3-D Imaging Past & Present

May/June 2015
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STEREO WORLD

A Publication of National Stereoscopic Association, Inc.

Samuel Poulton
Franz Pagot Interview

Si Slocum

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Spring is in the air, at least here in Portland, so this set of views seemed timely. They are from a group of Realist format slides that I acquired a while back that had been made by a fellow Portlander in the 1950s. (I had no connection or acquaintance with him, and I’m sure he’s been gone for years now, but I did locate his former house and compared its exterior to that shown in other slides not printed here. It hasn’t changed much in 60 years, but he did keep up the yard better!)

The location of these particular 1955 views is not known, but if they were not captured here in Portland, I believe they are from somewhere nearby in the Oregon/Washington area. Those are some of the biggest dahlias I’ve ever seen! The woman in the first two views is apparently the photographer’s wife, and he himself appears in the final view.

This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the “golden age” of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you’ve found a classic 50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to strwld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we’ll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.
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Front Cover:
Samuel Poulton’s view of pipe smoking Waterloo Veterans seated outside a pub, from Peter Klein’s feature article “From Berkshire to the Strand – the Fortunes of Victorian Entrepreneur Samuel Poulton (1819-1898).”

Back Cover:
Osborn & Durbec, “Interior Sumter the day after Gen. Anderson left, April 1861” is one of the 540 rare Civil War Stereos acquired recently by the Library of Congress from the Robin Stanford collection.

The National Stereoscopic Association is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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Annual membership dues (six issues): $32 third class US, $44 first class US, $44 all international memberships. New members receive a plastic lorgnette viewer.

Member, International Stereoscopic Union
Time Whirls Away

For 3D-Con 2015, time is passing! What matters first, is that the cut-off for the NSA convention rate at the Snowbird Cliff Lodge is June 15! Keynote speakers are Brian May and Denis Pellerin, and special Guest Speaker is Gretchen Harmon, Daughter of View-Master inventor William Gruber (see the review of her book in our previous issue on page 34). If you don’t want to miss a scenic extravaganza of a convention, call the hotel now at 1-800-453-3000 or email them at lodging@snowbird.com.

Editor’s View

Comments and Observations by John Dennis

For the convention itself, mailed registrations must be received by July 13 but specific exhibits and activities have their own deadlines. To see all the 2015 forms in one place, go to www.stereoworld.org/2015/forms.php. As well as the basic registration form, a full contact list for 3D-Con 2015 committee and chair people appears at the center of this issue.

Renew Before the World Misses You!

Time is also passing (with less haste but similar importance) for those who received NSA membership renewal letters in March. The initial response has been good, but we know that some of those renewal forms have been shuffled under other papers, clippings, bills or letters on some desks, and that some even now may be hopelessly lost! Don’t risk missing any of the amazing articles coming up in Stereo World over a simple misplaced letter or card.

Among the upcoming features not to be missed is one marking the 75th anniversary of the Battle of Britain, “Luftwaffe! – Hitler Takes to the Skies” by award winning contributor Richard C. Ryder. Two more features by Paula Fleming will cover the stereo documented fates of two historic British structures: Holland House, destroyed by war (involving the just mentioned Luftwaffe), and Eaton Hall, destroyed by a series of owners. A well illustrated article about the rare 1948-50 Depthro stereo slide projector by David Starkman will also appear in an upcoming issue.

Explore the World of Stereo Images

Please start my one-year subscription to Stereo World magazine and enroll me as a member of the National Stereoscopic Association.

- U.S. membership mailed third class ($32).
- U.S. membership mailed first class for faster delivery ($44).
- All international memberships ($44).
- Send a sample copy (U.S. $5.00, all other $10.00).

Please make checks payable to the National Stereoscopic Association. Foreign members please remit in U.S. dollars with a Canadian Postal Money order, an International Money Order, or a foreign bank draft on a U.S. bank.

Name

Address

City State Zip

If you have comments or questions for the editor concerning any stereo-related matter appearing (or missing) in the pages of Stereo World, please write to John Dennis, Stereo World Editorial Office, 5610 SE 71st Ave., Portland, OR 97206.
A set of stereograph reproductions in 6 x 13 format, a folding metal stereoscope and a 175 page book comprise Civil War In 3D: The Life and Death of the Soldier by Michael Stephenson. If the packaging looks familiar it’s because this is another production of Black Dog & Leventhal, publishers of The Great War In 3D, reviewed in SW Vol. 39 No. 4, page 28. The new book set was produced under the auspices of the Smithsonian Institution, and is available through their on-line store.

That makes it even more painful to note that six of the 34 views in the set are reproduced pseudoscopically (over 17%). If these were full reproductions of original view cards as seen in Stereo World articles, it would not be terribly surprising if one among them had the images mounted pseudoscopically. Reproducing such cards, flaws and all, as views produced from original negatives.

As with The Great War In 3D, the book and the set seem to have been completely separate productions. The book’s only mention of the view set (other than a hint in the “Seeing the War” chapter) is a line in the source credits at the front, where six views are credited to the Smithsonian collection and the rest to the Library of Congress and “other public domain sources.” This makes it possible that at least some of the pseudoscopic views in the set were made using negatives in the Library of Congress collection, scanned and reduced to fit within the black frame on the 6 x 13 cards, but not transposed for stereo viewing!

(Continued on page 31)
Dear Fellow NSA Members,

For those of us in the Northern Hemisphere, our beautiful world has now awakened to another spring and summer with wonderful newness, and it is time to dust off our three-dimensional camera rigs that make everyone else stare at us! Our friends in the Southern Hemisphere have been catching those bright autumn colors and are planning for more somber images as much of nature settles in for a winter sleep. As collectors, photographers, and enthusiasts of stereoscopic images we have an especially rich world which is a pleasure to share with each other. The old images that we collect give us a feeling that we were “right there” with some early photographer, just as we can capture new 3-D images and remember when we really were “right there”.

The National Stereoscopic Association is one way that we share those 3-D images, learn how they were created in the past, and find out about all those wonderful new techniques and gadgets that can make our interests even more enjoyable. But like any organization NSA requires dedicated members, many volunteer workers, and the funds to accomplish activities so we can share with each other and with the newcomers who continue to discover “stereo” for the first time.

The NSA is very grateful for each of our members and especially salutes those who have given donations of their time, their contributions in money, and their voluntary service for various committees and tasks. Each year we recognize those who have contributed funds beyond their membership fees, donations that for the past year have totaled over $6,200. These funds are especially beneficial for the continued creation, printing, and distribution of our outstanding publication Stereo World. Now in its 40th year of publication we can proudly say that no other periodical has provided as much information about the subject of stereoscopy, both past and present, in its many formats.

If you wish to contribute to NSA in the form of money, it is very easy to do so. A good time is when you renew your membership either by mail or by PayPal. But you can also give donations at any time. Small contributions of perhaps $10 or $20 can be quite helpful, and much larger contributions won’t be turned down! Our Board of Directors, Officers, and key Staff are continually looking for ways to save costs while providing even more benefits to all members. Your contributions can really help.

The NSA has three primary ways that we contact each other. Our publication Stereo World places us together every two months, six times a year. Our second contact is our website, (stereoworld.org) that is readily available at all times. Do you need to know a contact person, information about sister 3-D organizations, or find local 3-D photo clubs? Check the website! Learn about the Stereoscopic Society of America that is closely tied with NSA and shares in many NSA activities.

Our third connection to each other includes both local regional meetings in different areas as well as our annual convention. The 41st National Stereoscopic Association Convention will be held July 21-27, 2015 at the Snowbird Ski and Summer Resort near Salt Lake City, Utah. In the last few years this Convention has been affectionately called “3D-Con” by many, and certainly that is a great description. Located appropriately at Snowbird, Utah in a beautiful mountain-side setting, the Snowbird Resort is a wonderful place for nature photography. You will have many opportunities for sight-seeing excursions, photography, and learning from each other. We always need 3-D programs, workshop presenters, dealers, auction items, exhibitors, and workers. Now is the time to be finalizing your trip plans!

Join with us, volunteer your time and expertise, and share in our favorite interests. Look for me at 3D-Con, particularly if you have questions or need some help. Together we will have a wonderful time! Thank you once again for all your support and contributions.

Best wishes,
Lee Pratt
NSA President
leepratt@knology.net
Sayyid Ali ibn Hamoud
Sultan of Zanzibar

by Richard C. Ryder

Aboard the protected cruiser HMS St. George, Rear-Admiral Henry Rawson noted the signal from the shore. It was just 0900 local time. The British ultimatum had expired without any sign that the usurper was prepared to yield to the mere threat of force. Rawson turned to his aide and gave the order for the squadron to open fire.

Ever since the death of the old Sultan, likely murdered by his would-be successor two days ago, things had been unraveling rapidly. Khalid had seized the palace and proclaimed himself Sultan without gaining the approval of the British consul as he was required by treaty to do. Not that such approval would have been forthcoming in any case; Khalid had tried to seize power once before and been dissuaded by British threats.

Europeans had long been interested in the island, ever since the Portuguese had first settled there in the early 1500s, in the wake of DaGama’s successful voyage to India, envisioning the island as an important way station on the route to their trading colonies there. The Portuguese had been expelled by the Arabs two centuries later, at the end of the 1600s, with the island becoming part of the Oman Sultanate (based on the Arabian Peninsula).

Zanzibar and the neighboring island of Pemba were now an important entrepôt to vast continental territories that the Arabs exploited for both ivory and slaves, while the island itself had become an important source of cloves. In the mid-1850s the Sultanate split, with Majid ibn Sa’id establishing an independent dynasty at Zanzibar, which largely controlled the African territories, while his brother Thuwaini became Sultan of Oman.

The British had backed Majid’s claim and Her Majesty’s consul John Kirk soon exercised an important influence on the island. These too were the years when Zanzibar became the gateway for a whole cavalcade of British explorers seeking the fabled “Source of the Nile.” As Richard Burton, John Speke, David Livingstone, and ultimately Henry Stanley sought their own geographic version of the Holy Grail, they also publicized the brutal decimation of the mainland blacks by the Arab slavers—revelations that evoked a predictably strong response back in Britain.

Under pressure from the British, succeeding Sultans were cajoled into cutting back on the predatory raids and ultimately into abandoning the slave trade completely, at least in theory, although slavery itself continued to exist on the island and neighboring Pemba. All this had a persistently negative impact on Zanzibar’s economy and led to a strong undercurrent of hostility among some of the Arab population.

Then too, by the 1880s both Britain and Germany were seeking to expand their imperial holdings in East Africa, a trend that ultimately stripped the Zanzibari Sultans of most of their mainland territories. Eventually, the rivals cut a deal, the Heligoland-Zanzibar Treaty, in 1890, which, in return for concessions to Germany elsewhere, officially turned Zanzibar into a British protectorate. Succeeding Sultans had little choice but to acquiesce in such underhanded measures, but the sudden death of Hamid ibn Thuwaini (the 5th Sultan) in 1896 would provoke a crisis.

In the wake of the Sultan’s unexpected demise, his nephew, Khalid ibn Barghash, seized the waterfront palace and deployed his not-insensible 2,800-man force, armed with rifles, muskets, a few early Maxim machine guns, and a couple of antiquated artillery pieces, to defend it. British consul Basil Cave immediately demanded they evacuate the palace. Khalid naturally refused and the British began to gather their forces, at the same time evacuating European civilians from the town.

The British eventually assembled a ground force of some 1,050 men in all, mostly loyal Zanzibaris under their own General Lloyd Mathews, a former Royal Navy lieutenant who had risen to command the Zanzibar Army under the old Sultan, supplemented by 150 sailors and marines drawn from the warships in the harbor, which by August 27th had grown to a total of three protected cruisers and two gunboats. Consul Cave had also cabled the home government in London for permission to take military action, which was soon granted. Hence, the final ultimatum, which expired at 9:00 A.M. on the 27th.

Promptly at 0902, the gunboats Thrush and Sparrow, together with the cruiser Raccoon, which were all anchored directly opposite the palace, opened fire, quickly demolishing both Khalid’s artillery and the palace itself. Meanwhile, the Zanzibari royal yacht/warship, the curiously-named Glasgow, opened fire on the British flagship with its few nine-pounders, with predictably suicidal results. Two small steam launches, which put out from shore to attack Thrush armed with no more than hand-held weapons, met a similar fate.

By 0940 it was over and the British Admiral ordered a general cease-fire. Khalid’s forces had been overwhelmed, the flag over the palace either lowered or shot down, and he himself had sought asylum in the German consulate. The British were back in control and the chief orders of business were to contain the fires which, having consumed much of the largely wooden palace, were now threatening to spread to nearby buildings, and to quell opportunistinc looting which had broken out, chiefly at the expense of the minority non-Arab Indian community.

Casualties among the Zanzibari forces amounted to some 500 or so, both military and non-combatant, while the British had suffered no fatalities whatsoever and only one sailor had even been seriously wounded. The brief war, officially (at some 40 minutes) the shortest in recorded history, was over.

The more amenable Hamoud ibn Muhammad was duly installed as Sultan, although he was in fact little more than a British puppet, while
Khalid ibn Barghash was moved under the Kaiser’s protection to German East Africa, where, during World War I, he was captured by British forces. Ultimately exiled to St. Helena in the South Atlantic (where Napoleon had ended his days), Khalid was more fortunate than the former French emperor, eventually being permitted to return to British East Africa where, having outlived both his one-time rival and that rival’s son, he died in 1927.

Hamoud on the other hand inherited a palace so badly damaged that it had to be torn down and a new one erected nearby. His government was largely made up of British officials, including former General Lloyd Mathews, the one-time Royal Navy lieutenant, who rose to become the equivalent of Prime Minister and Treasurer. Consul Cave and Admiral Rawson both received knighthoods for their roles in the mini-conflict.

Sultan Hamoud completed the long emancipation process by abolishing domestic slavery on the island, although complete implementation of the edict took a bit longer. At 43, Hamoud could hopefully look forward to a long and peaceful reign before being in time succeeded on the throne by his eldest son, Sayyid Ali ibn Hamoud Al-Busaid.

Prince Ali, who had been only six when the Heligoland-Zanzibar Treaty made the island a British protectorate and twelve at the time of the great bombardment, was dispatched to England as an official representative for the occasion of King Edward VII’s Coronation in the summer of 1902. It was shortly thereafter that he learned of his own father’s death, on July 18th, and the fact that he was now Sultan. Yet he too retained the position for less than a decade, abdicating in 1911 due to illness shortly after attending the Coronation of another British monarch, George V, and spending the rest of his life residing in Europe, where he died in December of 1918, a month after the end of World War I, at the age of only 34.

Then too, Ali had been the sixth Sultan to succeed to the throne in a mere fourteen years, hardly an auspicious start! He was also the eighth Sultan overall, while his maternal grandfather had been the first, perhaps another tip-off that the members of the dynasty were not particularly resilient. Reminders of the brief war persisted throughout Ali’s brief reign and in fact the masts of the sunken royal yacht Glasgow could still be seen protruding from the harbor until the old wreck was broken up in the year after his abdication.

Ali’s successor, his brother-in-law, Khalid ibn Kharub, the ninth Sultan, proved surprisingly durable, surviving until 1960, when he expired at the age of 81. The Sultanate itself would last only a further four short years. Shortly after Zanzibar was granted its independence from Britain in December of 1963, the last Sultan was overthrown in a popular revolt and forced into exile, while the country subsequently joined with its own former continental territories to become the new country of Tanzania.
NSA member Sheldon Aronowitz met with View-Master owner Basic Fun at February’s 112th North American International Toy Fair in New York. He reported that their View-Master display (unlike the previous two years when it was an imposing, large display at the entrance to their booth), was now much smaller and relegated to a side toward the rear. There were not any proposed mock-up sets as in previous years. Last year they showed about 30 different ideas for scenic and tourist attractions. There was just the production titles, and some of those may not even be in stores if orders are not placed by large retailers like K-mart, Target, Wal-Mart, Toys-R-Us, etc.

They said that the four 2-reel “Discovery” sets with viewer currently in stores are doing well and they will continue to supply those titles. There are also four 3-reel packets of the same titles (Safari, Space Exploration, Dinosaurs, and Marine Life). These 3 reel sets have an additional reel of the title plus the 2 reels which are in the blister pack with viewer. However, they will not be available in stores.

Box sets with special viewer to match the titles are:

1. Frozen may or may not be available, depending on orders.
2. Despicable me 2 will probably be available as the stores did well with the first issue.
3. DocMcstuffins will probably not be in stores.
4. Turtles may or may not be available, depending on orders.

There will also be 3 reel sets (just the reels) of the above which will not be available in stores. Toys R Us did not re-order the New York City box sets and they were sold off at a deep discount, so you may see them pop up at various discount stores in the near future. So, it appears that much of the success of the Basic Fun View-Master line will depend on how well it is received by the buying public, particularly the large chains.

According to Sheldon, the problem appears to be twofold. One is that there is not a large and varied selection of titles, and two is that the stores who carry the View-Master item are not consistent in where it is placed, so it is hard to find. All translating to poor sales and lack of reorders. To compound matters, most stores only carry a small selection.

Good old side-by-side stereographs have found a digital niche on the screens of devices from phones to computers, laptops, and pads of various sizes. Several viewers for pairs on phone screens have appeared, and the next generation View-Master will be among them with some as yet to be completely explained features. A new viewer for onscreen pairs has been introduced, designed to work with a variety of screen and image sizes thanks to its long focal length and lack of any need to be attached to the screen or device. Any device other than your head, that is. The “Glascope” is worn like glasses but uses only a pair of glass prism lenses focused at about two feet from the screen to fuse image pairs. To aid fusion, a central knob shifts the lens separation (5.9 to 7.1cm) while frosted areas obscure the “extra” outer images.

The manufacturer emphasizes the Glascope’s lack of ghosting or use of color filters, but today’s public may be spoiled by the tilt-forgiving nature of circular polarizer glasses used for 3-D movies and passive 3-D TVs. If you make your head, in effect, a key part of a stereoscope, some practice may be needed to maintain level alignment with the image pair. People who find comfort with the device’s long focal length might practice on pairs in books or magazines. For more, see http://strangedimension.com/glascope.html.
3-D Art from Inside a Nerve Cell

Using an imaging technique called electron cryo-microscopy, researchers at the University of California, San Francisco have created a detailed 3-D model of the protein TRPA1, found in the cellular membrane of human sensory nerve cells. This receptor detects chemicals from things like wasabi to tear gas as well as internal pain inducing signals caused by inflammation, etc. The 3-D model made it possible to identify a specific cleft in the receptor where wasabi chemical compounds bind, activating nerve fibers that send pain signals to the brain. The model could make possible new specialized medications for chronic pain by targeting the “wasabi receptor,” but in the process the UCSF researchers have also created a fascinating piece of stereoscopic art. For more, see www.npr.org/blogs/health/2015/04/08/398065961/sushi-science-a-3-d-view-of-the-bodys-wasabi-receptor.

Top 30 3-D Blu-ray Releases

Home Theater Forum’s 3-D reviewer Ron Epstein recently picked his favorite 3-D releases at www.hometheaterforum.com. The titles are those he feels have the most 3-D impact, and will best demonstrate a 3-D system to friends and family. [Whether you agree with the rankings or not, the list certainly recognizes some classics.] These titles are being updated regularly, so check the HTF website for reviews under “DVD & Blu-Ray reviews” then pick “3D Blu-ray.”

1. The Young and Prodigious T.S. Spivet
2. A Turtle’s Tale: Sammy’s Adventures
3. The Hobbit: The Desolation of Smaug
4. Gravity
5. House of Wax
6. The Bubble
7. Thunder and The House of Magic
8. Wreck-It Ralph
9. A Turtle’s Tale 2: Sammy’s Escape
10. Avatar
11. Life of Pi
12. Inferno
13. Imax Hubble 3D
14. Oz The Great And Powerful
15. Madagascar 3 Europe’s Most Wanted
16. Titanic
17. Hugo
18. Creature From The Black Lagoon
19. Pacific Rim
20. A Very Harold & Kumar 3D Christmas
21. Despicable Me 2
22. Finding Nemo
23. Megamind
24. Despicable Me
25. The Wizard Of Oz
26. Coraline
27. Yogi Bear
28. The Hobbit
29. Monsters, Inc.
30. Toy Story, Toy Story 2, Toy Story 3

Honorable Mentions:
- Monsters vs. Aliens
- Born To Be Wild
- Deep Sea 3D
- Under The Sea 3D
- Step up 3D
- Journey to the Center of the Earth

Man In The Dark
The Lego Movie: Everything Is Awesome Edition

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Poulton's entrepreneurial flair evidently flowed from his Poulton ancestors, who were clearly people of long-standing and successful commercial enterprises in Berkshire—at Cookham, Maidenhead, and Reading—so there may well have been family money besides personal wealth behind Samuel's later endeavours. Poulton was born and bred in Reading, the second son of Cornelius Poulton (1783-1856), whose will states he was a linen draper, which he combined with being an undertaker. His mother was Mary, the daughter of Samuel Allnutt and Elizabeth, née Hall, born in January 1786 at Henley-on-Thames. Samuel's parents had married in Reading on the 15th of February, 1814.

Cornelius' father had been the wealthy Joseph Poulton (1751-1818), "gentleman" of Maidenhead, Berks. His long will is not without interest as it mentions the properties that he either owned or leased, including several in Reading. In the 1792 Universal Directory Joseph Poulton & Co. were shown as brewers in Maidenhead, and the family are said to have been in various trades at Cookham going back 150 years or more, Joseph first becoming a maltster and brewer there. He mentions purchasing his Broad Street premises in Reading from his brother, Charles, who was listed as a Reading cabinet maker in 1792. The family are also said to have accrued property and wealth at least in part through advantageous marriages; and there were long-standing family associations with London, with family members in trade on the Thames. Cornelius and Mary Poulton had at least 6 surviving children: 1. Cornelius (b. Oct 17, 1814); 2. Mary Allnutt Poulton (b. Jan 19, 1816); 3. Elizabeth (b. Aug 17, 1817); 4. Samuel (b. Aug 26, 1819, and baptised at the Broad Street Independent Meeting, Reading, Sept 26); 5. William Ford Poulton (b. Jan 1, 1822), later an architect, and father of Sir Edward Bagnall Poulton, the eminent zoologist; & 6. Rachael (b. Feb 8, 1825).
In 1853 Cornelius Snr. at the age of 70 appears to have retired, assigning his drapery and undertaking business to his three sons for them to put up for sale. Cornelius Jnr. by 1839 was in business as a chemist, druggist, and soda water and aerated lemonade manufacturer, at 3 Duke Street, Reading, but in January 1842 he announced that “in consequence of domestic indisposition he is obliged to leave the town”, assuring his customers that his brother Samuel would now carry on the business as usual. Cornelius subsequently took up the commercial preparation of microscope slides, from an address in Southern Hill, Reading, but he also developed a great and active interest in photography.

Meanwhile, we first appear to find Samuel in the 1841 Census in London, where the only plausible candidate is the Samuel Poulton, age 20, a "Surgeon Dentist", then staying in Chiswell Street, Finsbury, Middlesex. This is supported by the fact that his 1854 Kelly's Post Office Directory entry also listed him as a “dentist”. On the 15 November 1842, at the Broad Street Meeting, he married Clara, the daughter of John Brain, a boot and shoe-maker of Broad Street, Reading, also local licensee and manufacturer of Dowies' Patent Elastic Boots and Shoes; and over the next 15 years they were to have at least ten children, only two of whom were sons. In 1844 Samuel was still in business at 3 Duke Street, but in October of that year he announced his move to 2 London Street. He became increasingly involved in Reading affairs, such as with the Board of Guardians, and the building of a new Congregational church, as well as giving public lectures on chemistry; and in December 1848 he was also appointed Registrar of Births and Deaths.

By December 1854, however, he had opened “Mr. S. Poulton’s Photographic Portrait Rooms, 2, London Street, Reading” taking “Instantaneous Portraits, beautiful Miniatures...by a process, which combines with extreme accuracy of detail, great rapidity of action.” This had its origins in his brother Cornelius’ photographic portrait rooms at 4, Southampton Place, Reading, advertisements for which first appeared in late April 1854. Sadly, less than three months later, on July 20th at the age of 39, Cornelius Poulton the younger died, and Samuel shared administration of his brother's estate with the widow. Then the following piece appeared in the Berkshire Chronicle:

The Photographic Art. – It was pretty well known that the late Mr. Cornelius Poulton – a gentleman whose memory will long be cherished by his fellow townspeople, not only for his amiable qualities but for his great ability, skill, and ingenuity – before his death brought a new system of photography to much perfection. He could not only adapt this to likenesses, but also to landscapes and other matters, making it extremely useful as well as ornamental. The artist’s brother, Mr. Samuel Poulton, took to all the instruments and commenced diligently studying this fine art. By great labour and perseverance he has accomplished this desideratum, and has been enabled to strike off some most remarkably good likenesses, specimens of which may be seen in his window. We believe it is the intention of Mr. Poulton to combine this art with his existing business, therefore we trust the town will not be backward in testifying their appreciation of native talent and energy.

By the end of 1854 Cornelius' advertisements were now appearing in his brother’s name, and Samuel was also giving local lectures on “the art of Sun Printing”. In September 1855 he exhibited five portraits and groups at a photographic exhibition...
held alongside the British Association meeting at Glasgow, by which time it is also clear that his photographic interests now included stereoscopy, for a dozen of his views were also on display.15

According to the late Geoff Gilbert, a Poulton expert, it was around this time, that Poulton “...took his slides up to town and got the ‘London Stereoscope Company’ to take over distribution. The supply was limited since Poulton left Reading for nearly a year. He took views on the Isle of Wight then the Channel islands crossing over to Brittany then Normandy ending up in Belgium. The prints produced at that time were dreadful. Whoever was in charge at Reading made a very bad job of things. The card stock employed was a dark cream. These are ‘views’; they are so bad that they are relatively easy to come by. Next appeared some lilac mounts using previous negatives. A ‘new’ series of Oxford were based on bright blue mounts. Then he settled in London and proceeded to publish new views on grey

Bucolic scene of ancient trees which is typical of Poulton’s talent for composition. Perhaps the figure is Poulton himself. Paula Fleming collection
mounts.” Although Geoff did not provide any dates, he was usually precise in his wording, and as the London Stereoscope Company was only operative 1855 to Jan 1856, this must be the time frame.

In December 1855 his local advertisements enthused: “The Effect produced by the STEREOSCOPE is so truly remarkable—as to appear, when seen for the first time, almost magical—and so pleasing, that the eye scarcely tires of looking at its Pictures.” He also offered “A GOOD STEREOSCOPE AND ONE PICTURE, for 4s. 6d. !! AT POULTON’S.”—clearly an enticement to his customers to buy yet more. Further stereoscopic groups were exhibited in London at the Photographic Society exhibition in January 1856; and by the same year Poulton was also collaborating with, or at very least supplying views to, the London Stereoscopic Company’s gallery at 54 Cheapside, his early oval Reading blindstamp imprinted into views the titles of which match those in their 1856 catalogue.

As an aside, in August 1858, at the request of the Reading police, Poulton took “a beautiful photographic likeness” of the body of a child, then supposed murdered. One wonders if a copy survives. While the chemist’s business still continued to flourish, offering amongst other things his new “Poulton’s Aromatic Tooth Paste”, it is now apparent that most of his attention was directed elsewhere, and by January 1858 he was...

View of the Three Tuns pub. There were two “Three Tuns” within a few miles, but this ones appears to be the one on Horn Street (now gone). One of the Waterloo veterans stands in front. Given the number of views of these gentleman, they probably lived in a veterans’ home in or very near to Reading. (Paula Fleming collection)
promoting a “Grand Stereoscopic Exhibition” at the New Hall, Reading, to last one week from the 8th of February, featuring some 200 stereoscopes, and accompanied by twice-daily musical concerts. In view of all this it comes as little surprise that Poulton had now fully realised what profits could be made from this growing craze, and he evidently leapt onto the stereograph bandwagon with zeal. By August he had opened a London branch devoted to stereoscopy, his “Photographic Printing and Publishing Establishment”, at number 147 in the Strand; and there he offered “FIRST-CLASS STEREOGRAPHS OF ENGLISH SCENERY and GROUPS, 1s. each. – Shippers and the trade supplied.” 19 Elsewhere he was also proclaiming himself to be “the largest Manufacturer of Stereoscopic Photographs in England”, at the same time advertising: “S. P. is also open to purchase GOOD Negatives, that have not been used in the market, or to enter into arrangements for the publication of Works of others; for which his large connexion, both in London and the Provinces, offers a peculiarly favourable opportunity.” 20

In August 1858 The Era newspaper enthusiastically reviewed his tinted stereoscopic set of four tableaux—“The Bridal Morn”, “Miss Katharine Hickson as Juliet”, “Laughing Eyes”, and “Mornings at Home – his Book”; and in December Poulton announced his series of 63 architectural and landscape views of Chatsworth House, taken during the previous summer, declaring “a more seasonable present than these Stereographs, or a selection of them, could hardly be made”, there quoting a piece appearing in the Daily News, although critical acclaim was certainly not unanimous. 21 Two months later the Photographic News commented that the selection of views submitted to them chiefly consisted “of the most uninteresting kind. [see “From the Archives”] They are bad as photographs, and as artistic selections much worse”; although George Measom, in his illustrated guide to the North-Western Railway of 1859, considered the set “beautiful”, but then Poulton usually featured prominently in his advertising supplements! 22 It is often difficult, at this remove, to disentangle promotional hyperbole from, perhaps, rather more objective contemporary opinion.

Poulton cartes de visite showing his royal warrant and New Kent Road address. They also carry his filigree-style label. (Author’s collection)

“View at Maidenhead, Berks,” another lovely composition taking full advantage of the bridge and the two figures. Poulton’s production ran to many thousands of views, yet because many of his views do not carry his credit, his name is not as well known as it should be. (Author’s collection)
Despite some contemporary reservations, many of Poulton’s Chatsworth views are well composed and attractive, although often relying on the skill of the colourist for their full effect. He also photographed other historic houses such as Alton Towers, captioned with his distinctive red or black filigree label.

Also featured among his early views are bucolic scenes, signed or titled in manuscript. They also include tinted group portraits of Henley regatta boat crews such as the winning Eton crew who had competed in the Eton and Radley Race. This card carries a printed date of June 26th, 1858 together with the names of the participants. At this same time, Poulton also photographed various groups of Waterloo veterans outside a pub, probably the Three Tuns on Horn Street in Reading.

In February 1859 he advertised the “PARIS ILLUMINATIONS of ENGLISH and other SCENERY and GROUPS, showing the beautiful day and night effect in one slide”, certainly a range of tissue views, as he was now not only manufacturing but also dealing in other makers’ stereographs. During 1860 Poulton finally moved away from Reading, holding a clearance sale during February, and by May his chemist’s business had been acquired by a George Blacklock, who unsurprisingly also continued to offer “a large and choice assortment” of stereoscopes and views.

Meanwhile by August Poulton had moved his operation to 352, Strand, “opposite Waterloo-road”, where he had taken a five-year lease on premises vacated by a bankrupt jeweller. Hereafter Poulton’s advertising tended to concentrate on the Christmas season, in 1860 featuring: “CHRISTMAS FUN. – All the most Laughable and Amusing Groups, by the best and most popular makers, and the choicest Views, at 1s. each, 10s. per dozen (for this season only)”, followed by a clearance sale of thousands of stereoscopic slides of all kinds, formerly sold at 1s. 6d. and 2s., now at 4d. each, and offering three dozen for 10s. 6d. post free. His new emporium now also featured a portrait studio, and it stocked opera glasses from Paris, wedding cards and envelopes, invitation cards and fancy goods, suggesting that the stereograph novelty bubble may well have burst, at least in the capital, profits now being made both by shifting large quantities and diversifying his stock. By early 1861 he had added valentine cards and gift portrait albums “in immense quantities and varieties”, while album portraits were taken in the studio on any day at 10 copies for a guinea, and celebrity portraits were available on the day of publication. These last included well-known lecturers, and senior and prominent churchmen, together with the offer to photograph any clergyman free of charge.

Poulton also exhibited stereoscopic slides, both untouched and coloured, in the International Exhibition in 1862.

Poulton’s associations with his native Reading were by no means completely cut, and at the end of December 1864 he staged a “Grand Stereoscopic Exhibition and Fancy Fair”, at the New Hall in London Street, which remained open for more than a fortnight. This featured thousands of pictures for viewing, using the “newest achromatic revolving stereoscopes”, with an “immense stock of stereoscopes and nearly 5000 dozen Stereoscopic Slides of Groups and Views, adapted for the merry season”, all of which were on sale. The sheer scale of all

(Continued on page 17)
You’re Invited to a 3-D Extravaganza

This year’s SSA Banquet, to be held during 3D-Con in Snowbird, promises to be our best ever, and I’d like to extend an open invitation to everyone at the convention to join us there. One of the ways I plan to make this affair even more engaging and enjoyable than in the past is to expand on opportunities for all attendees to share their 3-D images. For example, last year, Bill Moll came up with the idea of having SSA members bring slides for projection at the dinner. This year, I’d like to extend that invitation to all Banquet attendees. So, dust off up to five of your best Realist format slides and bring them to show to the whole group.

The major activity of the SSA is its postal folios, which consist of Holmes style stereo cards, anaglyphs and Realist and medium format stereo slides. This year I’d like to provide an opportunity at the Banquet for sharing all those image types. Specifically, I’m asking everyone to bring stereo images of their own making, or historical views of interest, to the Banquet. I’ll try to arrange for some Holmes format stereoscopes to be available, but I also encourage attendees to bring

viewers of whatever type needed to see their work.

If all that 3-D sharing isn’t enough to entice you to join us at the SSA Banquet this year, then perhaps the meal itself will attract you. Convention Chair Tanya Alsip has arranged what promises to be a fantastic meal for us. Specifically, we’ll enjoy a “Taste of Utah” buffet, including main courses of rainbow trout and bison burgers, sides of home baked corn bread and savory biscuits, and a dessert selection of ice cream, cookies and brownies. Will I see you there?

Another major SSA event at 3D-Con is the judging and display of our annual Stereo Card Exhibition. This year, Betty Drinkut and Eugene Mitofsky are reprising their roles as Exhibition Co-chairs. But, they need your support in order to the Exhibition to be a success. You have until July 14, 2015 (just one week before 3D-Con), to prepare your entries. Each entrant may submit up to four stereo views; card dimensions should be 7” wide by 3½” to 4½” tall. Our judges this year are NSA President Lee Pratt, Linda Thompson and me, with Steve Drinkut serving as our alternate.

The SSA Stereo Card Exhibition is a PSA sanctioned competition (meaning that awards and acceptances go towards PSA stars and other honors). For complete entry information, download the entry form at www.Detroit3D.org.

The Stereoscopic Society of America is a group of currently active stereo photographers who circulate their work by means of postal folios. Both print and transparency formats are used, and several groups are operating folio circuits to meet the needs in each format. When a folio arrives, a member views and makes comments on each of the entries of the other participants. His or her own view, which has traveled the circuit and has been examined and commented upon by the other members, is removed and replaced with a new entry. The folio then continues its endless travels around the circuit. Many long distance friendships have formed among the participants in this manner over the years.

Stereo photographers who may be interested in Society membership should contact the Membership Secretary, Dan Shelley, 4366 Morning Glory Rd., Colorado Springs, CO 80920, (719) 209-2799, dshelley@dldesign.com.

A sample of the sort of Realist format slide invited for projection at the 2015 SSA Banquet, this is the St. Louis Gateway Arch as stereographed up close during the 1985 NSA convention by John Dennis.
This issue’s Unknown almost screams Lake George / Adirondacks and the idiosyncratic irregular hand cut prints seem to suggest an early pioneering NY photographer. The extra large gentleman in the center seems to be the focus of attention and a VIP in this realm. The inaugural prize of the Paul Wing book Stereoscopes: The First Hundred Years remains unclaimed, we are still waiting for a winner! Please email, call, or write: Russell Norton oldphoto9@earthlink.net (203) 281-0066, PO Box 1070, New Haven CT 06504.

**The Unknowns**
Can You Identify the Subjects of these Views?
by Russell Norton

(Continued from page 15)

From Berkshire to the Strand
(Continued from page 15)

This sounds impressive, and at least in the provinces the Victorian public’s wonderment at stereoscopic viewing appears to have been undiminished, although as the decade wore on it seems evident that it had passed its peak. It’s difficult to see any direct effect of the American Civil War upon the British stereomarket, and this will almost certainly have merely reflected local fluctuations, although the collapse in the American economy may well have prejudiced Poulton’s exports. His advertisements in the London press continued to feature clearance sales at the end of each year, but with December of 1865 came the termination of the lease, and by October he was already advertising the grand final sale, “Thousands of Dozens of Stereoscopic Slides, Groups and Views, at 3s. 6d. and 5s. per dozen, for a very short time only.”, with final advertisements printed during December still speaking of 100,000 dozen (1.2 million) slides for clearance! Such a massive residual stock cannot have been good news.

At closure Poulton moved his business to his seven-bedroomed home at No. 6 Paragon, New Kent Road, a late 18th-century house in an exclusive and well-appointed development for the better off, and where he had been living since at least 1861.

His later carte-de-visite views and celebrity portraits bear both his distinctive red or black filigree bordered labels and the New Kent Road address, the views quite often being of coastal towns, and he was still advertising from the Paragon in early January 1867, although at this point his entries cease. In one of his last, he offered his services on commission to “Manufacturers, or Houses requiring a first-class Connection with Booksellers, Opticians, or Photographers”, although one feels that perhaps this may have been a last desperate throw of the dice to retrieve flagging fortunes, for he notified his readers that he was “at home” only until the 2nd January.

By the 16th February he was in financial difficulties, and there followed a deed of covenant to repay his creditors.

During the latter 1860s Poulton seems to disappear from sight, the family surfacing again at the time of the 1871 Census at the house of Poulton’s eldest child, Fanny, who was proprietor of a school for young ladies in Leyland Road, at Lee, near Lewisham, then in Kent. With his elder son Alfred Walford Poulton, Samuel was trading in partnership as “Poulton & Son”, from 12, Taunton Road, Lee, and during the 1880s their photographic publishing business clearly thrived, expanding to occupy in all four neighbouring premises. Production of stereoviews, carte-de-visite views, portraits and genre subjects continued; and in addition to larger format views and albums they published lecture slides for the magic lantern, of which at least fifty different sets were listed.

(Continued on page 35)
Share your knowledge at 3D-Con

As an active 3-D image maker, workshops are always the highlight of 3D-Con for me. I really enjoy picking up tips on how to improve my images, learning about new Photoshop techniques, and finding out about the latest camera equipment. In my role as Workshop Coordinator for this year’s convention, I’m trying to assemble a lineup of sessions covering the broadest possible range of topics, in areas such as still photography, video and image outputting.

Do you have knowledge or expertise in a particular area of 3-D? If so, please share it with us by leading a workshop this year. Possible topics are still wide open. If you’re interested, the easiest way to let me know is to fill out the brief form found at 3d-con.com/workshopform.php. I look forward to learning something new from you in Snowbird.

David Kuntz
3D-Con 2015 Workshops Coordinator
www.stereoworld.org/2015/workshopform.php

Friday Guest Speaker: Gretchen Harmon, Daughter of View-Master inventor William Gruber

Questions?

Registration and Misc:
Barb Gauche bpgauche@msn.com
Hotel: Snowbird Cliff Lodge
1-800-453-3000
lodging@snowbird.com
(June 15 is the cut-off for the NSA room rate!)
Trade Fair:
Bill Lee billee@juno.com
Stereo Theater:
Ron Labbe & Eric Kurland
ron@studio3d.com
Workshops:
Barb Gauche
Barb@stereoworld.org
Birds of a Feather/SIG:
Barry Rothstein
barry@3ddigitalphoto.com
Art Gallery:
Claire Dean jclairedean@gmail.com
Exhibits, Historic & Modern cards:
Donna Mathews
donnamat@msn.com
Nvidia Image Competition:
Chris Schneberger
schneberger@gmail.com
On-site Competition:
John Bueche jcb-3d@oh.rr.com
NSA Spotlight Auction:
Bob Duncan
Auction@stereoworld.org
Chair, Publicity, Banquets:
Tanya Alsip talsip@cyclopital3d.com
Printed Program:
Karen Bueche
Program@stereoworld.org
Treasurer:
Bill Moll W HMoll@aol.com
## Convention Registration Form

### Return Registration Form To:
2015 NSA Convention c/o Barb Gauche  
46576 Vineyards Lane  
Macomb Township, MI 48042-5931 USA  
OR Registration@StereoWorld.org

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**PLEASE TYPE OR PRINT CLEARLY - ONLY ONE PERSON PER FORM**

**NAME (ONE NAME ONLY):**  
**Nickname for badge (limited to 10 characters):**  
**Address:**  
**City:**  
**State/Prov:**  
**Zip/Postal Code:**  
**Country:**  
**Telephone Number:**  
**E-mail Address:**  
**Is this your first NSA Convention?**  
**Yes [ ] No [ ]**  
**Are you opening your room for room hopping?**  
**Yes [ ] No [ ]**

| **(No Charge for children under 18 - any day)** | Fees
---|---|
**Full Convention Early Registration - Postmarked on or before June 19** | $100 $ |
**Full Convention Registration - Postmarked after June 19 or On-Site** | $120 $ |
**Single Day Registration(s)** |  
WEDNESDAY JULY 22 | $30 $  
THURSDAY JULY 23 | $60 $  
FRIDAY JULY 24 | $60 $  
SATURDAY JULY 25 | $60 $  
SUNDAY JULY 26 | $30 $  
**Mailed Registration Forms Must Be Received by July 13, 2015** | **Subtotal** $ |

**Meals and Excursions are NOT included in Registration Fees.**

The following activities (SSA Dinner, NSA Banquet and Excursions) are open to non-registered guests. Please indicate the number of tickets you would like to purchase for yourself and non-registered guests (do not include other registered attendees). Please see the "Hotel/Meals" and "Excursions" information on the convention website for details.

| Stereoscopic Society of America (SSA) Dinner | Thursday July 23rd 6:00 PM | $50 / Ticket x | Tickets = $ |
| NSA Annual Banquet and Awards Ceremony | Saturday July 25th 6:00 PM | $55 / Ticket x | Tickets = $ |
| Please Indicate Quantity of Each Dinner Option: | Pork Tenderloin | Chicken | Vegetarian |
| Excursion #1 - Evening Meet and Greet | Tuesday, July 21st 5:30 PM | $30 / Ticket x | Tickets = $ |
| Excursion #2 - Salt Lake City Hop-On-Off Red Bus Tour | Wednesday, July 22nd 8:30 AM | $65 / Ticket x | Tickets = $ |
| Excursion #3 - Afternoon Wildflower Shoot | Sunday, July 26th 3:00 PM | $25 / Ticket x | Tickets = $ |
| Excursion #4 - Park City, Olympic Center, Train | Monday, July 27th 8:00 AM | $80 / Ticket x | Tickets = $ |

**Grand Total (please check your math carefully)** $
Are you not scanning the boxes of Realist Slides, trays of 2x2 35mm slide pairs, Personal View-Master Reels, or even Tru-Vue filmstrips or un-cut and un-mounted 3-D filmstrips that are scattered around your mansion? Are they getting scratched, collecting dirt and grime, deteriorating, fading, mold and fungus growing on them? You can preserve your views and get rid of the clutter by scanning all of these.

This article will get you started scanning all the formats in the first paragraph which use 35 mm film. For other film sizes you should be able to use these guidelines and adjust the procedures accordingly.

All of these formats are transparencies that can be scanned and put into a digital 3-D format. By scanning and editing your transparencies you can save the files to a CD, DVD, or Blu-ray disc, make prints and even make them into a 3-D video using my previous article “Making Your First 3-D Video Disc”, Stereo World July/August 2013, page 38. Videos are my personal preference so my family and friends can view them on a large 3DTV screen and enjoy it together. As a bonus with most 3-D video making programs you can make copies as a 2-D video to give copies to family members and friends who don’t have 3DTV setups just by setting the output for 2-D instead of 3-D.

This article gives only general guidance setting up, scanning, and editing transparencies because there are so many combinations of computers, software programs, scanners, and photo editing programs that operate differently for scanning and editing. However when describing the procedures used in StereoPhoto Maker and ReelTOOL, more specific guidelines are given.

**Guidelines for Scanning your 3-D Transparencies (Not in any Special Order)**

1. A computer with lots of RAM and storage space on its hard drive(s), a disc burner for long time storage of transparencies, and a scanner which has a transparency material adapter that will accommodate your largest transparency are needed.

2. Some small soft brushes, film cleaning solution and a can of compressed air to clean the transparencies and scanner glass are helpful.

3. After scanning, use your photo editing software for cleaning the scans and StereoPhoto Maker for...
aligning them. StereoPhoto Maker is available free from stereo.jpnl.org/eng/stpmkr. For View-Master I recommend using ReelTOOL to separate the views. ReelTOOL is a program that you have to purchase from reeltool.com. It quickly extracts the views from View-Master reel scans. ReelTOOL does not align the View-Master views; they will need to be aligned using StereoPhoto Maker.

4. Keep your workspace free of clutter.

5. The ambient light on the monitor’s screen can affect color judgment, so keep the light in your workspace the same throughout the editing of the transparencies. A dimly lighted workspace is best with no direct light on the monitor screen.

6. Before you start scanning, set up the folders to hold the scanned and adjusted files. Until you have finished making the final output I recommend that keeping the original scanned files, the intermediate JPG files and the final MPO files. Then when you find problems in the final output you will not need to scan the photo again because you will have the files to go back to for redoing the editing or alignment of a view. Copying the files to a disc as soon as possible is a good idea.

7. A suggested set of folders and sub-folders:
   a. For slides and other transparencies:
      • 3D Slides Aug 1990
      • 3D Slides 1990 Aug Original Scanned JPGs
         • 3D Slides 1990 Aug Aligned JPGs
         • 3D Slides 1990 Aug Cleaned JPGs
         • 3D Slides 1990 Aug Final MPOs
   b. For View-Master:
      • Personal Reel 30 Aug 1990
      • VM Reel 1990 Aug Reel Scan JPG
      • VM Reel 1990 Aug Original JPGs
      • VM Reel 1990 Aug Cleaned JPGs
      • VM Reel 1990 Aug Final MPOs

8. No matter what format of transparencies are being scanned, the general scanning, editing and aligning procedures are the same.

9. Before scanning, clean your transparencies and the scanner’s glass surfaces.

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**Setting the output resolution**

Some resolution setting considerations: working with and saving large photo files takes large amounts of space in memory and on discs. Saving the larger file always allows you to make smaller prints. If you save a smaller file to make small prints it is very difficult to restore the lost pixels to make a larger print.

This means you should decide what resolution output you need. In my use I want the output to be in the 200 to 400 pixels per inch (ppi) range so I can make prints at 8”x10”. An 8”x10” print at 300 ppi will need to have 2400 pixels x 3000 pixels to print at 300 ppi. (8’x300 ppi = 2400 ppi and 10’x300 ppi = 3000 ppi).

You need to decide if your transparency has enough resolution to allow you to scan for the output resolution you want. Different films have different resolution, the ones I remember for Kodak color slide films range from 2000 ppi to 4000 ppi.
have scanned Kodachrome slides from the 1970s at 2400 ppi, 3600, ppi and 4800 ppi, all with satisfactory results. At 4800 ppi the detail in the scan is excellent, clearly showing fine strands of hair in views of my young daughter, but it results in a very large file.

A 35mm slide is about 1 1/8" wide and 1 3/8" high and is about 3000 dpi, so it can be scanned at 3000 ppi and the resulting scan will have the desired ppi for the 8"X10" print. The 1 1/8" length of the slide scanned at 3000 ppi when enlarged in a photo editing program to 10" will have 300 dpi. In actual practice you may scan 35mm film with settings between 2400 ppi to 4800 ppi and get good results.

Test several scanning settings, and then carry the output all the way through the process to your final format to see what works best, then continue to use that scanning setting.

More Details
While scanning slides or negatives never lay the transparency film directly on the scanner’s platen as it will most likely cause Newton’s Rings to form. Newton’s Rings are rainbow like discoloration that will show in the final scanned image. They are usually faint, but are distracting and ruin an image.

There is no need to un-mount 2x2 slides, Realist Slides or Personal View-Master Reels, the mount maintains enough clearance between the film and scanner’s glass to prevent Newton’s Rings.

When loading the transparency holder you should put a transparent-cy in each opening, never leave any openings uncovered. Cover unused openings with an opaque covering, light coming through the openings reflects up from the bottom of the scanner to the film and adversely distorts the color and saturation of the transparencies.

The Examples
In the following examples I use an HP 4050 scanner for scanning, Adobe PhotoShop Elements for editing views, StereoPhotoMaker for aligning and converting views to MPOs and ReelTOOL for extracting views from Personal View-Master reels. I have no business connection with any of these companies, I just find their products good to use.

This scanner has a glass bed that measures 8”x11”. It could scan transparencies of 8x11 inches! It came with a 35mm slide holder having a capacity of 16 slides or in 3-D terms 8 pairs of 2x2 slides. With my homemade transparency holders it can scan 12 Realist slides or two View-Master reels or un-cut film strips.

At the top of the 35mm slide holder, the end nearest the scanner’s hinge, there is an opening that goes across the entire scanner bed; this allows the scanner to self-calibrate for best color. Do not cover this calibration opening. Most other scanners have a similar opening, and remember not to cover it when scanning.

I scan and edit using the JPG format set at its highest quality settings with a final conversion to MPOs.

Scanning, Aligning and Editing 2x2 Slide Pairs
The following is my work flow for scanning transparencies. Your work flow may be different.

I select just a little bit larger area than the photo area and crop the edge out later in the editing process after aligning in StereoPhotoMaker. I have the scanner scan each slide separately.

1. Follow the computer and scanner’s procedures to load and scan the transparencies and allow the software to save the scanned files.

2. Find the folder your scans were saved in and copy or move them to “3D Slides 1990 August Original Scanned JPGs” and then combine the left and right pairs into a side by side stereo jpg views as follows.

a. Open Stereo PhotoMaker and select “Open Left/Right Images…”

The program prompts you to find and select the left image. Find the image and click “Open”.

b. Next the program prompts you to find and click the right image. After clicking the right image, the program shows the two images side by side.

3. Use “Auto Alignment” to set the alignment. Determine if the view is correctly Left/Right orientated.

4. If the view is correctly orientated, skip to step 7.

5. If the view is not, in the menu bar click on “View” and then “Swap Left/Right” to correct the view.

6. Rerun “Auto Alignment”. Check again for orientation. If good continue with step 7. If they do not align after swapping the sides there may be another problem. You may have selected the wrong two views for a pair. Try selecting another pair, and repeat steps 2, 3, and 4.

7. Using “Save Stereo Pair” save the view into the “3D slides 1990 Aug Aligned JPGs” folder. Repeat for all scans in your folder. This process saves your view(s) as a side by side stereo JPG which is editable in photo editing programs.

8. Next copy all the views to the “3D Slides 1990 Aug Cleaned JPGs” folder.

9. Using your photo editing program, clean and edit all the views in “3D Slides 1990 Aug Cleaned JPGs” folder. Depending on the condition of your views you may need to
adjust levels, brightness, contrast, color and remove dirt, spots and scratches by cloning. Occasionally more adjustments are needed. It never hurts the view to adjust the sharpness (once).

10. When you are satisfied with your editing use StereoPhoto Maker “Multi Conversion...” to align the views and covert them to the MPO format. “Multi Conversion...” processing will do the job in a few minutes.

a. Open StereoPhoto Maker and select “Multi Conversion...”.
b. In the Input Box area find the “3D Slides1990 Aug Final MPO” folder. Open the folder and then check the input file type as “Side by Side”.
c. Next in the Output Box, select “MPO” and in the “Output File Setting” box this action will automatically set “Output File Type” as “Independent (L/R)”.
d. Click “Align” (yeah, align them again)
e. Leave “Auto Crop” checked.
f. Using “Browse” find and select the output folder “3D Slides 1990 Aug Final MPO”

11. Double check all your settings then click “Convert Files”. The program will convert your files MPOs in minutes.

12. Review each photo for good alignment. Make any adjustments needed.

13. This is a good time to save your files to a disc.

14. The views are ready to be used in a slide show, video or to make prints.

Making and Using Homemade Transparency Holders

To scan Realist slides, View-Master reels and un-cut filmstrips you need to make homemade transparency holders. I have successfully used scrap mat board, the cardboard used in picture framing which is left over from cutting out the openings for prints. I have a nearby picture framing shop which sells packs of the scrap board. Their scrap board is about 12”x12’. One side is white and the other colored. Use a board with a white side and a black (or very dark) side. The black side is placed facing the scanner bed. Putting the black side down helps reduce light reflecting around in the bottom of the scanner. The homemade holders should cover the whole glass bed, except the calibration hole and openings for the transparencies.

Making and Using a Personal View-Master Reel Holder.

1. Mark alignment guides on the Personal View-Master reel holder to orient scene #1 horizontal and keep the reel centered.

2. If you are using ReelTOOL to separate the views, the openings for the reels need to be a little larger than the reels (about ⅛”). This distance between the reel and the carrier is needed to ready the reel scan for use with ReelTool.

3. Do not make the holes any larger or you will get too much light flow around the reel and distort the colors of the scanned views.

4. Nothing may obstruct any of the holes on the reel.

5. The reel must not touch the carrier anywhere.

Scanning, Aligning and Editing Personal View-Master Reels

You can start scanning View-Master reels using the same resolution settings as larger 35mm films. Run...
some tests on the View-Master format to find the best settings for you. Save each reel to its own set of folders.

1. Place and load your Personal VM Reel(s) in the homemade holder and otherwise follow your computer and scanner’s procedures to scan the reel(s).

2. After the scanning is done, find the scanned reel and copy or move it to the “VM Reel 1990 Aug Reel Scan JPG” folder.

3. The reel scan must be prepared for ReelTOOl.
   a. Open the scanned reel in your photo editing program. The reel will be surrounded with a white ring and lots of black area around the white ring. All of the black area must be removed for ReelTOOl to work properly.
   b. Erase all the black from around the reel.
   c. Crop the scan so that it is about 4”x4”.
   d. Save it.
   4. Open Reel Tool and Select “Single File”.
      5. Now find “VM Reel 1990 Aug Reel Scan JPG” and select it.
      6. Next find and select “VM Reel 1990 Aug Original JPGs” folder to hold the files.
      7. Next you will be prompted for the output size. Select “Reel Maximum”.
      8. Next select “Parallel View”.
      9. And finally select “JPG/JPS” and select Run. The preceding steps have made the View-Master views into side by side JPGs for editing in your photo editing program.

10. When ReelTOOl is finished, it tells you how long it took to convert your reel to parallel views.
11. Close ReelTOOl.
12. You can now go to “VM Reel 1990 Aug Original JPGs” folder and see the views.
13. Copy the photo files to the “VM Reel Aug 1990 Cleaned” JPGs folder.

14. Using your photo editing program, clean and edit all the views. Depending on the condition the reel and views, you may need to adjust levels, brightness, contrast, color and remove dirt, spots and scratches by cloning. Occasionally more adjustments are needed.
15. After finishing cleaning all views, continue processing by aligning the views using StereoPhoto Maker and selecting “Multi Conversion…”.
16. Find and open the folder “VM Reel 1990 Aug Cleaned JPGs”.
17. In the “Input File Types” box select “MPO”. It will automatically set the File Setting to “Independent (L/R)”.
18. In the Adjust Box check “Auto Alignment” and leave “Auto Crop” checked.
19. In the “Output Folder” find and select ” VM Reel 1990 Aug Final MPOs”.
20. Click “Convert All Files” and StereoPhoto Maker will align the seven views for you.
21. Review each photo for good alignment. Make any adjustments needed.
22. Now is a good time to save your files to a disc.
23. Your photos are ready to be used in a slide show, video or to make prints.

**Scanning, Aligning and Editing Tru-Vue, Realist and View-Master Model 1 and MKII Uncut Filmstrips**

Making and using the strip film holder.

1. This homemade strip film holder is sized for 35mm film strips.
2. It has three layers with the bottom layer fitting the scanner bed leaving room for the calibration hole.
3. The opening in the bottom layer is sized for the width of the film minus the perforations.

(Continued on page 36)
Charley Van Pelt 1921 – 2015

View-Master salesman, photographer and tireless promoter Charley Van Pelt died February 24th, 2015 at the age of 94. Starting in sales with the company in 1947, he later became one of their principal scenic photographers, eventually becoming head of the scenic division. He kept that product division alive as a private contractor when View-Master International and later Mattel would have scrapped the program. A large percentage of the images in the scenic packets, especially the blister cards of the USA, were his images.

Charley loved to travel—and talk, both of which made visiting commercial View-Master clients like resorts a job that lasted 62 years involving both sales and photography. That love of talking was always evident at NSA conventions and Trade Fairs (where he and his table were rarely without visitors), and his story of a life spent selling and shooting View-Master stereos provided the keynote speech at the 2009 NSA convention in Mesa, AZ.

In 2005, Charley produced two 3-D books as part of a series of View-Master album, book and CD-ROM publications observing the 200th anniversary of the Lewis and Clark expedition. (See SW Vol. 31 No. 1 page 23.) While doing stereography for the Lewis and Clark View-Master series, seeing historic sites related to Indian conflicts of the late 1800s inspired him to also do photography and research for Chief Joseph and the Nez Perce War of 1877 – Crazy Horse Sacred Warrior of the Sioux. The 36 page book features 50 stereos of scenic and historic sites plus text and maps related to the efforts of the two famous leaders to protect their people and homelands.

Lewis and Clark: Trail of Discovery 1804-1806 features 74 stereos following the route of the expedition and illustrating present day scenes, monuments, landmarks and museum exhibits. A grand array of stereos of and by Charley can be seen at www.flickr.com/photos/35865984@N00/sets/7215761352109336.


– John Dennis

A mirrored Charley at the 2005 NSA convention in Irving, Texas. Stereo by Robert Bloomberg

Awards Banquet keynote speaker at NSA 2009 in Mesa, AZ, Charley illustrated his biographical talk with images from his long career at View-Master. Stereo by David Starkman

Franz Pagot is an award-winning cinematographer (ATC, MBKS) who recently wrote the wonderful book *Immersive 3-D: The Secrets of Beautiful Stereo Cinematography*. Instead of taking a dry technical approach, *Immersive 3-D* focuses on the aesthetics of stereoscopic filmmaking. It gets to the heart of how well-composed stereo images can affect an audience, as well as describing numerous approaches to achieving those results. Anyone who has spent long hours with stereoscopy has probably had many fleeting thoughts about the process while working within it; Pagot manages to capture those thoughts, explore them, and give them a poetic voice.

**Jeff Boller:** Tell me a bit about your background and how you got started working with 3-D.

**Franz Pagot:** I was born in evening and I have been chasing light since. Seriously, lighting has always been my obsession as far back as I can remember. I knew about stereo vision since I was a kid; I suffered from strabismus, so I could not see 3-D until a well-known eye specialist took me under his wing and—presto!—I could see stereo. From that experience, I learned a lot about how our eyes work.

**JB:** What inspired you to write *Immersive 3-D*?

**FP:** Working on set, I had quite a lot of people asking me to explain how I achieved beautiful cinematography “even in 3-D,” as if 3-D was some kind of impediment to doing so. I started sharing my notes of over 30 years of work, and suddenly I had in my hands a 300 page book!

**JB:** What made you decide to donate the proceeds of the book to The Meyer Children’s Hospital (Florence) and the Great Ormond Street Hospital Children’s Charity (London)?

**FP:** Both hospitals do fantastic work curing children with serious diseases. I am indebted to both hospitals for reasons related to my family.

**JB:** What’s the most surprising feedback about the book that you’ve received so far?

**FP:** The response has been fantastic, I think, especially because the book’s proceedings go to a good cause. Some of the most gratifying comments concern how easy and entertaining the subject has become. Some even say that the book is quite humorous. The most gratifying feedback came in the form of a phone call from a very famous film director who told me how much he enjoyed the book—adding not to mention that to the press, though.

**JB:** Cameron, Scorsese, Spielberg, Lee, or Jackson? You don’t have to answer that!

**FP:** I won’t. (Laughs.) But the second name sounds familiar. The first one too...

**JB:** One of the interesting things about your approach in *Immersive 3-D* is that you’ll often explore all sides of a particular technique while steering clear of recommending a definitive “rule.” For example, many stereographers believe that shallow focus is something to be avoided at all costs. However, the impression I get from the book is, “it depends.” One of the few “rules” I gathered from *Immersive 3-D* was that you felt that Dutch angles didn’t work in 3-D unless it was a top shot looking down at the subject. What other absolute “rules” do you have when working in 3-D?

**FP:** Even Dutching can work if handled with care and consideration. I really don’t have any absolute rules except “do not have absolute rules.” Ask yourself—does it serve the story? If yes, then why not?
FP: Changing people’s perception of 3-D is the true uphill struggle. This is not only the biggest challenge anyone working in 3-D encounters, but also the most frustrating. 3-D is perceived as an “add-on” or a gimmick. Whenever you try as a filmmaker to create 3-D, you will encounter rapid and heavy nasty fire, raining comments that 3-D is distracting to the story and attracts too much attention to itself. The challenge is to create stereo images that work within the story, without attracting unnecessary attention, unless it is important to do so for dramatic reasons.

JB: Can you give me an example of a project that you worked on where you made a conscious effort to use stereo to help tell the story?

FP: Warning, beautifully directed by Gurmeeth Singh, was conceived with 3-D in mind to put the audience in the same space as the characters: the ocean. 3-D makes the whole experience much scarier and definitely immersive, no pun intended.

JB: What advice would you give to those who want to take a more cinematic approach to their 3-D projects?

FP: The “secret” of beautiful cinematography—regardless of how many ‘D’s’ there are in the making—is the ability to maintain a beautiful image as the camera moves and as the elements within the scene change position. A still image is often the chosen frame of a sequence; you pick the best and the most rewarding moment, print it in the best way you can afford, and show it to the masses: one angle, one perspective and quite a lot of control. With a moving image, you must be able to deliver all that across 25 frames per second, often with your work showcased in less than ideal conditions.

JB: What’s next for you?

FP: I am prepping a 3-D feature but I cannot tell what and who, and finishing my next book, Cinematography Unabridged.

JB: I look forward to reading it. Thanks for taking the time to share your thoughts on stereo cinematography.

FP: Thank you for giving me the chance to do so.

Immersive 3-D can be purchased through Amazon.com (http://amzn.com/0956818072). A charming video about the book can be found here: www.youtube.com/watch?v=8MGh9UPM19c. You can learn more about Franz Pagot’s work at www.franzpagot.com.

Jeff Boller is an award-winning stereoscopic filmmaker and recording artist. His technical blog on all things 3-D can be found at http://3d.simplcarnival.com.

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When I was a boy, my dad would sometimes call me “Si Slocum.” If my shirttail was hanging out, he would say, “Tuck in your shirt, Si Slocum.” If I didn’t look where I was going and tripped and fell, he would say, “Watch your step, Si Slocum!” I soon realized that “Si Slocum” was his archetypal clumsy fool. But I never thought to ask who Si Slocum really was—a relative? Someone he knew in school?

My dad was born in 1909 on a farm in Garrett County, Maryland. His mother was born in 1888 and lived to be 102 years old. When I was in high school, about 1969 or 1970, she gave me several antiques that belonged to the family. They included a 1918 Victrola with a wooden horn, that I still have, and two stereoscopes, with about 300 cards. Later, in 1981, when I saw a Busch Verascope camera at a yard sale, I realized that it was a camera to take those 3-D pictures that my grandma gave me. I bought the camera for $25 and have been hooked on stereo ever since.

A few years ago, I was sorting out my collection of stereocards, which has grown considerably since my grandma gave that first 300 or so. As I was sorting out those original cards from grandma, I saw that one was a wedding scene, and the caption read: “Si Slocum’s Wedding.” Another card was titled, “His Bridal Tour,” and the groom had a suitcase with the name “Si Slocum” written on it. The light went on; here was the origin of my dad’s “Si Slocum.” These cards were the one’s he would have viewed as a kid.

But, just who was this Si Slocum? Was there more to his story than just getting married? To Google I did go. And this is what I learned.

Si Slocum played a large part in the popular culture of the late 19th and very early 20th centuries. In 1911, one Frank Dumont copyrighted a play entitled “Si Slocum’s Country Store: An Entertainment in One Act.” The main character was “Si Slocum: Postmaster at Cranberry Crossroads, justice of the peace, insurance agent and owner of the store.” This play appears to have been a comedy, with such other characters as: “Slow boy: Who can sleep anywhere; The Tramp: A bird of passage; Hiram Plunkitt: The country scapegrace turned actor; and Mrs. Ripples: A designing widow.” A few years before that, in 1904 Frederick Burr Opper created one of the earliest newspaper comic strips “And Her Name Was Maud.” The strip featured farmer “Si Slocum” and “Maud”, who was a mean and vengeful mule. Someone, usually Si, always ended up getting kicked “in the end,” his own, as well as that of the strip. Also in 1904, E.C. Warner had a short story, “Si Slocum’s Wedding.”

My "Si Slocum" stereocards were published by William Rau and by Griffith & Griffith, both out of Philadelphia. According to John Waldsmith in Stereo Views, An Illustrated History and Price Guide, Griffith & Griffith were active from 1896 to about 1908. Rau was prolific and his views were published by Griffith, although he also published himself under the Universal View Company imprint from the late 1890s to 1905.

My Rau card does not bear the Universal imprint. I have a variant of the Si Slocum wedding view published by Berry, Kelly and Chadwick in Philadelphia. That firm moved to Augusta, Georgia, in 1911. So my views certainly seem to predate Dumont’s play and possibly even Opper’s comic strip (to which it also bears no resemblance). I have seen another Slocum view on grey cardstock, with the words “Standard Series” printed on the ends in Old English type; not sure who printed it, or when. So, the question remains: who was the Si Slocum of the stereocards?

One possibility points toward the dime novel and one of the writers for the dime novels of the later 19th century—George G. Small (1835–1886). Small wrote stories under several pseudonyms besides his own name and one of those was "Si Slocum." Fellow writer Cecil Burleigh took over some of these pseudonyms.
“Song of King Capital,” published in May/June 2015 after Small’s death. One dime novel story was “The Limless Hunter, or Si Slocum’s Revenge” by Roger Starbuck in Vol. 1, No. 944 (1890) of the Wide Awake Library. Small had written for the Wide Awake Library during his lifetime. Starbuck certainly sounds pseudonymous. [A Si Slocum also wrote a working class song, the “Song of King Capital,” published in John Swinton’s paper in February 1884. Not sure if it might be a pseudonym. Also, the American Hereford Record and Hereford Herd Book for 1886 lists a Hereford named “Si Slocum.”] It is also interesting to note that Small was founder and editor of the comic paper Wild Oats, which employed an illustrious group of cartoonists, including Frederick Burr Opper. So, while Small may or may not have inspired the stereocards, it seems practically certain that he was, at least in part, the inspiration for “Mauds” farmer-owner.

Small’s dime novel stories may have popularized the name “Si Slocum.” But the name may also have gained fame (and notoriety) as a result of another dramatic production—a melodrama—entitled “Si Slocum, or Life on the Western Border.”

The play was written by Clifton W. Tayleure, a prolific (“Horseshoe Robinson,” “The Boy Martyrs,” a version of “Uncle Tom’s Cabin”) playwright, specifically for performer Frank I. Frayne. Frayne was an actor turned trick shot (like Frank Butler or Annie Oakley), who incorporated his amazing feats with the rifle into his stage performances, snuffing out candles with one shot or saving a hanging man with a bullet to cut the rope.

His “Si Slocum” was first produced in New York in August 1875. A synopsis of the play, from Performing The American Frontier 1870-1906 by Roger A. Hall, University of Cambridge Press, 2001, page 83, states: “Early in the play Si Slocum and Vasquez work at the same business, and when Slocum accuses Vasquez of forgery, Vasquez plants stolen goods on Slocum. Both men lose their jobs, leave the city, and head west, where Slocum becomes proprietor of a ranch and an excellent shot. Vasquez tries to seize the property, and at the beginning of the last act Vasquez and his gang surprise Slocum’s wife, Ruth, at the ranch. Vasquez binds Ruth to a tree, and when Slocum returns, Vasquez captures him and gives him one chance for freedom. In a transposition of the William Tell story, Vasquez demands that Slocum shoot an apple off his wife’s head with a backward shot. Slocum succeeds, then quickly turns the tables on Vasquez and his men to emerge victorious.”

On November 30, 1882, before a packed house in Cincinnati, Ohio, this denouement went terribly wrong. The part of Ruth was being played by Annie Von Behren, who had joined the company after the death of Frayne’s wife, and to whom Frayne was now engaged to marry. When Frayne pulled the trigger there was an explosion that burned Frayne’s neck and blew the hammer spring into the audience. The explosion deflected the barrel downwards and the crowd watched in horror as the shot went through Annie’s head.

Frayne was arrested and charged with manslaughter but the charge was dismissed. He resumed his stage career through the 1890s, but toned down the act to avoid dangerous rifle stunts, adding live bears and lions to the act for excitement.

But while following the trail of this story, I learned even more remarkable information about Frank Frayne, although that seems hardly possible. According to an article in the Los Angeles Herald, August 11, 1907, Frank Frayne’s son also became an actor and was at that time playing at the Grand Opera House in Los Angeles “the stage where, thirty years ago, his mother dropped dead—killed by a bullet from his father’s rifle.” Although the article is obviously incorrect—the shooting having occurred in Cincinnati and Frayne’s wife having died several years before that—the reporter even noted that the bullet holes could still be seen in the wall at the Grand Opera House!

Even more remarkable is the report from the Toledo Evening Bee of July 29, 1891, reporting on a death bed confession by Frayne. It appears that a Mr. and Mrs. McCormick of Baltimore, Maryland, had been visiting Chicago in 1871. Frayne and his wife lived there at the time. Mr. McCormick died and while making her arrangements to return to Baltimore, Mrs. McCormick had lodged her son George with the nuns at a convent. But then she died too. Shortly after, the Great Chicago Fire broke out. Frayne used the resulting confusion to send his wife to the convent with a forged letter, purportedly from Mrs. McCormick, directing the nuns to deliver the boy to her. Frayne wanted to use the boy in his spectacular stage shows. He thereforer raised the boy as his own son. This boy is the one being written about in the Los Angeles Herald article. Frank Jr. also had a son, whom he named Frank I. Frayne III, who also had a career on the stage. So, after following all the twists and turns, learning of all the interconnections and the tragedy and melodrama, I still am not quite sure who the Si Slocum of the stereocards is intended to be or who actually inspired him. It may be that there was a Si Slocum that antedates all of these and inspired them all. Maybe one day, I will find out.
A War In 3-D or On 3-D?  (Continued from page 3)

However the errors happened and at what point in production, this shows, at best, a lack of quality control by those in charge of the whole project (presumably at the Smithsonian) and at worst, a depressing lack of concern about the significance of stereography in documenting this vital part of American history. Simply put, if the general public is to appreciate that significance, the stereograph reproductions provided must at least be viewable—regardless of the format chosen or the publisher involved.

The accompanying book is filled with fascinating stories from individual soldiers’ notes, diaries or letters home (both North and South) providing a sort of print version of the Ken Burns approach to historical subjects. These are divided into topic chapters like Uniforms, Home Away From Home, Hard Tack & Coffee, Staying Clean, Prisoners of War, Foraging etc. The chapters covering women in battle, child soldiers, burying the dead and medical care for the wounded are especially intriguing and can lead to binge-reading the carefully identified and dated thoughts of those closest to the action.

A basic year-by-year chronology of the war provides historical perspective to the soldiers’ writings. Beyond battle summaries, sidebars for each year list “Other Events” linked to the military and political developments of the time. The book is lavishly illustrated with impressive photos, drawings and paintings but no stereos or acknowledgements of half stereos are included.

Most Stereo World readers will have no trouble cross-viewing the pseudoscopic cards, making Civil War In 3D a worthwhile addition to any stereo oriented library. Mixed among the many familiar and previously published stereos in the set are some less common gems including an exploded Confederate cannon, women and children in camp with the 31st Pennsylvania Infantry in 1862, and some European royalty playing dominos at McClellan’s headquarters near Yorktown.

Three of the six pseudoscopically reproduced stereos in the Civil War In 3D set. Top: mortars from the siege of Yorktown, center: Union Horse Artillery near Richmond, bottom: Union field hospital at Savage’s Station, Virginia. On only three of the 34 card backs (not these) do the otherwise informative paragraphs identify the photographers or publishers of the original stereos.

While the cards’ screenless printing isn’t up to the quality level of books like The Poor Man’s Picture Gallery or Diableries – Stereoscopic Adventures in Hell, it’s better than we’re able to offer in Stereo World. That said, the generous magnification provided by the tricky-to-hold Raumbild style stereoscope cries out for the actual photographic prints the original was designed to hold. A Stereo World plastic lorgnette or the Loreo Lite viewer provide about the right magnification for this set.
The already extensive collection of Civil War era stereographs held by the Library of Congress has recently grown by 540 especially rare and historic images from the huge private collection of Robin Stanford. Quoted in the Washington Post, NSA member Bob Zeller of the Center for Civil War Photography explained, “They’re just tremendously significant, especially the plantation group. These are not post-war or after Union occupation. These are actual scenes of slavery in America.” The Library of Congress website provides details including:

![Image of plantation scene]

Osborn & Durbec, “Planter’s summer residence, no. 10.” Dated 1860 based on a newspaper account of photographers working outside of the studio in and around Charleston. Stanford collection, LC-DIG-stereo-1s03920

Osborn & Durbec, “Interior Sumter the day after Gen. Anderson left, April 1861.” Stanford collection, LC-DIG-stereo-1s03903

The Library of Congress acquired the collection through a purchase/gift from Robin G. Stanford of Houston, Texas. During the past 40 years, Stanford has collected stereographs of both the Civil War and Texas. Through the assistance of the Center for Civil War Photography and retired Library of Congress curator Carol Johnson, the Library
was allowed to select images that significantly improve its representation of the war and of life in mid-19th-century America. The center has also funded the digitizing of the first group of stereographs.

"I'm delighted that the Library of Congress has agreed to acquire my collection," said Stanford. "I feel that the Library is the perfect home for the images, an ultra-safe and secure place where they will be fully accessible, not only now, but for future generations to come."

Helena Zinkham, chief of the Prints and Photographs Division at the Library of Congress, said "Mrs. Stanford offered the Library an exceptional opportunity to fill key gaps in our holdings by making available selections from her unparalleled collection of American Civil War stereographs."

Many of those gaps involve stereos by southern and local photographers that most collectors haven't even seen, much less had a chance to own. Among the numerous rare images in the Stanford collection are views by Barnard, Brown, Carbutt, Cooley, Stacy, Hubbard & Mix, Osborn & Durbec, the Weavers and others. A selection of views from the collection appeared in print in the 2013 book The Civil War in Photographs: New Perspectives from the Robin Stanford Collection edited by Anne E. Peterson of the DeGolyer Library at Southern Methodist University. The review by John J. Richter (Stereo World Vol. 38 No. 6 page 30) provides more background about Robin Stanford and her collection than space allows here.

Part of the Stanford collection is now available in the Library's Prints and Photographs Online Catalog, with more to be added each month until the entire collection has been scanned. See www.loc.gov/pictures/search/?q=robin+stanford+collection&st=gallery.

Hubbard & Mix, "Negro family and home, St. Helena Island." (1863-June 1866.) The Library of Congress identifies this as Uncle July and his family in front of their home on the Fripp (possibly Thomas Fripp) place on St. Helena Island, South Carolina. Stanford collection, LC-DIG-stereo-108924.

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BACK ISSUES of Stereo World magazine. These are new old stock and span mainly from volume 16 (1989) to volume 27 (2000) but I have other issues too in smaller quantities. Please see my web page: http://www.drt3d.com/SW/ or contact George Thomatis at dtr-3d@live.com, 440-666-4006.

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THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website www.Detroit3D.org or call Dennis Green at (248) 398-3591.

VISIT www.stereoscopy.com/3d-books and have a look into the Three View-Master Collector’s Guides: a total of 1,616 pages of View-Master information, including 96 color pages showing old V-M ads and 1,250 V-M packet covers.

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BLACK HILLS Stereoviews from 1874-1880, and photographers. (Book in progress.) Also want any other Dakota, So. Dakota and No. Dakota photographs and stereo views. Robert Kolbe, 1301 S Duluth Ave, Sioux Falls, SD 57105, (605) 360-0031.

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May-June 2015 STEREO WORLD
Wanted

KEystone view saleSMan manuals, circulars, and ephemera - originals, reprints, or xeroxes wanted. The earlier the better! Email Leigh Gleason, leigh.o.gleason@gmail.com or call 951-213-1501.

LOOKING for an E&HT Anthony catalog of stereoviews, if such item exists! Digital or paper edition, possibly by Tex Treadwell. Contact Bill Bstahl7@comcast.net.

MuyBridge views - Top prices paid. Also single views, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.

O.S. Leeland. Writer seeks images and information on South Dakota photographer O.S. Leeland. He produced Stereos mainly in 1904. The mounts read "Leeland Art & Mfg Co., Publishers, Mitchell, South Dakota." Cynthia Elyce Rubin, 8507 Giovana Court, Orlando, FL 32836, cynthiaelyce@earthlink.net.

SURPRISE TISSUES wanted, especially unusual ones other then moons and clouds. Will buy or trade. Please send details to britishstereos@hotmail.com.

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website www.Detroit3D.org or call Dennis Green at (248) 398-3591.

WHITE MOUNTAINS: Early photographic views and stereoviews of New Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to dsundman@LittletonCoin.com, or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

From Berkshire to the Strand

(Continued from page 17)

their many travel series offering fifty to sixty or more slides in each. In late 1889 their by now “extensive” business was acquired by Hazell, Watson and Viney of London and Aylesbury, printers and publishers of Hazell’s Annual and Wall’s Dictionary of Photography, also the Photographic Quarterly and Amateur Photographer.1

Living in a succession of houses, all named “Springfield”, by 1891 Poulton had retired to Wilton Road, Bexhill, but died at another residence in Streatham, London, on November 8th, 1898, at the age of 79. With Fanny and Alfred as the executors of his will, his estate was then valued at almost £11,500. Depending upon how it is calculated, that is the equivalent of between four and seven million pounds (seven and ten million U.S. dollars) today.

Notes:
1. The National Archives, ref. (prob.) 11/2227/126, Feb 9, 1856
2. PROB 11/1608/64, Sept 5, 1818
3. Universal British Directory V 114
4. ibid., IV 310
5. Berkshire Chronicle, Jan 15, 1853
6. Reading Mercury, Jan 1, 1842
7. Post Office Directory 1854 – Reading, Berkshire, 352
8. Berkshire Chronicle, Oct 12, 1844
9. Reading Mercury, Dec 16, 1848
10. Berkshire Chronicle, Dec 23, 1854
11. Reading Mercury, Apr 29, 1854
12. Berkshire Chronicle, Jul 22, 1854; Reading Mercury, Sep 2, 1854
13. Berkshire Chronicle, Nov 11, 1854
14. Reading Mercury, Nov 24, 1855
15. See Glasgow Herald, Sep 17, 1855
16. Email from Gilbert to Paula Fleming, March 18, 2003
17. Reading Mercury, Dec 22, 1855
19. Daily News, Nov 16, 1858
21. The Era, Aug 1, 1858, 10; Daily News, Dec 13, 1858, 8; ibid., Dec 21, 1858, 3
23. The signatures may or may not be Poulton’s. The only document located that should have a signature, his will, does not carry a signature in the copies available from the British Probate Court.
24. London City Press, Dec 22 1860
25. Church and State Review Vol. 1 (1862), 50
27. Reading Mercury, Dec 31, 1864 etc.
28. The Standard, Oct 9, 1865, 8; Dec 6, 1865, 8
29. The Standard, Jan 3, 1867
30. See Lucerna – the Magic Lantern Web Resource at www.slides.uni-trier.de
31. The Printing World (London, 1891), 213 - article by Walter Hazell
32. National Probate Calendar (1898), 190
Arizona Stereographs 1865–1930
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Arizona Stereographs combines scholarship with readable text plus full-sized stereographic illustrations which provide insight into Arizona history. Never before has such a wealth of visual information and scholarship on the stereography of Arizona been made available in such a beautiful and readable way. Paula Richardson, stereo collector and author of The North American Indians

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Not Scanning?
(Continued from page 24)

4. The middle layer is two strips of cardboard separated by the width of the film including the perforations to allow the film to slide freely between them.

5. The top piece has an opening the width of the film minus the perforations and extends well beyond the sides of the scanner with cutouts on each end to catch and allow the film to curl up.

To use the holder, the filmstrip needs to be flat and not curl up into a tight roll. If the film is not flat enough it will roll up and curl both lengthwise and from side to side. When the side to side curl is too tight the film may touch the platen glass and Newton’s Rings will appear and the focus may not be sharp across the scan. If it curls too much the film needs to be reversed rolled for as long as it takes, to allow it to lay nearly flat and not curl up into a tight roll.

When needed, reverse roll the film strips by reverse wrapping them around the cardboard tube from paper towel or toilet paper rolls. It usually takes a week or more to allow the film strip lay flat.

You can use the same resolution settings as 35mm film discussed earlier.

Each photo is selected separately, but all the selected photos in the opening can be scanned in the same pass. When one section is finished scanning, move the film strip to the next section where more photos can be selected and scanned. Repeat until all the photos are scanned.

After scanning the whole film strip, follow the steps for editing, aligning and cleaning 2x2 slides.

I have used these procedures for several years scanning hundreds of 2x2 slide pairs, a few Realist slides and several hundred personal VN Reels, a few Tru-Vue film strips and rolls of uncut film. I hope this helps start you scanning and preserving your 3-D views. Many thanks to all my teachers of photography and computer operations for the knowledge needed to do all this.
Jefferson Stereoptics
& Saddy Consignment Auctions
John Saddy 787 Barclay Road London, Ontario N6K 3H5 Canada
Tel: (519)641-4431  Fax: (519)641-0695
Email: john.saddy.3d@sympatico.ca
Website: www.saddyauctions.com

CONSIGNMENTS WANTED:

I can arrange packing and shipping from ANYWHERE ON EARTH.
(In very special cases, I can chip in on shipping or even fully pay for it.)
I also can arrange pickup in my general geographical area (600 mile radius?)
In such cases, all you need to do is open the door to allow in the packers and shippers.
All Bids are in U.S. Dollars but I can pay consignors in the currency of their choice.

I have been honored with the consignment of the Stereoview Boxed Set Collection of the late Harry L. Newman and will be offering it for sale through my auctions.
It is the most comprehensive (known) boxed set collection in the world.

Please see my Website for more information.