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GLASS TO CANVAS

The Career of Samuel Henry Baker, (b. Birmingham, 1824, d. 1909),
Magic Lantern Slide Painter Turned Landscape Artist

ZILLAH SCOTT

From the 17th century when magic lantern slides first appeared, up to the early 19th century, the public showing of these slides was mainly in the hands of travelling lanternists. Such showmen were a popular subject for print-makers of the late 18th and early 19th centuries: a famous lithograph of the 1830s by Gavarni (1804-1866) shows a character more akin to a tinker than a craftsman.¹ These itinerants would walk from town to town carrying small tin lanterns – which could probably project no more than 3 metres – endlessly showing their little repertory of slides. In the early 19th century, the development of better illuminants (such as the Argand lamp and the limelight) and the elaborate techniques of the phantasmagoria and dissolving views, together with the growing middle-class leisure market, resulted in a rise in the status not only of the magic lantern show, but also of those who worked to create and exhibit these images.² This article examines the career of one man who benefited from these developments, and who eventually progressed from painting images on glass to earning a successful living as a landscape artist on canvas.

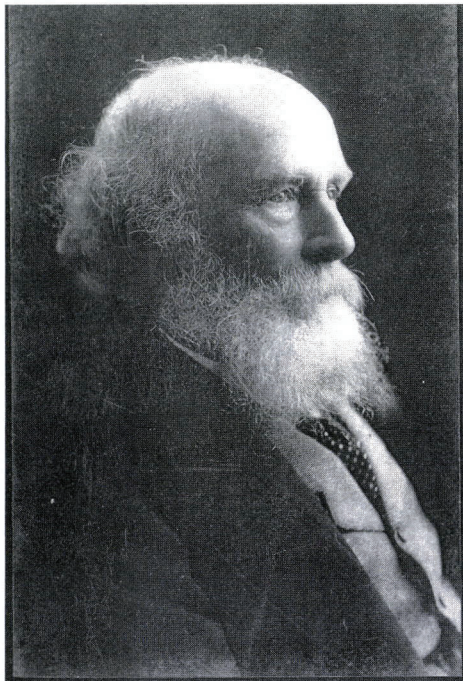
S.H. Baker was born in 1824 into a family at the heart of Birmingham's artistic industries. His father and grandfather were both employed at Matthew Bolton's Soho Works, home of Bolton's 18th-century art school.³ Although it is not clear exactly what Baker's father and grandfather did at the Soho Works, they have been variously described as 'managers' or holding 'important positions'. A letter from the wife of S.H. Baker's grandson described one of the men as a 'brass founder'. In fact they were probably skilled workers in metal, and possibly also 'designers'.⁴ Having shown artistic promise as a child, S.H. Baker was apprenticed to James Chaplin, a painter of magic lantern slides.⁵



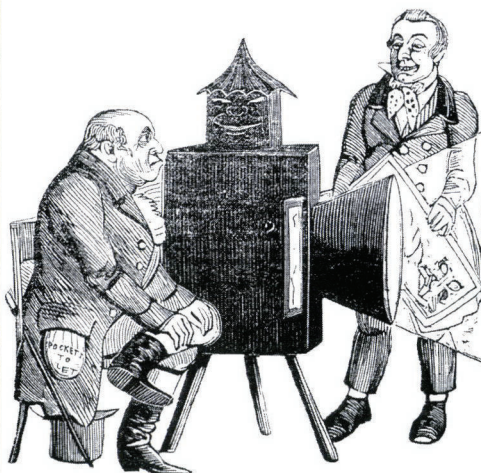
JAMES CHAPLIN, PHILIP CARPENTER AND WILLIAM WESTLEY

James Chaplin was the eldest of three sons. Their father, also James Chaplin, was a magic lantern slide painter,⁶ and the youngest son, Edwin, a highly skilled japanner, who may also have worked as a slide painter for the Birmingham optician Robert Field.⁷ James Chaplin Jnr was employed by Philip Carpenter, another Birmingham optician,⁸ described by John Barnes in *The New Magic Lantern Journal* as 'perhaps the most important person in the history of the magic lantern during the 19th century, yet very little is generally known about the man'.⁹ Barnes cites an article in *The Optician* of 7 February 1895, which in turn refers to an elusive book or pamphlet entitled '*In Memory of Mary Carpenter, of 24 Regent Street, London*', by R.L. Carpenter. The article turns out to have been based on a series of notes in *The Birmingham Weekly Post*,¹⁰ in turn prompted by an article in *The Engineer*. These give a little more insight into the movements and business of Philip Carpenter.

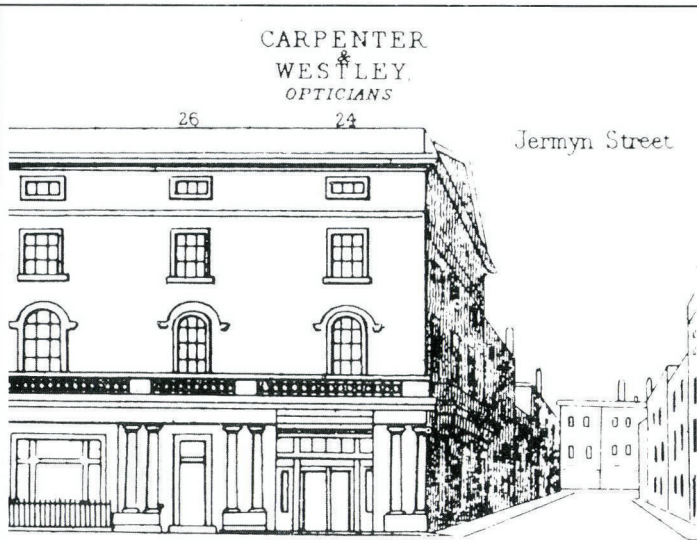
He was born in Kidderminster on 18 November 1776, and became a scientific optician.¹¹ *The Engineer* article declares, questionably, 'The first to make magic-lanterns in this country was Philip Carpenter, who began their manufacture in Birmingham, about



Harold Baker, *Now Street Birmingham*
S.H. Baker, R.B.S.A. Reproduced by kind permission of the Shakespeare Birthplace Trust Records Office



CONTENTS	
1	Glass to Canvas Zillah Scott
6	'Art for Art's Sake': Tamamura's Productions in Esthetic Art David Robinson
8	Louis Wain's Feline Lantern Show David Robinson
10	The German Spy Hauke Lange-Fuchs
13	Lanterns in Moscow 1902
14	The Pilgrims of the Penny Gaff S.R. Crockett
15	Schröpper's Ghost Show at the Court of Dresden, 1774 Hauke Lange-Fuchs



From John Tallis's *Views of Regent Street*, revised edition, 1847

1808.¹² The editor of *The Birmingham Weekly Post* found no mention of Carpenter in an 1808 directory – he may have been too newly established to feature in that edition.¹³ The first mention of Carpenter in the Birmingham directories came in 1812, when he was running his business from Inge Street. A directory of 1823 indicates that Carpenter had experience beyond Kidderminster and Birmingham, since he is described as being an optician 'formerly of London', with a shop at 111 New Street and a manufactory in Bath Row (still standing in 1895) where Robert Field was a foreman.¹⁴ A copper-plate page advertisement reveals the range of goods in which an optician of that time dealt:

Spectacles, with pebbles or glasses, in gold, silver, tortoiseshell, and steel frames; eye and reading glasses in great variety of mountings; refracting, achromatic, and reflecting telescopes; single, compound, solar, and lucernal microscopes; opera glasses and perspectives, variously mounted; Dr Brewster's patent kaleidoscopes, with improvements; Carpenter's new improved magic lanterns; new copper-plate sliders for ditto, in great variety; optical machines for viewing perspective prints; camera obscuras and camera lucidas, for drawing in perspective; pocket-convex mirrors for taking views; cases of mathematical drawing instruments; portable and wheel barometers, thermometers, &c. A great variety of other optical, philosophical, and mathematical instruments, at reasonable prices and of the best quality. Messrs. Harris and Son's new globes, at the makers' prices.¹⁵

At about this time (1824) Carpenter took on, as an indoor apprentice, William Westley, who was later to become a partner in the firm and to run it with Miss Mary Carpenter, Philip Carpenter's sister, after Carpenter's death.¹⁶ In 1826 Carpenter must have been relatively successful for he was encouraged to move to London, to set up business in Regent Street, where he remained until his death in 1833.

Arthur Brace Matthews, at some time the owner of the tantalising *'In Memory of Mary Carpenter'*, offered this quote from the book as a description of Philip Carpenter:

Philip Carpenter was a man of scientific attainments, and rendered great service to education by his improvement in the phantasmagoria, which, as the magic lantern, had previously been a mere toy. His copper-plate slides conveyed instruction in science and natural history; he subsequently employed artists to paint beautiful views on glass, and this branch of his business became of great importance. He was the first maker of Dr (Sir David) Brewster's kaleidoscope, sharing the patent with him, and contributed to its success by greatly simplifying and improving its mechanical construction, so that it became the most popular scientific toy of the day. He paid considerable attention to the manufacture of microscopes ...¹⁷

After Carpenter and Westley moved their business to London, Robert Field bought the Birmingham premises at 111 New Street and took on the dissolute but artistically brilliant Edwin Chaplin.¹⁸ Carpenter and Westley's work was continued by James Chaplin and his apprentices, until Chaplin gave up the work 'as an old man'.¹⁹

S.H. BAKER'S SLIDE PAINTING CAREER

Apprenticed to Chaplin in the late 1830s, S.H. Baker continued to work as a slide painter until the late 1860s.²⁰ His work for Carpenter and Westley took on two aspects – as both slide painter and showman. John Barnes found little detailed information about the production of Carpenter's copper-plate slides.²¹ He considers an etching method most likely, copper plates being used to print an outline which was then transferred to the glass. This would then be coloured by the artist, who would create the miniature, translucent painting that was ultimately projected by the lanternist. Although the 'Local Notes and Queries' cannot add a great deal to Barnes's assessment, 'H. B.' (probably S.H. Baker) gives this brief description: 'The slides called copper-plate slides were painted on outlines printed from copper plates, after the manner of printing on pottery.'²² Steve Humphries considered that these hand-painted colour images were the most beautiful lantern slides available.²³ There is frustratingly little evidence as to the kind of slides painted by Baker, though he talks in his diary mainly of 'dissolving views'.²⁴ Dissolving views, developed in the 1830s, were produced by the use of two lanterns, side by side or mounted one above the other, projecting onto the same spot so as to enable one projected image to fade or 'dissolve' into the other.²⁵ Dioramic dissolves, showing the same view at different times of the day or year, were especially popular. According to Humphries, many of these dissolving views would have depicted pre-industrial rural idylls.²⁶ Since S.H. Baker's later work on canvas consisted of just this kind of subject, it seems reasonable to conjecture that he started his artistic life painting rural dioramic dissolves. H.B.'s note in *The Birmingham Weekly Post*, however, suggests that Baker painted a variety of subjects:

[The] pictures of scenes in the Holy Land, the Overland Route to India, views in Switzerland, India, China, the Arctic regions, &c., were painted from the best authorities available, and often from sketches and drawings made by the lecturers who ordered them. They also painted many illustrations and diagrams for lectures on anatomy, geology, botany &c.²⁷

There is also evidence in Baker's own diaries that he painted anatomical slides and that both he and his son Harry Baker, who was apprenticed to his father, painted scenes in the Holy Land.²⁸

Painting on glass demanded a high level of skill. Colour selection was critical, and great precision was required to paint on slides 3 or 4 inches in diameter.²⁹ An article in *The Engineer* tells us that S.H. Baker was one of the finest artists on glass in the country: 'Great skill was required in the work, from the

CARPENTER & WESTLEY'S

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Dissolving Views,

AS EXHIBITED ON THREE OCCASIONS

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CHANGES FROM DAY TO NIGHT,

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WITH

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WITH

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PHOTOGRAPHS, HUMOROUS SUBJECTS,

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The Lanterns are of the best Construction, are brilliantly illuminated with the best Hydrogen Lime Light, and may be exhibited in a Private Room or Lecture Hall. The Oil Light is only adapted for use in small apartments.

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With Ox-Hydrogen Lamp Light, in London	5 5 0
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With Oil Light, in London	3 3 0
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THE ACTUAL COST OF CONVEYANCE

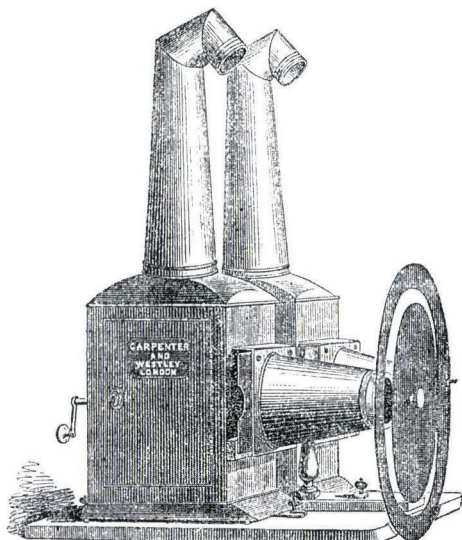
CHARGED IN ADDITION.



Lester Smith Collection

magnification to which the results were afterwards to be subjected, and men who could paint those pictures well were few and far between. The late Mr Westley, of the firm Carpenter and Westley, encouraged those who had skill in the work, among whom were Messrs. S.H. Baker, C. Smith, Thomas Clare ...³⁰

S.H. Baker did not only paint slides for Carpenter and Westley, but also acted as showman. He was skilled



DISSOLVING VIEWS.

A MUSEMENT and INSTRUCTION by means of CARPENTER & WESTLEY'S improved PHANTASAGOGIA LANTERNS with the CHROMATROPE and DISSOLVING VIEWS, and every possible variety of Sliders, including Natural History, Comic, Lever, Moveable, and Plain, Astronomical, Views in the Holy Land, Scriptural, Portraits, &c. No. 1, Lantern with Argand Lamp in a Box, £2 12s. 6d. No. 2, Ditto, of a larger size, £4 14s. 6d. A pair of DISSOLVING VIEW LANTERNS, No. 2, with Apparatus, £11 11s. The above are supplied with a Lucernal Microscope, and 7 Sliders at 31s. 6d. extra. The Lamp for the No. 2 Lanterns is very superior. (The price of the Lanterns is without Sliders.)

Lists of the Sliders and Prices upon application to the Manufacturers, Messrs. CARPENTER & WESTLEY, Opticians, 24, Regent-street, Waterloo-place, London.

in the use of limelight, 'a flame of oxygen and hydrogen gases under pressure impinging on a cylinder of lime which, when hot, provided an intense, brilliant light'.³¹ Limelight was dangerous, with explosions always possible, especially when equipment was being transported. Baker appears never to have had an accident, but he was often obliged to spend many hours in a hall in the days before showing slides, checking that the equipment was performing properly.³² He would receive that equipment from Carpenter and Westley a few days before a performance, set it up, and test it to ensure that it was working smoothly.³³ Baker got most of his engagements as a showman through friends and local contacts in Birmingham. Humphries considers that during the heyday of lantern shows, in the 1880s and 1890s, demand was mainly from churches, temperance movements and middle-class families, for whom a Christmas show was a mark of status.³⁴ Baker's diaries confirm that this was already true in the 1860s and 1870s, with the addition of educational lectures requested by schools and civic bodies.³⁵ Baker's own church, the radical nonconformist Church of the Saviour, demanded dissolving views, scenes of the Holy Land, comic slides and anatomical lectures.³⁶ Baker also showed slides at other churches and at the Blue Coat School. His account of showing slides at the latter venue at Christmas gives an indication of the popularity of these entertainments:

24th [Dec 1863] Tuesday ... to town to make arrangements for lecture at Blue-Coat School with assistance of Mr J Westley's men got all ready for 7 o'clock and showed Views in Holy Land - Interiors of Churches &c. &c. Chromatropes and photographs of the Prince & Princess of Wales - There were 30 or 40 of the Com[mit]tee & their friends present and at the close a vote of thanks was proposed by one of them and carried with shouts & cheers.³⁷

The audiences in the same hall might be very different from one night to the next. In February 1862 Baker presented a lecture on the Holy Land in Harboure 'to a large and highly respectable audience', yet the next night he was showing 'some

miscellaneous picture[s] ... the room very full. Boys very noisy'.³⁸ Baker also showed slides to some unexpected groups. At his show at the Blue Coat school he 'was vexed to find that the Deaf & Dumb children could not see their teacher who tried to convey to them the descriptive lecture'.³⁹ Long after Baker had stopped showing on a regular basis, the call from a friend could bring him back to the lanterns - in 1869 he did a Christmas show for the servants of George Dawson, minister of the Church of the Saviour.⁴⁰ His son Harry continued showing slides into the 1870s.

Although S.H. Baker's diaries give little information as to what he was paid by Carpenter and Westley for painting slides, we can get an idea as to what he charged for showing and lecturing.⁴¹ In 1862 he informed a potential customer that he would charge £2 for a lecture on the Holy Land. This is significantly lower than the charges quoted in a programme for Carpenter and Westley's show at Windsor Castle in 1865, when an oxyhydrogen exhibition in the provinces was charged at £7 7s.⁴² However, it seems likely that Carpenter and Westley were specifically aiming those charges at a more affluent group, and that local agents would have been free to charge at their own level. It is certainly possible that Baker set his own charges while hiring the equipment from Carpenter and Westley.

THE MOVE TO LANDSCAPE ART ON CANVAS

As a painter on glass, S.H. Baker was a skilled craftsman, but his ambitions lay in the direction of fine art. It is clear from the early volumes of his diary, at the time when he was still heavily involved in slide painting, that he was a highly respectable person - a member of Church committees, who took tea with H. Ryland, the representative of a wealthy and prominent Birmingham family. Still, he 'looked upon glass painting as somewhat in the light of a trade'.⁴³ Birmingham, with its extensive artistic industries and its tradition of art training, was an ideal place for a skilled craftsman to train as a fine artist. Baker attended both the School of Design and the Society of Artists Schools. These two



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institutions were created as the result of a split in the Birmingham Society of Arts in the 1840s. By that time it had become clear that the two elements of the Society of Arts, the artists and those whose main concern was providing artistically trained workers, had become mutually incompatible. The School of Design was set up and, with a government grant, embarked upon creating a training school for

designers and craftsmen. The artists formed the (later, Royal) Birmingham Society of Artists and established a society and annual exhibition which was to rank among the most prestigious provincial art bodies. Although there had been some animosity in the years proceeding the split, once the two institutions were established the high levels of co-operation and connection between the fine artists and the industrialists meant that a man such as Baker could easily be part of both institutions. He was trained in landscape painting by J.P. Pettitt.⁴⁴ The combined influences of painting pre-industrial rural landscapes for Carpenter and Westley and Pettitt's devotion to the faithful representations of nature, created Baker's style, a combination of nostalgia and a feeling of youthful delight in the countryside.

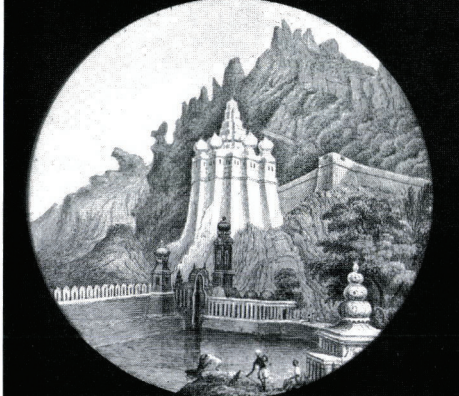
Although the leap from the position of a craftsman painting scenes on magic lantern slides, to that of major Birmingham landscape artist, trustee and treasurer of the Royal Birmingham Society of Artists, and President of the Sutton Coldfield School of Art might seem a great one, in practice it was in many ways an easy transition.⁴⁵ Baker's career change was eased by the nature of his work for Carpenter and Westley. His slide painting work was flexible, and could be gradually passed to his sons and apprentice as his landscape career took off, giving him time to teach art, spend time painting in the country and work on his canvas painting. In addition William Westley was actively supportive of Baker's ambitions in fine art. He bought paintings from him in 1869, when Baker was still in the process of transition from glass to canvas.⁴⁶ He also recommended Baker as a painting teacher to his relative, Mr Westley Norton.⁴⁷

There was accord between much of his work as a slide painter and his subsequent artistic career. Not only was Baker painting similar subjects – pre-industrial rural views – at as high a level of skill on glass as he later achieved on canvas, but the importance of excellent draughtsmanship in rendering a coherent image on glass stood him in good stead in later years. Stephen Wildman, assessing Baker's importance in linking the early Birmingham School of Barber and Lines with the generation of his son, Oliver Baker, Walter Langley and the Arts and Crafts group at Birmingham, writes that Baker's 'reputation rests on outstanding draughtsmanship'.⁴⁸ It seems probable that Baker translated the methods he had successfully used on glass to his subsequent work on canvas. For much of the 18th century artists had been considered little more than craftsmen, especially in the provinces. In the first half of the 18th century, landscape art was considered the inferior branch of painting. 'A History is preferable to a Landscape, Sea-piece ... &c.', wrote Jonathan Richardson in *The Connoisseur*. 'The reason is, the latter Kinds may Please, and in proportion as they do so they are Estimable ... but they cannot Improve the Mind, they excite no Noble Sentiments ...'⁴⁹ However, through the influence of Sir Joshua

Reynolds, James Barry, J.H. Fuseli, C.R. Leslie and John Ruskin, landscape, by the mid-19th century, was considered as respectable and acceptable as any other genre of art. Yet, however the reputation of great landscape artists might have risen by the first half of the 19th century, the majority of landscape painters were still practising what would have been considered a craft. E.P. Thompson found that artisans and craftsmen who set up a 'Cooperative and Economic Society' on Spa Fields in London in 1821 included watercolour artists and artists painting landscapes on transparent window blinds amongst the shoe makers and cabinet makers.⁵⁰ Trevor Fawcett, in his study of English provincial art, wrote that provincial artists made a living by engaging in a combination of art and craft activities, often supplementing fine art with dealing, repairing and restoring, framing, scene painting and other ancillary activities.⁵¹ For all but the very greatest landscape artists, until the second half of the 19th century, the line between art and craft was blurred, as was their status in society. The structure of Birmingham industry and society allowed easy movement between art and industry, and the career of its most famous early 19th-century artist, David Cox, meant that it was relatively easy for an artist who had trained as a craftsman to become accepted in society as a fine artist. Cox, who after a childhood accident was unable to follow his intended career as a whitesmith, was apprenticed to a miniature painter.⁵² He trained with Joseph Barber and through him became acquainted with the areas of North Wales which were to become so connected with the Birmingham School. Cox went to London and worked as a scene painter, before his reputation as a landscapist enabled him to work solely as a fine artist. He returned to end his days in Birmingham. The example of the career of Cox, together with the respect given by Birmingham industrialists to artists and designers, meant that an artist such as S.H. Baker could easily move from an artistic trade to a place in the fine art establishment.

Despite the similarities in skill and subject matter of the two occupations, and the relative ease with which Baker could become established as an artist after having been a craftsman, it is clear that the distinction between the two phases of his professional life was important for him. The phrase in his obituary 'He looked on glass painting as somewhat in the light of a trade'⁵³ makes it clear that, for Baker, there was a significant difference between the two occupations. Pierre Bourdieu, questioning the 'demarcation line' between technical and aesthetic objects, writes that the 'intention [of the producer of the object] is itself the product of the social norms and conventions which combine to define the always uncertain and historically changing frontier between simple technical objects and objets d'art'.⁵⁴ Similarly, Baker's switch between artisan and artist was the product not of the different work which

Study from Nature. S.M. Baker, 1881/2



Lester Smith Collection

British Library



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S.M. Baker as published in *English Etchings, Part XV* left: Wencock Abbey, 1883/4; right: Ribbesford Church, 1881/2

he was undertaking, but of the conventions of Victorian Britain which made a painter on glass an artisan whilst making someone who painted the same image on canvas an artist. Baker's distinction, in a letter written to his son, between 'an artist' and 'such a person as wd. usually be set to do that job [showing lantern slides]'⁵⁵ suggests that, as Bourdieu implies, Baker's own intentions were shaped by conventions and social norms.

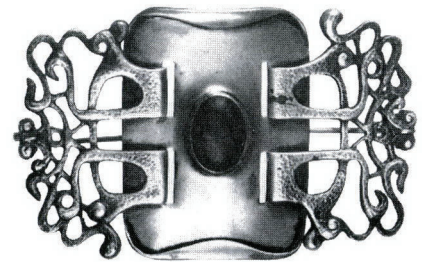
By the second half of the 19th century artists had moved decisively away from their craft origins in the previous century. From the 1850s the meteoric rise of prices of paintings, the social respectability of the Royal Academy and its School and the change in values within society that allowed professionals to be considered gentlemen, transformed the status of artists into that of highly respectable members of society.⁵⁶ S.H. Baker's ambition to practise fine art was repaid, not only in the positions which he held within polite Birmingham society, but in monetary terms. At the peak of the boom in the art market in the mid-1870s he was earning over £600 a year from painting, putting him well into the echelons of the wealthy provincial middle class.⁵⁷

LEGACIES OF SLIDE PAINTING AND ITS CONTINUED IMPORTANCE FOR S.H. BAKER

Whilst Baker might have left magic lantern slide painting behind him in the early 1870s, it continued to have an influence on his work. In the late 1870s, when the art market underwent a spectacular slump, Baker was able to utilise skills learnt as a slide painter and take up engraving. More important than the skills that he was able to use, was the attitude which his work as a slide painter had given him. In London many artists suffered intensely, both professionally and personally, as a result of the artistic compromises they were forced to make in order to make a living as artists.⁵⁸ Baker, whose attitude towards his work was that of a professional landscape artist rather than an artistic genius, was able to make compromises, such as his engraving work, without feeling his identity as an artist challenged. In addition to giving him a pragmatic view of his own artistic work, the legacy of a career begun as a craftsman was later reflected in the work of his son Oliver Baker, who played an important role in the Birmingham Arts and Crafts movement at the end of the 19th century. He was, like his

father, a prominent member of the Birmingham artistic establishment. A landscape painter, etcher and member of the Royal Birmingham Society of Artists, Oliver became interested in Arts and Crafts in 1898, when William Haselord invited him to design silverware.⁵⁹ He went on to design for the Liberty-Haselord Cymric Silver line, continuing a tradition of excellence in art and craft in Birmingham which his father had helped to establish 50 years earlier.

Silver belt buckle designed by Oliver Baker for Liberty's Cymric range, 1900



NOTES

1. Reproduced in Steve Humphries, *Victorian Britain Through the Magic Lantern* (London, 1989), p. 13.
2. Humphries, op. cit, pp. 15, 18, 20-21.
3. Wallis and Chamberlain, Birmingham City Museum and Art Gallery Catalogue of Paintings (Birmingham, 1892).
4. P. 47 of the above catalogue uses the word 'managers'. An obituary of S.H. Baker in *The Birmingham Daily Mail*, 23 December 1909 says 'important positions'. Dorothy Baker, on a family tree, in the file 'Baker, Harry & S.H., General Information' in the archives of the Birmingham City Museum and Art Gallery, describes James Baker as a 'brass founder'.
5. Obituary in *The Birmingham Daily Mail*, op. cit.
6. Letter dated 29 July 1968 from Dorothy Baker to Mr Greenacre, Assistant Keeper at the Birmingham City Museum and Art Gallery, in the file 'Baker, Harry & S.H., General Information', loc. cit.
7. 'H.B.' [probably S. H. Baker] in 'Local Notes & Queries' No. 3463 in *The Birmingham Weekly Post*, 16 March 1895.
8. 'L/H.B.' [probably S. H. Baker] in 'Local Notes & Queries' No. 3434 in *The Birmingham Weekly Post*, 2 February 1895.
9. John Barnes, 'Philip Carpenter 1776-1833', in *The New Magic Lantern Journal*, Vol. 3, No. 2, December 1984.
10. The cuttings of *The Birmingham Weekly Post's* 'Local Notes & Queries' were pasted into the diaries of S.H. Baker in The Shakespeare Birthplace Trust, Records Office, Stratford-upon-Avon. Baker collection - DR142. Hereafter referred to as DR142/.
11. Arthur Brace Matthews from Sparkhill in Birmingham quoting from 'In Memory of Mary Carpenter, of 24 Regent Street, London' by R.L. Carpenter, 'Local Notes & Queries' No. 3423 in *The Birmingham Weekly Post*, January 1895.
12. *The Engineer*, 23 November 1894. Found in DR142/22.
13. Editor's note in 'Local Notes & Queries' No. 3412 in *The Birmingham Weekly Post*.
14. *ibid.*
15. *ibid.*
16. 'H.B.' in 'Local Notes & Queries' No. 3434 in *The Birmingham Weekly Post*, 2 February 1895.
17. Arthur Brace Matthews, op. cit.
18. 'T.B.' in No. 3447, 'H.B.' in No. 3463 and Fred Burrill Jnr in No. 3465, 'Local Notes & Queries' in *The Birmingham Weekly Post*, late February/early March 1895, 16 March 1895 and 23 March 1895.
19. 'H.B.' in No. 3434 and 'L/H.B.' in No. 3463, 'Local Notes & Queries' in *The Birmingham Weekly Post*, 2 February 1895 and 16 March 1895.
20. DR142/1-3.
21. Barnes, op. cit.
22. *ibid.*
23. Humphries, op. cit, p. 9.
24. DR142/1-3.
25. Humphries, op. cit, p. 20.
26. *ibid.*, p. 27.
27. 'H.B.' in 'Local Notes & Queries' No. 3434 in *The Birmingham Weekly Post*, 2 February 1895.
28. DR142/1, 28 April 1862; DR142/3, 7 December 1869.
29. Humphries, op. cit, p. 112.
30. *The Engineer*, 23 November 1894. Found in DR142/22. Later in the piece the author of the article showed how far away were the days of hand painting when he commented: 'Nearly if not quite all of these have gone to their rest.' Beside the article, an annotation in Baker's hand reads: 'Not quite all. S.H. Baker.'
31. Humphries, op. cit, p. 21; DR142/1, 8 May 1862.
32. DR142/1, 10 May 1862.
33. DR142/1, 9-12 May 1862.
34. Humphries, op. cit, p. 25
35. DR142/1-3.
36. DR42/1.
37. DR142/1, 24 December 1863.
38. DR142/1, 16-17 February 1862.
39. DR142/1, 24 December 1863.
40. DR142/3, 27-29 December 1869.
41. A letter to Baker's wife and sons shows that Baker considered 6/- or 7/- a day a suitable fee for a slide painter. DR142/3, 11 September 1870.
42. 'The Pieces Fit', *The New Magic Lantern Journal*, Vol. 3, No. 1, February 1984.
43. Obituary in *The Birmingham Daily Mail*, op. cit.
44. Obituary in *The Birmingham Daily Mail*, op. cit.
45. DR142.
46. DR142/34-35, Picture Registers.
47. DR142/5, 6 April 1875.
48. Birmingham City Museum and Art Gallery, op. cit, p. 47.
49. Jonathan Richardson, *The Connoisseur* (1719), cited in Leslie Parris, *Landscape in Britain* (London, 1973), p. 9.
50. E P Thompson, *The Making of the English Working Class* (London, 1963), p. 868.
51. Trevor Fawcett, *The Rise of English Provincial Art* (Oxford, 1974).
52. William Hall, *A Biography of David Cox with Remarks on his Works and Genius* (London, 1881).
53. Obituary in *The Birmingham Daily Mail*, op. cit.
54. Bourdieu, Pierre, *Distinction. A Social Critique of the Judgement of Taste*, trans. Richard Nice (London, 1986), p. 29.
55. DR 142/3, 11 September 1870.
56. Paula Gillett, *The Victorian Painter's World* (New Jersey, 1990), Chapter 2.
57. DRI 42/34-35, Picture Registers; John Burnett, *A History of the Cost of Living* (Harmondsworth, 1969), pp. 232-46.
58. Gillett, op. cit.
59. Glennys White and Alan Crawford, 'Metalwork', in Alan Crawford (ed.), *By Hammer and Hand: the Arts and Crafts Movement in Birmingham* (Birmingham, 1984).