

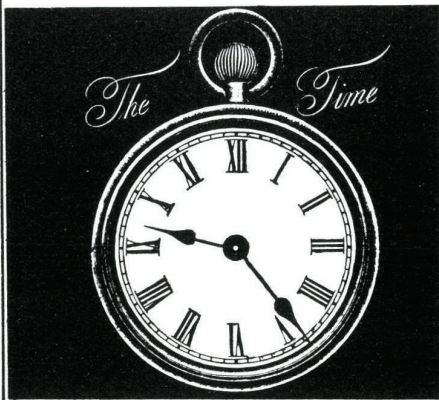
duction of a number of short films made between 1897 and 1900. There is no evidence that James Bamforth himself acted as a travelling lanternist or hired slides at this time, and if this is so, presumably the film operation came to an end owing to the loss of interest from Riley Brothers. However, it arose from their links with the magic lantern trade and was not an erratic phenomenon; it is known also that by the early 1900s Bamforth's were giving lantern slide shows in Holmfirth, and the Valley Theatre there was to be one of their interests. Bamforth and Co. also had a later re-entry to film production starting in 1914.

James Bamforth's entry into postcard publishing was a classic example of commercial spin-off based on the experience of lantern slide photography and to some extent on the lantern slide lists themselves. After 1902 when the Post Office first permitted a message to be written on the back of the card, and postcards achieved more popularity, Bamforth's were among the first to seize the opportunities. Their earliest identifiable cards date to 1903. Very soon Bamforth was issuing postcards mostly in sets of three or four with pictures selected from the firm's stock of lantern slide negatives. The idea of selling postcards in this way with verses from the songs or hymns was clearly a successful sales device adopted from the lantern slide sets. Selections from new lantern slide sets were sometimes issued as postcards. There are parallels in the development of the artistic treatment of the postcards and the lantern slides especially after the introduction of colour printed postcards around 1906-7, and eventually all lantern slides were sold coloured, none being plain.

So far I have attempted to outline some of the ways in which the resources of the Scherer Collection can lead the collector to a greater understanding of Bamforth lantern slides and their history. I would like in conclusion to suggest ways in which we in turn would welcome the help of collectors such as members of the Magic Lantern Society of Great Britain. Many of the sets in the Scherer Collection are incomplete and we are anxious not only to fill the gaps, but to make the collection fully representative of the many styles and subjects which existed. In addition there is a need to assemble further documentary evidence of which there is still much to discover. In fact our ultimate goal is to collect at least one original example of every item produced by Bamforth's, along with supporting material. How far this can be done will depend to a large extent on private collectors.

We would be interested in the first place in acquiring slides through purchase, or possibly through exchange arrangements, for postcards, for example. The same is true for material such as catalogues, order lists, advertisements and packaging. Failing this, however, we would be extremely grateful for the loan of slides so that they can be copied on 35mm transparencies. This would not only provide us with copies but would provide a reference back up for collectors in case of accidental breakage or loss. And, in addition, we would be glad to have copies or photostats of original Bamforth advertisements or articles about Bamforth in contemporary journals or books. Much material exists which so far is unknown to us, but which lantern slide specialists may be aware of. And even if members themselves are unable to help, information about other people or institutions which have Bamforth material would be extremely useful. Finally I hope that I have managed to suggest in the course of this talk that the work of improving and expanding the Scherer Collection can only be of mutual benefit both to the collection and to the collector.

## Gold Watch Slide

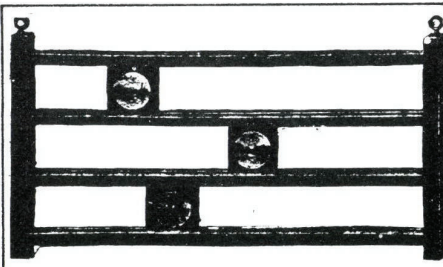


### The Magic Lantern Society of Great Britain

The Annual General Meeting of the Society was held in January at the National Film Theatre when all the presently serving officers were re-elected unopposed.

Perhaps the most exciting matter to emerge from the meeting was the decision to hold a major magic lantern exhibition in London sometime in 1980. This would be similar in scope to exhibitions of advertising material, phonographs and the radio held in recent years at major London museums. The editor understands that a working party will be formed shortly and meanwhile the Committee is proceeding with initial planning, details of which will be circulated to members before the next meeting in April.

A donation has been received from Maria Adriana Prolo of the magnificent 235 page fully coloured catalogue of the Turin National Cinema Museum of which she is the director. This splendidly comprehensive review of pre-cinema history is available on loan to members by application to the Secretary. (The Journal production team is proud to note that its first published credit in a scholarly work appears on page 26 of the Turin catalogue.)



The next meeting of the Society will be on April 21st at the Architectural Association in London. Discussions are underway for an excursion to replace the June meeting. Brussels is the favoured destination, with St. Ives and the Isle of Man as poor seconds. The attraction of Brussels of course is threefold: the nearby museum of cinema history, the two Sunday morning markets and also the possibility of meeting up with some amazing Dutch and Belgian collectors. Details from the Secretary at the next meeting.

Finally, don't forget that copies of Volume 1 No. 1 are still available. Also we are printing fewer of Number 2, so if you want more than one copy order now and mail your completed form and cheque to the Secretary and.... a hearty welcome to all new members.

### Bibliography (continued from Vol. 1 No. 1)

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The editor is grateful to R.G. Morris for abstracting this Bibliography from the catalogue of his collection

### Chorus of Gentlemen



THE MANAGEMENT BEG  
 TO OFFER THEIR BEST  
 THANKS TO THOSE  
 LADIES WHO HAVE SO  
 KINDLY REMOVED  
 THEIR HATS