



George V's yacht – the Marriotts' slide

inside) and another that lurched sideways when its leg broke, with posing punter plus pint still leaning on it.

Jerry Fisher showed three extraordinary slides made from intricately cut paper. One had a date of 1839 but Jerry was not convinced this dated the slide. He raised the interesting question of

whether some slides are better looked at than projected. Peter Gillies showed slides by designer, artist and illustrator Lawson Wood (1878-1957). The first group featured ancient Britons (cavemen) and dinosaurs and the second was a Newton set – *The Story of Strong Tail*, the kangaroo who won a jumping competition by landing next to the Old Man in the Moon. John Finney then gave us his version of the 1980s real fire advert with dog, cat and mouse – but his mouse escaped through a hole in the skirting board.

After lunch Keith introduced "a fairly quiet one" with David Bayley recreating a raucous 'surround-sound' phantasmagoria show with objects from his shed (not necessarily 18th century) 'played' by members of the audience. Skeletons and various beasts appeared accompanied by chain in a tin pail, sewing machine wheel, bells, crowbar, etc. Order was restored by Linda and Edgar Gibbs showing a



One of Jerry Fisher's paper cut-out slides

film by Sir George Pollock given to them by his family. *Transformations*, made with John Barnes, traced the history of the magic lantern, focussing on dissolving views and slip slides. They then showed one by John and Elizabeth Horton (see TML 14) featuring *The Night Before Christmas*, also with magic lantern history.

Keith projected 15 slides from the set *Children of a Great City*, which had belonged to the Elsburys. These included photographs of child musicians, boot blacks and cane workers. Gordon Casbeard then showed a salutary tale of what happens when you leave children in the house with something they should not touch – in this case hair restorer.

The remarkably effective product resulted in a rather bald child growing a beard. The Utteridges went 'political' with "the ayes/eyes have it" (moving eyes slide) and "the noes/nose have it" (growing nose slide) – Keith should have been the new House of Commons Speaker!

Robin Palmer educated us all about the broad gauge GWR ('God's Wonderful Railway'). In the 1830s Brunel surveyed the line and built the infrastructure but proved a poor designer of locomotives – a job successfully taken over by 23-year-old Daniel Gooch. GWR became famous for passenger comfort but staff braved the elements, although later locomotives had cabs. Even the non-trainspotters found the images and story fascinating. Increasingly out of step with the rest of the system, GWR switched gauge over one weekend in 1892 and all the locomotives were scrapped. John Finney then showed a David Elsbury set with Richard Rigby reading from David's own handwritten script. The subject was *Abstinence and Hard Work*, showing abstainers fared better as, for example, blacksmiths, glassblowers, printers, railwaymen, miners, navvies and even Arctic explorers (there may have been some scepticism in the room).



David Bayley with sound effect

Richard Crangle picked up his earlier theme with Graystone Bird slides he had bought over the lunch break, featuring hymns, people in fishing boats and lady bathers on Brighton beach. Richard Rigby showed some 'no bits' kaleidoscopes (they pick up what they see) and a fascinating selection of slide carriers able to take different size slides (3¼ inch and 4 inch). One had two carriers within a frame and another blanked out the slides as it changed over.



Strong Tail and the Old Man in the Moon

The day drew to a close with the audience singing along to three life model song sets from Andrew Gill. 'Annie Laurie' (written in 1835), 'Goodbye Dolly Gray' (written in 1898 – well before WWI) and 'The Bonnie Banks o' Loch Lomond' that probably dates back to the Jacobite uprising of 1745 – the "low road" may well be the route of the dead. Then on to the cheerier subject of fish and chips!

Mary Ann Auckland

THE QUEEN ON SCREEN ... REVISITED



Queen Victoria looking out of a train crossing the Tay Bridge which she did on 20 June 1879, six months before it collapsed. One of a Walter Tyler set of (at least) 48 slides from David and Lesley Evans' collection

As Queen Victoria's 200th birthday year draws to a close, here are three more slides following on from Jeremy Brooker's 'The Queen on Screen' article in TML 20.



This slide (left) is from Franz Xavier Winterhalter's painting 1 May 1851. An ageing Duke of Wellington presents a gift to his namesake Arthur, Duke of Connaught, aged 1. Prince Albert is gazing at the Crystal Palace, home of the Great Exhibition that year (Lester Smith collection)



... and just a reminder that it is Prince Albert's 200th birthday too (David and Lesley Evans collection)