3-D Imaging Past & Present

May/June 2016
Volume 41, Number 6

STEREO WORLD

Fisheye to Telephoto
Jerome Park

LSC’s James Elliott Views
'50s Flavored Finds

A taste of the late ‘40s through the early ‘60s found in amateur stereo slides

by Mark Wilke

Cruising through Downtown

This issue’s views are from the same collection that provided the ones in Vol. 41, #1. Much of that collection (including these) was not shot on Kodachrome, and has faded to all oranges and browns. But I was shocked at how the scanner software and Photoshop were able to restore so much of the color.

The photographer apparently operated a photo studio near Seattle—most of the slides list his location as Black Diamond, although some say Auburn. But I could not deduce exactly where these shots were taken. One of the signs appears to say “White Center Bakery”, so these may have been taken in White Center—another Washington town in the same general area. It’s lucky he was able to use parts of cars to provide some foreground! Nice to see all those classic (if distant) cars!

A taste of the late ‘40s through the early ‘60s found in amateur stereo slides

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:
“The Emperor and Empress of China” attributed to James Elliott, 1856, from Russell Norton’s Foreign Affairs column.

Back Cover:
Nineteenth century domestic violence as depicted in “Family Jars” by J. Reynolds, from the European Gems column by Denis Pellerin.
Did you receive an NSA renewal letter in April? Did you send in your renewal? If not, please find the letter and tape it up in a safe place, out from under the clutter on the desk or counter where it was abandoned. True, you have nearly four months to renew your membership before you miss any issues, but in the meantime it’s best not to lose the letter and even better to have it visible as a reminder!

**Editor’s View**

**Comments and Observations**

**by John Dennis**

**NSA Lists**

The Stereo Lists on the NSA website stereoworld.org now include Michael Burr, the E & HT Anthony Catalog, U.S. Photographers, and the 1974-2008 *Stereo World* Index. These valuable resources will be rolled out a few at a time as they are completed, so researchers should check back periodically. They are free of charge to everyone for downloading and self-printing. Anyone who has an interest in “adopting” an existing list and overseeing editorial changes, rekeying old documents, or proposing, making and donating new ones should contact Paula Fleming at britishstereos@hotmail.com.

**Loses**

We recently learned that Don Marren died earlier this year. The NSA member from Toronto wrote 34 articles about 3-D film for *Stereo World* through the 1990s, concentrating on the emerging IMAX 3-D technology as well as 70mm documentary and the filmmakers involved with both formats. Through his publicity work, Don had numerous industry connections and was able to provide frame pairs (actual sections of film in those days), for most of the films he wrote about, as well as comments from various crew members. In Vol. 25 No. 5, he contributed an amazingly informative and moving obituary for Noel Archambault, killed in 1998 while filming the original IMAX film *Galapagos: The Enchanted Voyage*. While re-reading that piece, I noticed in that same issue was an article by Don on an upcoming Large Format 3-D live action and animated environmental film, *Endangered*.

We also just learned that NSA member Carolyn Bartlett Gast died in September, 2015. Many readers may remember her article *Illuminations of a 3-D Alphabet* in *Stereo World* Vol. 18 No. 1, in which the retired Smithsonian scientific illustrator explained her fascination with both stereo imaging and medieval manuscript illumination. She combined them in an amazing collection of imaginative and detailed stereos incorporating ink, gold and jewels.

(Continued on page 25)

**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.

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The National Stereoscopic Association
PO Box 86708, Portland, OR 97286
The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.

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.
And Now for Something Completely Different!

This “viewer” has two lenses and a nicely finished nosepiece so it has something to do with 3-D. Beyond that it gets more than a bit bizarre, as stereos do not fit directly beneath the lenses but into the slots on the two sides (see photo). On one side there is a vertical adjustment for the stereo (see close-up). There is also a mirror that swivels from side to side and appears to be key to this mysterious instrument.

Alas, the instructions are lacking, so the rest is fanciful conjecture and idol speculation. Perhaps it was an early ‘eye test’ or ‘eye training’ device? Whatever it is, I can report there was more than one since a duplicate sold on eBay this spring.

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

Your interesting and challenging Unknown submissions and ideas are eagerly awaited. Please email, call, or write Russell Norton at oldphoto9@earthlink.net, (203) 281-0066, PO Box 1070, New Haven CT 06504.

GONE MADD
by AARON WARNER
3-D by Charles Benacel

“VIRTUAL REALITY SAVED OUR MARRIAGE. I THINK THE HOUSE IS CLEAN AND SHE THINKS I’M GEORGE CLOONEY.”

“VIRTUAL REALITY SAVED OUR MARRIAGE. I THINK THE HOUSE IS CLEAN AND SHE THINKS I’M GEORGE CLOONEY.”
Dear Fellow NSA Members,

My three-dimensional camera rig has been recently photographing a canyon waterfall and an abandoned house completely covered with forsythia vines and blooms. As 3-D photographers, collectors, and enthusiasts of stereo images we have a very rich world which is a pleasure to share.

The National Stereoscopic Association is one way that we share those 3-D images, learn how they were created, and find out about all those wonderful new techniques and gadgets that can make our images even more enjoyable. Like any organization NSA requires dedicated members, many volunteers, and the funds to accomplish activities so we can share with each other and with new friends 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 $6,150. These funds are especially beneficial for the continued creation, printing, and distribution of our outstanding publication Stereo World. Now in its 41st 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 great 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 our members. Your contributions can really help.

Stay in touch with NSA! Stereo World places us together every two months, six times a year. Also, see our website, (stereoworld.org) that is readily available. Note especially a new section on NSA Stereo Lists, which includes resources for searching about 3-D photographers and their works.

Now get ready for our next NSA Convention, to be held July 12-18, 2016 at the Renaissance Hotel in Tulsa, Oklahoma. At our Convention (our “3D-Con”) you will have many opportunities for sight-seeing excursions, photography, and discussions with friends. Share your accomplishments! We always need 3-D programs, workshop presenters, dealers, auction items, exhibitors, and workers. Now is the time to be finalizing your trip plans! See our website for details. Join with us, volunteer your time and expertise, and share in our favorite interests. Look for me at 3D-Con; I have my convention registration and reservations, but do you? 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

Thank you for your kind gesture.

Michael & Melody Ahl
Barry Aldous
Anthony Angel
Joe Ambrozich
Harold Baize
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42nd National Stereoscopic Association Convention
July 12-18 at the Renaissance Tulsa Hotel & Convention Center, Tulsa, OK

TRADE FAIR • STEREO THEATER
10TH ANNUAL ART GALLERY
Auction • Workshops • Exhibits

This year’s convention will have something for everyone! Stereo collectors can browse the aisles of great 3D merchandise, new and vintage, offered by local and national vendors in the Trade Fair. Photographers will find a wealth of subject matter in the Tulsa area and can share their creations in the on-site photo competition. Tours are available that highlight the beauty and rich history of Tulsa and Northeast Oklahoma. And there’s so much more!

For more information and registration forms visit 3D-CON.COM
The annual quest for the “green jacket” is one of the foremost events in the world of golf. Each spring they gather at the breathtaking Augusta National course, among the magnolias and majestic Georgia pines, as they have every year but three since the Masters Tournament was established there back in the 1930s. The green jacket itself dates from 1949.

The names are the stuff of legend—multi-year winners like Sam Snead, Ben Hogan, Arnold Palmer, Jack Nicklaus, Bubba Watson and Phil Mickelson, and young sensations like Rory McIlroy, Rickie Fowler, and 21-year-old Jordan Spieth, whose dazzling, record-shattering performance in last year’s 79th Masters was just the latest milestone in Augusta’s eight decades of proud golfing history. In 2016 Spieth would be back, seemingly a cinch to repeat his previous win until everything fell apart late in Sunday’s final round.

Among the earlier winners, Nicklaus captured the Masters title an astonishing six times. But before any of these, the greatest golfer of them all was Bobby Jones.

Bobby Jones was there at the very beginning. It was he who helped build Augusta National and established what would become the Masters Championship. Today, his picture hangs above the fireplace in Butler Cabin where the “green jacket” is awarded.

Robert Tyre Jones II had been born in Atlanta, Georgia, in March of 1902, and grew up virtually in the shadow of the city’s East Lake Golf Course. A sickly child, he seemed a most unlikely athlete (he would be plagued by both stomach ailments and back problems throughout his later playing career.) Yet his mother was a talented golfer and his father a supportive over-achiever. Young Bobby began tagging along with East Lake pro Stewart Maiden, aping his movements and moving on, without any real professional instruction, to win a children’s tournament at the age of six. At 14, he won the Georgia State Amateur Championship and entered the U.S. Amateur, advancing to the third round. He was now a bonafide child phenom, much written about in the press.

Tournament play shut down as World War 1 intervened. When competition resumed in 1919, Jones finished second in the U.S. Amateur, reaching the semis again in 1920, the same year he tied for eighth in his first U.S. open.

Jones’ greatest challenge was not the courses or the competition—it was himself. Again and again, when he hit a bad shot, he threw fits and golf clubs with equal gusto, on one occasion slightly injuring a female spectator. In 1921, in his first British Open, he was so frustrated by conditions at the “old course” at St. Andrews that he simple picked up his ball and stomped off the course in a manner the Brits found to be simply “bad form.” Yet in time Jones so cleaned up his act that he would eventually be extolled as a supreme example of good sportsmanship.

He still hadn’t won a “major” tournament. He was coming close now though, in 1922 finishing 2nd in the U.S. Open. The breakthrough finally came in 1923, when he defeated Bobby Cruikshank in a playoff to win the U.S. Open, his first major title. He followed this up by... (Continued on page 12)
Leonard Jerome (1817-1891), who is interred at Green-Wood Cemetery in Brooklyn, New York, was tremendously wealthy. He spent most of his life speculating in and manipulating stocks on Wall Street, making and losing several huge fortunes. George Templeton Strong, New York City’s great 19th century diarist, described him disparagingly as “Jerome (Not the Saint But the Stockjobber).” One contemporary described him thusly: “He dazzled New York society with the glitter and novelty of his carriages and the costliness of his blooded horses. He excited its dubious admiration by his extravagance and assurance; his fantastic speculations; his scandalous love affairs; his incredible parties.”

His sister described him as having “much sense of honor and hardly any sense of sin.”

Jerome was an avid sportsman. Yachting and four-in-hand coach driving were passions of his. But his real passion was thoroughbred horses. Jerome’s primary claim to fame today is through his born-in-Brooklyn daughter Jennie: she married Lord Randolph Churchill and gave birth to Winston Churchill, who would lead Great Britain as its prime minister through the darkest days of World War II. Notably, both of Jennie’s sisters also married Englishmen and each of them offered substantial dowries to men with titles who were short on money.

Leonard Jerome was also a builder. He built his spectacular mansion at the corner of 26th Street and Madison Avenue, just across the street from the east side of Madison Square Park. The Mansion, designed by architect Thomas R. Jackson (who is also interred at Green-Wood), was one of the great French Second Empire buildings ever built in New York City.

Jerome, a man of great wealth, power, and ego, also built the not-surprisingly-named Jerome Park Racetrack in what was then Westchester County (it would become a part of the Bronx in 1874). Operated by the American Jockey Club (of which
Leonard Jerome was a founder), its primary owners were Leonard Jerome and his good friend August Belmont. Jerome Park opened on September 25, 1866. Here's how Edwin G. Burrows and Mike Wallace described its opening in *Gotham*:

Everyone was there: old money and new, swells and politicos, Vanderbilt and Fisk, Tweed and Morrissey, sportmen from around the country, all in white hats and gloves. Grant was guest of honor. Ladies attended too—“ladies of fashion, ladies domestic, ladies professionally literary, ladies of birth and culture” (in the words of a Harper's reporter). They felt protected in Jerome's elegant clubhouse, despite the presence of people who arrived via the Harlem Rail Road, and their participation rendered racing both fashionable and respectable.

In 1867, the second year of Jerome Park's operations, *The New York Times* noted the contrast between the crowds at the Fashion Course, where trotters ran, and those at Jerome Park. As the *Times* reported, “There...
was almost the same difference visible, as between an average political meeting in the Central Park and the performance of an opera at the Academy of Music. The working class people who went to see the trotters did so because of their interest in the races; those who attended Jerome Park were more interested in the social gathering:

At Jerome Park there were not less than 10,000 people, of whom full one-third were ladies, elegantly dressed, out for a holiday rather than business, and far less intent on the races than on meeting friends and having a free and easy social chat. Not one in ten probably knew or cared a straw about the horses, and their running was merely a pleasant incident in the day's enjoyment... The racing...collected the crowd and served as an excuse for going; but even if it were omitted altogether, few would have felt that the day was lost.

Those two names—August Belmont and Leonard Jerome—are legendary in horse racing. Belmont Park in Elmont, New York, which opened in 1905, is one of the leading thoroughbred race tracks in the world, where the third and final leg of the triple crown, “the test of the champion,” is run every year. That track was named for August Belmont, financier and sportsman. And the Jerome Stakes, named for Leonard Jerome, have been run annually since 1866; it is the second oldest stakes race in America, and has been continuously run, with the exception of a few years, to this day. Today the Jerome Stakes, run at Aqueduct Racetrack in Queens,
are a Road to the Kentucky Derby qualifying race.

Jerome Park stretched across 230 acres. Known as the “Daddy of Horse Racing in the United States,” it was the first flat racetrack in America, with a grandstand seating 8000, an elaborate ballroom, and a fancy dining room. Facilities for polo, trapshooting, sleighing, and ice skating were offered. In 1876, Jerome Park was the site of the first polo match ever held in the United States. Jerome Park, soon after its opening, became the fashionable place for New York’s upper crust to frolic and be seen during the spring and fall. It flourished until 1894, when it closed its gates and was torn down. Much of its land became Jerome Park Reservoir, a part of New York City’s water supply.

But what of photographs of Jerome Park? They are very rare! I have collected photographs of 19th century New York for decades, and I have only seen photographs of Jerome Park a few times. But Jeffrey Kraus to the rescue! Jeff is a leading collector of and dealer in 19th century photographs. I have known him for about 35 years now. As far as I know, he has the best collection of stereoscopic views of New York City anywhere—including museums, libraries, and private collections. I have seen hundreds of views in his collection that I have seen nowhere else. So, thanks to Jeff, here we have an opportunity to share with you photographs of Jerome Park, many of which have not been published since they were issued in the late 1860s.

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Leonard Jerome built the boulevard that ran from the Harlem River to Jerome Park. It was named for him and still carries his name: Jerome Avenue. Signs for it are prominently displayed along the Cross Bronx Expressway in New York City. When his wife, Clara Hall Jerome (1827-1895), got wind of a plan to remove her husband’s name from that street and rename it in honor of some New York City alderman, she immediately sprang into action. First she had bronze “Jerome Avenue” signs cast. Then she hired men to post the signs along the street. That did the trick and it is still named for her husband, more than a century after his death.

Personalities in Perspective: Bobby Jones (Continued from page 7)

winning the U.S. Amateur in 1924, repeating in 1925.

The victories continued to pile up; he was low amateur in the U.S. Open every year from 1922 through 1930, winning four times and placing 2nd (including one tie) four times during that nine-year span. He was also low amateur in the only three British Opens he entered during that time. In 1926, he dazzled the golfing world by “doubling,” winning both U.S. and British Opens. Between 1924 and 1930, he won the U.S. Amateur five times and finished 2nd once. Again and again, he had been besieged to turn professional, but adamantly refused. He played, he said, simply for the love of the game and the challenge of competition, not just with others but with himself.

The ultimate triumph came in 1930; having already won the British Open, the British Amateur, and the U.S. Open, Jones won the U.S. Amateur to secure golfing’s “Grand Slam,” a feat that has never been duplicated (at least not within a single calendar year).

Two months after his astounding achievement, at the ripe old age of 28, Bobby Jones announced his retirement from competitive play. Golf had never been the be-all and end-all of Bobby Jones’ world. Even while pursuing his remarkable career on the links, he had secured a bachelor’s degree in mechanical engineering from Georgia Tech, a similar degree in English literature from Harvard, and a law degree from Emory University! This wasn’t quite as it sounds for, despite his remarkable record, he had competed in relatively few events confined to about a three-month span each year. Then too, he had married in 1924, and his retirement was in part designed to allow him to spend more time year-round with his wife and growing family. Now too, he focused on his successful legal career, made several short films on golf [including Tru-Vue filmstrips, “Seeing Thru GOLF with BOBBY JONES and TRU-VUE.”] and joined his father in a land development business.

It was in the latter capacity that he came across a 365-acre plot of land, a former tree nursery that he thought had potential. Together with Clifford Roberts and Dr Alistair Mackenzie, Jones developed the property into his dream, a magnificent golf course that would be accessible for the casual golfer yet offer challenges for the most hardened professional; it would be known as Augusta National. It was here in 1934 that Jones would establish the tournament known as the Masters (although he himself thought the name pretentious). He returned to competition for this one event annually and continued to host the tournament even after he was physically no longer able to compete.

World War II found Jones serving in the Army Air Corps as a Lieutenant Colonel while, with his

(Continued on page 16)
Vivian Walworth (born Vivian Kann, 1922) was an early feminist and pioneer. She was likely influenced by her chemistry high school teacher at Cass Tech in Detroit, Evangeline Lodge Lindbergh, mother of Charles Lindbergh. When Vivian found out that the school's Chemistry Club excluded girls, she formed her own Girl's Science Club. She noted “Overall, the girls’ club had a much better program than the boys'. . . we were really something”.

Vivian went on to earn a BS in Chemistry at the University of Michigan (1942) which she attended on a full-tuition scholarship. At the university she met and married Wilbur Walworth, who had just graduated with a degree in Electrical Engineering. Wilbur accepted a position at Ritter Dental Company in Rochester, NY where Vivian had a post-campus interview at Kodak... she was offered a secretarial job. Her response: “I left in a huff!” Instead, she took a research lab job in a small photographic company which later became part of Dupont. When she found out that she was being paid less than the male dishwasher, she made her dissatisfaction known until the salary discrepancy was corrected.

The couple moved to Cambridge in 1944, when Wilbur was recruited by Submarine Signal Company as a field engineer for shipboard radar. Vivian joined Polaroid’s Vectograph Research Laboratory and became engaged in 3-D imaging for support of aerial reconnaissance and pilot training. Until shortly after WW2 the couple devoted their energy to work that supported the war effort.

Polaroid operated a school to train military technicians and supplied field kits that enabled them to produce stereoscopic images rapidly in the field for use in pilot briefing sessions. “My work in Vectograph research included development of a 2-sided gunnery training film that incorporated a motion picture display of the targeted plane on one surface and on the other surface polarized target circles that could be displayed during training, then rendered invisible during scoring. I also conducted research on high efficiency polarizers and reflective backings for Vectographs.” She also participated in research on color Vectograph processes. (Many wartime Vectographs are preserved in the Polaroid archives at the Harvard Business School’s Baker Library).

After the war, the Vectograph group worked to fabricate their own photographic emulsions (instead of obtaining them from Kodak and Dupont) for Dr. Edwin Land’s new one-step photo process. Vivian served as manager of both the Emulsion Research Lab and the Research Microscopy lab.

Wilbur and Vivian were working parents who raised 5 children. Back in 1947 it was frowned upon for mothers to work... Vivian recalled a neighbor who asked “What’s the matter? Don’t you like your baby? Why else would a woman go to work instead of caring for her children?” But Vivian forged her own path, well ahead of the times. From 1955 to 1970 she was co-leader of the Concord Mariners, a senior Girl Scout troop that featured sailing, seamanship, and canoeing, along with community service. She was also a member of the Boston Mycological Club from the early 1950s and her children participated in the hobby.

Overall, Vivian authored and co-authored 28 patents and numerous publications based on Polaroid research. Following her retirement from Polaroid in 1985 as Senior Manager of Photosensitive Materials Research, Vivian founded Jasper Associates and worked as a consultant in several aspects of imaging.

In the early 1990’s, along with Jay Scarpetti (also a longtime member of Edwin H. Land’s inner circle of photo researchers) Vivian formed the
Fuji developed a great little point & shoot digital stereo camera with the FinePix Real 3D W3 camera. But like most point & shoot cameras, it has its limitations. One of the biggest limiting factors is the zoom lens range: only a 3x optical, with a 35mm film equivalent range of 35 to 105mm. (All lens sizes are given in the 35mm film equivalent values, unless noted otherwise.)

Ken Burgess and Tanya Alsip focused on this weakness in forming the Cyclopital3D Company. Cyclopital3D created several adaptors to expand the range of the W3. The most versatile is the W3 Auxiliary 14 May/June 2016 - STEREO WORLD

The water lily garden photographer with Polaroid Super Fisheye lens at the lower zoom range of 7.35mm. Note the photographer’s shadow in the lower right of the photograph. This Fisheye lens has a top maximum zoom range of 22.5mm, which corresponds with the low end of the Raynox Wide Angle Lens.

The Raynox Wide Angle lens starts at about 20mm as shown in the photograph. This lens and adaptor combination produces small vignetting on the right side of the left image. To avoid this you must increase the zoom just a little above the lowest range. This would be about 17.1mm or the 35mm equivalent of 40mm (measured without a lens adaptor).

The water lily garden with normal W3 lens zoomed at the minimum of 35mm. The top end of the Raynox Wide Angle lens is about 1/3 of the W3 zoom range with no adaptor of 52.5mm.
The W3 with its normal lens zoomed at the maximum of 105mm.

The Polaroid 2.2x Telephoto lens at the low end of the zoom range of 77mm. The vignetting disappears about one quarter of the way into the zoom range. This is about 9.1mm or the 35mm equivalent of 50mm.

The 2.2x Telephoto lens at the maximum zoom range of 231mm.

The 2.2x Telephoto lens captured this hornbill in the Samburu reserve in Kenya. The hornbill was roughly 25 feet away from the camera, with the camera at the maximum zoom range of 231.
Lens Adaptor, which allows the attachment of fisheye, wide angle or telephoto lenses to expand the zoom range of the W3. The adaptor takes any lens with a 37mm ring at the back. Several companies, including Raynox, Sony, Polaroid, and Bower, make these lenses. The lenses range from a 0.16x fisheye to a 4x telephoto, giving the W3 a zoom range of 5.6mm to 420mm. The lenses range in price from $20.00 to $150.00.

When zooming the W3, all you see is a sliding bar—you do not see the millimeter setting of the lens when taking the photograph. In PhotoShop CS6, you can get the file information of the MPO file, which will give you the zoom range based on the camera’s lens, not the 35mm equivalent. The official 3x zoom range for the W3 is 6.3mm to 18.9mm.

Shown here are comparison photographs using the Polaroid Studio Series 0.21x Super Fisheye, Raynox Wide Angle 0.5x, Polaroid 2.2x Telephoto and the Polaroid 3.5 Telephoto lenses. Photos were taken at both the low and high end of the zoom range. All the lenses produced some vignetting at the lower end of the zoom range. For the comparison photos, the W3 was fifteen feet from the flamingos. The front of the lily pond was five feet behind the flamingos, with the mermaid and porpoise fountain seven feet further back.

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The Polaroid 3.5x Telephoto lens also produces vignetting at the low zoom range of 122.5mm. Again, the vignetting disappears around the three quarter mark of the zoom range of 14.8mm. The 3.5x Telephoto lens at the maximum zoom range of 367.5mm, which is shown in the photograph. Again some slight blurring at the edges.

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While this pelican at Lake Naivasha in Kenya had a great wingspan, the 3.5x Telephoto lens at the maximum zoom range of 367.5mm was need to fill the frame.

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Personalities in Perspective: Bobby Jones (Continued from page 16)

tournament on hold for the duration and food production a wartime priority, he allowed the government to graze cattle on his beloved Augusta National course (talk about your fairway hazards!).

Jones continued to play in the Masters over the years, although with increasing difficulty as his painful back problems increased. Finally, in 1948, he was diagnosed with syringomyelia, a spinal condition that would eventually place him in a wheelchair and ultimately lead to his death in December of 1971.

Golf has changed a great deal since Bobby Jones’s day, in terms of club design, ball composition, rules of the game, and layout of the great courses, while a few players like Tiger Woods have attained a status akin to that of rock stars. It was Tiger who came closest to matching Jones’ greatest achievement, winning the four major tournaments of the modern “grand slam,” the U.S. and British Opens, the PGA Championship, and Jones’ own Masters, in succession—although he did it over a two-year span. Meanwhile, Jordan Spieth would go on to top off his Masters victory with his own “double,” claiming the U.S. Open less than two months later, in the process of becoming the youngest Open winner since Bobby Jones in 1923. One of the signature highlights of what has been called “the greatest decade in sports,” Jones’ single-season “grand slam” remains without equal as golfing’s single greatest achievement.
VR Keeps on Trucking

Those large TV production trucks are a familiar sight at sports events and other live attractions but they are soon to be joined by the first Virtual Reality production truck. Revealed at the recent National Association of Broadcasters show in Las Vegas by NextVR, a pioneer in immersive 3-D Virtual Reality, the truck is custom-built for rapid deployment to any venue for immediate VR production.

Significantly, NextVR's press release promises that the truck will provide a multi-camera, live stereoscopic VR experience, along with fully mixed 3-D VR audio. The truck itself contains an audio mixing facility, space to monitor the live VR broadcast, and enough computing resources to stream live VR programming to home and mobile internet connections. Additionally, the truck was designed to fit into a large cargo airplane to quickly reach international markets for significant sporting events. See http://tinyurl.com/jzavpd9.

Another major VR announcement recently appeared on the Huffington Post website, announcing the purchase of the immersive storytelling company RYOT, and the creation of HuffPost RYOT for documentary VR coverage of news related subjects from around the world. RYOT has produced award-winning documentaries like Body Team 12 about the Ebola crisis and The Crossing about refugees in Greece. This could certainly take VR imaging far beyond sports and concert coverage, but nowhere in the announcement do "3-D" or "stereoscopic" appear. See http://tinyurl.com/zthblaj.

PSA Non-Star Competition

Each fall, the Photographic Society of America (PSA) sponsors a 3-D competition called the Non-Star. Since 1993, the Potomac Society of Stereo Photographers (PSSP) has sponsored the Non-Star 3-D Competition for the PSA 3-D Division. This competition is specifically for those who have not earned a First Star Rating in 3-D (18 acceptances from at least 6 titles in PSA-recognized International Exhibitions). Non-Star 3-D Competition participants may have earned Star Ratings in other PSA divisions, received club awards, or other competition awards. A 3-D Star earned, but not applied for, disqualifies the entrant from Non-Star status. The judging and showing of the Non-Star 3-D Competition entries is normally conducted at the regular meeting of the Potomac Society of Stereo Photographers in the month of October which currently means the third Thursday of the month. The information and rules that govern the Non-Star Competition, are consistent with other PSA 3-D competition rules. Judging and awards are for one skill level, which will include up to four entry pairs, of any kind, by each Non-Star Competition entrant. Contact James R. Roy, FPSA, PPSS at jamesroy3d@verizon.net for more information.

Smallest 3-D Camera Yet

Digital 3-D cameras have seemed in a race to the bottom of the size scale for the past few years (along with their lens separations), but a new, very specialized camera from Heptagon would win the race. The Mora, shown next to a peapod on the company's website, is 22mm x 18mm x 5mm with a 16.4mm baseline. Applications listed are for mobile devices, VR and augmented reality platforms, home devices with 3-D vision and robots, all accomplished using the tiny all-in-one 3-D module's RGB front camera, IR stereo cameras and IR pattern projector. For more on the company's similar micro cameras, pattern projectors and illumination devices, see http://hptg.com/product/#imaging.

(NoteViews continues on page 33)
The journalist who reviewed the 1835 Salon in the French weekly magazine *L’Artiste* obviously liked the painter Edmé Jean Pigal although he admitted he couldn’t tell why. He felt an affinity for him because he “studies the people, makes himself one with the people, is the people, tells stories about or praises the people and paints the people.” And he liked the verve of the genre scene he was exhibiting that year under the title “Back from the tavern” which he qualified as “excellent” (Fig. 1). Some fifty-five years later, in the entry he devoted to Pigal in his dictionary of engravers of the nineteenth century, Henri Beraldi deemed Pigal’s humour vulgar, his paintings grotesque, and thought it was a pity his works had been so much reproduced by a number of engravers and that they had unfortunately adorned the walls of many a dining-room in the 1830s.

Whatever may have been thought of Pigal’s paintings in the late nineteenth century there is no doubt that his genre scenes were popular from the 1830s to the 1860s as can be testified in Figure 2 by the cartoon that was made after it in the satirical magazine *Punch* in 1846 (Punch cartoons are always a good way of measuring a painting’s popularity) and from the two stereocards (not including their variants) the aforementioned composition inspired.

As is suggested from the title, “Back from the tavern,” subtitled “The Bad Couple” and later paired with another scene, shows a man armed with a stick—or what appears to be the broken end of a broomstick, the sweeping end of which is lying on the floor—who is trying to force his way into his house, while his wife—who knows what liquor does to him, probably guesses what is in store for her, and obviously cannot take one more licking—is doing her best to push the door into his face and keep him out until he has sobered up. Not trusting her own strength as opposed to his, she has pushed the dresser against the door and not taking any notice of the crockery falling and breaking onto the tiled floor, she has planted her feet firmly on the floor, has pressed her belly against the dresser and, with all her might, is

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**European Gems**

**Family Jars: Domestic Violence in 19th Century Stereos**

Stereoviews from Old Europe & the Stories Behind Them

by Denis Pellerin

After 15 years of interruption I have revived the European Gems column my friend Pierre Tavlitzki and I started in 1996 and ended in 2000. For the past 30 years I have never stopped researching the stories behind French and British staged stereocards and although a large part of this research has been published in book format thanks to my collaboration with Dr. Brian May and Paula Fleming, some of it hasn’t made it into books and has been sitting in my archives, waiting to be turned into articles.

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pushing with outstretched arms and spread hands little caring if she crushes him or not. Her desperate efforts are being watched by three grinning urchins who are peering through the window and, having seen similar scenes of domestic violence before, are probably betting on the outcome of the fight.

Though both stereos bear the title “Family Jars,” and are, each in its own way, very similar to the original artwork, they were clearly not made at the same time, and testify to the popularity of the scene over a rather long period of time.

The earlier one (Fig. 3)—probably made around 1859—bears J. Reynolds’ blindstamp and has the original French title printed on the back underneath its English equivalent. The name of the artist is however not mentioned.

Even though the viewer’s vantage point is slightly more to the left and a little closer than in Pigal’s composition, there are very few differences, the most notable ones being that, owing to the window in the photographer’s studio being higher than the one in Pigal’s canvas, the three children have logically been replaced by some adults and that the shelf over the door is not visible. The attitude of the man does not suggest he is pushing very hard—he seems to be complaining about her hurting him—but the female model reproduces exactly the woman’s efforts and desperation.

The later stereoscopic rendition of this painting (Fig. 4) bears a Copyright on its back label and was made in the mid to late sixties by Michael Burr, from Birmingham. The vantage point of the viewer is almost exactly the same as in the original composi-
tion, the shelf over the door is there, the window is lower, two children are peering through it though not laughing, and the man looks meaner and more violent than in Reynolds’ photograph. So far, so good. Barring some minor changes—a wag-on-the-wall clock has been added, as well as a wicker cage on the floor—a few things make it however less striking than the former stereoview. First, the wine bottle in the foreground of Reynolds’ photograph—which helped make the situation even clearer, and is also present in the original painting—has unfortunately been replaced by what looks like a milk jar. Secondly, though the male model looks more convincing, his female counterpart does not seem to be pushing very hard on the door and the simple fact that her face is visible—which it is not in Pigal’s painting nor in Reynolds’ staged scene—makes her whole attitude less desperate and therefore harder to believe in.

As I fully realise I may be splitting hairs here, let me conclude this quick overview of these two cards by belatedly congratulating both photographers for offering us two very nice genre stereoviews which are true to the spirit of Pigal’s painting and give us an insight into a not so pleasant aspect of married life in those days. Incidentally, Burr’s stereo, like many of his photographic creations, can also be found as a carte-de-visite (Fig. 5).

Burr later revisited this composition and made a three-card story out of it. The first image, also captioned “Family Jars,” shows a much less violent scene involving the same protagonists but lacking the drama of the original painting. Although the man’s expression is far from pleasant-looking—as is the stick he is holding—the woman is only pushing on the door with the end of a brush; however she is holding a pair of bellows in her other hand in a way that leaves no doubt she is ready to use it as a weapon if needs be. Not such a pleasant prospect if you are on the receiving hand, which may explain the husband’s exasperation.

The second scene, still bearing the same title, plainly shows that the man has managed to gain access inside only to find himself defeated and begging his fist-shaking’s wife for a truce. It appears that this tableau and the following one either came as an afterthought or are supposed to be taking place some time later and to illustrate another fight. The coal scuttle that was prominent in the foreground is nowhere to be seen and has been replaced by another container with what looks like kindle wood in it.

The third tableau of the series is, in my opinion, the lamest by far. Captioned “After a storm cometh a calm,” it shows the couple making up. This would be all right if the woman was not made to appear as though she was actually apologising to her husband and he was considering whether he should forgive her or not. He is holding a glass of beer—which she has probably poured for him—in one hand, and his pipe in the other. He is looking at her sideways with a dubious expression on his face while she has put her arms around his neck and is cajoling him. Everything is back to “normal” it would seem, that is, in the Victorian sense of the word. It
would have been unthinkable at the time to show the woman triumphant and mistress of the household (this would come later). Victorian women were their husbands’ property and the latter had every right over them. Burr’s bold stand in the second tableau of this set could only be temporary and the story had to finish with the man back in his role of undisputed lord and master. My guess is Burr would have alienated a good part of his male, mostly middle-class, customers otherwise.

As mentioned above, Pigal’s painting was made into an engraving which was issued as a pendant to another of his compositions called “The Good Couple; or The Game of Piquet.” I have not been able to locate a stereoscopic version of this painting although I am quite sure there must be one somewhere—if you have seen it, please, let me know—but I know for a fact that it was as popular as the other print, as can be corroborated by Figure 9.

The illustration shows a Prattware pot-lid—these are exactly what their name implies, ie decorated lids of grease or cream pots, very popular in Britain from about 1845 to 1900, and still highly collectible—which reproduces quite faithfully Pigal’s painting. Cleverly called “A Pair”—a simple but witty and effective play on words—it shows and elderly couple playing cards and smiling at each other over a table while a servant is cleaning a door in the background and looking over her shoulder at them. Though mentioned in A. Ball’s very well documented and illustrated The Price Guide to Pot-Lids and other underglaze multicolour prints on ware, no reference is made to the painting after which it was copied so it may be the first time a connection has been made between the painting and the pot-lid which differs only.
sightly from the original: on Pigal's canvas there is a mirror instead of a painting above the fireplace and a clock in place of the statuette on the mantelpiece; the deck of cards is not visible and only the man's card is shown, the ace of diamonds (necessary to make the pair) being absent from his composition.

Around the same time Reynolds and Burr were making stereos after Pigal's painting, some unknown publisher released a comical animated magic lantern slide also called “Family Jars” but owing nothing to Pigal's work (the first slide shows actual jars). As you can see from Figure 11, the woman has the upper hand from start to finish but this is a drawn image, not a photograph, which apparently makes all the difference when it comes to representing the roles and/or natural dominance of the sexes.

Stereo Imaging Group which developed and promoted the successor to Vectograph which they called StereoJet: full-color printed Stereo via inkjet. Special dichroic dyes were used to print on both sides of a laminated substrate, each side polarized at 90 degrees to each other and polymer coated to allow dyes to be imbibed. In 1998 San Francisco Imaging Services was licensed to produce StereoJets commercially, then individual licenses were issued to David Burder in London, Peter Sinclair in Toronto and Ron Labbe in Boston. However, many problems dogged StereoJet's success: Polaroid's demise, acceptable substrate manufacture and inconsistent silver reflective (backing) lamination among them. Undaunted, in 2008 Vivian formed StereoJet, Inc. through the Cambridge company MicroContinuum, which continues to improve the process with circular polarization instead of linear. Vivian's life's work lives on...

Vivian K. Walworth passed away March 29 after a slow decline due to atrial stenosis. She is survived by her children Janis, Alan, Roger, Jim, and Irene Walworth and their families, including four grandchildren and six step-grandchildren.

(Thanks to Mindy Levine, Ph.D, Northeast Section of American Chemical Society and Janis Walworth.)

–Ron Labbe
More from 3-D Book Productions
reviews by Mary Ann Sell

**Supplement to the Three Volumes of View-Master Reels and Packets by Harry Zur Kleinsmiede**

The supplement includes additional information not found in the first three volumes as well as some unknown issues, new releases, mail order forms, etc. This is the fourth book in the series produced by 3-D Book Productions featuring tons of information for collectors of View-Master reels.

The book is a big 480 pages with eight full color sections of four pages each. Also included are many B&W images of View-Master products. There are interesting facts about View-Master look-alikes produced by Meopta, Stereorama, etc. and newer items produced by Basic Fun, Alpha Cine, etc.

Although this book can stand alone it is meant to supplement the first three volumes. The set is a “must have” for any serious V-M collector.

**View-Master Reels and Packets Index to the Four Volumes by Harry Zur Kleinsmiede**

This new publication is the final item in the outstanding series of books produced by 3-D Book Productions detailing the history of View-Master reels and packets. It is 63 pages softbound and provides relationship information to reels & packets listed in the hard-bound volumes 1-4.

Illustrated with several color as well as black & white photos it is a companion piece and not a stand-alone book. For example, if you want to look up Vanguard Launching this index will give you the information that it is found in volume 3 on page 594. In the same vein, want to find me? I am all over the place! Vol. 1 pg 9, Vol. 2, pg 9, Vol. 3 pages 157, 760, 840 and 841! There are even two blank pages to make your own notes on things you wish to keep track of in the various volumes already issued.

There is even a 25 question V-M trivia quiz at the end of the book.

A couple of samples:

Q: What was the first time that VM used the stereo drawing technique and for what packet?
A: Mighty Mouse meets Powerful Puss

Q: What country in Africa was the first one to get VM reels?
A: Egypt

The back jacket features a full color picture of the permanent display at Oregon Caves dedicated by the National Park Service in May, 2015. This is where View-Master came into being in 1939 and will be forever remembered as the “birthplace” of View-Master. [See SW Vol. 41, No. 1, page 4.]
Making a Point

I've done well in competitions at my local Los Angeles 3-D Club over the last few years, and my images typically get scores of 7 or 8, with even an occasional 9 (we score images from 5 to 9). But, if the judges saw most of my photos as they look straight out of the camera, I’d probably get mostly 6s and 7s. I’m able to gain that extra point or two in competitions by taking a few simple steps. In this article, I’ll show you some of the most basic ways to make that additional point. And, even if you don’t plan on entering competitions, and just want to share your images with family and friends, these same tips can help make your images better and more interesting to look at.

As a sample image, I’ll use a photo I took of an unusual palm tree in Kona, Hawaii. This is actually a “cha-cha” hyperstereo, shot with a Panasonic Lumix point-and-shoot camera, modified to take infrared images. The original stereo pair is shown here. The only manipulation that’s been done on it is to run it through the autoalign function in StereoPhoto Maker. This is necessary for virtually all 3-D photos, and especially for hand held hyperstereos. This is because the alignment errors on the latter can be quite substantial, making the unaligned photo difficult (and painful) to view.

My goal is to make a pure black and white image that I’ll print as a stereo card and enter into a Stereoscopic Society of America print folio. For the stereo cards I make, the aspect ratio for the image is nearly square.

While there’s nothing wrong with my original image, there’s not that much right with it, either. In other words, it’s really just a snapshot. So, just as I said at the outset, I need to do something to make it more interesting, and give it more potential for success should I enter it into a competition.

To determine the direction I should take in manipulating this image, my first step is to ask myself why I took this photo to begin with. In this case, I saw an unusual subject, and I wanted to make a photo of it that would get people to ask themselves, “What is this, and is it for real?” I purposefully shot it in infrared in order to enhance that inherent sense of weirdness in the subject. Specifically, infrared makes healthy plants look white, and darkens blue skies. I knew this would add a nice contrast between my main

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The Society and Beyond

The Stereoscopic Society of America and the Wider, Deeper World of Today’s Stereographers

by David Kuntz

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Original stereo photo, before cropping, windowing and retouching.

Final stereo image, cropped for my stereo card format.

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24 May/June 2016 STEREO WORLD
The purpose of the Stereoscopic Society of America (SSA) is to provide a means for stereo photographers to share their work with each other in a supportive and noncompetitive environment. This is primarily accomplished by means of our postalfolios, which currently encompass Holmes style stereo cards, anaglyphs and Realist and medium format stereo slides. Each folio circulates by mail from member to member. When a participant receives a folio, they remove their old view which has been commented on by others, add a new image, and then make constructive comments on the other maker’s photos already in the folio before sending it on to the next person.

SSA membership is free to anyone who is already an NSA member. For more information, visit our website stereoworld.org/ssa or contact SSA Membership Secretary Dan Shelley at dshelley@dbsdesign.com.

In this particular case, I’m eliminating empty sky at both left and right of the frame, a second palm tree at the bottom left, and most of another tree at bottom right. I’m purposefully keeping the top edge of the cloud because, by sheer luck, the shape of the cloud follows the shape of the palm tree trunk, thus emphasizing it (indicated in the photo with double-headed arrows). Also, the cloud adds a bit of background which enhances the depth in the image. In addition, this cropping places the top of the tree near the point dictated by the “rule of thirds.” This is the point where imaginary horizontal and vertical lines that divide the composition into three cross.

To finalize these adjustments, I set the image so that the closest part of the tree trunk, which is the nearest element in the composition, is just behind the stereo window. Then I apply my crop. The final results are shown here.

The result of all this is a composition that has a single, obvious main subject, and in which all the elements harmonize to draw the viewer’s eye towards that subject, rather than distract away from it. Image contrast has also been used to make the subject appear more prominent. Plus, it adds interesting texture to the subject to give the viewer something to linger on after they’ve absorbed the large scale compositional elements.

Did I make a point (or two?) with these changes? Judge for yourself.

Editor’s View

(Continued from page 2)

exhibited at the Smithsonian’s Museum of Natural History.

Publication Guidelines

We welcome article submissions focused on historical and contemporary stereography, from views to stereographers, cameras, viewers, etc. We also welcome “how to” articles about cameras, viewers, digital, video and mobile applications. Space constrains our ability to publish long articles illustrated with stereoviews but not focused on stereography itself. For details, see Vol. 41 No. 5, page 2.
During the height of the 3-D boom in the early 1950s, a number of comic book publishers tried to cash in by releasing 3-D comic books. Three Dimension Comics starring Mighty Mouse was the first, published in July of 1953 by St. John’s Press. Other companies like Harvey Comics and National Comics followed soon after, releasing their own 3-D titles. William Gaines, whose company EC comics had made a name for itself publishing genre comics like Tales From the Crypt, Weird Science, and Crime Suspenstories decided to jump into the game, and began work on three books in the fall of 1953.

Three-Dimensional E.C. Classics, released in the spring of 1954, was the first of EC’s offerings. It was an anthology featuring four different stories that had previously been published in other books, including EC’s popular comedy title MAD. New artwork was drawn for the stories to better show off their 3-D effects, and the book came with a pair of red and green anaglyph glasses. Three-Dimensional Tales from the Crypt of Terror, released in March 1954 was the second book in the series. It featured all-horror stories recycled from the pages of Tales from the Crypt and The Vault of Horror, again newly illustrated for enhanced 3-D, and this time featuring EC’s popular comic narrator, The Crypt Keeper.

Unfortunately, by the time that these two books were printed, the 3-D craze had pretty much worn itself out. 3-D movies had proven to be expensive to distribute and technically difficult to project, so theatrical production was waning, and 3-D comic books weren’t selling as many copies at the newstands. In addition, Gaines had been involved in a legal dispute with St. John’s Press over the patent to making 3-D comic art, and that case had taken its toll on both companies. Then, in April of 1954, Gaines was called to testify before the U.S. Senate in their famous investigation into comic books’ contribution to juvenile delinquency. Gaines’ testimony proved damaging, and EC ultimately was forced to halt publication of all of its horror and crime titles. These factors led to the cancellation of the third book in EC’s 3-D series.

(Continued on page 36)
Original pencil drawings for two panels from "Spawn of Venus," one of four stories in EC's unpublished 3-Dimensional Weird Science. (Courtesy Lawrence Kaufman.)

Soon the space-ship entered the dense layer of clouds. For a moment the view screen was blank! Then...

There it is! Look! Ice wastes! Semi-darkness!

Then Venus does not revolve as it moves in its orbit! The sun has never touched this side!

No form of life could exist on this dark side! The temperature must be close to four hundred degrees below zero!

And the light side would be to the other extreme! Look! We're approaching the twilight zone!

Finished 2-D art for two panels from "Spawn of Venus," one of four stories in EC's unpublished 3-Dimensional Weird Science, drawn by legendary comic book artist Wally Wood. (Courtesy Lawrence Kaufman.)

Two of the converted panels from "Spawn of Venus," from EC's unpublished 3-Dimensional Weird Science. Original art by Wally Wood, 3-D conversion by Eric Kurland, 3-D SPACE.
My previous article discussed the background of the "Spring" 1856 London Stereoscopic Company Catalog and their "First Series" of stereos. Listed below are the titles for the "Second Series" transcribed from facsimile for legibility.

SECOND SERIES

Very popular Subjects, mounted at 2s. 6d. each slide.
The Murder of Abel.
Miss Wyndham of the Adelphi, as Columbine.

Bal Masque (eighteen Plates).
Mother Goose.
The Emperor and Empress of China.
Roman Woman at the Well.
Crossing the Brook.
Charity School.
Girl with Fawn (Three Plates).
“Strictly Confidential.”
Going to the Ball.

The Coquette.
Boys Blowing Bubbles (Two Plates).
Boys at Play.
Impudence.
Children Swinging.
Dinner Party (Four Plates), group of 8.
Tea Party (Four Plates).
Dessert.
Group of Fruit.
Catholic Devotion.
Dancing Figure.
Spanish Dancers (Eight varied Plates).
   Clara Novello.
   Albert Smith.
   Love.
   Holmes, or Dead Guy.
   Ross, Her Majesty’s Piper.
   Lady Asleep; Another overlooking.
Lady Reading; Another overlooking (Two Plates).
Dead Game.
Costermonger with Game.
Flower Girl.
Fruit Girl.
Fish Girl (Two Plates).
The Gleaner (Two Plates).

Vivandiere.
Combat.
   (Mr. Albert Smith and Mr. Holmes).
Pantomimes, various and amusing.
Harlequin, Pantaloon, and Columbine.
The Gipsy.
The Toilet.
The Rabbit on the Wall.
Taking a Sight.
Scenes from the Ballet of “Ondine.”
   “Happy to take Wine with You.”
   (Group of 7.)
The Tired Gleaner (Two Plates).
Group of Shells.
Mrs. Candle’s Curtain Lecture.
Mr. Candle’s attempt at Peace.
His Success.
The Wedding at St. George’s, No. 1.
Baby asleep in Cot, No. 2.
Blind Man’s Buff.
The Christening, No. 3.
Lady at Toilet Glass.
And several other beautiful subjects.
Death of Thomas A’BECKET (Two Plates), to be followed by a complete Series of Historical Subjects of the deepest interest, with explanatory letter-press at back.

“Death of Thomas a’Becket” embossed J. Elliott.
Clearly, the Becket stereos (see illustration) are by James Elliott at 48 Piccadilly in London who was advertising these in The Times as being published in July 1856 (see The Poor Man’s Picture Gallery by Denis Pellerin and Brian May, 2014 p.189). In fact, the entire Second Series clearly seems to be by James Elliott, although one difficulty is that in 1856 few if any of these stereos had printed or even manuscript titles meaning that it is necessary to work backwards from later examples that do. This requires fairly specific titles. “Group of Shells”, for instance, would be too ambiguous without additional evidence. There is additional confusion caused by variation between the published catalog titles, the manuscript titles on the stereos, and later examples with printed labels and backs. And unfortunately the earliest copyright entries are about a year later in 1857.

Primarily by attribution we can, however, begin linking the 1856 London Stereoscopic Co. catalog titles to the images. The first title “The Murder of Abel” illustrated here has a manuscript title “Cain after the Murder of Abel.”

(“The Murder of Abel”) attributed to James Elliott, 1856. Manuscript title “Cain after the Murder of Abel.”

Primarily by attribution we can, however, begin linking the 1856 London Stereoscopic Co. catalog titles to the images. The first title “The Murder of Abel” illustrated here has a manuscript title “Cain after the Murder of Abel.”

(“The Murder of Abel”) attributed to James Elliott, 1856. Manuscript title “Cain after the Murder of Abel.”

Murder of Abel”. The stage prop tree in the stereo also appears in picnic scenes and others attributed to Elliott. This stereo is a good illustration of the discrepancy in titles often encountered in this period.

The second title in the Second Series “Miss Wyndham of the Adelphi, as Columbine” can be positively tied to an embossed “J. Elliott” stereo with a paper label that reads “Miss Wyndham.” Again, the title is variation on the published catalog title.

Other titles remain too ambiguous for definitive illustration. Although

(“Miss Wyndham of the Adelphi, as Columbine”) by J. Elliott, 1856.
we may never quite know which stereo the title “Love” was intended for, other titles like “The Emperor and Empress of China” can be presented with confidence even lacking printed titles (see illustration).

A complete and definitive illustrated list remains a goal for future reference work.

Historic 3-D 35mm Film Collection for Sale!

Historic 1950’s-1990’s 3D 35mm Film Collection for sale:
Full Length Feature Films and Shorts
Drama, Suspense, Action, Animation, Comedy!

House of Wax, Phantom of the Rue Morgue, Jaws 3-D, The Maze, Comin’ At Ya (2), Starchaser(5), Treasure of the 4 Crowns(2), LumberJack Rabbit, Amityville 3D, Friday the 13th Part 3, Andy Warhol’s Frankenstein, Pardon My BackFire, Spooks, Nigita, Doomtown, Motor Rhythm, Solid Explanation, Lumiere: The Train, Natural Vision 3 Dimension, Hypnotic Hick, and more ...

Projection equipment for dual projector and Above/Under prints

(858) 926-0134
3DFilms@softca.com
The first projector ever made by View-Master to project their reels was the (2-D) Model S-1 Projector, which came out sometime between 1947 and 1948.

One of the original concepts regarding the View-Master reels was that they would not only be entertaining, but that they would also be educational. To that end, along with the more familiar scenic reels, there were individual reels and sets in a more educational category. Two of the earliest sets in this category were Alpine Wildflowers and Mushrooms in their Natural Habitats, which had books to accompany the reels. To that end, the first View-Master projector was designed with classroom use in mind. For such a small item it is a highly engineered precision instrument, far more robust and substantial than the much lighter weight and cheaper models that were later introduced for home use.

As it was specifically intended with classroom use in mind, this is the only projector that View-Master ever produced which has a reflex viewing window that allows the captions of each image to be read while the reel is in the projector, and it is also the only View-Master projector with a built-in pointer.

This projector has a cast metal body, a high quality Wollensak f/3.0 Sawyer's View-Master Anastigmat projection lens, and a precision adjustable reflector for the projection lamp to maximize the brightness from the 87.5 Watt projection lamp. The lamp size is limited by the fact that the projector is convection cooled—there is no fan to cool the lamp.
However, at some point during the production of the S-1 projector, the idea of adding an electrical fan to allow for a brighter lamp was considered. The View-Master model with the “Ampli-Cooler” is basically the original S-1 projector, fitted to a matching base unit containing an electrical fan. This allowed for use of a CGW 200 Watt lamp. Comparing lamp specifications the 75 Watt Lamp has 1200 Lumens, and the 200 Watt lamp has 4400 Lumens, which is more than three times brighter! The only other modification was a redesigned lamp housing cover, which is taller for the larger lamp and with no baffles to allow any light coming out of the top of the projector. Instead, it is shaped to deflect all of the air to the rear of the projector, allowing for maximum airflow. The fan base is designed in such a way that any model S-1 projector could be it added, and the result looks like it came from the factory this way. One other feature is that the base has a power socket on the side for the S-1 projector to plug in to—thus leaving only one power cord, coming from the fan base, to be plugged into a wall outlet.

Ours came fully assembled as a unit, and we assume it was done at the factory, rather than as an add-on later, as the power cord on the S-1 is shorter than normal—just long enough to plug into the socket on the side of the Ampli-Cooler, as you can see in the photo. Ours was from Karl Kurz, who was a partner with Gordon Smith of Stereocraft engineering. Karl was the designer of the Model C View-Master viewer, and Gordon designed the View-Master Personal Stereo Camera. Between them they ran Stereocraft Engineering, which was a separate company that designed virtually all of the View-Master products from the late 1940s through the 1960s. Karl referred to this model as the S1-B (B for blower). According to Wolfgang Sell, Dave Hitchcock referred to it as the S-2. The only printed reference I have found is the sticker on the bottom of our fan base which states that is the VIEW-MASTER AMPLI-COOLER, and specifically refers to it as “A Turbine-Type, ventilating blower attachment to Amplify Projection Capacity of the View-Master S-1 projector.”

We have no idea how many were made, but we know it was more than one. We had an extra Ampli-Cooler base, which we sold many years ago, and did not keep track of. Also, Wolfgang and Mary Ann Sell have three Ampli-Cooler models in their collection. One is fitted with a motor to advance the reel, for a continuous repeating projection show, and one of them is in a light tan color, to match a later model two-tone brown/tan S-1 projector. That makes five that we know of, and since 1977 we have not seen or heard of any other S-1 projectors with the fan cooler base.

More Rarities

We have another S-1 in our collection, which we believe to be one-of-a-kind, and was probably a production prototype before the final S-1 was produced. This projector also came from Karl Kurz of Stereocraft Engineering. It is painted smooth black (rather than the final brown crinkle finish), except for the lamp housing cover, which has been left the shiny silver color of the metal. The main physical difference on the outside is the fluted design on the housing around the lens barrel. There is no nameplate or serial number. Internally the main difference is that the lamp...
The first View-Master 3-D projector, a one-of-a-kind rarity made from two S-1s on a large fan base.

I've mentioned that the Sell's have a two-tone S-1, and we also have a two-tone tan and brown S-1 in our collection. These are the same colors as used on the Stereomatic 500 projectors, and must have been used near the end of production.

Last, also from Karl Kurz, there was a one-of-a-kind stereo projector made from two S-1s machined and modified into a stereoscopic version of the S-1, with a large fan base to cool the separate projection lamps. This must have been the first stereoscopic projection of View-Master reels, years before the Stereomatic 500 was produced.

The H unger G ames: M ockingjay – Part 2 was initially announced as a 3-D release, but then the posters and trailers stopped mentioning 3-D. The pro-boxoffice website listed it (as it does with most, but not all 3-D releases) up to its opening as a 3-D release, but it didn't open in the U.S. in 3-D. A quick check found it was released in other parts of the world in 3-D, so why not the U.S.? It is not the first film not to be released in 3-D in the U.S. and probably won't be the last.

Also of note is the 20th Century Fox film Deadpool scheduled for a 2/12/16 release, was dropped off the upcoming 3-D release list and IMAX announced its release to IMAX theaters with no mention of 3-D. IMAX has also announced that the untitled Wolverine sequel will be released in IMAX, but it has not been announced as a 3-D release, not scheduled for release until March 2017.

Of course, a whole separate issue is the movies that were exhibited theatrically in the U.S in 3-D but are then released on flat Blu-ray with no 3-D version available in the U.S. (while sometimes appearing on Blu-ray 3D in overseas markets instead)!
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**Wanted**

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EC’s “Lost” 3-D Comic Book

(Continued from page 26)

series, which would have been a collection of redrawn sci-fi stories from the pages of Weird Science.

EC did sort of revisit 3-D comics in the June 1954 issue of MAD, where they included a story called “3-DIMENSIONS!” It was printed in red and blue to look like a 3-D comic, but wasn’t actually in 3-D. Instead it was a humorous tale making fun of the whole short-lived 3-D comic book fad.

That wasn’t quite the end of the line for EC’s 3-D comics, though. The new artwork for the unpublished 3-D sci-fi book had been drawn and inked, and in the late 1960s and early 1970s, a couple of fanzines got ahold of those pages of art and published them, but only in 2-D as the 3-D separation hadn’t been completed. To this date, the 3-Dimensional Weird Science issue has yet to published in 3-D. However, there is a way to see them in 3-D!

A Los Angeles based theater troupe called Captured Aural Phantasy Theater is the only group actually authorized by the current owners of EC comics to bring their stories to the stage in live multimedia performances that combine radio drama style acting with classic comic book art. In December 2014, 3-D SPACE partnered with them for a live performance of stories from the two published EC books. Then in the summer of 2015, 3-D SPACE received permission to finally complete the 3-D artwork on the sci-fi stories for a live performance that had its world premiere at the San Diego Comic Con. At their show, the audience receives their anaglyph glasses, and can see the panels projected on the screen in all of their 3-D glory. If you’re in the Los Angeles area, you can visit Captured Aural Phantasy Theater’s website to learn more about their upcoming performances, and see the lost EC 3-D comic for yourself. See http://capturedauralphantasy.com.
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