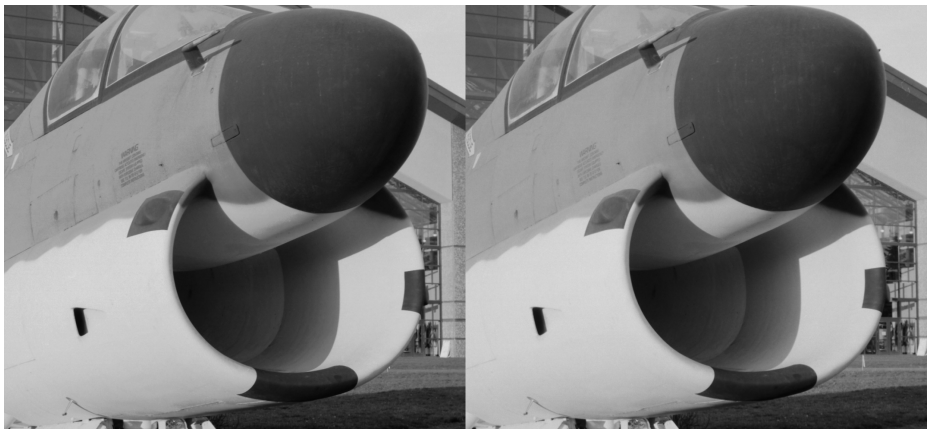


Fractal HD

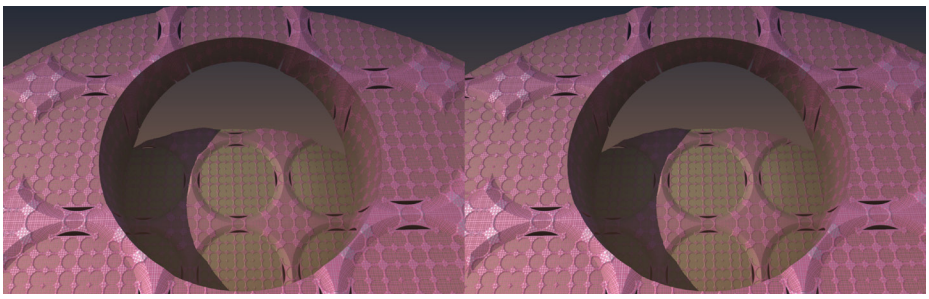


Posing the Shot

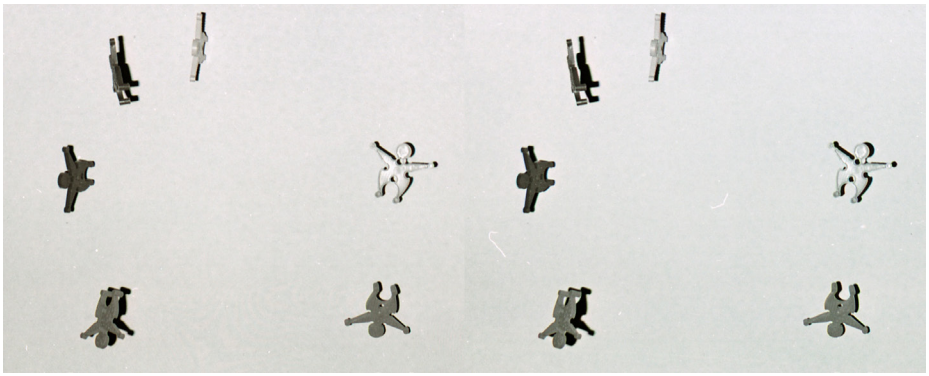
Gary Weiss



Jet



Purple Sunset

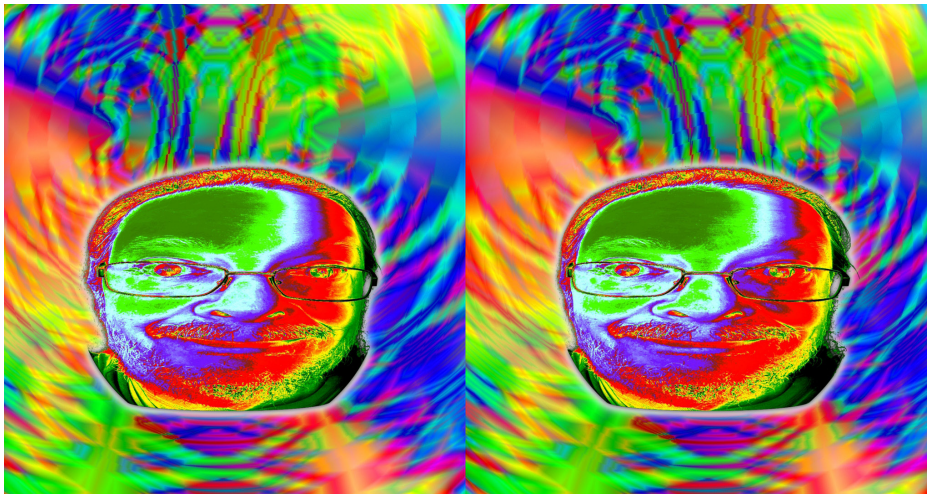


Viewpoint 3

Steve Wessing

I'm a 3D photographer and artist, currently based in Portland Oregon. Growing up, I was fascinated by my grandparents' collection of Keystone stereo cards. My father gave me my first camera when I was 10. A Revere eye-matic 127 rangefinder. I started stereo photography in the 1970s, when my uncle loaned me his stereo realist.

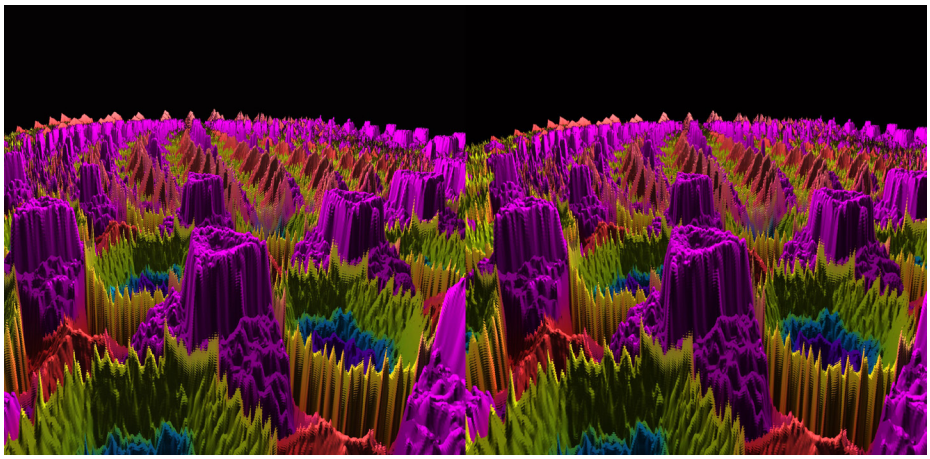
Today my passion is creating stereoscopic art, and making 3D photography rigs from unwanted or unusual cameras. I am a board member of CSC, and I'm the current 3D mentor for the Photographic Society of America.



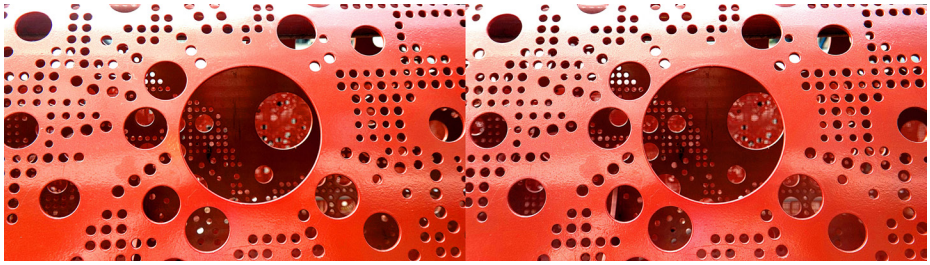
Psychedelic Selfie



A Bee's Lunch TTW



Abstract Landscape #1



Holes

Steve Wessing



Wet Street with Reflections



Stained Glass Dome and Chandelier

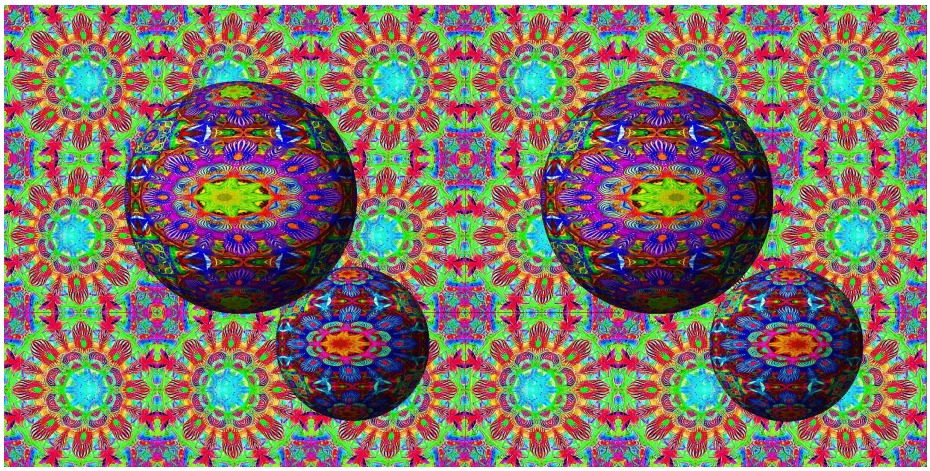


Puppets Peep Puddletown Panorama



Magic Bus

Steve Wessing



Impossiball Illusion



Liftoff

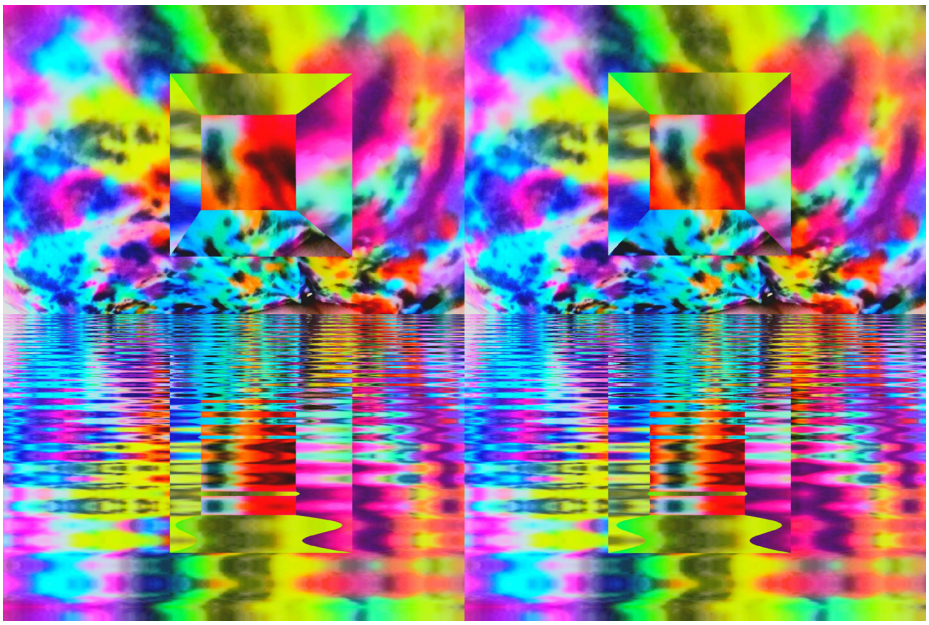


Melanoplus Ponderosus



Hyper Windmill

Steve Wessing



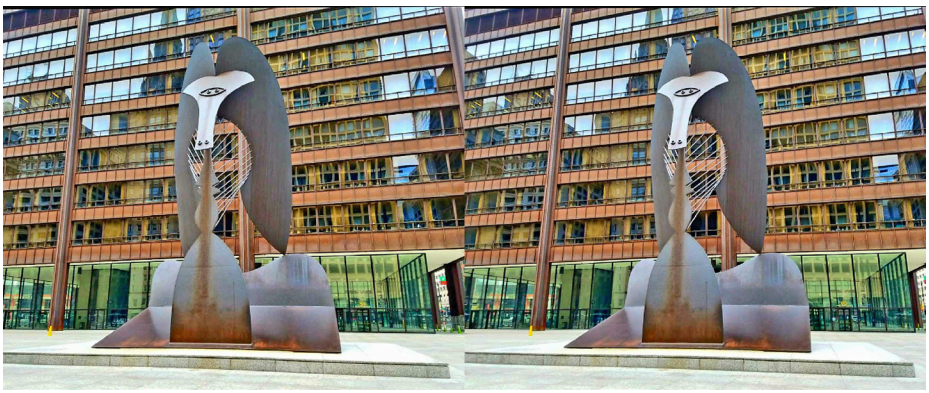
Abstract Reflections



Rainbow in a Bottle



Backlit Leaf



Reflecting on Picasso

Mark Willke

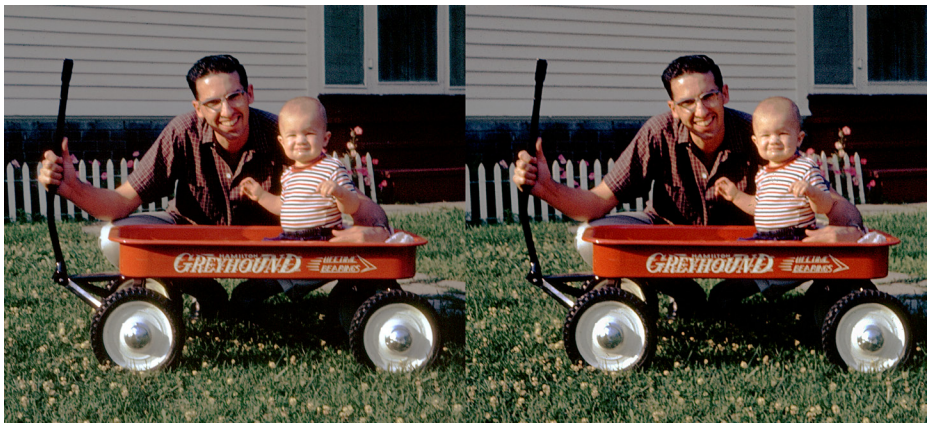
I grew up enjoying View-Master reels in my childhood, but didn't realize it was possible to create my own stereo images until I was 25, when my father gave me his barely used and long-forgotten TDC Colorist II camera and Realist red-button viewer. He had purchased them when they were marked down for closeout in 1961, and had shot only three rolls of film before losing interest and putting it all away in storage. Over the years, he had even offered the camera, viewer and his own slides for sale in several family garage sales, priced at $5 or $10 for the whole outfit, and I'm very lucky that no one ever bought them. Many of the slides that he shot were of me as a very young child, and the thought of some stranger buying them at a garage sale for next to nothing and losing that part of our family history makes me so thankful that I eventually ended up with it all.

After shooting my first roll of film with the TDC camera, I was instantly hooked on 3D, and tried numerous other stereo cameras and formats before settling on a Stereo Realist as my preferred shooter. I shot hundreds of rolls of Kodachrome with it over the next twenty five years, but when Kodachrome processing was discontinued in 2010, I joined the digital age and began using a Fuji W3, a Panasonic 3D1, and some paired 2D cameras. I also shoot stereo video with a JVC stereo camcorder and pairs of GoPro and other 2D video cameras.

Some of my favorite subjects are scenic parks like Crater Lake, Zion and Yellowstone. I always enjoy a road trip, and I keep a stereo camera handy during the drive to record the scenery as I stop along the way. I also enjoy shooting stereo at the beach, whether it's crashing waves or wildlife in tide pools at low tide. And macro (close-up) 3D photography is always fun, as it allows me to see things that I'd miss with the naked eye. Several years ago I created a whole show of close-up 3D views of bees in the process of visiting flowers in our yard.



A steamroller parked near a construction site made a good prop for my plea to resist flat photography, 2017, Fuji W3.



My father Chuck posed with me and my wagon at age 10 months, 1961, TDC Colorist II, taken by my mother Sue.



My grandmother pushed me on a swing in a friend's backyard at age 11 months, 1961, TDC Colorist II, it is not known if my father or my grandfather took the picture.

Mark Willke



Hyperstereo at Bryce Canyon, Utah, 2015, sequential shots with Fuji W3.



Mono Lake, California, 1993, Stereo Realist.



Antelope Canyon, Arizona, 2015, pair of Panasonic Lumix GX1.



Hyperstereo of sunset near Lincoln City, Oregon, 2021, sequential shots with Fuji W3.

Of course, family photos in 3D are especially precious to me, since I can go back in time and feel as if I am there again, seeing the scene in real life. I treasure the previously-mentioned slides that my father shot, and from nearly 40 years ago to the present, I have my own stereo photos of birthday parties, holiday celebrations, vacations and anything else that my family may have done. I covered the birth of both of our daughters in stereo, and although neither of them has caught the 3D bug from their dad, they put up with me and my odd cameras always being there as they grew into adults and moved out on their own. I still hope that one day they will come to appreciate the 3D record of their lives that I have created.

Concert photography is another of my interests, having covered several Alice Cooper shows over the years along with the Trans-Siberian Orchestra, The Tubes, Steven Wilson and others. Shooting hyperstereo views is another favorite activity, making sequential exposures or using a pair of regular 2D cameras spaced further apart than human eyes, to exaggerate the apparent depth. It's sometimes a challenge to get two cameras synchronized and arranged with the ideal distance between them, but when everything works, hyperstereos can be amazing to view.

In 2015, I shared some hyperstereo concert video at a Cascade Stereoscopic Club meeting, and the club's president, Herb Weiner, asked me if I might be interested in shooting some hyperstereo video of a professional fireworks show. Herb is a pyrotechnician, and was able to grant access to the entire launch site which is normally off limits to the public. I enthusiastically agreed, and have been covering Herb's shows ever since, even joining the pyro crew at a few shows. For the hyperstereo video of the bursts in the sky, I've been using pairs of Panasonic 2D video cameras on tripods approximately 15 to 20 feet apart. Pre-aiming them toward the empty sky before the

show starts is always a challenge, as is getting them properly focused for fireworks that have not yet begun!

In addition to the hyperstereo video of the firework bursts in the sky, it soon became clear that the activity on the ground was also very interesting. Herb prefers hand-lit fireworks shows, where the fuse for each shell is lit by hand with what is essentially a road flair. The pyrotechnicians wear complete fire protection suits during the show, as sparks are flying everywhere. The thought of capturing some of that activity in 3D (without getting burned in the process) was very appealing.

For that video, I've been using pairs of older inexpensive Vado 2D video cameras side-by-side on a bar. They are cheap enough that it's not the end of the world if they get damaged by the heat or sparks, and I've lost several of them already. (One took a direct hit and was cracked in half!) These pairs of cameras are positioned on tripods and allowed to run unattended during the show. A few years ago I also added several pairs of GoPro 1 cameras in their 3D enclosure for additional close 3D in the launch area, and Herb even wears a pair of them on his helmet while lighting the show.

Not long after discovering stereo photography, I joined the National Stereoscopic Association so that I could receive their *Stereo World* magazine. Shortly thereafter, I learned that they were looking for a new art director to put the magazine together, and since my degree was in graphic design, I applied for the position. It may have helped that the editor of the magazine, John Dennis, also resided in Portland, but somehow I got selected to become the next art director, and began working with John to put each issue together. At that time, the entire magazine was pasted up on illustration board, with galleys of type that were ordered from a typesetter and photos that were halftoned by a prep house. We eventually started creating the magazine electronically on computers as the technology



Tide pool wildlife, Lincoln City, Oregon, 2022, Panasonic 3D1.



Sea stars, Lincoln City, Oregon, 2022, Panasonic 3D1.



Sea Anemone, Lincoln City, Oregon, 2021, Panasonic Lumix GX1 with 3D lens modified for close focus by George Themelis.



Yellow Jacket Nest, Portland, Oregon, 2016, Panasonic Lumix GX1 with 3D lens modified for close focus by George Themelis.

Mark Willke



Alice Cooper concert, 2018, Fuji W3.



Alice Cooper concert, 2018, Fuji W3.



Hyperstereo of Chicago, Illinois at sunrise, 2017, sequential shots with Samsung NX1000.



Hyperstereo of fireworks, 2019, pair of Samsung NX1000.



Hyperstereo of fireworks, 2019, pair of Samsung NX1000.

advanced, first with Quark XPress and more recently Adobe InDesign. John and I are still at it thirty seven years later, creating six issues a year and enjoying being involved!

I have a love of 1950s-era styling, design and decor, and it didn't take me long to discover that many of the Realist-format slides that were shot in that heyday of stereo contain wonderful examples of that mid-century charm. I started acquiring collections of Realist slides back when they were more affordable, so that I could enjoy that look back in time. I later thought it might be fun to share some of my favorite slides with the readers of *Stereo World*, and so my regular column there, '50s Flavored Finds, was born. For more than twenty years I've been sharing vintage stereo views in the magazine, from both my own collections and from readers who have contributed slides to be published there.

I recall attending some of the very early meetings of the Cascade Stereoscopic Club, when they were held at the nearby Cedar Hills Recreation Center in Beaverton. Realist format slides were projected with a TDC stereo projector, and since the recreation center had originally been a public school, one entire wall of the former classroom where we met was windows. That required a huge sheet of black plastic to be clipped up over all the windows before each meeting, to darken the room for good stereo projection!

Life got busy as the years went by, and while my own stereo photography activity never slowed down, I did eventually drift away from the Cascade Stereoscopic Club. But I found that I missed having a local connection to the world of 3D, so I rejoined the group nearly a decade ago, and once again began attending the meetings. I currently serve as a board member, and as the club's librarian as well. Here's to many more years of 3D with the Cascade Stereoscopic Club!