

October

Be Sure to LOOK for those Buttons and
roll-over effects

Magic Lantern Society **NEWS**



Coming attraction slide for Her
Wedding Night (1930)



From Terry Borton

Huygens Who Done It?

Every magic-lantern fan knows of Christiaan Huygens, the famous Dutch scientist, who was the likely inventor of the magic lantern in the 1650s. Three hundred years after that blessed event, in the 1950s, the Dutch government decided to honor Huygens by putting his image on the 100-guilder bill. Below is the image that was used. **The question:** What well-known artist designed a 100-guilder bill of Huygens that was rejected, and why?



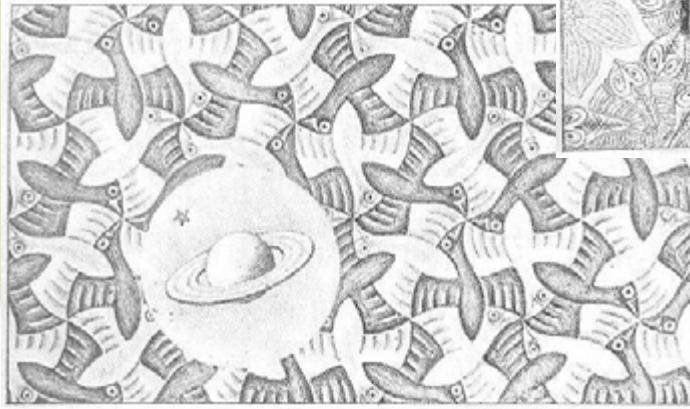
First Clue

Next Month the Winning Answer
and Who Submitted the Only Entry



Second Clue

Fourth Clue



Third Clue



Fifth Clue

Here's A Chance to Check Out One of the Subjects That Will be Part of the 2012 Convention

"Coming Attractions" have been part of the American cinema going experience since 1912. STARTS THURSDAY! is devoted to the most unique and aesthetic medium of cinematic promotion, the glass lantern slide.



<http://www.starts-thursday.com/>

August 18, 2010

DIY Coming Attractions

Professionally produced slides were not the only projected images that theaters used to advertise their upcoming shows. The exhibitors themselves often crafted hand-made slides. These slides generally consisted exclusively of written text and lacked any but the most primitive graphic elements. Though the slides often lacked aesthetic interest, they had the practical benefit of flexibility as well as the ability to very specifically address the details of an upcoming program.



From UK cinema, scratched-in slide for double feature (c. 1956)

For example, handmade slides were useful for advertising an entire program, such as a double feature, on a single slide. Custom made slides also allowed for of insertion of specific dates or times, commentary or tag lines ("Back by popular demand!"), or local censorship ratings.

Custom slides could also be quickly fabricated in order to flash an immediate message to the screen.

Film historian Kevin Brownlow recently related a personal anecdote in an email which illustrates the point. I'm sure he wouldn't mind if I shared it here:



British scratched-in slide for (c. 1944)

continued next page

“Coming Attractions” continued

When I was a few months old, my parents went to the local cinema in Crowborough, Sussex, leaving my aunt looking after me. I must have sensed what was going on, because I roared so furiously that my aunt had to telephone the cinema and they projected a slide (over the film - sacrilege!) with handwritten lettering saying ‘Would Mrs Brownlow please return to Kevin.’ So I had my name on the screen at six months.”

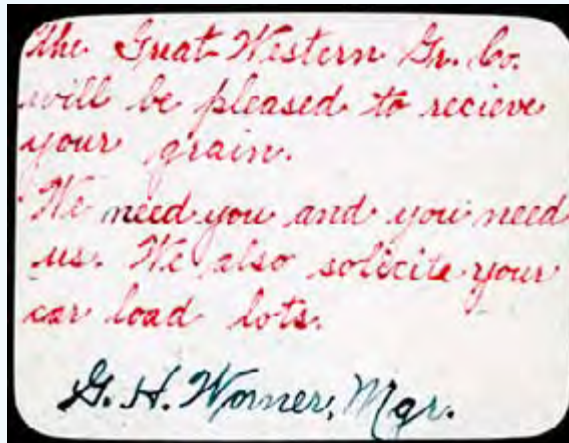


British scratched-in slide (c. 1956)

Projectionists had several different processes by for laying their message on glass, all of which essentially boil to two different approaches.

The first approach is to simply take an appropriately sized pane of glass and write on it using ink, paint, or grease pencil. When

projected, the resulting image is a white background with black or colored text. This technique is described in the 1915 manual, *A Guide to Kinematography* (Projection Section) for Managers, Manager Operators, and Operators of Kinema Theatres by Colin N. Bennett.

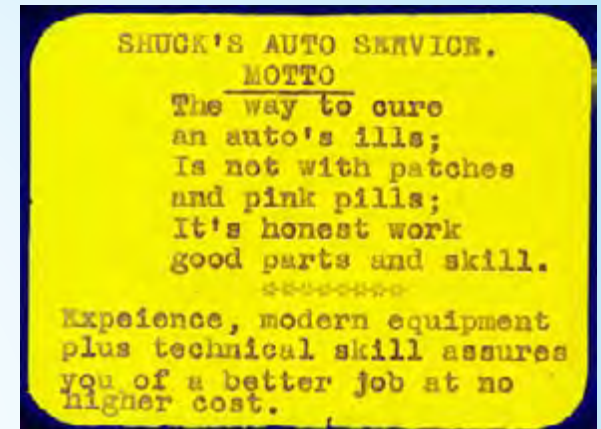


Hand written slide for St. Louis Great Western Grain Company (c. 1910)

Bennet describes how to create these “Painted-on Announcement Slides”:

“Simply paint or write on the clear glass. For painting, any opaque mixture will serve. Light red or ultramarine blue water colour paints are good, and the glass can easily be cleaned off again. To write in words with a pen, use a ball-pointed or broad-pointed nib and a mixture of ordinary writing ink and ultramarine blue of the consistency of very thin paste. Electric lamp lacquer (white spirit varnish coloured with alcohol soluble aniline dye) may be flowed over the uncoated side of the announcement slides to

introduce colour and make them less glaring on the screen.”



Ad typed on cellophane then sandwiched between glass panes, Seattle (c. 1920)

An alternate method for creating a custom slide was to coat the entire surface of the glass with an opaque material, and then to etch the message through the coating.

This process had the advantage that the projected image appeared on the screen as light against a dark background instead of the other way around. Another advantage was that the scratched out areas could be covered by a color wash, thus affording the opportunity for multicolor text and embellishment.

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"Coming Attractions" continued



MORROPAQUE slide and the resulting projected image

Returning to Bennett's manual, he describes the Preparation of Scratched-in Announcement Slides":

"Cover a clean 3 ¼ inch square of glass [note the standard British slide dimension] with any opaque coating that can be scratched off in fine lines with a sharp pointed instrument, such as a sharpened knitting needle, or a darning needle stuck for support in a cork, leaving the point jutting out half an inch. White, or light green, Hall's water distemper is a simple announcement slide coating..." Bennett then continues to recite half a dozen alternatives for uniformly coating the glass, and then concludes "...the finest possible lines can then be cleanly made. The wording of all scratched-in announcement slides projects white on a dark background."

This "Scratched-In" process apparently later became quite popular, so much so that a British company, Morgans's Slides Limited, developed pre-coated blank slides and sold them under the trade name MORROPAQUE. The coating on these slides was pre-ruled with very fine lines to assist the exhibitor in aligning their written text. The coating also easily accepted color dye, so that that exhibitors could creatively color them as well.

Though these hand made slides lack the drama and striking visual appeal of professionally produced studio slides, they have a certain charm that I've come to appreciate. Not only do they provide insight into typical programming practices, they also wonderfully demonstrate the lost art of good penmanship.

Posted by SilentRobert



From Terry Borton

Re the Loie Fuller story in the last issue: Back in 2000, for the Dance Millenium Conference in Washington, Jody Sperling of Time Lapse Dance and I performed a re-creation of Loie Fuller's magic-lantern dances. It was very well recieved. Jody has gone on to develop her Fuller-inspired dances further. They're really spectacular. You can get a sense of them in the photos of her "Elements" and "Ghosts" dances on her web site, <http://timelapsedance.com/photos>.



Another Site with Many Lantern Images

GEORGE EASTMAN HOUSE

Pre-Cinema Project

Visit the George Eastman House Home page

[TELNET to the GEM Database](#) - To search text

[Explore our on-line image collection using a web-based search tool](#)

Pre-Cinema - Movie Related Lantern Slides

[Home](#) [Previous Page](#) [Next Page](#)

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<http://www.geh.org/fm/precin/6042-1631-3258r/Pre-Cinema-Lantern-Slides.html>



A Very Rich Visual and Informative Site Worth Viewing



From Charles Barten



I have just read the MLS newsletter, and I happened to stumble across your request for interesting websites about magic lanterns en relevant items pertaining to such.

Now I have the freedom, and with a bit of modesty, to proudly introduce you to my own website. We are stationed in The Netherlands, but all my explanations, except for the TV interviews and newspaper articles, are written in English.

Except for having a lot of photos of magic lanterns, and more than 5000 photographed images, made by myself of lantern slides, you will find a treasure load of themes from my collection. Many of these are rare.

I sincerely hope that I am hereby able to contribute a small part to your success of the Magic Lantern Society News

Alkmaar. Holland.

A Big Thank You For Sharing

<http://www.toverlantaarn.eu/index.html>



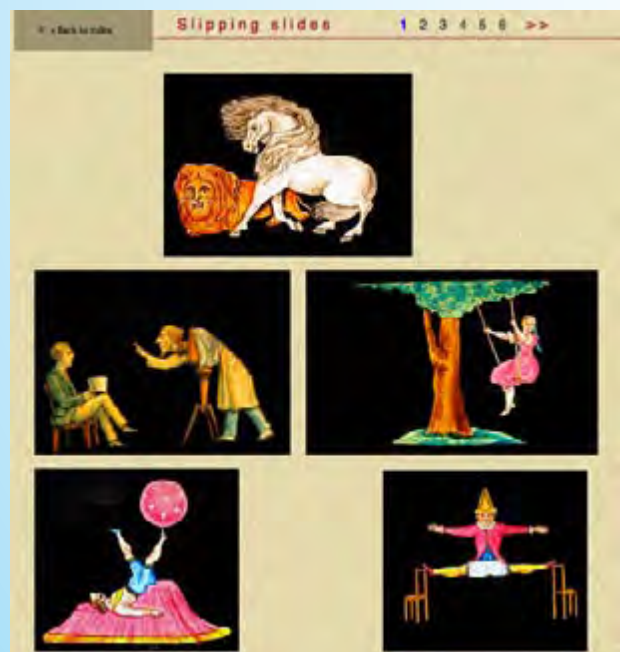
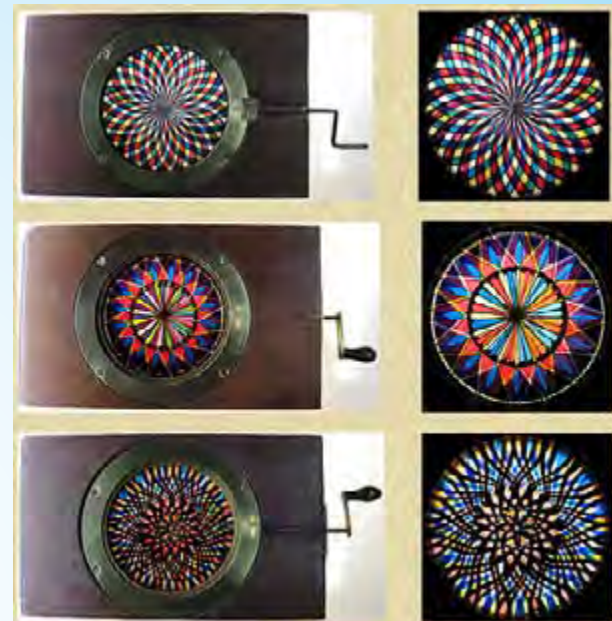
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Site Worth Viewing Continued

The reason that I spend a lot, and I mean, a lot of time on my site, is mainly to ensure that other magic lantern lovers (fanatics) can enjoy and explore the wonderful and rich history from that time. And that concerns all aspects of entertainment, information, technique and targets. Like many other fellow collectors, even I still feel the excitement when new material or information is being discovered. Apart from the tangible materials, I also find the MLS newsletter very important and helpful.
Kind regards

Charles

www.toverlantaarn.eu www.magic-lantern.eu





15th International Convention Tacoma, WA June 21-24, 2012

A Look at Attractions and Resources Available Before, During and After the Convention



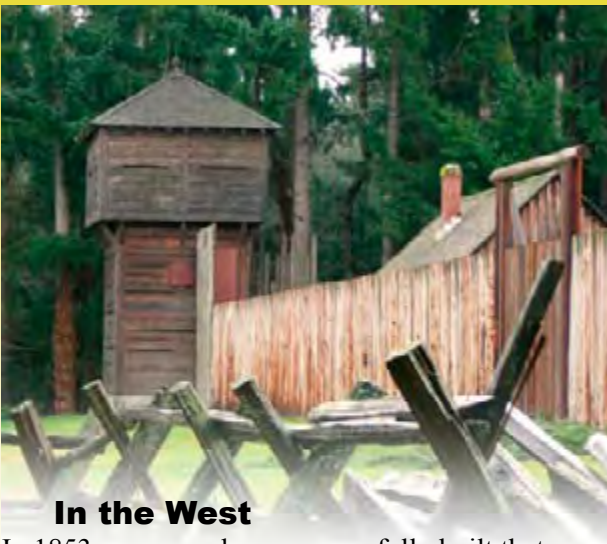
Fort Nisqually was the first European settlement on Puget Sound. The Hudson's Bay Company (HBC) of London, a vast fur trading enterprise chartered by King Charles of England in 1670, established it in 1833. The original site was on the beach and plains above the Nisqually River delta in the present town of DuPont, Washington. Today Fort Nisqually, including two of the original buildings, is located inside Tacoma's Point Defiance Park. Fort Nisqually is owned and operated as a Living History Museum by Metro Parks of Tacoma.

Travel back in time with us and experience life in Washington Territory during the fur trade era. A Hudson's Bay Company outpost built in 1833, Fort Nisqually was the first European settlement on Puget Sound. With a diverse work force of American, English, French Canadian, Hawaiian, Irish, Native American, and Scottish laborers, Fort Nisqually was a bustling center of trade that expanded into a large scale agricultural enterprise.

May 25 - Sept 5 Fort Nisqually Living History Museum
Open Daily 5400 N Pearl Street #11
11 am to 5 pm Tacoma, WA 98407 USA
 (253) 591-5339

ADMISSION

Adult (18-64)	\$6	Senior (65+)	\$5
Active Military/Spouse	\$5	Student	\$5
Youth (4-17)	\$4	Ages 3 and under	Free
Family \$22 (Up to 2 adults & 6 youth)			



In the West

In 1853 a new road was successfully built that crossed the Cascade Mountains over the Naches Pass to Walla Walla. This gave immigrants a more direct route to the Puget Sounds area.

March 1853 – Washington Territory created, separate from Oregon

President Franklin Pierce appointed Isaac Stevens 1st Territorial Governor, also Superintendent of Indian Affairs and survey for railway.

By the summer of 1855 there were rumors of war. Gold was discovered near Fort Colville and miners came onto Indian land.

The relationship between U.S. Army personnel at Fort Steilacoom and the HBC was good. The HBC also had a good relationship with the Indians.

for more information about Fort Nisqually

<http://www.metroparkstacoma.org/page.php?id=825>

In the Eastern United States

The lantern was big business during the mid and late 19 century

By its heyday at the end of the Victorian period, magic-lanterns were everywhere -- in homes, in churches, in fraternal lodges, in schools, in large-scale halls and theaters, and as a regular part of home and public entertainment. At that time there were probably between 30,000-60,000 lantern showmen in America, giving between 75,000 and 150,000 shows a year. That means there would have been several shows a week.

That's not to say that the west didn't have a rich history of lantern use, it just came later!

We will share with you more of the lantern history in the west as well as other attractions available during the convention.

A Thank You to Jack Judson for Responding

Regarding the unusual radiopticon

The one in the Judson collection is gas fired with 3 burners, one in the cylindrical back piece, and 2 in the normal positions on either side of the front projector. The piping has a valve to light either the one in the vertical lamp house, or alternately to light the 2 burners inside the projector itself.



Purpose; to show either lantern slides with the included wooden carrier for 3.25 by 4 inch normal American size slides, or to show opaque images with the other wooden part after the slide carrier.

The 2 burners inside the projector body proper, are like the 2 electric bulbs normally seen in the radiopticon, except when it is simply gas fired with 2 burners.

A look inside the projector body itself should reveal sockets for lamps. Perhaps missing, and as well perhaps also missing is some switching device.

A further "guess" is that since these devices were on the fairly cheap side, one simply had to plug in the appropriate correct cord for either the single rear bulb, or alternatively the other cord for the 2 bulbs in the projector.

Hope that clears up some of the mystery. Love to hear what is found inside the projector body itself.

Jack Judson

From Carolyn Gennari

September 16

Dear Ron,

I'm currently working on a project in Providence, RI that involves replicating a 19th century magic lantern show. I'm working with the Special collections librarian and creating glass lantern slides from antique glass negatives in the special collections at the public library. A performance as well as an exhibit will take place in May. My collaborators and I are in the process of constructing a Victorian style magic lantern and I was hoping to get some advice from the Magic Lantern Society. I'm not only trying to create a lantern that works but one that takes on the aesthetic of early lantern projectors. I would like to construct a biennial lantern with an electrical light source (I'd like to avoid kerosene and lime light) Do you have any advice on where to find projection lenses or any information on constructing a magic lantern/

all the best,
Carolyn Gennari

September 22

Hi Ron,

Thank you for getting back to me.

The attachment you sent is beautiful and would indeed help in the construction process. I'm not well versed in optics, so having some sort of diagram or layout like is helpful!

To clarify a bit, a functioning lens is very important for this project: I will be using glass negatives from the archive at the public library in Providence and using them in a darkroom to print glass slides. As an on-going series, each magic lantern performance will include a projection of glass slides with historic images of New England, a guest narrator, and musical

accompaniment. The first performance will be in May accompanied by a semi-permanent exhibit at the Providence public library that will place the magic lantern in a historical time line leading up to the moving image.

Any help, advice, or guidance from your members on the east coast would be extremely helpful. We are also looking for individuals who would like to actively take part in this project and help/learn how to make lantern slides, or research local narratives and stories to be used in the performance.

Lastly, I would love to become a member of the magic lantern society and I will be sure to further explore your website.

and, if you know anyone with knowledge of magic lantern lenses I would love to contact them!

Thank you again!

Best,
Carolyn Gennari

Members on the east coast

She is also looking for individuals who would like to actively take part in this project and help/learn how to make lantern slides, or research local narratives and stories to be used in the performance. If you can help Carolyn with information or guidance contact her at:

carolyn.gennari@gmail.com



Projector Wanted

Wanted: Nice wood & brass magic lantern for display in my collection. Please contact Tim Shinnars at timshinnars@aol.com or 360-606-1555.

Wanted

I purchased a Cinderella slide set on Ebay last week, again with no script. Looking for a copy of the reading that went with the Cinderella set.

From: Keith Lowe

moonlinermusic@mac.com

From Kentwood Wells

Collectors Weekly offers a free email newsletter on magic lanterns, allowing you to keep up with current Ebay listings, upcoming events, and other magic lantern related news.

<http://www.collectorsweekly.com/friend?n&s=photographs-magic-lantern>

A Big Thank You to the following:

Charles Barten	Terry Borton
Betsey Dyer	Rob Byrne
Ron Easterday	Jack Judson
Keith Lowe	Tim Shinnars
Kentwood D. Wells	Laura Zotti

for contributing to this months issue.

Check this exhibit out!

Shadow Puppet Theatres in Paris (1885 -1914)

The roots of shadow puppet theatre are lost in the mists of time.

It came to Paris from China and was very popular among the cabarets of Montmartre between 1885 and 1914. Le Cabaret du Chat Noir would come to be considered one of the main meeting places of the Parisian intellectuals and the symbol of La Bohème. Artists, singers, actors, poets and dancers were seated together drinking the famous absinthe watching the shadows by Caran d'Ache slipping behind the screen.

Toulouse Loutrec stopped in his paintings these instants and it has been a place of inspiration for a lot of artists such as Henri Rivière, Picasso, Modigliani and Erik Satie. Nowadays for us it is not just a mere impression but something more-a pleasant recollection.

This exhibition has the aim to bring to life the mysterious shadow puppet theatre, that was born in Paris and has been on tour around Europe, there were Rodolph Salis the inventor of Chat Noir and many others recounting the well-known tales: La Marche à l'Etoile, Carnaval de Venise, Le Sphinx, L'Age d'Or now in the exhibition.

These are an important set of 70 French shadow puppets in zinc similar to those shown in the cabarets of Montmartre, together with their original theatre and two magic lanterns used to project backdrops, it has been donated by Centro Studi della Barbariga, founded by Angelo Dalle Molle, to the Collection Minici Zotti. With the collaboration of Assessorato alla Cultura del Comune di Padova, Regione Veneto e Provincia di Padova.

24th SEPTEMBER TO - 27th NOVEMBER 2011
From 10 a.m. to 4 p.m.
Closed on Thursday

Piano Nobile di Palazzo Angeli
Prato della Valle, 1/a
35123 PADOVA - Italy

info@miniczotti
tel. 0039 049 8763838



Question about Help on Book or Slide Show

From Anton Orlov

I was happy to find your website as I have been eagerly trying to find a group of enthusiasts who would be interested in a small treasure trove of slides that I have recently acquired. I bought about 550+ slides from a granddaughter of the original photographer. They are hand-painted (and one of my questions is, who in the world did hand coloring like that in 1918? They are stunningly beautiful and precise), and also came with the B&W contact prints of the original images (most were used full-frame, but some were cropped for composition reasons). The slides were created by an American pastor who traveled to Europe in 1917 with a group of YMCA representatives. The trip started in Eastern Europe (from what I can tell) and there are many images of soldiers by dug-outs and in trenches, then they went to Moscow (mind you, the Soviet revolution had just occurred there and there are many images of collapsed buildings or ones with shrapnel marks all over), afterward the party took a month-long trip on Trans-Siberian railroad deep into Russia and all the way to Vladivostok all the while documenting rural life and inhabitants of the land, then it was off to China and Japan for them (but I think the most striking images are from the first part of the journey though there are some clear winners from China too).

I am a photographer who spends most of his attention on doing pretty much what the original photographer was doing - documenting life as it happens and transforming it from the remote to familiar. I can honestly say that the level of photographic excellence is very high in all of these images - compositions are nearly flawless, some of the angles are very creative, and the moments caught on film were priceless. These slides have been sitting (along with the original Bausch and Lomb dual projector) in a basement for 85+ years, I was told the last time they were looked at was around 1925. They are in remarkable condition though considering the age and storage conditions - the colors are very vibrant and only less than 10% of them have cracked glass.

I am very interested in a possibility of working with someone more familiar with the industry on a book

project or a series of slide shows. Please contact me if you can help in any way.

Also, along with the original images there are about 50 or so professionally made slides that the photographer must have bought in Moscow - they are from Baranov Studio in Moscow and are very professionally looking, with serial numbers written on each slide (though those were not colored). I wonder if you have ever heard of that studio and if there is any collection that features slides made by them?

Thanks a lot,
Anton Orlov.
orlovphoto@gmail.com

Response from Kentwood Wells

Thanks for your message about the lantern slides of Russia, China, and Japan. The slides you bought are of considerable interest. Very little is known about the history of the magic lantern in Russia, including the identity of Russian slide manufacturers. I have attached an article that I wrote for The Magic Lantern Gazette a couple of years ago that summarizes much of what can be gleaned from English-language sources. There may be other material in Russian, but I can't read it or get access to it. Very few Russian-made slides have made it into the U.S., but my research indicated that there was a thriving lantern slide industry in Russia, and lantern slides were widely used in Russian schools. An article using some of your slides would be of great interest to readers of The Magic Lantern Gazette, especially if you can identify locations of the slides, and at least some could be reproduced in color on the covers and inside of the back cover. If you are inclined to write an article, you can send it to me as editor.

As far as hand-coloring of slides is concerned, there was a huge industry in the late 19th and early 20th centuries making hand-colored photographic lantern slides. Almost all the colorists were women, paid rather low wages, and major slide manufacturers would employ hundreds of them and produce tens of thousands of slides.



Photo by Keith Lowe

Part of the NW group working on items for the upcoming convention at the Knights of Pythias Lodge in Tacoma.

Were looking forward to seeing you at the 2012 convention.

Our condolences to Mike Smith

For the passing of Elizabeth Smith

Elizabeth Smith was the organizing force of the British Society. She kept track of all the auction items, knew everybody and had in her head the organization of conventions, society and materials. She will be sorely missed by not only Mike but everyone in the British Society