Olio of Oddities

Under Glass

Headless Queen

Mr. W. S. Woodin's Olio of Oddities Polygraphic Hall.
A taste of the late '40s through the early '60s found in amateur stereo slides

Dangerous Fun on a Handcar

Bruce Hodgson of Ontario, Canada provided this interesting set of views, which capture the adventures of a group of boys who, as he puts it, were “free-riding an abandoned handcar on a spur track down a hill, ending on a dirt mound.” Mr. Hodgson was actually the photographer of these views, using his trusty Kodak Stereo camera. The slides were shot in the 1950s, and are Kodachrome in gray cardboard mounts with red edges.

He relates, “These slides were in sequence, with the boys pushing the car back up the grade for each picture and me repositioning myself. They were playing a dangerous and illegal game, and I was encouraging them!”

It looks very dangerous indeed, but I have to admit it also looks a bit fun! I’m glad no one was hurt.

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 str@world.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: The comic actor William S. Woodin as a demure young lady at a train station from Paula Fleming’s article “An Olio of Oddities – W. S. Woodin’s Polygraphic Performances.”

Back Cover: Close-up of the playfield of the pinball game Medieval Madness, from “Under Glass – A Small World in the Third Dimension” by Ringo Schneider. (Stereo by Ernő Roter)
We’re confident that there was some good stereoscopic coverage of the recent London festivities celebrating the Diamond Jubilee of Queen Elizabeth II, but an article in this issue is about a search for the first Queen Elizabeth—or at least for a wood carved likeness of her body that once sat astride a horse in a Tower of London tableau. The strange history of this particular Elizabeth is traced in Dr. Geoffrey Parnell’s intriguing article “The Headless Queen in the Car Park.”

Inside Pinball
Ringo Schneider’s article “Under Glass – A Small World in the Third Dimension” provides in-depth proof of the international appeal of collecting and restoring pinball machines, in this case from a German perspective. These relics of the days when arcade games involved physical objects are ideal subjects for close-up stereography, from the imaginatively designed playfields to the mazes of switches and wires underneath. (The next stereoscopic challenge in this “small world” could be a 3-D video made from the point of view of the ball as it rolls along curving rails, through gates and into bumpers and flippers while lights flash and bells ring.) To experience some of these classic games in the U.S., check out the nonprofit Pinball Hall of Fame in Las Vegas at www.pinballmuseum.org.

iPhone YouTube Viewer
The potential for hand held digital 3-D viewing grew a little more with the recent introduction of this elegant looking iPhone pair viewer from the Japanese electronics company Sanwa. Unlike current phone viewers, this one holds the phone instead of attaching to it. With any luck, viewers for larger pairs on iPad type retina displays will follow. No word yet about export from Sanwa.

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The Other Elizabeth

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 97266.
Corrections

The Perils of Publishing

In our previous issue, a key view was inadvertently omitted from the article "Perils of Photography at Point Lookout" (page 36) by Jeffrey Kraus and Bob Zeller. Shown here is the interior view of Linn's Gallery which is mentioned in the article text on page 37 and should have appeared near that reference.

Another Promontory detail

David Rousar reminds us that the name of the famous photographer who took one of the most famous last spike pictures was Andrew J. Russell, not Alfred. Perhaps Mr. Luker [Letters, Vol. 37 No. 5] was thinking of photographer Alfred Hart who was also at the last spike ceremony. Many of Hart's photos and stereoviews are reproduced in Mead Kibbey's 1996 book The Railroad Photographs of Alfred A. Hart, Artist.

Donor

NSA member Van Beydler was accidently omitted from the list of donors in Vol. 37 No. 6, for which we apologize and thank him for his donation.

One N or Two?

Eagle-eyed readers may have noticed what appears to be a major discrepancy in Rich Ryder's review of Hitler's photographer's memoirs in our previous issue on page 33. Throughout the piece, the name of the photographer, Heinrich Hoffmann, is spelled with a double "n" while on the cover shown in the promotional picture from the publisher, it appears with just the single consonant. What's the deal here? Oddly enough, it's the publisher's error! The photo shows an early version of the cover, and while the actual cover is identical in all other respects, they did manage to correct the spelling to the proper double "n" before it hit the bookstores.

This magnificent stereo view shows the interior of Linn's Gallery, Point Lookout with a clerk behind the counter, which holds both a Beckers-style and a Brewster viewer. Behind the clerk, the wall is filled with images from Lookout Mountain, including shots of Lulu Lake and several photographs of Union officers posing at Point Lookout.

GONE MADD

by AARON WARNER

"NO, THANKS. I BARELY SURVIVE THE HOLIDAYS WITH THEM."

"NO, THANKS. I BARELY SURVIVE THE HOLIDAYS WITH THEM."

www.3dzone.com
The Headless Queen in the Car Park

Revered by the Tudors
Revived by the Georgians
Buried by the Luftwaffe

by Dr. Geoffrey Parnell

A short distance from Buckingham Palace, in Stable Yard, stands the sumptuous edifice of Lancaster House, a palace begun in 1825 for the then Heir Presumptive to the Throne, Frederick, Duke of York. At the north-west corner of the house, beneath the car park, lies a sealed corridor and in that passage stands a riderless horse, with an attendant in an ante-room a few yards away. Somewhere nearby is believed to be the headless figure that once sat upon the horse; one of England’s most celebrated monarchs.

Although this sounds like an extract from the Mummy Returns, think again—it is true! Seventy years have now passed since mortal eyes have seen these man-made figures.

But what are they, and how did they become entombed in such an unlikely location? Such questions were considered carefully by the late Martin Holmes, former Assistant Keeper of the London Museum, in a paper published by the Society of Antiquaries in 1960, but much remained unresolved. Recent research, however, has produced a good deal of new evidence, thereby allowing the full story to be outlined for the first time.

The saga began in the summer of 1779 with the outbreak of war between Great Britain and Spain when, according to Herbert Randolph, in his Life of General Sir Robert Wilson, it was determined that an equestrian figure of Queen Elizabeth I “properly accoutred and attended by a page” should join the parade of other English monarchs known as the Line of Kings in the Horse Armoury at the Tower of London. The intent was clearly to evoke the patriotism associated with Elizabeth’s supposed speech to her troops at Tilbury, Essex, before the repulse of the Spanish Armada in 1588. Randolph goes on to say that “the execution of the work was entrusted to Wilson. He gave great attention to the work and finished it in a manner very superior to that in which all the other figures were done; it was a

Fig. 1. The wooden head of Queen Elizabeth carved in 1780 by Messrs Howarth to a design supplied by Benjamin Wilson. © Royal Armouries

Fig. 2. The interior of the Spanish Armoury in 1836 from an illustration in the Penny Magazine. The Elizabethan tableau can be seen at the far, south, end of the upper floor of the former Ordnance storehouse.
resolved, therefore, that the group should be placed in the Spanish Armoury where the arms and implements from the Armada were deposited”. The Wilson referred to was Sir Robert’s father, Benjamin, a well-known portrait painter and student of chemistry and a noted expert on electricity who, amongst other things, was partly responsible for having lightning conductors placed on St Paul’s Cathedral. Significantly, in the Tower context, he was a contract painter to the Office of Ordnance, the official military supply department responsible for the Tower Armoursies, and it is from the internal records of the Office that the order to commission and manufacture the ensemble can be traced.¹

On 9 November 1779, the Board of Ordnance ordered that the room where the Spanish Armoury was displayed—in a storehouse constructed in 1699-1701 to the south-west of the White Tower—should be fitted up for the Elizabeth tableau (Fig. 2). In July 1781, it was reported that all was finished and bills submitted. Surprisingly, the account of

¹ Photographed under the direction of Mr. Hepworth Dixon.

Fig. 3. Hepworth Dixon VIEWS IN THE TOWER OF LONDON No. 1, “The White Tower.” The south-east corner of the White Tower in about 1875. The crenellated building in the foreground is the Horse Armoury erected in 1826. The two upper rows of openings in the White Tower light the original Norman chapel and the crypt on the floor beneath housed the Spanish Armoury from 1837.

Fig. 4. The earliest known stereoscopic view of the Elizabethan tableau is this view taken by the London Stereoscopic Company in about 1870 (No. 533. in their Views of London and its Vicinity series). The tableau is seen at the western end of the White Tower crypt where it was placed in 1837 with the banner depicting the medieval St Paul’s Cathedral in the background. The Queen is seen mounted on the horse made by Grinling Gibbons for the effigy of Charles II in 1685. The railing in the foreground is part of the 1837 fit out of the crypt that included ornate mouldings to the underside of the ceiling vault and pilasters on the walls.
£153.6s.6d for the tableau was not presented by Wilson, but by a certain Benjamin Langlois, possibly the brother of the well-known London cabinet-maker, Pierre Langlois. The most expensive items are the bills settled with a Mr and Mrs Howarth for carving the wooden horse and the head and hands of the Queen and the page at a price of £61.10.00 while a Mr Delamaine of New Street received £62.03.06 for providing the horse furniture and "embroiding the Queens Mantle & petticoate" besides "many trinkets". Mr Whitfield of the Covent Garden Playhouse (i.e. the present Royal Opera House) received a smaller sum for "Making Dresses & finding several articles for [the] same". In addition, Langlois claimed coach fares for bringing the dresses and their makers to the Tower, and for his own expenses in travelling to "Hatfield", presumably Hatfield House in Hertfordshire, where perhaps the great Cecil portraits of Elizabeth were viewed for inspiration. Despite Langlois' input, it was clearly Benjamin Wilson who was responsible for the project overall, as revealed in a second bill dated 7 August 1782, in which the painter claimed £21 for his endeavours. This included "Making the General
great arm our expert, Dr Samuel Meyrick, who was shortly to begin re-arranging the Horse Arm oury at the Tower along scholarly lines, sup-

plied this accurate information. As a result the group was re-presented, with new attire for the queen being purchased in 1827 and a sixteenth-century leather jerkin for the page. A contemporary publication describes the new image, with Elizabeth seated on her horse and “arranged in imitation of the splendid habiliments in which she rode to St Paul’s, to return praise and thanksgiving to the Almighty for her deliverance from Spanish thraldom”.

Meyrick, however, remained unimpressed, dismissing it as “renovated mass of falsehood”. Further changes were implemented during the next few years. In 1831 the armoury was officially renamed Queen Elizabeth’s Arm oury and in 1837 it was transferred to the crypt of the White Tower (Fig. 3). It was probably at this time that a new painted backdrop was provided, placing the group in front of old St Paul’s Cathedral (Fig. 4). In 1872 the queen was given another new dress, an alteration that did little to impress the writer Augustus Hare who dismissed her with the sentence that “The Arm oury is closed by a ludicrous figure of Elizabeth on horseback, as she is supposed to have appeared at Tilbury Fort”.

Photographs dating from the 1860s show the tableau in detail. Of particular interest is the attitude of the horse, with head turned to its near side, looking downwards. This is significant, for among the ten surviving seventeenth-century horses from the Horse Arm oury at the Tower (Figs. 5 & 6) there is one of almost identical posture. This, the smallest and finest of the group, is believed to have been made by the famous English carver Grinling Gibbons for the effigy of Charles I which, together with a carved face, Gibbons was awarded the sum of £40 in January 1687. The carver had been contracted to provide another, presumably larger, horse and face for the effigy of Charles II at the same rate in June 1685. Unless, therefore, the horse made for the Elizabethan tableau slavishly copied the 1685 example, it may be supposed that the beast featured in the early photograph is, in fact, the work of Grinling Gibbons. The exchange probably occurred in 1827 when it was decided to show Elizabeth in a mounted position.

After the Arm oury was dismantled in 1883 the group of figures embarked on a series of moves about the upper floor of the White Tower, before being returned to the crypt in 1907. This was only a temporary stabil-
ing for 24 January 1916 they departed the Tower for a sojourn at Lancaster House, the new home of the London Museum.

The tableau was exhibited in the basement of the great house against a new painted backdrop evoking the group’s arrival outside the Royal Exchange (Fig. 7). In 1936, lack of space saw the horse and page taken off display and moved into the sub-terranean passage, while the queen was disrobed and partly dismantled – her head placed in a box in another part of the museum.

During the Blitz events took a dramatic turn when the north-east corner of Lancaster House was severely shaken by an enemy land-mine (an
aerial bomb that had a timer, which delayed the explosion). As a result, in August 1943 the Tower Armouries were advised that the Elizabethan group was lying among the debris of the explosion and would have to remain there for the duration of the war. On 7 February 1947, the eminent archaeologist W. F. Grimes, as Director of the London Museum, wrote to the Tower to say that, apart from the head of the queen and the jacket of the page, the group “is buried in the refilled part of our bomb-damaged area”. Also entombed were the banner depicting St Paul’s Cathedral and a “Portion of the State Barge painted with the Arms of the Ordnance”—reference to the stern board of an ornate barge made for the Duke of Marlborough in 1707 and another loan from the Tower (Fig. 8). Sir James Mann, Master of the Armouries, wrote back asking Grimes “Is it really impossible for an experienced excavator like yourself to extricate at a later date, the horse and the portion of the barge”. What, if any, reply the great archaeologist offered is not known.

The last word on the subject came from Martin Holmes in a letter to Sir James Mann on 4 February 1958, in which he states “Only yesterday I learned that one member of our present staff actually saw the horse after the bombing. He even tried to shift it... He thinks the workmen simply let everything collapse atop it, filled up with rubble, stamped it down and made a concrete car park above so the lower strata should not be beyond possibility of excavation some day if got at sideways from the basement or the area”. This tantalising suggestion indicates that the vault was entered from the area, or sunken passage, surrounding the house, and a blocked entrance in this location could be confirmed by a simple site inspection.

Lancaster House, used by government for conferences and official receptions, is not the most accessible of locations. When I attempted merely to stand on the car park for a photo opportunity with the Guardian newspaper I was frustrated by a policeman who, having listened to the account of the buried figures beneath his feet, commented laconically “really Sir?” and moved me on. Disbelieved and dismissed, I duly complied.

A bizarre photo of me holding a picture of the Elizabethan tableau appeared in the Guardian on 8 December 1997 (Fig. 9) and provoked a good deal of further press and public interest, but a subsequent attempt to revive interest on the occasion of the 400th anniversary of the Virgin Queen’s death in 2003 came to nothing. Thus, in 2011, my proposal, like the statue of Queen Liz, remains buried.

Dr. Geoffrey Parnell is a former Keeper of Tower History at the Royal Armouries, Tower of London, and a former English Heritage Inspector of Ancient Monuments. He has undertaken numerous excavations at the Tower between 1973 and 1984 and has subsequently written and published widely on the archaeology and history of the site, and its buildings and institutions. Dr. Parnell is a Fellow of the Society of Antiquaries.

Note
1 The relevant entries of the Board are found in their surviving Minute Books now housed in the collections of the National Archives at Kew, London. They are W047/94, f. 348; W047/98, f. 158; W047/99, f. 311; W047/100, f. 214. The payments for artificers’ works are found in WOS1/299, ff. 19-20 & WOS1/306, f. 70. 111
The Feline Print Folio, with Craig Daniels acting as Circuit Secretary, is relatively small with 9 members, but very active and the work shared is highly innovative and creative. Two recent views sent around in the Folio by Evan Wallace (SSA member #952) are an excellent case in point.

Evan sent around two photograph-ic stereo views of the same artwork that originated as a stereo pair of acrylic paintings on a single canvas. Wallace claims this “radiated 3-D painting” is a stereographic “first” and, given the unusual nature of its production, he may well be correct.

Titled “Jupiter’s Moons ‘Glow-In-The-Dark,’” Evan created the paintings using “Special” acrylic pigments that have glow-in-the-dark phosphorescent pigments mixed in to the painting base. These inks are called “interference fluorescent phosphorescent, opalescent acrylics.” Wallace also mixed in white and...
clear varnish to double shellack the painting. All paint was applied to a 2' by 4' fine stretched and primed canvas.

The first stereoview of Evan's depicts a conventional photograph of the stereo-paired painting. As a student of astrophysics, Evan notes that the image depicts ‘kissey’ fish-toids reventilating methaned water on one of Jupiter’s four giant frozen moons. Wallace’s second view of the painting was shot using a tripod in total darkness. “I was able to capture my 3-D painting from radiated ‘glow-in-the-dark’ phosphorescent pigments!” he wrote. “I have not seen my technique done, in any 3D format.” The only light available was that coming off the painting itself. For photography Evan used a Sony 12.1 megapixel digital camera with a Zeiss 12.8 lens, and no flash at a 4 plus or minus exposure.

Feline Folio members were definitely intrigued by Evan’s stereo first.” “Very surreal,” commented David Lee, succinctly. “Amen: a SSA First, Evan!” wrote Craig Daniels, “and luv the ‘kissy fish’!! You must have had that phosphor paint really pumped to get an exposure.” “I love the stereo paintings, and the phosphor-pigments bring an added zest,” wrote Charles Barnard.

### T5 – A New Format for Stereoview Cards

In addition to serving as Circuit Secretary for both the Feline and Letterbox Folio, which uses a compact format for digitally-produced stereoview cards which he devised, Craig Daniels is an inventor who continues to devise new strategies for stereographic display. A recent invention of Craig’s for “a simple, easy to produce, one-sided format” is a routine for trimming, windowing and composing what he calls the “T5” format using Stereo Photo Maker.

The T5 format doesn’t lend itself to adding a “verso” to the card back but it is an effective attempt by Daniels “to get away from expensive traditional stereoscopes with prismatic lenses. Another incentive is how nicely 6x13’ formats work when printed to the standard 4x6 inch photo print.”

Daniels notes that stereoviews in the form of “study cards,” using a printed area above the stereo pair itself for additional information, have a venerable tradition as with the Edinburgh Stereoscopic Atlas of Human Anatomy. This solution also eliminates the necessity of turning the view card over for the information. Daniels has worked with 5 inch wide (and smaller) formats for stereoviews commercially for some time and has long proposed it as “an affordable ‘people’s format’” for years.

For viewing the T5 format, Daniels has manufactured a rigid stereoscope available from him at viewster@charter.net or from Berezin Stereo Photo Supplies at: www.berezin.com/3d/flatcardviewer.htm.

### Avian “Red” Folio

Avian Folio Circuit Secretary David Goings has jump-started the folio with a new ‘reboot’ that he is calling “Red.” With 10 active members this folio features highly accomplished work in a variety of styles and genres. A recent view that turned up in the Avian Red Folio by Lynda Nygren is a dramatic lesson in the use of the new Cyclopital Macro.
the Society functioning effectively and harmoniously.” Folio secretaries and any member of the NSA interested in the SSA are encouraged to contact Ray via email at: r3dzone@earthlink.net.

An Olio of Oddities
(Continued from page 27)

Notes
1 Illustrated London News, Feb. 9, 1856, p. 158 recalling his premiere in Oct. 1852
2 Johann Kaspar Lavater (1741–1801) Swiss poet and physiognomist.

Credits
Thanks to Rusty Norton for allowing us to publish some of his stereos of Woodin. Thanks also to Mary Rogers for transcribing parts relating to Woodin from Scott and Howard’s Reminiscences.

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~Times [London]

U.K. Census records for 1851, 1861, 1871, 1881
U.K. Probate records for Woodin, 1888

Alain Derobe

Alain Derobe died unexpectedly on March 12, 2012. Alain was the French stereographer behind Wim Wenders’ Pina and recently finished working on Astérix and Obélix: God Save Britannia to be released in October 2012. Since his diploma from the École nationale Louis-Lumière in 1958, he worked on more than 20 movies as D.O.P. and from 1992 as stereographer.

Alain Derobe was a founding member of the A.E.C. (Association Française des Directeurs de la photographie), and the former president of UP-3D (association des professionnels de l’image en 3D Stéréo). Alain Derobe is on the “3D People” short list, on IMDB, and on the French Wikipedia. The “Méthode Derobe” on your iPhone, the convergence setup method called “Méthode Derobe” was devised by Alain Derobe and has been implemented in the small but very useful iPhone app known by many stereographers and called “Stereographer”. Details of the method are given on Cine3D (in French, but with nice easy-to-understand videos).
On the 25th and 26th of April, 2009, approximately 100 Fans of the international pinball scene met for the German Open Pinball Championship in Saxonian Wilsdruff near Dresden.

Approximately 70 pinball machines were moved into the show—with an average weight of 100 Kilograms you could say dragged—by the pinball fans. Sporting adventurous names like Star Trek the Next Generation, Creature from the Black Lagoon or The Adams Family, each creates an imaginary world with blinking lights and piercing, often loud noises with the object of gaining millions of points with the silvery steel ball. The player dives into this bizarre alien world and moves in it via this ball, just like we can submerge into stereo photos and seem to be in a long lost world.

I call one such pinball machine, The Adams Family (known to fans as TAF), my own. This created a good enough reason to explore the space behind the glass via 3-D photography in order to give you an understanding of the world of pinball and its players and to depict the parallels between the hobbies.

The pinball machine originates from the word pinball, developed in 1871 by Montague Redgrave, based on the game Bagatelle played since 1836 and similar to what we know as pool. The first actual pinball machine was built in 1880 by the Sicking Manufacturing Company. It was called The Log Cabin and had three of the components modern pinball machines still have:

1. A playfield that's angled toward the player so if he doesn't act the ball rolls out of play.
2. Pins around the holes that either guide the ball away from a hole or into a hole.
3. A spring mechanism that feeds the ball into the game. (And of course coins had to be inserted to activate a ball.)

It's possible that Charles Wheatstone sought relaxation from his research work in 3-D vision, (published in 1838) by playing Bagatelle, or perhaps David Brewster played. Pinball as well as stereo photography have a similar long tradition and are subject to the same ups and downs in popularity. The following names are intertwined with pinball history: Harry Williams, The Gottlieb Brothers, Raymond T. Maloney and John J. Sloan, who in 1929 mass produced a long forgotten pinball machine that sold for $100 USD each.

Chicago became the “Mecca” of the pinball machine industry. Here Maloney founded the well known Bally Manufacturing Company that developed and built the Ballyhoo. In the first seven months the Ballyhoo sold 50,000 units for $16 USD each.
In Europe the first machines appeared in a London pub called The White Horse Inn in 1939.

The pinball machines called Rainbow and Diamond Table were copied from American originals. The Leipzig fair in the fall of 1933 gave visitors a choice of 10 different pinball machines. Just one year later, the Tura company founded by Heinrich Santelmann of Berlin and named after the Tura Ball machine (developed by C-M. Schwarz based on the American Rainbow machine), organised the first German championship in Tura pinball with a prize of 1,500 Reichsmark.

As in stereo photography, the development of the pinball machine continued. The TILT mechanism was invented to prevent ferocious players from jolting and banging the machine. The first TILT mechanism was mechanical, then an electric switch which worked with mercury was added. The TILT pendulum is a free swinging pendulum in a metal ring. It touches the ring when the pinball machine is lifted or banged fiercely and an electric circuit is closed to automatically end the game. In modern pinball machines the sensitivity of the TILT pendulum as well as the consequences for the game can be modified so the game can be stopped at once or after a set number of warnings.

Nick Nelson, a worker at the Bally Company, invented the bumper. These mushroom like towers now appear on every playfield. If the ball hits the plastic ring on the bottom of the bumper it earns points and the mechanism is triggered, flinging the ball away from the bumper. If a number of bumpers, which are mostly illuminated, are near each other, the ball is flung back and forth between them with loud banging and flashing of colored lights like fireworks.

In 1941, pinball machines were banned as gambling devices in the USA. Winning a free game credit in the Rock-Ola model, developed in 1935, was not what the opponents of gambling liked to see. The Bally Company had produced the Rocket in 1941, which gave out coins after a certain amount of points, and pinball machines were declared illegal gambling. New York mayor Fiorello La Guardia destroyed several machines himself with a hammer and 11,000 where destroyed in New York alone.
Since 1935 in Germany it had been possible to win something through a voucher, but since it wasn't money it was not declared illegal. Even today some pinball machines allow external printer connections for vouchers, the so called "tickets". Because of World War Two, manufacturers of pinball machines switched their production to military hardware, interrupting development and production of pinball machines.

In 1947 technician Harry Mabs, working for Gottlieb, invented the levers that flipped the ball onto the playfield, the so called flipper fingers, that gave pinball machines their German name "Flipper". In the beginning, numerous levers were built in the sides of the playfield. In the mid '50s they were reduced to the regular two. Since then, the 7cm long button-activated levers have been installed at the bottom of the playfield. Finally the player could actively intervene in the game, catch and fling the balls to the targets, bumpers, holes and ramps.

The back wall of the pinball machine, the back box, developed from a picture with simple illuminated point announcements into highly imaginative scoreboards. The player added the achieved scores manually in the beginning, then a mechanical counter mechanism took over this job. Today, modern pinball machines have a large dot matrix display, on which points and video animations pertaining to the game are shown. There is even a pinball machine...
where a video game mode is activated by the ball hitting a target area. All settings, statistics, and mistake codes of the pinball machine are also managed from this area. Behind the always illuminated back glass is the modern pinball machine’s electronic nerve center. In the pinball machine brain, integrated circuits send orders to transistors, solenoids, engines, and lamps on and under the playfield.

In 1951 the US Government passed a very strict law against gambling, so pinball machines that gave out even free games were banned, since the players often wanted to be paid off. The machines disappeared into the illegal twilight of the underworld.

The first pinball machines allowed only one player per game, but in 1954 machines were invented that allowed several players to compete during a single game. In 1955 the Williams Company introduced the first four player pinball machine to the market named Race the Clock. In 1960 a pinball machine called Flipper introduced the add-a-ball-system. It escaped the gambling laws, because the added ball only prolonged the game and didn’t start a free one.

In Germany, players paid 20 Pfennigs per game or three games for 50 Pfennigs. The 10 Pfennig slot disappeared in 1971 and was replaced with a 1 or 2 DM coin slot [1 Deutsche Mark (DM) = 100 Pfennigs]. For 2 DM one received ten games with three balls per game. The price...
in Germany at the time increased, levelling off at 50 Pfennigs for one and 1 DM for three games. This price point has continued with the Euro. Arcade and bar owners noticed that when they raised the price to play, the number of games played dropped—so it has stabilized for now.

1979 was the year with the highest pinball machine density. In Germany alone about 40,000 devices were sold. Also at the theatre and in the entertainment field the pinball machine gained fame and notoriety. The film version of the rock musical Tommy expressed how closely pinball machines and rock music relate to each other. The title song Pinball Wizard stormed the hit parade into the top 10. The Bally Company marketed the pinball machine Wizard in conjunction with the film and sold approximately 10,000 units of this machine. The market in 1979 also saw the first talking pinball machine, Gorgar, by Williams Electronics. It only had seven words that croaked at the player.

At this time period, the pinball machine industry was at an absolute high point, but the ambitious micro-electronic industry created considerable competition pressure. Starting with the simple Pong video game,
the screened playing devices became strong competition for the pinball machine. They were far less susceptible to wear and breakdown than the big heavy technology dinosaurs whose mechanisms needed intense and devoted care.

From 1977 on, the pinball machine developed more and more into a private leisure object or collector’s item. Since the 1980s, more pinball machines were installed in private households than for public use. Pinball companies tried to reverse this trend with the introduction of wide body pinball machines with broader playing fields but the decline continued.

Only the introduction of an alphanumerical display by Gottlieb, with more ramps, lamps, targets, toys and gimmicks raised the sales figures again in 1985. Nevertheless, this lasted only briefly. In 1988 the sales figures dropped again. Williams took over as the undisputed market leader from Bally with licensed subjects. The dot matrix capabilities introduced in 1991 allowed for film scenes in the pinball machine creating a sort of video game. This process was repeated in 1992 and 1993, and the pinball machine became interesting again; now able to compete with video machines. The Addams Family (developed in 1992 by Bally), belonging to the author, is this type of machine. It continues to rank number two in the popularity scale among pinball machine collectors. The downward trend started again in 1995. A renewed attempt, in 1999, to integrate a computer screen into the playing field of Revenge from Mars and Star Wars Episode I failed miserably.

Currently the last pinball machine manufacturer, Star Pinball, is located in Illinois in the USA. Star makes pinball machines in quantities of up to 5000 pieces per model. Since 1999, Star has developed 30 new pinball machines which continue to find buyers despite the price of about 5500 Euros. AVATAR, one of the newest pinball machines, was put on the market in 2010. Known to 3-D fans worldwide, director James Cameron rang in a new age with this 3-D film and because the pinball machine is based on the film’s success, it was equipped with a stereoscopic [lenticular] backing.

Integrating 3-D into the pinball machine is not new. In 1958 the manufacturer Williams Electronics produced the 3-D model. A show stage integrated into the back box produced a 3-D looking animation in the game.

Around the pinball machine flock fans, serious tournament players and collectors, all eagerly awaiting the next technology. Like stereo fans, (Continued on page 23)
It’s Gonna Be Deep!
Producing a 3-D Comic Book for NSA

by Ray Zone

To promote the NSA 2012 Convention in Costa Mesa, the LA 3D Club planning committee approved my proposal to produce a 4-page 3-D comic book. This would be a free 3-D comic that would, hopefully, attract younger people to the NSA Convention. It would be distributed by cartoonist Aaron Warner to attendees of the San Diego Comic Con, held in 2012 in advance of the NSA Convention, and LA 3D Club members would also distribute the book to local comic shops, bookstores, record stores and any other places that were appropriate.

Titled Tales from the 3-D Convention, I scripted the four page story so that the front cover, printing in 4-colors, was designed to resemble the classic EC (Educational Comics) covers of the early 1950s. The heroes of the story were three characters, Notables from the 3-D world make their appearance, savagely caricatured, in the NSA 3-D comic book. (Art: Aaron Warner, 3-D: Ray Zone)

Doctor 3-D, 3-D Crazy and Stereo Hugh, who had appeared a few years ago in a Gone MaDD panel in Stereo World. The story featured these three characters attending the NSA Convention and discovering traditional activities such as workshops, the Stereo Theater and the Trade Fair at the convention. They also encounter some people and faces very familiar to NSA members, mercilessly caricatured in the narrative.

Aaron Warner deftly illustrated my script and delivered back cover art and the three subsequent pages of panels as black-and-white cartoon line art. I painted color into the cover art which was to print with 4-color process inks and feature 3-D that was polychromatic (full color) anaglyph. For optimum 3-D on the subsequent three narrative pages, I decided to use special PMS (Pantone Matching System) inks specially hand-mixed to produce rich black and white images and cancel out very efficiently for subtractive filtration, the necessary process for printing anaglyphic 3-D. That meant that the print job was going to be run in six colors on two sides of a sheet with the addition of a full “flood coat” of varnish to hasten the drying process on the sheet fed offset printing machine.
I converted the cover to very subtle color 3-D and the three narrative pages to freestanding left and right eye files as grayscale images that would print with the 3-D PMS inks. The 100 pound gloss text sheets were printed “4-up” to a sheet, “work and tumble” on two sides, then cut and folded to a finished size of 6 x 9 inches. The sheets were printed on a five unit Sakurai printing press, typically used for 4-color printing with the fifth station devoted to the flood-coat varnish. To print the PMS 3-D inks, two passes through the press were necessary with two of the units on the Sakurai press “washed up” and filled with the 3-D inks. Press man Abraham Saucedo was very surprised to see how well the 3-D images worked after the sheet was put through the press two times.

We printed 5000 of the 3-D comics and after they’ve done their job promoting the NSA 2012 Convention in Costa Mesa, I expect to see them turn up on eBay and selling for exorbitant prices as a collectible. I’m planning further adventures for Doctor 3-D, 3-D Crazy and Stereo Hugh as well as cameo appearances by notables in the 3-D world. Stay tuned. There will be no mercy shown to stereographers and 3-D itself on this delightful new platform for visual satire as our heroes journey through the world of 3-D.

Pressman Abraham Saucedo, in anaglyph glasses, proudly holds up a printed sheet of the 3D comic book during a press check. The 5-unit Sakurai printing press is shown behind him. (Stereo by Ray Zone)

Ann Rutherford 1917–2012

Ann Rutherford, who played Scarlett O’Hara’s little sister Carreen in the 1939 classic movie Gone with the Wind, died at age 94, on June 11, 2012.

Aside from her role as Carreen O’Hara, she won considerable fame playing the character Polly Benedict alongside Mickey Rooney in the “Andy Hardy” film series in the 1930s and early 1940’s.

After leaving the MGM studio, Rutherford played Gertrude Griswold in The Secret Life of Walter Mitty and Donna Elena in The New Adventures of Don Juan, and then appeared in a number of television shows. She retired after her last movie role in 1976, according to the Internet Movie Database. See www.imdb.com/name/nm075194 for a complete biography.

I had the pleasure of meeting her at a screening of Gone With The Wind at the Academy of Motion Picture Arts and Sciences theater in Beverly Hills, in July 2002. Thanks to my RFT 3-D camera I was the only non-press photographer allowed to take some photos. This was the best shot I got of her, posing with the poster from the original 1939 release of the film.

–David Starkman

Ann Rutherford in 2002. (Stereo by David Starkman)
In May 2012, Universal Studios Hollywood welcomed another 3-D ride, *Transformers: The Ride 3D* which joined *King Kong 360 3-D* (part of the famous Studio Tour ride), *Shrek 4-D* and the venerable *Terminator 2: 3-D*. *Transformers* had opened at Universal Studios Singapore in December 2011, but is not being planned for any other parks. Universal Florida has just updated their popular *The Amazing Adventures of Spider-man 3-D* ride (see SW V27 #1.)

*The Transformers* is an entertainment franchise created by Hasbro in 1984. It began with the 1980s Japanese toy lines Microman and Diaclone, Hasbro bought the Diaclone toys and partnered with Takara Tomy and watched the franchise expand to include comic books, animation, video games and films. *The Transformers* are not new to 3-D. In addition to last year's third big-budget film *Transformers: Dark of the Moon 3-D* release, action figures for DOTM featured 3-D anaglyph glasses for 3-D content found on Transformers.com, 2012 Anaglyph DOTM calendars were sold and Robo Power 2-in-1 Cine-Masks were available. (These were Transformer masks which included Real-D circular polarized lenses and were also battle masks. Also included in that package were posters and 3-D anaglyph glasses.) This year Little Brown and Co. released a 3-D 24 page anaglyph juvenile fiction book *Transformers More Than Meets the Eye*. Also available on eBay and in the collector market: Transformers were featured in three published Blackthorne 3-D comic books in 1987 and 1988 (a fourth was never published); in 2008 IDW publishing printed *The Transformers: Spotlight Optimus Prime* 3-D (3-D by Ray Zone). *Transformers: The War Within #1* comic featured a lenticular cover, plus you can find lenticular prints, backpacks, toys and other items, Transformers 3-D Battle trading cards, 3-D Transformers Valentine cards and 3-D Chroma-depth T-Shirts.

The pilot for the original *Transformers* TV show was a three part episode/mini-series that was animated by Japan’s famous Toei Animation. Thirteen further episodes rounded out the first season which first aired in September 1984. The mini-series was renamed *More Than Meets the Eye*, just as the theme song announced “Transformers, more than meets the eye,” the new 3-D ride could also use that slogan, since there is a lot going on behind the scenes to make this new ride one truly immersive and exciting attraction.

**The Ride Film Dervish**

*Transformers: the Ride - 3D*, opened May 25, 2012 at the Universal Studios theme park in Hollywood. Chick Russell, Producer of the project, has an interesting business card. After his name, the card identifies him as a “Ride Film Dervish.” That’s another very playful way of saying Producer. Russell is nothing if not enthusiastic about his calling and his passion is evident in conversation. I sat down with Russell over lunch a few months in advance of the opening of *Transformers 3D* to discuss his particular passion with him.

**Zone:** After the cycle of 3-D films in the 1980s it really was theme parks and IMAX that carried 3-D in terms of cinematic entertainment.

**Russell:** I think theme parks have to a great extent introduced people to the concept of 3-D. *Honey I Shrunk the Audience*, in particular, was a pretty big hit and I thought it was very well done in terms of the experience.

**Zone:** I’m interested in the creative vision for 3-D and how the technology makes that vision possible.
The ride cost $100 million dollars to produce, but Universal Studios is planning it to continue for decades. The Transformers ride is located on the lower level and is replacing the Backdraft and Special Effects Stages attractions. The Special Effects attraction moved upstairs to the theater that once housed the Conan attraction (and many other shows.) Planning had begun five years ago and it was originally planned as a more physical attraction, but it morphed into a hybrid-physical set with numerous movie screens, with fourteen different screens visited during the five minute ride. *Transformers: the Ride 3D* is an immersive, next-generation thrill ride, that attempts to blur the lines between fiction and reality.

Award-winning film-maker Michael Bay, who has directed and executive produced the three *Transformers* films (and upcoming fourth film,) was creative consultant with Universal Creative and ILM (Industrial Light and Magic) who produced the attraction. Bay had written to theater projectionists last year with the release of the 3-D *Transformers – Dark of the Moon*. Bay wrote “We have worked very hard to make this the very best 3D live action film.” And continued “It is critical your projectors play to the brightest levels specified for the best results.” Bay ended his one-page letter with “Let’s make the audience believe again.”

At Universal Studios Hollywood, several soft openings were held for annual pass holders in early May. I attended one of these and found the lines very short and I was able to ride a couple of times and sit at different locations in the ride vehicle. As you, the new recruits, are queuing up to enter the Nonbiological Extra-terrestrial Species Treaty (NEST) base; riders are separated into groups of regular riders and any individual riders. The individual riders are used to fill any empty seats that remain after different sized groups have almost filled the twelve-person vehicles. On my visits the single-rider line moved very quickly.

As with other like rides, you pass by several video screens as you await...
The attraction is based on a proprietary ride technology that Universal pioneered in the 1990s with *The Amazing Adventures of Spider-man* ride in Orlando. Evac is mounted to a track-roaming platform that provides the forward motion to move the Evac to each show scene, sort of a flight simulator on a track. The Evac is capable of moving 360 degrees and several different angles because of the yaw motor and six DOF motors. Each Evac sports 5,000 watt, 14-channel audio. You will be whisked about a 60,000 square foot building along 2,000 feet of track in front of 60-foot tall photorealistic 3-D Transformers while being lifted as much as two stories into the air to follow the action. Images are twin 4K resolution, shown through an array of 34 Christie projectors. The work took every server and computer ILM had, being possibly the most complex project they have completed.

Once you depart the loading station, you make a turn and approach the first 3-D screen, which depicts Ravage grabbing a canister containing AllSpark. Evac spins 180 degrees to face the second screen where Bumblebee is fighting Sideways for AllSpark, which Evac is able to retrieve. Evac reverses into one of two elevator shafts ascending to the second level. During the ascent Optimus Prime battles Megatron and Blackout. Evac is grabbed by Megatron and a struggle breaks out, which is concluded with Megatron breaking a water pipe which sprays riders with a light sprinkle of water. This spraying is a very light sprinkle, not like many rides that would overdo this chance to get the riders very wet and cause you to be covered with water, ruining the visuals. Evac enters a dead-end pathway before reversing and facing another screen which shows Megatron firing a missile at you & Evac. This part of the ride has you saying to yourself “I know it’s only a ride,” yet the hot air and fog generate the illusion of an explosion and the heat really gets your attention. Evac heads into the hole in a building that was created by the explosion, but Devastator is attempting to suck everything out of the building. Ratchet and Ironside cover us while Evac reverses and escapes the suction. Sideswipe provides some assistance by battling against...
Bonecrusher. Devastator returns alongside Starscream, yet Evac again manages to escape Devastator. But unfortunately Starscream is able to grab us and throw us several blocks. We come to a stop in a construction site, smashing into some drums. We see clouds of fog and Evac checks to make certain we’re all okay. Optimus Prime and Megatron battle in the construction site, so Evac can protect AllSpark. Starscream corners us, but is chased away by two NEST helicopters. Evac returns to the ground floor by one of the elevators, during our descent Evac forces AllSpark into Megatrons chest causing both to freefall, Bumblebee saves Evac from destruction and Optimus Prime congratulates us on our successful mission.

Fusing high-definition 3-D media and flight simulation technology, with wind, fog, light-spray and heat, this ride creates a truly unique experience, putting you in the middle of the ultimate war zone. You’ll enjoy fighting alongside Optimus Prime, Bumblebee and the rest, battling the several-story-high Decepticons. Remember, “The future of the human race is counting on you.” The Transformers: The Ride-3D other tagline “Prepare for the greatest battle you’ll ever ride!” states it all in a nutshell. The ride tries to celebrate the Transformers history, in addition to creating an exciting yet sometimes whirly-twirly attraction. You won’t have much of a chance, but try to spot some tributes to the early Transformers history; such as the almost hidden Yellow V.W. Bug in the cha–cha method. H e now has anaglyphic glasses for 3-D photos of our pinball machine meetings, posted in our forum area via Stereophoto Maker, which renew enthusiasm every time they are viewed. Ernő Rotter pestered me about stereo photography even more intensely and started to shoot photos in the cha–cha method. H e now owns a beam splitter for his digital SLR, and the subject of stereo photography takes front stage in our pinball machine afternoons.

Should pinball appeal to the reader, I suggest you take a break, throw a coin in a machine and direct the ball into the world of imagination stirred by life under the glass. Additional information is at www.sternpinball.com, www.ipdb.org and www.pinballnews.com.

Under Glass (Continued from page 17)

they also form communities and exchange information in internet forums—or restore absolutely dilapidated pinball machines. Wilsdruff was such a gathering. Eager fans, with pinball machines in tow, came from Poland, Czech Republic, Hungary, Austria and Switzerland. Guest of honour Roger Sharpe, machine designer for major manufacturers, spared no cost and went to great lengths to attend. It was Roger Sharpe who testified in 1976 before a New York court that the pinball machine was no game of chance or gambling. He explained that he had full control of the ball and could cause it to go where he wanted. He made the ball follow the exact path he had announced to the judge, who had seen enough and legalised pinball machine play. Many American towns followed the example of New York.

In Wilsdruff, Sharp explained the construction and play of a pinball machine he developed and explained his love for the silver ball. The Wilsdruff event dates back a little bit more than two years, a period which has brought some changes. From Ernő Rotter, the organizer of the Wilsdruff pinball machine tournament, I acquired my Adams Family game and thus got to better know him, as well as other Saxon pinball machine fans. From them I learned a lot of tips and tricks which make playing a great pleasure. And, of course, I sometimes spent these afternoons with my stereo camera as well.

As might have been expected, after I satisfied the thirst for knowledge of my fellow players about the theory of stereo photography I was asked to show the practical results. Every member of our player community now has anaglyphic glasses for 3-D photos of our pinball machine meetings, posted in our forum area via Stereophoto Maker, which renew enthusiasm every time they are viewed. Ernő Rotter pestered me about stereo photography even more intensely and started to shoot photos in the cha–cha method. H e now owns a beam splitter for his digital SLR, and the subject of stereo photography takes front stage in our pinball machine afternoons.

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One of the first stereoviews by Ernő Rotter reveals the complex ramps and gates around the castle and dragon of Medieval Madness. A plaque at the center of the playfield urges players to “Battle for the Kingdom”.

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<image>
What in heaven's name is an Olio, and for that matter, what is, a polygraphic performance? Both obscure words, but both were popular in the 19th-century as was William Samuel Woodin, the gentleman to whom they relate. An Olio was a miscellaneous collection of songs, or sketches; and polygraphic, instead of referring to a lie detector, meant “many sketches,” underscoring the idea of an olio. In other words, a veritable hodgepodge of entertainment. As these words make one pause to wonder what they mean, so do the stereos that include them in their titles.

The views portray various personalities, all carrying a placard in the scene identifying them as, “Mr. W. S. Woodin’s Olio of Oddities, Polygraphic Hall King William Street, Charing Cross,” in London, England. They are quite rare—so rare in fact that one must delve into large collections, and plough through thousands of stereoviews to find just a few examples, and, unlooked for, they can easily be overlooked. The quality is usually wanting, and the subjects appear rather ho-hum at first glance. The titles are apt to nudge one into at least finding out what the words mean, but once realizing the various personalities depicted are the same person, it is hard to resist researching them. Once hooked, the hunt is on for more images and information. Indeed, the author of this paper would enjoy learning of any other views readers may have. This small discourse offers a chance to pause and shed a little light on these rare little gems.

Born around 1825, William Samuel Woodin came from a wealthy family. His father, Samuel Woodin, was an art dealer in Old Bond Street. They lived in the Old Palace at Bromley, a Jacobean structure dating to the 1600s which contained beautiful wooden paneling and chimney pieces. It was intended that William should take up religious studies, but against his father’s wishes, he went into acting. In the late 1840s he was already performing in amateur dramatics. His ability to give imitations of popular actors was acclaimed and, as one contemporary noted, “only justified by his confidence in his abilities,” he struck out on his own with a one-man show. On June 13, 1851, he contracted comedic writer Edward Leman Blanchard (no relation yet found to the photographer of the same last name) to write a script for him. Together the two developed his, Carpet Bag and Sketch Book, with Woodin playing all of the parts. He did not invent this style of performance, which was called “Table Entertainment” because the actors would stoop behind a table and re-emerge as a different character. Similar entertainments were recorded in the mid 18th-century, and there were other contemporary “Polyphonists,” as they were called, such as a Dr. Shaw, who can also be found in stereocards, but Woodin clearly excelled as the master.

Woodin rented the Marionette Theatre on Regent Street where he debuted his Carpet Bag in October of 1852. Each night he would introduce himself thusly: “Unfolding before you the budget of this evening, turning over the leaves of my miniature carpet bag,” he would then proceed to delight his audiences for several hours with songs, recitations and imitations. The press deemed his “Soirée Comique” a triumphant success and he, “fairly carried the public with him. Not only did he find admirers of his finished vivacity and his extraordinary metamorphoses of voice, figure, and costume among those accustomed to the glamour of theatrical illusion, but he became at once the popular favourite...”

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The cover of W.S. Woodin’s Program for his Olio of Oddities manages to convey the large number of characters and the energy he put into his one-man shows.
No mean feat given that he was in competition with other popular shows such as Albert Smith’s, Ascent of Mont Blanc, and Mr. Wyld’s Great Globe. The show received such acclaim that for many years afterwards he held a dinner to celebrate the opening day.

In 1853 he relocated his show. Taking over the London Oratory on King William Street [now William IV Street] near Charing Cross, he fitted it up in a costly and most elegant fashion and converted it into the Polygraphic Hall. This soon became one of the best attended places of amusement in London. William Blanchard, (father of the above mentioned writer, and who recorded some of Woodin’s life in his diaries) calculated that after only 72 nights of Carpet Bag, Woodin had changed his costume 3,600 times, sung 720 songs, perpetrated 8,062 puns, and entertained 28,000 people. July 22, 1853 was the 266th and last performance of the show for the year, and still the house was crammed to excess. The next day W.S. Woodin married his sweetheart, Miss France Susannah Sprague. By only Aug 5, 1854, he had performed his show nearly 550 times.

Building on success, in May 1855 he premièred his version of Olio of Oddities, which had been a failure before coming to him. As before, he took his inspiration from famous people of the day as well as stereotypical personalities, all of which...
were acted in front of a moving panorama of the Lake District. He performed up to fifty distinct characters, including a policeman, a young damsel asking directions and a Scotsman, Sandie Mac Screw, all illustrated here. The popularity of the show allied his wit with refinement and his good humor with good taste.

One of his most famous sketches was a speaking-song, perhaps like those performed by George Burns.

called “Off to the Train". As reported in the Times on December 31, 1856, his rapid succession of characters included, “Passengers of both sexes and every shade of temper, peremptory officials, boys for luggage, ‘touters,’ in the service of hotels, are all hurried in, discussing or squabbling with each other, and every individual has his appropriate head-dress, the lower man being concealed by the table. As a mere exhibition of physical dexterity the rapid exchange of hats for caps, and caps for hats, might fairly excite admiring wonder, but still more singular are the variations of Mr. Woodin’s countenance, which is twisted into as many forms of expression as would illustrate a respectable edition of Lavater." 2 In particular, “[his] ‘Miss Chattaway,’ the young lady whose

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2 William Samuel Woodin, just commencing his "Off by the Train," song in his Olio of Oddities show which opened in May of 1855 at his Polygraphic Hall in London. This is the pose that became identified with him. He is posing before the table behind which he would change his costumes. All of the stereos depicting him and his characters probably date to the late 1850s, and the photographer is unidentified, but may be Robert Gill. Russell Norton collection
white ball dress and whose amiable simper are so exceedingly real that it is almost impossible to identify her with the bluff specimens of humanity by which she is preceded."

The press continued to be enamored with his performances, and his various characters were frequently depicted in illustrated newspapers. His admiring public could remember their enjoyable evenings by collecting stereoviews of his various characters. He is one of the first personalities to use stereo photography not only as a souvenir but also as a promotional tool. The Illustrated News of the World, March 16, 1861 included here shows Woodin as many of his characters, and identifies the photographer as Gill of New Bond Street. The Victoria and Albert Museum further refines this credit to Robert Gill, but I have not yet found any information about him. Woodin also used tokens for some of his performances such as one at the Egyptian Hall, but whether they were used as admission tickets or souvenirs is not known.

This very popular show continued until it was replaced late in 1860 by Blanchard & Woodin’s Cabinet of Curiosities, which was reworked and reopened in May of 1862. His public acclaim still continued to grow. In 1865 his friend Camille Colmar composed The Carpet Bag and Sketch Book Polka in his honor and dedicated it to him. Woodin was still performing in 1866 although he had also started to lease his Polygraphic Hall to other performers, and took his show on the road travelling around the UK. His Woodin’s Whimsies: Satiric, Comic and Pathetic, was published in 1868 and included many of the poems and songs from his Carpet Bag sketches. By the 1870s Woodin’s name no longer appears in the press to any great extent. The Census for 1871 lists him as a “gentleman,” and in 1881 he is living on income from his property. Probably his form of entertainment was no longer fashionable, but with thousands of successful performances he may simply have retired to enjoy the fruits of his labor.

His Polygraphic Hall became the Royal Charing Cross Theatre in 1869, later renamed the Charing Cross Theatre. In 1876 it was the Folly Theatre, and in 1882 it became John Lawrence Toole’s Theatre where many Victorian actors, writers and managers got their start. The lease expired in 1895 and although plans were drawn up to rebuild it, it was destroyed in 1896 and the land acquired for an extension of the Charing Cross hospital. The site is now part of the Charing Cross Police Station.

Woodin was accustomed to living in fine, old houses. His boyhood home, the Old Palace at Bromley, although in near perfect condition, it was torn down in 1894. Woodin had long since died, but this would have broken his heart. Starting in 1872, he lived at the Manor House adjoining Bromley Hall on the Brunswick Road (now the approach to the Blackwall tunnel) in London. The Hall, thought to be the oldest brick house in London, was built in the 1490s. He filled it with old oak carvings reminiscent of those in his youth, some of which are now in the Victoria and Albert Museum. The property suffered bomb damage in World War II, was reconstructed and used for various purposes but fell into disrepair. Unlike the Bromley Palace, it has been restored with plans for an exhibit on its history including its famous occupant, Woodin.

On Jan. 1, 1888 William passed away at home. His wife having predeceased him, he left his estate to his eldest son, Arthur Augustus Blanchard Woodin. By the early 1900s he was still being remembered in various nostalgic publications, but today his name is virtually unknown except for references in theatrical histories and, fortunately, those rather odd but now fascinating stereo portrayals of his various characters.

(Continued on page 11)
In 1876 America celebrated its centennial with a look back at the country’s one-hundred year history while simultaneously looking forward to its bright future. With the end of the Civil War barely a decade in the past, the Centennial offered America the opportunity to come together as a nation and to take its rightful place as a world leader.

Advertisers of products ranging from life insurance to spices connected their products to the country’s celebration while still other firms developed products specifically for the festivities such as Philadelphia trimmings shop Cunningham & Hill who sold interior and exterior patriotic decorations for use during the anniversary. The nation’s biggest celebration was without a doubt the international exposition held from May through November in Philadelphia’s Fairmount Park. Modeled after London’s 1851 World’s Fair and later world’s fairs in Paris and Vienna, the Centennial offered exhibition space to America’s territories and states and to more than thirty countries around the world where locally produced products and inventions could proudly be displayed. A butter sculpture, taxidermy displays, paintings, the recently-invented telephone, and a giant Corliss steam engine all dazzled the almost ten million fairgoers who paid a fifty cents entrance fee (Figure 1).

Once inside one of the more than one hundred entrances, fairgoers could see more than 240 structures spread out over approximately 285 acres of Fairmount Park. The grounds plan included in the Centennial’s official guidebook provided visitors with locations of popcorn and cigar stands as well as the major buildings such as Memorial Hall, Machinery Hall, and the Main Building. Even with a guidebook and map, many visitors must have been overwhelmed with their experiences at the exposition, which often entailed several visits over many days (Figure 2).

American pride and patriotism prompted the Centennial, and those feelings reached a feverish pitch in the city of independence in the week leading up to July 4, 1876. All of West Point’s cadets were among the thousands who poured into Philadelphia for the special festivities. Almost 300 cadets, accompanied by the West Point Band, boarded the Mary Powell on June 27th and traveled down the Hudson River to Jersey City, New Jersey where they transferred to a special Pennsylvania Railroad excursion train for the rest of the trip to Philadelphia. They arrived at the Pennsylvania Rail-
road's Centennial depot directly across from the fair's main entrance by late afternoon where they generated considerable excitement among visitors (Figure 3). “The appearance of the cadets was a signal for an immediate rush of the crowd about the grounds to the concourse in front of the depot,” reported the Philadelphia Inquirer on June 28th, "and the police had some difficulty to keeping the multitude back so as to permit a line to be formed."

Under the command of Philadelphia native Thomas H. Neill, the West Point cadets quickly began set-
ting up camp on the fair grounds near George’s Hill. Well over 100 tents were erected in rows for the cadets and officers including one large tent which would be used by the cadets to meet with visitors to the encampment (Figure 4). Most military regulations remained in force during the cadets’ almost two week-long stay with the young men undergoing regular inspections and participating in dress parades. The Philadelphia Inquirer on June 28th declared that the camp “will doubtless become at once a leading point of attraction” and indeed both famous and ordinary citizens flocked to the area to observe the troops. The emperor of Brazil visited the encampment in early July as did the famous Civil War general William T. Sherman who, according to the July 3rd issue of the Philadelphia Inquirer, took the “opportunity to address familiarly many of the cadets who were known to him as sons of soldiers who served under him.” According to the July 19th issue of the New York Herald, military discipline was relaxed enough so cadets could enjoy a “pleasant change from the routine of West Point life” by visiting exhibition buildings and probably by socializing among themselves and with the other military groups encamped in the vicinity (Figures 5 & 6).

The West Point cadets along with other many military groups includ-
Cadets broke camp and set off back to the Hudson River Valley where slightly cooler temperatures and their regular routine awaited them.

Sarah J. Weatherwax is Curator of Prints and Photographs at the Library Company of Philadelphia.

Author’s Note

All of the images in this article are from the Raymond Holstein Stereograph Collection. Mr. Holstein generously donated his approximately 2,000 item Philadelphia-related stereograph collection to the Library Company of Philadelphia in 2011.
Ray Bradbury was a legendary science fiction writer whose works were translated into more than forty languages and sold tens of millions of copies around the world. Although his imagination created a world of new technical and intellectual ideas, he had never driven a car and did not have one. There is an excellent full biography for Ray Bradbury on the Internet Movie Database at www.imdb.com/name/nm0001969/.

When I was a kid, growing up in the 1950s, I was a big fan of comic books and science fiction. Two of my favorite authors at that time were Robert A. Heinlein and Ray Bradbury. He is probably best known for The Martian Chronicles (written the year I was born, 1950) and Fahrenheit 451, which was also made into a film, considered a classic.

In the world of 3-D, Ray Bradbury is known as the story writer of It Came from Outer Space—one of the better 3-D movies that was made during the 3-D boom of 1953. Although shot in black and white, and on a low budget, it is now considered one of the better of the 1950s 3-D films, and one of the best known. This is also, perhaps, due to the fact that it was converted to anaglyph after it’s 1953 release, and shown repeatedly in revival screenings for many years. 16mm and 8mm edited anaglyph versions were also made.

This stereo was taken by the late David Hutchison (1946-2000), 3-D photographer, past NSA member, Science Editor for Starlog magazine, author of Fantastic 3-D, and a personal friend. You can read more about “Hutch” in Stereo World Volume 27, Number 1, March/April 2000, or at www.3-dlegends.com. Click on his name at the bottom of the page. Until the very end of his life he was a devoted user of Stereo Realist cameras, and owned several.

Part of Hutch’s job at Starlog was to come to Los Angeles (from New York) once or twice a year to cover the Hollywood science fiction movie scene. Whenever he did, he always tried to time his visits so that he could also come to the Stereo Club of Southern California (now www.la3dclub.com) meetings.

It was during these visits that he took this Stereo Realist 3-D photo of Ray Bradbury in his home. Susan Pinsky and I are pleased to be able to share it with you. If there is a special corner in 3-D heaven for science fiction fans, I hope that David and Ray are having a good time, sharing their lifetime passions. They are certainly both together in my memories.

– David Starkman

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ARCHIVAL SLEEVES: clear 2.5-mil Polypropylene

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