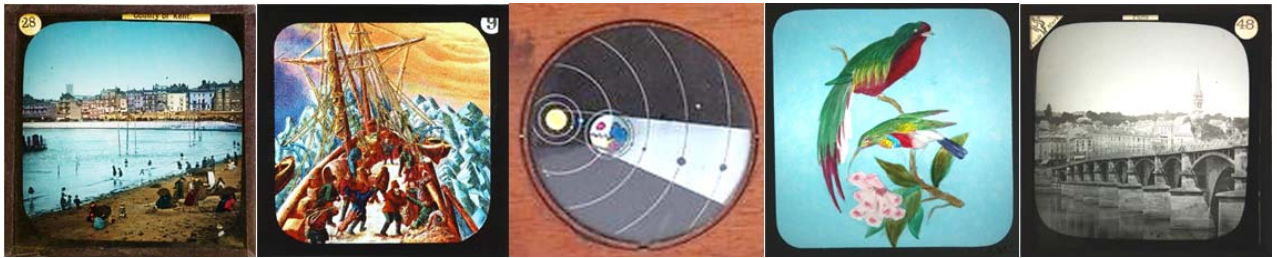


A Million Pictures



Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning

Newsletter # 1 | Oct 2015

Shortly after we shared the good news about the project funding, we received e-mails from museum curators and archives who hold lantern slides. They are interested in an exchange about how to document, preserve and catalogue their collections in a way that meets both the requirements of the respective institutions and catches the attention of the contemporary public – museum goers, artists, the creative industries, and researchers.

The magic lantern show at the official project opening was well attended. After the show, I heard people vividly discussing the show. Their fascination proved that the magic of the magic lantern certainly is not only a thing of the past.

These two reactions to our project in its early stage encouraged us as they show us the need for and interest in a project such as *A Million Pictures*. After all, this project wants to bring together existing initiatives and form a network of everyone interested in the study, preservation and documentation of magic lantern slides – and in magic lantern shows. We believe that cultural heritage can only be preserved sustainable when it can find contemporary audiences.

Everyone who shares the fascinations for this material in one way or the other is invited to take part in our activities. Enjoy reading the newsletter!

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From the Project coordination

Four months into the project we can state without exaggeration that we already achieved many things: The project's website is online, staff has been hired, the - at times complicated - administration to receive the funding is on a good way, and we already held our first workshop with a sound working plan as an outcome. And the first newsletter is published!

This newsletter is meant to complement the website (which provides more detailed information) with upcoming local activities and news from research. It should also serve as platform to ask questions to the research consortium.

Short notes, images, articles, questions, requests, comments on this newsletter and more are highly welcomed! Please send them per e-mail to Sarah Dellmann (s.dellmann [at] uu.nl).

Any items for the next newsletter (Dec 2015) should be sent by

27 November 2015

Impressions of the first workshop

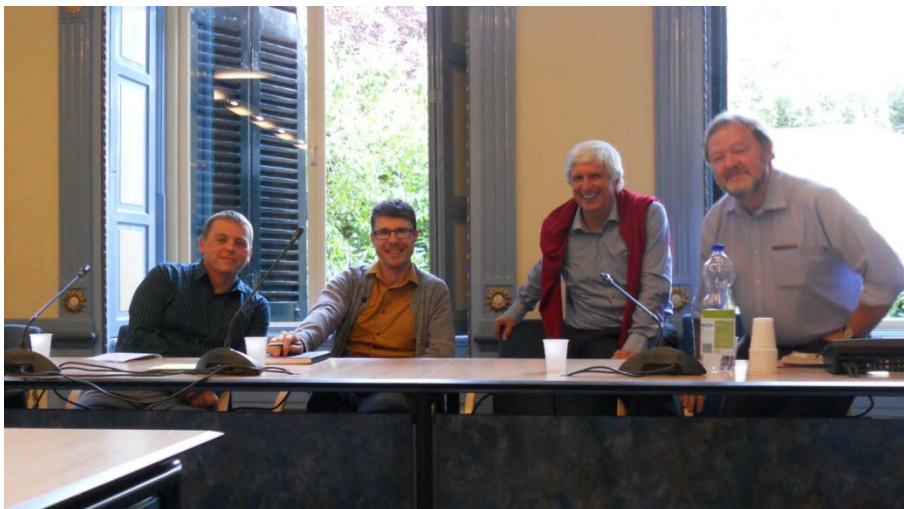
The first workshop **“Exploring the needs of stakeholders for access, documentation and re-use”**, held from 3-5 September at Utrecht University, was a big success: 30 participants with various backgrounds – collectors, lantern performers, curators, archivists, creative industries, lecturers and researchers from various universities attended the meeting.

The various perspectives on the material were inspiring to the attendants and resulted in concrete steps for the next months. The friendly and collegial atmosphere and the productive discussions made for a good starting point of the project.

The official project opening with magic lantern show was well attended with more than 80 people in the audience. We thank Elisabeth Waagmeester and Gwen Sebus for their original interpretations of the topic “Scientific Entertainment anno 1900”.

The notes of the first workshop are available for download on the project website: <http://a-million-pictures.wp.hum.uu.nl/publications/>

We add some visual impressions:



Content speakers after the first panel on Friday

Impressions from the lunch breaks:



Many questions came up during the workshop...



which provided food for thought and discussion...





The Research Team Assembly on Saturday ... ended with a thank you for the good organisation.



Working Groups

During the first workshop, we initiated working groups. Their task is to prepare input for the upcoming workshops.

Working group “Best Practices for Digitization”

This working group will exchange information and experience about how to best photograph lantern slides. The working group will provide instructions for the researchers. As a long-term objective, the results will be published in a guideline that will be made available to archives, museums, and collection managers who are interested in the digital documentation and preservation of their slides. The guidelines will cover all sorts of aspects concerning the digital photographing process including light, camera, setup for taking photographs in an archive, procedure of taking photographs, and software for the modification of the digital photographs.

If you have professional experience with making digital reproductions of lantern slides and wish to share your experiences, please contact Sarah Dellmann (s.dellmann [at] uu.nl)

Working group “Website”

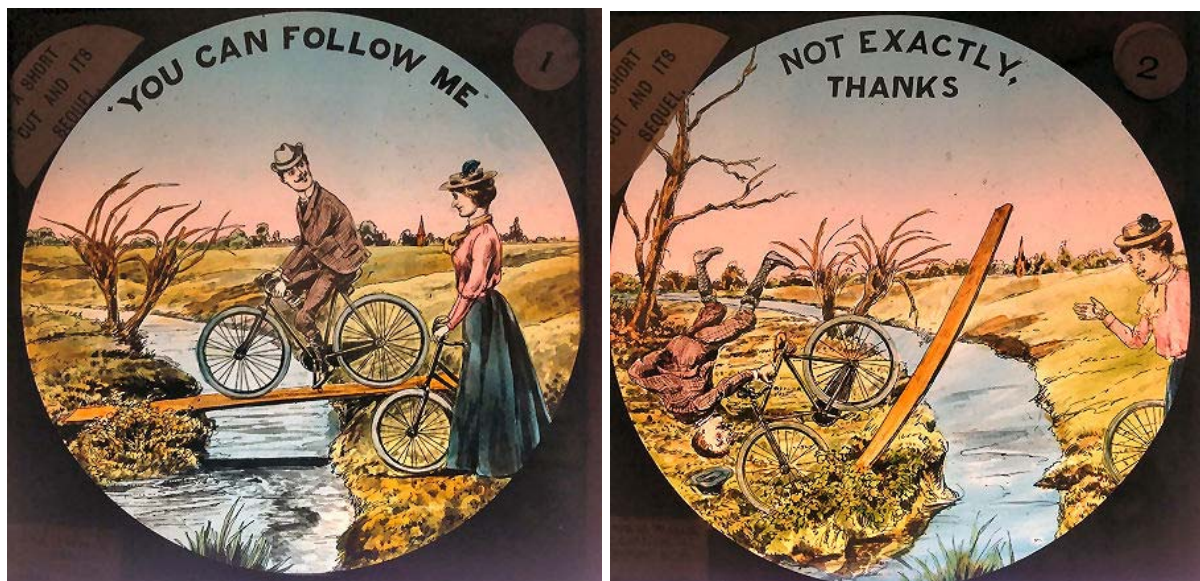
This group gives suggestions to enhance the project’s website and discuss changes. If you spot mistakes, dead links or stumble over formulations of the text or if you look for information that you cannot find (easily), please get in contact with Sarah Dellmann (s.dellmann [at] uu.nl).

Working group “Metadata & Cataloguing”

The objective of this working group is to look very closely at what is already happening in associated media datasets of other cultural artefacts and/or research on magic lantern slides. In a second step it will inventory what *A Million Pictures* needs to do for magic lantern slides. It is set up as a forum group that receives comments and presents work-in-progress at the workshops. The group will focus especially on issues related to cataloging – people with experience in that field who are interested in joining that work group can contact Ine van Dooren (I.VanDooren [at] brighton.ac.uk).

Series: Favourite Slides

In every newsletter, members of the research team share their fascination with lantern slides by pointing to their favourite source. In this newsletter, the word is to Sabine Lenk, Beatriz González de Garay and Ine van Dooren.



“I have always been interested in social changes in history and magic lantern slides perfectly captured the zeitgeist. I especially like these two ones because of the parodic reading of male historically self-proclaimed supremacy. The bicycle was such an emancipatory invention for women that medicine even needed to make up a disease (called ‘bicycle face’) to discourage females from cycling. So in a time when riding a bicycle was really daring for a woman, these slides show a little symbolic victory in the battle for equality.”

Beatriz González de Garay is lecturer at the University of Salamanca, Spain.



THE PROSCENIUM of the ENGLISH OPERA HOUSE in the STRAND, (LATE LYCEUM)
as it appeared on the Evening of the 21st March 1817, with Walker's Exhibition of the Eidouranian.

“When I was looking for a symbol of the concept of performativity in teaching with the magic lantern I came across this illustration of lecturer Adam Walker and his “Eidouranian” or “Large Transparency Orrery”. Walker's show has all to excite the audience of the English Opera House on 21 March 1817: an eloquent showman, a gigantic image created by a hidden apparatus, a fascinating subject for everyone (astrology), a carefully chosen podium (an important theater in London), a huge audience of wealthy people.

On the picture the audience seems partially enthusiastic about the show and partially indifferent: was Walker lucky this evening or was his appearance on the stage this evening unsuccessful? In any case: as lecturer he had to take the risk. He had to decide whether to be a serious lecturer or a showman. His talent as performer determined the attractiveness (in German: “Schauwert”) of the presentation, his performative qualities were decisive for the judgment of the spectators whether he ‘was worth the money.’”

Sabine Lenk is researcher at Antwerp University, Belgium.

Series: Favorite Slides (continued)



“When seeing my first Magic Lantern show in The Hague in 1988 I was completely captivated and it has kept me enthralled ever since. I have a special fondness for life model slide sets, their lyrical nature, their melodramatic stories, their mixed media aesthetics as well as their zealous instructional undercurrent. This image of THE LITTLE MATCH GIRL is exemplar in how this type of imagery draws me into its moving sphere.”

Ine van Dooren is archivist at Screen Archive South East in Brighton, England

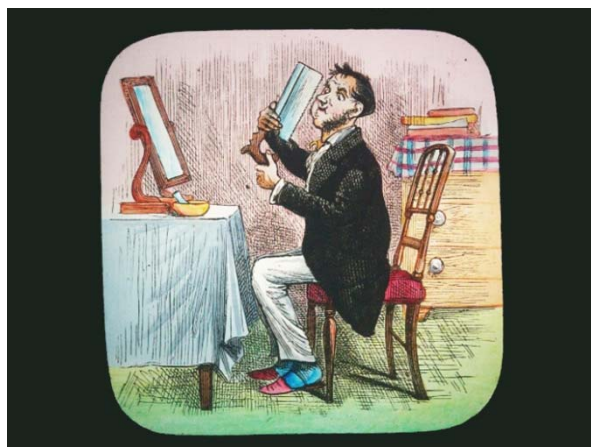
Upcoming Activities

30 Oct 2015 – Exeter, UK – RAMM

Things that go Bump in the Night

Special ‘Trick or Treat’ evening: Dr Richard Crangle will bring one of the ‘curiosities of our magic lantern slides to light’... Bring the kids!

<http://www.rammuseum.org.uk/whats-on/things-that-go-bump-in-the-night>



11 Nov 2015 – Exeter, UK – RAMM

Forgotten Delights

Dr Richard Crangle will showcase *A Million Pictures* and present the collection of lantern slides at RAMM collections and how they will be digitized.

<http://www.rammuseum.org.uk/whats-on/forgotten-delights-the-ramm-magic-lantern-slide-collection>

3-4 Dec 2015 – Antwerp, BE –University of Antwerp

Symposium “DEEP TIME OF THE THEATRE. Archaeology/Technology of the Senses”

The *Research Centre Visual Poetics* at the University of Antwerp and *Fillièr Arts du spectacle vivant* of the Université Libre de Bruxelles) organize a study day on media archeology and theater, paying among others attention to the magic lantern: <http://visualpoetics.be/?action=event&id=23&chapter=info>

14 – 16 April 2016 – Girona, ES, - University of Girona

Workshop 2 “Defining guidelines for description and cataloguing – discussing first results”

The second workshop of our series will bring together the project members in order to discuss preliminary results and exchange experiences. The research teams will assemble on Saturday. More information will follow. Save the date!

Editorial

This newsletter informs about activities of the project *A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning*.

The magic lantern was the most important visual entertainment and means of instruction across nineteenth-century Europe. However, despite its pervasiveness across multiple scientific, educational and popular contexts, magic lantern slides remain under-researched. Although many libraries and museums across Europe hold tens of thousands of lantern slides in their collections, a lack of standards for documentation and preservation limits the impact of existing initiatives, hinders the recognition of the object's heritage value and potential exploitation. *A Million Pictures* addresses the sustainable preservation of this massive, untapped heritage resource.

A Million Pictures is a collaborative research project between researchers from Utrecht University (NL), University of Exeter (UK), University of Antwerp (BE), University of Girona (ES), University of Salamanca (ES) as well as twenty Associated Partners.

A Million Pictures runs from June 2015 until May 2018.

More information about past and present activities are available on our project website: www.uu.nl/a-million-pictures



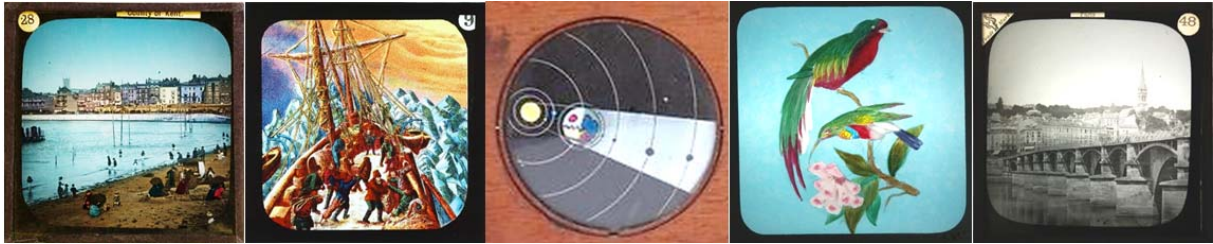
A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning is a Joint Programming Initiative on Cultural Heritage – Heritage Plus project which is funded by NWO, Belspo, AHRC and MINECO and Co-Funded by the European Commission.



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This newsletter is edited by Sarah Dellmann, additional contributions are written by Ine van Dooren, Sabine Lenk and Beatriz González de Garay.

A Million Pictures



Magic Lantern Slide Heritage As Artefacts in the Common European History of Learning

Newsletter # 2 | Dec 2015

The first half year of *A Million Pictures* is over - we are looking forward to the two-and-a-half years to come! *A Million Pictures* officially started on 1 June 2015 and after some bureaucratic problems were solved, the project had its real kick-off during the first workshop held in Utrecht 3-5 September 2015. Since then we have taken a number of important steps:

- A working group on “best practices in digitization” has been set up, which has started to inventory existing digitization practices. The results of their work will feed into the guidelines that our project will make available to institutions wishing to digitize their collections of slides.

- A new working group “Scan_Cat” will be set up to work on the digitization of Magic Lantern Slides catalogues, which will be made available by the Digital Media History Library. This collection of catalogues will provide a precious tool for the identification and description of slides.

Also, there have been both scholarly and public events in which members of *A Million Pictures* have participated and on which you can read more in this newsletter.

As soon as news about our successful application began to spread, we received many mails from all over the world from people interested in our project.

As a result, we now have 22 associated partners and this newsletter goes out to 121 people. New subscribers are always welcome!

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From the Project Coordination

We are happy to announce that an initiative to digitize catalogues of lantern slide sellers, producers and retailers is underway. The Media History Digital Library (www.mediahistoryproject.org), a sub-collection of Internet Archive (www.archive.org) agreed to host digital copies of the catalogues. Catalogues are precious material for the identification of slides in commercial distribution. Until now, there is no central platform for storing this material. At the time that this newsletter is published, the details for the cooperation are being sorted out. Information on how to contribute a digital copy of the catalogue to this platform will follow in the next newsletter.

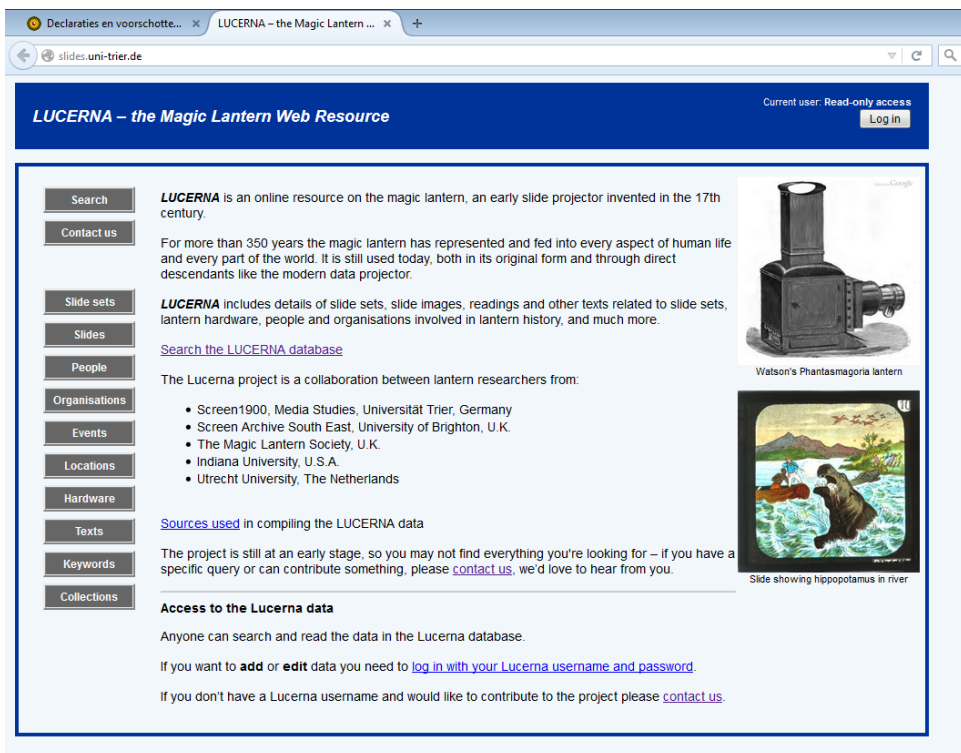
First tests in Lucerna with preparations for displaying data in languages other than English, and creating a standardized vocabulary in various languages look promising. We will write more about this in the next newsletter.

Due to dramatic cuts in the budget, the library of Birmingham is unable to collaborate in our project for the time being. We are glad to hear that Manchester Museum is now formally included as a new Associate Partner. Manchester Museum holds, among others, a very large collection of the Manchester Geographic Society. Chetham's Library in Manchester and the local museum of Ilfracombe will also collaborate with the Team in Exeter. Archival research in Manchester is likely to start at the beginning of 2016.

Lucerna hits the quarter million mark of slides!

More than a quarter million slides are known to Lucerna, the database that is at the core of *A Million Pictures*. Just at the end of November, the number of individually listed slides went over the 100,000 - more than 13,000 of them are illustrated by a digital image. *A Million Pictures* takes this mark as an occasion to look back on the development of this important webresource.

Altogether, almost 20 years of research and six years of development preceded the official launch of Lucerna, which took place at the symposium *Screen Culture and the Social Question: Poverty on Screen 1880-1914* in London in December 2011 and the Annual General Meeting of the Magic Lantern Society in January 2012.



Screenshot from the home page of Lucerna www.slides.uni-trier.de

The initiative for the Lucerna project came in 2005 from Ine van Dooren and Frank Gray (University of Brighton) and Ludwig Vogl-Bienek and Torsten Gärtner (Universität Trier) – both institutions are “Associated Partners” of *A Million Pictures*. In 2006, Ludwig Vogl-Bienek arranged a visiting scholarship for Mervyn Heard and Richard Crangle (both Magic Lantern Society) at Trier, in the course of which several thousand digitized lantern slides on social issues were

viewed and an outline database design relating slides to their historical context was developed.

The database was then created by Richard Crangle, incorporating some of his existing datasets on slide sets and 'lantern reading' texts, along with research data gathered at Trier on lantern lectures and other shows, mostly in Britain in the 1890s. Over the following years there have been regular meetings of the working group, supported by the Universities of Trier and Brighton.

With *A Million Pictures*, the database will be used on a greater scale. It proved not only to be a great tool for the documentation of slides for researchers but also for small and medium-sized museums. Our partners at Royal Albert Memorial Museum Exeter (UK), for example, use the “collection” option to document their lantern slides.

More detailed searches

The Lucerna database currently contains records for:

- **8,162** [slide sets](#) comprising over **226,200** slides...
- ... of which **100,438** individual [slides](#) have been listed – including **13,321** with images
- **4,311** [people](#) connected with the magic lantern
- **1,537** [organisations](#) (companies, institutions and other groups) connected with the magic lantern
- **6,217** lantern-related [events](#) (shows, exhibitions, historical events etc.)
- **7,723** [locations](#) (cities and towns, villages, individual addresses)
- **138** items of lantern [hardware](#) and other artefacts
- private and public [collections](#) of magic lantern material
- **9,789** [texts](#) connected with the magic lantern
- subject and other [keywords](#) to help with searching



Slide showing explosion at coal mine

Detail of a Screen shot from the Search page of Lucerna, 2 December 2015

If you like to learn more about cataloguing your collection in Lucerna, please contact Sarah Dellmann. All contributions are welcome!

We are curious to see how many slides will be listed at the end of the A Million Pictures project!

To keep track, check the numbers at the “Search” page of Lucerna at <http://slides.uni-trier.de/options.php>

From the Working Groups

New working group: Scan_Cats

After the news of a possible collaboration from researchers of A Million Pictures and the Media History Digital Library (www.mediahistoryproject.org), a working group is installed in order to organize the procedure of digitizing catalogs according to the standards of the MHDL. Details of this cooperation still need to be settled – as soon as the procedure is clear, we will circulate a “call for catalogues” to be digitized via an upcoming newsletter. The Scan_Cats working group consists of Manuele Carmona (ES) Richard Crangle (UK), Sarah Dellmann (NL), Ine van Doren (UK) Sabine Lenk (BE), Liliane Melgar (NL) and Ludiwg Vogl-Bienek (DE). People who are interested in joining that group should send an e-mail to Sarah Dellmann.

Best practices in digitization

The working group “best practices in digitization” is busy inventorying the various manners in which lantern slides were digitized to date. The results will be presented and discussed at the Second Workshop in Girona in April 2016.



Whether you celebrate Christmas or another festivity, we wish you tasty holidays and a good start into the new year!

Christmas Slide, taken from the December Issue 2015 of the digital newsletter of the Magic Lantern Society of the US and Canada.

Series: Favorite Slides

In every newsletter, members of the research team share their fascination with lantern slides by pointing to their favorite source. In this newsletter, the word is to Francisco Javier Frutos and Carmen López San Segundo.



“I discovered the World of the Magic Lantern in 1991 thought the images that the collector and film director Basilio Martín Patino and the Spanish Film Library preserved. Among all of the images, I have always had a special predilection for one slide from the Spanish Film Library, which represents a phantasmagorical scene. In my opinion, the richness and beauty of the scene invite us to investigate and understand the legacy of the magic lantern which connects with popular entertainment, scientific recreations and emerging mass media.”

Francisco Javier Frutos is professor at the University of Salamanca, Spain.

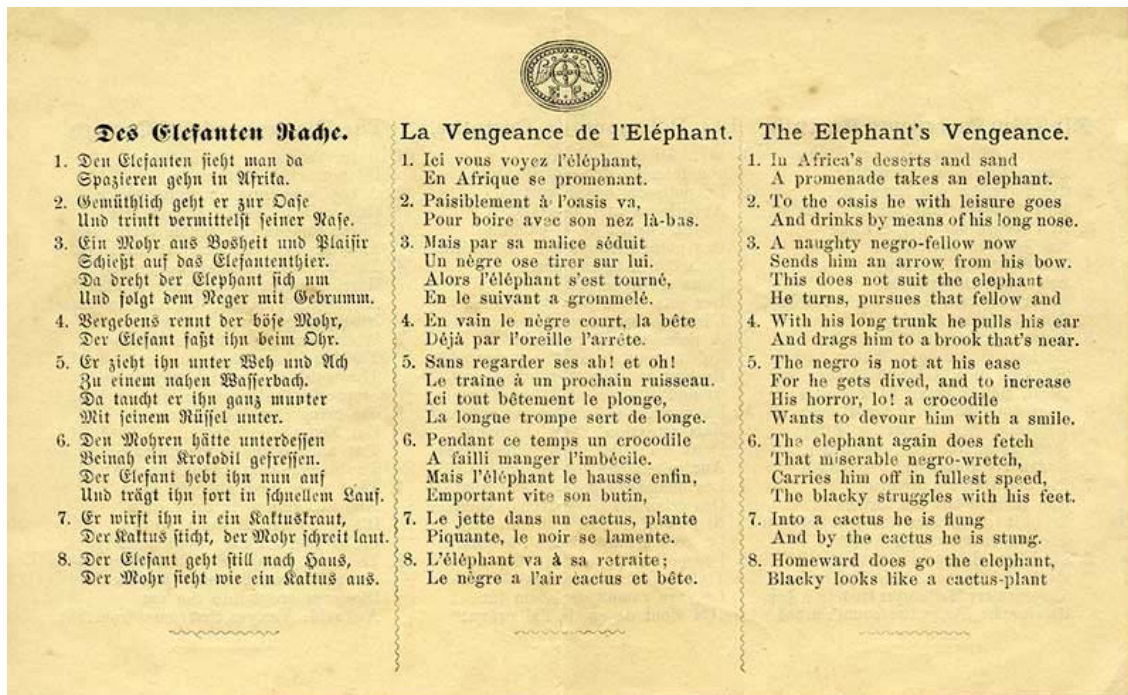
Series: Favorite Slides (continued)



THE ELEPHANT'S REVENGE. Circular slide made by Ernst Plank of Nuremberg, Germany, after a story by Wilhelm Busch. This slide features a complete set of images. Size: 21 cm circular with 4.5 cm images.

“One of the aspects that struck me when I was being introduced in the magic lantern world was the wide variety of magic lantern models and the wide diversity of magic lantern slides formats. For me, the slide set entitled *The Elephant's revenge* is a clear example of how some of the first slides were registered and could tell a written story. In this case, it would be interesting to highlight how that aesthetic package from the past is updated and re-used in the present so that we still can enjoy its wonderful charm today.”

Carmen López San Segundo is researcher at the University of Salamanca, Spain.



The slides are accompanied by a text. The text is translated into three languages: German, French and English. Note from the researcher: the text contains offensive language and its presentation here does not indicate any support for such ideas and statements. It is reproduced here as a historical document to show the aesthetics of slides and illustrate how image and text were combined.

Images taken from <http://www.magiclantern.org.uk/busch/round-slides/busch-elephantsrevenge-round.html>

Upcoming Activities

16-18 March 2016 - Strasbourg (FR)

International Seminar “Plaques photographiques, fabrication et diffusion du Savoir”

The department for art history at the University of Strasbourg, France, hosts the International Seminar “Plaques photographiques, fabrication et diffusion du Savoir”. Researchers as well as curators of museums and university collections will give presentations on various aspects on the role of lantern slides in the creation and dissemination of knowledge. The full program can be obtained from Denise Borlée and Hervé Doucet, department of art history at Université de Strasbourg.

3 April 2016, Utrecht (NL)

***A Million Pictures* at Culturele Zondag**

This edition of the Utrecht “Cultural Sundays” will be dedicated to Utrecht University’s anniversary. In close cooperation with the University Museum, the Research Team Utrecht will present slides that have been produced by professors in various disciplines. Check our website for more information!

14-16 April 2016, Girona (ES)

Workshop 2 “Defining guidelines for description and cataloguing – discussing first results”

The second workshop of our series. Guest speakers from various Spanish heritage institutions will share their expertise on digitizing and cataloguing with the research team. The Research team Girona and Salamanca are busy with the organization of the program – please contact Daniel Pitarch Fernandez for practical matters: daniel.pitarch [at] gmail.com

The next newsletter will be sent at the beginning of February 2015. All items should be sent **by 29 January 2016** to Sarah Dellmann (s.dellmann [a] uu.nl)

Related News

Francisco Javier Frutos and Carmen López San Segundo have published their article “**Media Archeology in Spain: The audiovisual projections with magic lantern (1692–1899)**” in the online journal *Media History*. Read the abstract and the article here:

<http://www.tandfonline.com/doi/abs/10.1080/13688804.2015.1102631>

The **Museum Hofwijck in Voorburg** (NL) has re-opened on 26 November 2015. The Museum is home to a permanent exhibition dedicated to the brothers Constantijn and Christiaan Huygens, the latter being credited with the invention of the magic lantern. See <http://www.hofwijck.nl/>.

The **Call for Papers for the XVII. UNIVERSEUM Network meeting** is open. UNIVERSEUM is concerned with academic heritage in its broadest sense, including university collections, museums, archives, libraries, botanical gardens, astronomical observatories, and university buildings of historical, artistic and scientific significance. The call for papers explicitly addresses lantern slides as a topic for presentations. The conference will be held at University of Amsterdam and Utrecht University, The Netherlands from 9-11 June 2016. For more information see www.universeum2016.nl/call-for-papers

We received the happy news that the project “**Heritage in the Limelight - The Magic Lantern in Australia and the World**”, submitted by Martyn Jolly from Australian National University in Canberra was elected for funding by the Australian Research Council. The three-year project will research the history of magic lantern performances in Australia and New Zealand based on slides held in public collections in those two countries. We congratulate the team and look forward to a close cooperation!

Report on Past Activities



Trick or treat: On the night of Halloween (30 October 2015), Richard Crangle presented at RAMM Exeter at “Museums at Night”, an event aimed at families with children. Scary night creatures suddenly appeared on screen!



On 27 October 2015, Richard Crangle presented *A Million Pictures* and the RAMM collection of slides at the museum’s lunch time lecture. The slide set on potato diseases was among the most popular items on show.

On 6 November 2015, Sabine Lenk and Frank Kessler presented a paper on the German firm of Ed. Liesegang and their offer of Magic Lantern Slides around 1900. This presentation was part of an international conference on image and sound collections in museums and archives at the beginning of



the 20th century. The brochure of the conference with abstracts of all the papers can be found at <http://www.unil.ch/getactu/wwwshc/1441025744923/> and then click on “Brochure du colloque”.

On 8 November 2015, Sabine Lenk and Sarah Dellmann gave an introduction to a lantern show by Elisabeth Waagmeester at the Dutch International Science Film Festival InScience, Nijmegen.



An expert meeting was held on 26-28 November 2015 at Trier University. Ludwig Vogl-Bienek and Martin Loiperdinger from the department of Media Studies invited experts to comment on the progress of the DFG financed research project project “The Fundamentals of Digitalisation of Works in the Historical Art of Projection”. Presentation of the Virtual Research Environment “Art of Projection” in its current state. The project is also based on the Lucerna



database and exports them into their specially designed Virtual Research Environment. First versions of digital tools on visualisation and image analysis and a directing tool – realised in cooperation with the Trier Center

Effect Slide, documenting all parts that belong to the object

for Digital Humanities were presented. Among the invited experts were also members of the *A Million Picture project*. We will stay in close contact for collaboration and use of the digital tools developed at Trier for outcomes of *A Million Pictures* projects.

See <http://kompetenzzentrum.uni-trier.de/en/projects/projects/media-historical-methodological-and-media-technological-princip/>

About & Editorial

This newsletter informs about the activities of the project *A Million Pictures: Magic Lantern Slide Heritage as Artefact in the Common European History of Learning*.

The magic lantern was the most important visual entertainment and means of instruction across nineteenth-century Europe. However, despite its pervasiveness across multiple scientific, educational and popular contexts, magic lantern slides remain under-researched. Although many libraries and museums across Europe hold tens of thousands of lantern slides in their collections, a lack of standards for documentation and preservation limits the impact of existing initiatives, hinders the recognition of the object's heritage value and potential exploitation. *A Million Pictures* addresses the sustainable preservation of this massive, untapped heritage resource.

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A Million Pictures runs from June 2015 until May 2018.

More information about past and present activities are available on our project website: www.uu.nl/a-million-pictures



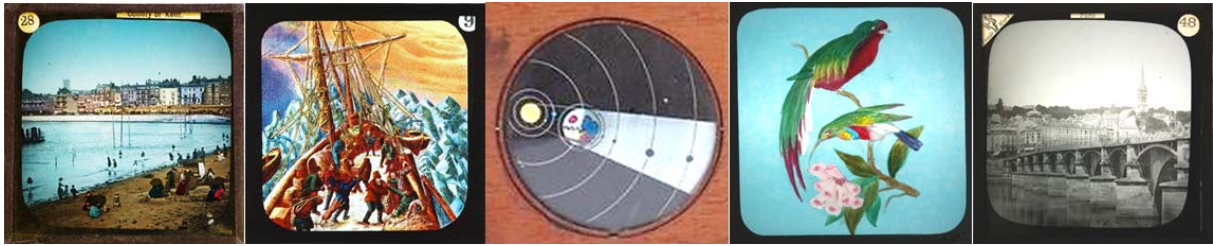
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This newsletter is edited by Sarah Dellmann, additional contributions are written by Frank Kessler, Francisco Javier Frutos and Carmen López San Segundo.

A Million Pictures



Magic Lantern Slide Heritage As Artefacts in the Common European History of Learning

Newsletter # 03 | February 2016

Writing a report is a moment to make up a balance, not only towards the funding institutions, but also for oneself. With 2015 coming to a close, our first report to the JPI-coordinator was due, so we put on paper all our activities and achievements of the first seven months.

We are happy to say that, in spite of some administrative difficulties that two of our partners faced, we could report that we are on schedule and in some respects even ahead of it. Next to the activities that we promised to carry out, members of the consortium gave additional lectures and presentations of *A Million Pictures*. The shared experience of project members is that our audiences – be it a group of academics, people in the heritage sector or the interested public of a lunch time lecture in a museum – are as fascinated by the historical material as we are. This confirms that we are on the right track and encourages us to continue in this direction. We are looking forward to the doubtlessly inspiring year ahead of us – with discoveries in the archives, exchanges with researchers in other projects, fresh perspectives on this old material through creative re-use projects such as the one by Sarah Vanagt, and new insights into the role of lantern slides in the common European history of learning.

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From the Project Coordination

At this moment, the research in the archives is well underway. The PostDocs Richard Crangle, Sarah Dellmann and Sabine Lenk are at the moment all busy with documenting lantern slides and related materials. To give you an idea of the discoveries, Richard Crangle and Sarah Dellmann comment on slide sets that they digitised as part of their archival research at our Associated Partners, the Royal Albert Memorial Museum and EYE Film Institute Netherlands.

Between 27 December 2015 and 4 January 2016, we made changes to our project website. The project coordinators would like to thank information specialist Liliana Melgar for her work to make the website even more accessible and easier to maintain. The structure of the website and, thus, the links will not change anymore. We apologize for any inconvenience.

Short notes, images, articles, questions, requests, comments on this newsletter and more are highly welcomed! Please send them per e-mail to Sarah Dellmann: s.dellmann [at] uu.nl
Any items for the next newsletter (April 2016) should be submitted by

Thursday, 31st of March 2016

News from the Archives

Richard Crangle on discoveries at the RAMM Collection

“In the last few months, I have added a lot of slide sets from the collection of the Royal Albert Memorial Museum to the Lucerna database. It’s really difficult to choose one set that’s more fascinating than the rest, but there are some great images of Mesopotamia [=Iraq] taken by an Exeter photographer (A.O. Rowden) who was stationed there in the army in 1919 – see



<http://www.slides.uni-trier.de/set/index.php?id=3008611>.

The private collection from another local photographer (Weaver Baker) is also very impressive. He took many fine photos of churches, buildings, birds, cats (<http://www.slides.uni-trier.de/set/index.php?id=3007968>, which includes a self-portrait and ... er ... dolls <http://www.slides.uni-trier.de/set/index.php?id=3008806> - a bit

weird.



We're nearly at the end of photographing the RAMM collection , with over 4,500 slide images taken, but there is still plenty to do in identifying and cataloguing the collection. The horizon is in sight – but then we start on the next collection.the horizon is in sight.”

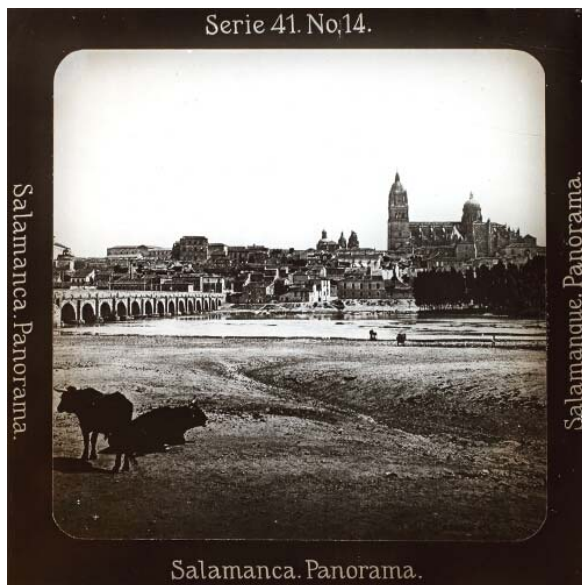
Richard Crangle is Postdoc Researcher at the University of Exeter (UK).

Images of cute cats and sweet kittens that are shared in thousands on Facebook and other social networks clearly have their predecessor in lantern slide sets.

News from the Archives (continued)

Sarah Dellmann on discoveries at EYE Film Institute Netherlands

“In December 2015 and January 2016, I visited the depot of EYE Film Institute Netherlands to photograph slide sets of their collection. I chose to start with the cheap, mass-produced lecture sets produced by German manufacturer Unger and Hoffmann. These slides were widely used in education until WWII.



I am fascinated by the immersive effect that even the cheapest of the cheap material could have when it was coloured. Compare the coloured version with the black and white version of the set DAS SONNIGE SPANIEN, Teil 1 (“Sunny Spain”) <http://slides.uni-trier.de/set/index.php?id=3008766>

Another set that struck me was the set HOLLANDSCHE KASTELEN (“Dutch Castles”) <http://slides.uni-trier.de/set/index.php?id=3008628>. To date we do not know who issued this set but it was part of a Dutch series called “Mooi Nederland” (Beautiful Netherlands). The slides are in moderate condition but they still preserved some of their beauty”.

Sarah Dellmann in Postdoc Researcher at Utrecht University (NL).



Creative Re-use of the Magic Lantern Slides by Film Artist Sarah Vanagt

Looking for slides with organic material

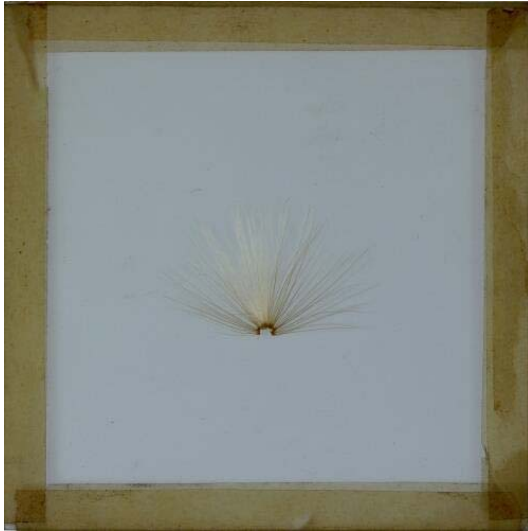
The Antwerp Museum of Contemporary Art (M HKA) holds a very particular collection of magic lantern slides and projectors. The collection was assembled by Robert Vrielynck, a notary from Bruges with a passion for all kinds of objects referring to history and technology of the moving image. The collector acquired several models of the *camera obscura*, the Laterna Magica, the 16mm camera and early video equipment. His rich and eclectic collection also comprises cinematographic paraphernalia such as optical toys, film posters, a collection of stamps with film celebrities, fair shares of film companies, and a remarkable magic lantern in the form of the Eiffel Tower and manufactured as part of the Paris World Exhibition in 1889. After the death of the owner, M HKA acquired the ‘guardianship’ of the Vrielynck collection, which was bought by the Flemish Community. Currently, Sabine Lenk (University of Antwerp: Research Centre for Visual Poetics) is re-organizing the whole collection in preparation for the digitalization of the magic lantern slides.



On the occasion of the upcoming workshop in Antwerp on “creative reuse of the magic lantern” (28-30 October 2016), film artist Sarah Vanagt was invited to develop a project inspired by the magic lantern slides and projectors in the Vrielynck collection. Vanagt will set up an exhibition at M HKA (from October 28 until November 13, 2016) displaying original lanterns and slides next to her own contemporary lantern film

Example of a slide that puts specimen between two glass plates: “Utricularia”. Slide 30 of the set [Insectivorous plants](#) (lecture: Flatters and Garnett, at least 30 slides, in/before 1905). Courtesy: RAMM. Image taken from <http://www.slides.uni-trier.de/slide/index.php?id=5091004>

which will also be developed for the event. The exhibition starts from the idea



that artistic re-use of old lanterns can today function as a creative tool to revive its important cultural heritage. Instead of an explicit remake of this old apparatus or a historically informed re-enactment of a Galantee show, Sarah Vanagt opts for a subtle adaptation of the magic lantern reflecting on the history of this popular medium for educational purposes.

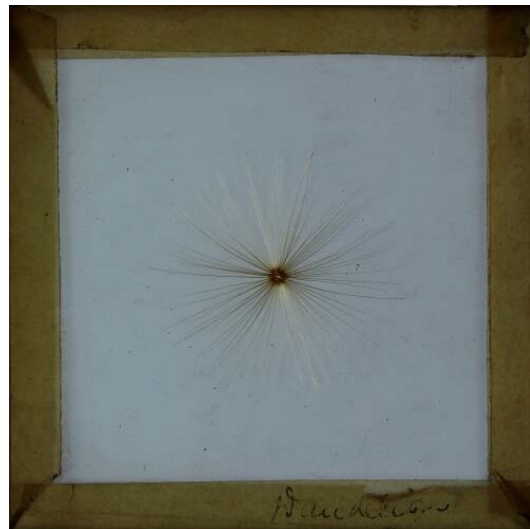
Unnumbered slide from the set “the Crabtree Collection: mounted seeds of plants”. Curtesy of RAMM. Image

taken from <http://www.slides.uni-trier.de/slide/index.php?id=5100517>

Can you help?

To this end, Vanagt is looking for original lantern slides that typically conserve organic material (specimen) between two glass plates: flowers, leaves, seeds, algae, but also insects and feathers (such as in the famous Carpenter and Westley series).

We welcome any information on this type of slides as well as images. Please contact: info@balthasar.be



Dandelion. Unnumbered slide from the set “The Crabtree Collection: mounted seeds of plants”.

Curtesy of RAMM. Image taken from <http://www.slides.uni-trier.de/slide/index.php?id=5100516>

Series: Favourite Slides

In every newsletter, members of the research team share their fascination with lantern slides by pointing to their favorite source. In this newsletter, the word is to Frank Kessler.



Image: 3495 –lantern slide from a series of geologist on field work. Netherlands 1933. Courtesy University Museum.

“This slide comes from the collection of the University Museum in Utrecht. It shows a group of Utrecht geologists during a research trip to Cuba in 1933 trying to get their truck back on the tracks. As a photograph, it documents the problems scientist can run into when they are working in the field, and one can imagine this picture easily as an illustration in a book about the expedition. This, however, is a projection slide, and so it may have been used in different

Series: Favourite Slides (continued)

and more complex ways. It may have been projected as part of a lecture for the general public, maybe as part of a fundraising event for future expeditions, but also in a course to prepare students in geology for what they may run into once they leave the classroom and start doing actual research.

What is also very fascinating about this slide is that it quite probably is unique. It is not part of a commercially distributed set and so this may be the only slide showing this image. So it also is a something of a small miracle: once it was no longer of use, because the technology that was needed to project it was deemed obsolete, it could have been thrown away. But it has survived, and now it has become an image that we here in Utrecht use to illustrate the importance of our own research project.”

Frank Kessler is professor at Utrecht University and project leader of *A Million Pictures*.

The University Museum in Utrecht is one of our twenty project partners.

News

The relation between lantern slides and early cinema is the topic of a **panel** that has been accepted for the **14th International Domitor conference** in Stockholm from 14-17 June 2016. "Viscera, Skin, and Physical Form: Corporeality and Early Cinema" with presentations by Sarah Dellmann and Ine van Dooren, Richard Crangle and Joe Kember, Frank Kessler and Sabine Lenk. The title of the panel is: "Projecting the Human Body: a transmedial perspective. Domitor is the international society for the study of early cinema and has a tradition in both discussing the intermedial relations of early cinema. Domitor also seeks to promote close relationships between scholars and archivists. The program is not yet finalized; we will give more information in the next newsletter See also <http://www.domitor.org/>

Congratulations! Liliana Melgar defended her thesis on the 22 January 2016 at the University Carlos III of Madrid, Library and Information Science Department. In her thesis *From Social Tagging to Polyrepresentation: A Study of Expert Annotating Behavior of Moving Images*, Liliana Melgar investigates "nichesourcing," an emergent initiative of cultural heritage crowdsourcing in



which niches of experts are involved in the annotating tasks. This initiative is studied from an Information Behavior perspective, in relation to moving image annotation, and in the context of audiovisual heritage, more specifically, within the sector of film archives.

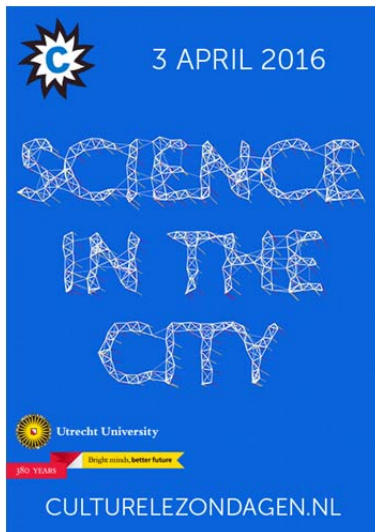
The consortium of *A Million Pictures* congratulates Dr. Liliana Melgar to the well-deserved title. Liliana Melgar took part in the first workshop and gave valuable comments from her view point as an information science specialist. She also helped developing the project website. We wish her all the best for her work at the University of Amsterdam!

News (continued)

The edition 6/2015 of the **journal *monuments vaudois*** features, among other, a report on lantern slides in their collection. To order a copy of the journal visit the website: www.monumentsvaudois.ch.

Upcoming Activities

3 April 2016 – Utrecht, NL



Mini-Lecture and Live music with lantern show at Culturele Zondagen Utrecht, NL

The April edition of the “Cultural Sundays” in Utrecht is dedicated to the 380 anniversary of Utrecht University. Sarah Dellmann and Frank Kessler will present examples of lantern slides in the collection of the university museum and thereby show how scientists and professors used these slides in their academic teaching around 1900.

Liselotte Westerterp from the Utrecht Conservatory composed *The Journey*, which will be performed live together with the presentation of scientific slides of Tibet and Mongolia around 1900. For exact time and place, see our website or <http://www.culturelezondagen.nl/>

Until 29 February 2016 – Delft, NL

Exhibition “Ter leering en de vermaeck - De toverlantaarn in Tetar”

This exhibition presents the history of the magic lantern in the museum Tetar in Delft. The objects from the collection of Nico's toverlantaarnmuseum are complemented by number of magic lantern shows. For more information, see <http://tetar.nl/toverlantaarn/>



Upcoming Activities (continued)

14-16 April 2016 – Girona, ES

Workshop: “Defining guidelines for description and cataloguing – discussing first results”

The second workshop of our series will evaluate the ways in which stakeholders document lantern slides, both regarding meta-data and the digitization process of lantern slides. Representatives from collections in Spain and group members will exchange their experiences. On Friday morning, an expert from the Centre de Recerca i Difusió de la Imatge, [CRDI](#) (“Center for research and dissemination of Images”) will give a hands-on presentation on cataloging and digitizing slides.

The final program and the details of the public activity on Thursday, 14 April are being finalized at the moment; for updates, visit our website <http://a-million-pictures.wp.hum.uu.nl/workshop-2-defining-guidelines-for-description-and-cataloguing-discussing-first-results/>

If you are interested in joining the workshop, please contact Daniel Pitarch Fernández (daniel.pitarch [at]gmail.com) or Sarah Dellmann (s.dellmann [at uu.nl)]



Hands on! Digitizing lantern slides at CRDI. Image taken from http://www.girona.cat/sqdap/cat/servei_arxiu_crdi.php

About

This newsletter informs about the activities of the project A Million Pictures: Magic Lantern Slide Heritage as Artefact in the Common European History of Learning.

The magic lantern was the most important visual entertainment and means of instruction across nineteenth-century Europe. However, despite its pervasiveness across multiple scientific, educational and popular contexts, magic lantern slides remain under-researched. Although many libraries and museums across Europe hold tens of thousands of lantern slides in their collections, a lack of standards for documentation and preservation limits the impact of existing initiatives, hinders the recognition of the object's heritage value and potential exploitation. *A Million Pictures* addresses the sustainable preservation of this massive, untapped heritage resource.

A Million Pictures is a collaborative research project between researchers from Utrecht University (NL), University of Exeter (UK), University of Antwerp (BE), University of Girona (ES), University of Salamanca (ES) as well as twenty Associated Partners.

A Million Pictures runs from June 2015 until May 2018.

More information about past and present activities are available on our project website: www.uu.nl/a-million-pictures



A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning is a Joint Programming Initiative on Cultural Heritage – Heritage Plus project which is funded by NWO, Belspo, AHRC and MINECO and Co-Funded by the European Commission.



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This newsletter is edited by Sarah Dellmann, additional contributions are written by Richard Crangle, Frank Kessler and Nele Weynants.

A Million Pictures



Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning

Newsletter # 04 | April 2016

Our second workshop “Defining guidelines for description and cataloguing – discussing first results” will start next week – we are glad for the opportunity to exchange about the experiences of digitizing lantern slides with an impressive number of experts and thank the researchers of the team Girona and Salamanca for hosting this meeting! Together with representatives of various Spanish museums, researchers inside and outside of the project consortium librarians, catalogers, information specialists and artists we will assess our work to date and define the exact tasks that lay ahead. Read more on the outcomes in our next newsletter and check our website!

In March and April, two articles on *A Million Pictures* increased the visibility of the project: A richly illustrated [article in Hypotheses](#), the journal of the Dutch Organisation for Scientific Research (NWO). The online forum Hyperallergic.com for “playful, serious, and radical perspectives on art and culture in the world today” posted the article “[From Kittens to Curling, Thousands of European Lantern Slides Are Going Online](#)”. The article features slides of the digitized collections and interviews Joe Kember about the activities of the research team Exeter. Shortly after publication, the number of inquiries increased and new people signed up for the newsletter.

The positive response, expressed interest in re-using the material and questions about meta-data and possible cooperation is very encouraging – we will take that with us for the second workshop.

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From the Project Coordination

We welcome the Dutch Organisation of Academic Heritage, **Stichting Academisch Erfgoed (SAE)** to the research consortium. SAE is a network of Dutch university collections. Currently, SAE is developing a research proposal for a project on material used in education, among that lantern slides. We look forward to the collaboration! <http://www.academischerfgoed.nl/>

Short notes, images, articles, questions, requests, comments on this newsletter and more are highly welcomed! Please send them per e-mail to

Sarah Dellmann: s.dellmann [at] uu.nl

Any items for the next newsletter should be submitted by

31 May 2016

From the Archive: Small Magic Lanterns in the Vrielynck Collection – a teaching tool

The Antwerp team has completed its survey of the Vrielynck collection. Here are some first reflections by Sabine Lenk on how this material will lead to further research.

Many manufacturers, many forms, many colours, some light systems – that could be the quintessence when one examines the small lanterns for home use in the Robert Vrielynck collection, held by the Museum of Contemporary Arts in Antwerp, one of the partners of the project.

They are quite simple constructions: a tin body, a lens, sometimes a lens holder, a chimney, a petroleum lamp, all fixed on a piece of wooden, that's it. To make a difference they excel in external beauty. They show eye catching colours (red, golden, silver, metallic), have shiny polished lenses (copper, brass), carry ornaments at the top and/or the bottom (crowns, rims), stand on animal- or flower-like feet. Some of the manufacturers gave them an exterior representing (almost) realistically buildings (a house, Eiffel tower), others choose a more common form (cube, barrel, drum, bloc), sometimes without a knob or a hold. Most of them are small enough to fit the hand of a child.



Nevertheless, the distinctiveness can also be in the size of the lantern and the slides – and thus the price.

These small lanterns were supposed to be toys to entertain children at home on days when they couldn't play outside. But in fact, they were much more than toys, they were didactic instruments. They stimulated the children's fantasy, creativity, eloquence: their owners invented stories around each image on a slide, transformed them into a coherent narration, told them to their friends. They learned the difference between a leopard and a tiger, between an Indian and a Chinese costume, between the snowy mountains of Switzerland and the icy

plains of Greenland, the Tower Bridge and the Pont d'Avignon. The slides taught them the same subjects as in school: geography, biology, zoology, history, literature etc. With the lantern, however, there was a difference: the children were in control of when, where, what they were learning, they decided why, how and in which pace they transferred their knowledge to others. Playful and interactive learning *avant la lettre*.



Did it matter to the children that their lanterns were different as long as their parents could afford to buy one? A research into the use of these projection devices, their acceptance among pedagogues, the sales strategies of the toymaker industry could give an answer to this question.



Sabine Lenk is PostDoc Researcher for the Research team Antwerp. Email: S.lenk@uu.nl

All four images used in this article depict objects from the Robert Vrielynck Collection @ MuHKA (Antwerp).

From the working groups

Working Group “Scanning Catalogues” (ScanCats):

While editing this newsletter, the last questions about metadata for the **cooperation with the Media History Digital Library** are sorted out. Catalogs of lantern slide manufacturers will be digitized and uploaded to that fantastic online resource on media history. If you have (digitized) catalog that you wish to make publicly available on the MHDL, please contact Sarah Dellmann for details and procedures. We hope to hear from you soon!

<http://mediahistoryproject.org/>

From the working groups (continued)

Working Group “Best Practices of Digitization”

The Working group “Best Practices in Digitization” prepared a handout for discussion during the second workshop in our workshop series. After discussion at the workshop, a preliminary guideline will be made available on the website. If you are interested in discussing these guidelines, please contact us.

Project News

On the occasion of the “Science in the City” festivities that celebrated Utrecht University’s 380th anniversary, Frank Kessler and Sarah Dellmann, with



assistance at the lantern by Anja Goldschmidt, gave a “**mini-lecture**” to the general public on lantern slides and their research.

Liselotte Westerterp, MA student at Utrecht Conservatory, wrote the **composition “The Journey”** to accompany the projection of slides in the collection of the University Museum Utrecht. The 8-minute long piece was performed live at the “Science in the City” festival. A video registration will soon

be available on the project website.



Series: Favorite Slides

In every newsletter, members of the research team share their fascination with lantern slides by pointing to (one of) their favorite source. In this newsletter, the word is to Joe Kember.



This was one of the first slides I encountered many years ago, when I was undertaking my PhD research. I had travelled from Sheffield to see the collection at the [Bill Douglas Cinema Museum](#) at the University of Exeter for the first time. In and of itself, I guess that the slide is not exceptional. Far from it. It's part of an incomplete life model series still held at the Museum, whose labelling indicates the title *Sarah's Christmas Pudding*, and which is accompanied there by three other slides, also staged around the family dinner table. The notes appearing on the slide edges indicate that these images have been reordered several times, and I was immediately fascinated by the history of usage this suggested. What stories had been told about this family at different times, perhaps by different people, and for which purposes?

Perhaps because I have never found a reading to accompany this series, this has remained an open question for me, up to the present day. In the past, I

have used the image to explain what I mean by an ‘undemonstrative performance style’ in photographic media, and when I lecture to students about traditions of life model staging, I often use it to point to the use of (rather poor) flats, 2D props like the fire, and dress as a shorthand for class identification. I also ask them to consider the potential ways in which an image such as this might contribute to a greater narrative: a question sharpened, as I also tell them, because I still don’t know for sure what narrative it belongs to!

That question might be answered, I suspect, not least by several of the readers of this newsletter! (Richard Crangle has suggested to me a typical temperance theme, with a *Christmas Carol*-like redemptive theme, in which the father’s new-found abstinence allows the purchase of the titular pudding on behalf of his daughter). But what I still love about the slide and what keeps me returning to it years later, I think, is a far less tangible concern, which it is possible to set aside from the story and the chintzy dressing of the set. This resides in the moment of intimacy we seem to have interrupted between mother, father and daughter. The father is leaning in, offering the pudding to his smiling daughter. Actually, all three are smiling, and we are invited to witness a snapshot-like moment of mutual amusement between them. Presumably the moment is triggered by the tale of which it is a part, but I can’t help but think instead about the models performing this sequence, who seem to be having fun. I like to speculate that these models, most likely amateurs, perhaps even a real family, are enjoying their day at the studio together. Regardless of my idle speculations, though, what always pops out for me from the evidently artificial flats and rough colouring is a moment of gentle, genuine and reciprocal good humour, and for that reason I continue to find this slide both poignant and moving.

Let me add a footnote: I sent this to Richard, whose careful comparisons with other slide sets on Lucerna have led to a positive identification! The slide is by minor producer, T.T. Wing of Chatteris, Cambridgeshire, probably 1890s or early 1900s. As Richard puts it, “Once the record is added to Lucerna, the search for more information will go on...”

Joe Kember is Associate Professor in Film Studies at Exeter University (UK).

News

From March 16-18, the **international seminar “Plaques photographiques, fabrication et diffusion du Savoir”** took place in Strasbourg, France. Many presentations also referred to slides for projection and photographic magic

lantern slides.

Among the participants were curators of museums and libraries, archivists and scholars – mostly with a background in art history or the history of photography. Various research designs were presented: descriptions of collections and the identification of the institutional history surrounding slides; the use of lantern slides with reproductions of art work to promote the objects to buyers of auctions; organisations and institutions that used lantern slides for their education; the study of magic lantern slides and written comments to reconstruct the word-

image relation and the various *dispositifs* that were used.

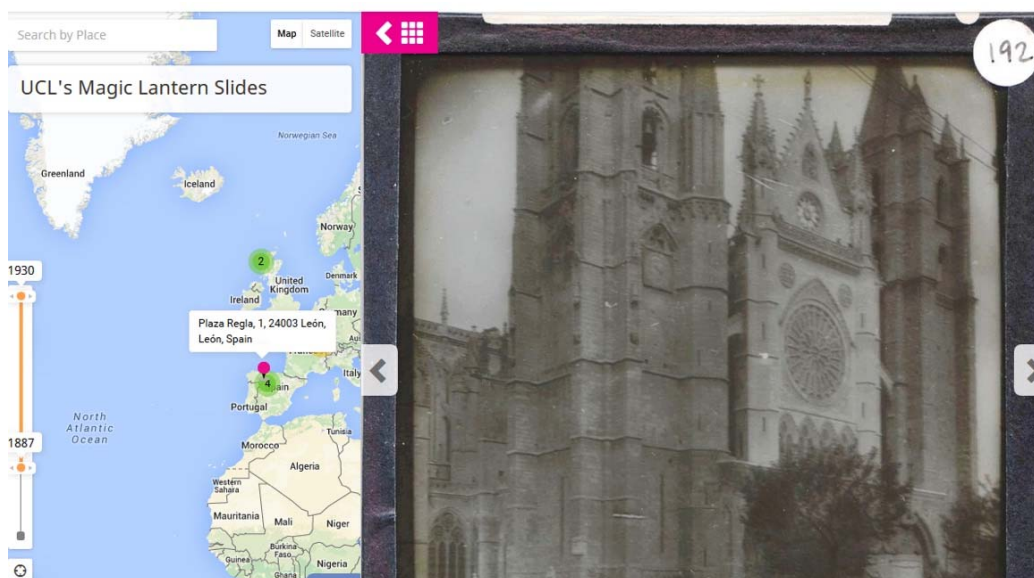
Among the discussed topics were the use of lantern slides in art history teaching and the impact of slides in comparative methods of that field; the place of projected slides in lantern presentations (during a scientific report or at the end) and the relation between photographs on paper and photographs on glass. *A Million Pictures* and the Lucerna database were met with great interest and there are promising new connections with researchers, curators, archivists and librarians in the French-speaking research community.

The organizers plan to publish the conference papers – contact Hervé Doucet hdoucet@unistra.fr or Dénise Borlée borlee@unistra.fr for news about the publication. À la bonne collaboration!



News (continued)

Museum Studies MA Student Bethany Gugliemino wrote a **blog on her work cataloguing the magic lantern collection** of the university college London. - <http://blogs.ucl.ac.uk/museums/2016/03/14/some-favourite-magic-lantern-slides/>. She has also been adding some digitized slides to the website “History Pin”, that maps visual material in time and space. Search for UCL Museums and Collections and you will find them.

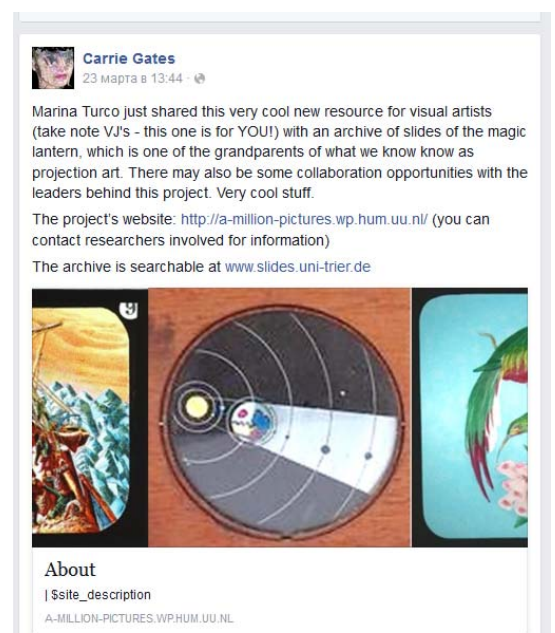


Screen shot (detail) of <http://www.historypin.org/en/>.

* * *

Lantern slides prepare to go clubbing! The public Facebook websites of the **video artist networks** “VJ Women’s Union Global” and “The VJ Node” referred the newly available images of lantern slides as “very cool new resource” for their digital visual art work productions.

We will share any information about digitized lantern slide images being remixed and performed in clubs that reaches us. We are curious...



News (continued)

The Honorary Secretary of the Magic Lantern Society, Mike Smith, is working on an illustrated book of **figurines that depict magic lantern and peepshow performers** and other optical amusements. These figurines could be made from brass, porcelain, ivory, wood etc. He is looking for people who have such figurines in their collection to make the publication as complete as possible. If you have something that could be of interest and you are happy to be involved please email Mike Smith at lmh.smith@magiclanternsocy.demon.co.uk



Figurine of a lantern performer. Image taken from <http://www.magiclantern.org.uk/westlicht.html>

* * *

Het Limburgs Museum in Venlo (NL) will show the exhibition “Een eeuw thuisbioscoop – Van projector naar smartphone” (“A century of home cinema: from projector to smartphone”). The exhibition is dedicated to more self-documentation on family life in all kinds of visual and audiovisual media – including lantern slides. The exhibition will open on 27th of May and runs until October 2016. [See the museum’s website](#) for more information.



FROM 27 MAY 2016

A century of home cinema

From projector to smartphone

Upcoming Events

The **second workshop in our workshop series** will take place from 14-16 April in Girona (ES). The focus will lie on an exchange of experiences with digitization and cataloguing of lantern slides. Notes of the discussion will be made available via our website.



Next to the workshop program, a public activity will take place on Thursday 14 April at 19:30 at Caixaforum, Girona. Cello player Björt Rúnarsdóttir and visual artist Alba G. Corral will perform their show “A taste of Nature” in which live projected images and live

sound merge into an intense experience of video art. See also <http://a-million-pictures.wp.hum.uu.nl/taste-of-nature/>

On 25 April, Sabine Lenk and Nele Wynants will give a joint **lecture at the Platform Digital Humanities Lecture at Antwerp (BE)**. First, Sabine Lenk discusses the challenging task to digitize a collection of magic lantern slides. The digitization and preservation of these slides poses some specific problems. Ensuing, Nele Wynants takes the digitization of magic lantern slides as a starting point for creative re-use of lantern slides for both artistic and educational purposes. See for more details.

<http://a-million-pictures.wp.hum.uu.nl/dh-antwerp/>

About & Editorial

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This newsletter is edited by Sarah Dellmann; additional contributions are written by Joe Kember and Sabine Lenk.

A Million Pictures



Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning

Newsletter # 5 | June 2016

Just after the April-Newsletter reached you, the second meeting in our workshop series took place at the Cinema Museum in Girona, Spain. It was a productive encounter between academic researchers and archivists that brought to light the different needs in documentation when starting from a (material) collection or a (theoretical) research question. The notes from the workshop with a detailed documentation of the discussion are [now online](#). A big step towards accommodating both needs was taken with a change in the programming of Lucerna, our web database: this site now allows to link single slides of a commercially produced slide set to a – more often than not – composite set of slides from various origins that we find in the boxes in an archive. There is also progress on the development of a non-English interface;

more in our next newsletter.

This is the last newsletter before the summer break; there will be no newsletter in August. While putting this newsletter together, the summer break for *A Million Pictures* is still four conferences, six papers and one public activity away.

We already wish you a great summer and a well-deserved break –under palm trees or elsewhere!



Slide 5 from the set “[Ceylon]” taken from <http://slides.uni-trier.de/slide/index.php?id=5081267>

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From the Project Coordination

Project descriptions in English and Spanish are now available on the homepage of our website, <http://a-million-pictures.wp.hum.uu.nl/> . German and French translations will be uploaded shortly.

A meeting with staff from Europeana is scheduled for 28 June in Utrecht. The meeting is a first exchange in order to link data from Lucerna to the heritage portal Europeana. If you like to join, please contact Sarah Dellmann.

The next newsletter will be published in October 2016. Short notes, images, articles, questions, requests, comments on this newsletter and more are highly welcomed! Please send them per e-mail to

Sarah Dellmann: s.dellmann [at] uu.nl

Any items for the next newsletter (October 2016) should be submitted by

26 September 2016

From the Museum: Disseminating Magic Lantern Knowledge through Workshops for Children

From Anna Carpena Torrens

An important way to spread knowledge about the magic lantern, its uses and the technology is to show and explain how different kinds of apparatuses and their slides work. This is usually done either through spectacular lantern shows or in educational settings. In the Cinema Museum at Girona we have an important collection of lanterns, accessories and slides and we take care of their preservation and access. We display a large part of our collection in the permanent exhibition. We also present lanterns on our website and our YouTube-channel - and we offer workshops for school children.

The Educational Department is one of the pillars of the Cinema Museum Girona. We receive more than 20,000 visitors each year. One of the workshops offered to schools is a workshop on the Magic Lantern, where children learn to perform a magic lantern show. We offer the workshop for children aged 8 to 12. The structure of the activity is the same but it is adapted according to their capabilities. The regular activity includes two parts: the first part is a guided tour through the Tomas Mallol Collection of Pre-Cinema and Early Cinema, focused on the magic lantern, phantasmagorias and slides. The second part is practical and allows the discovery of how a magic lantern projection worked and works.

During the workshop we use a replica of a magic lantern that explains how the technology works. Because it is a replica, we allow the students to perform their own shows with the lantern. In the practical part, we first explain how the projection works. We project different kinds of slides to show the evolution and variety of the medium - from the first painted drawings to photographic slides - and from static slides to the slipping slides and other slides with mechanical movement.

After the presentation, we invite the children to prepare their own stories and slides. In small groups they develop a story and they choose the most important events of the story that they wish to represent in a slide. In the workshop, we use acetate paper and we transform it into a magic lantern slide

thanks to the handmade painted drawings and a cardboard support. When the groups have finished they become lanternists and project their own slides with the magic lantern to explain their story.



*A slide produced and projected by children in one of the workshops at the Cinema Museum.
Photo: Cinema Museum Girona.*

This activity was developed with the aim to appeal to the artistic, technological and social importance of this performance medium - and also to encourage the creativity and imagination of children who use the apparatus which they usually only discovered during the workshop. But the main aim is to recognize the importance of this device in the history of media culture and to contribute to a better understanding of our audiovisual present.

Anna Carpena Torrens works at the Educational Department of the Cinema Museum Girona.

English homepage: <http://www.museudelcinema.cat/eng/index.php>

Video on activities: <http://www.museudelcinema.cat/eng/educacio.php>

Project News

The Workshop Girona, the second meeting in our series, took place in Girona. The workshop was dedicated to an exchange about cataloguing and digitising lantern slides – from hand-on demonstrations of digitisation methods to rather technical details for the mapping of metadata standards.

Detailed notes of presentation and discussion are available for download on the website: <http://a-million-pictures.wp.hum.uu.nl/notes-from-workshop-2/>

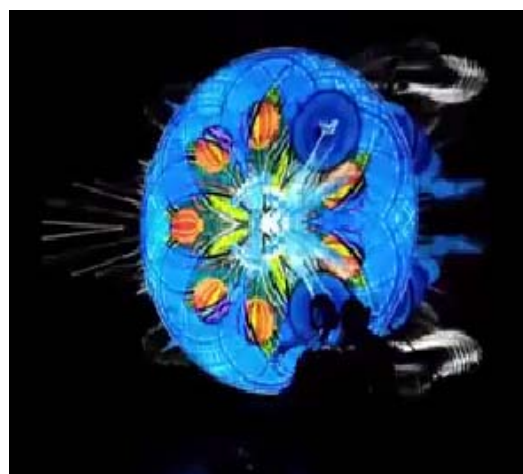


Participants of the workshop are heading for the public event. Foto: Jordi Pons

A video documentation of the public event, the live performance **“A taste of Nature”** by Cello player Björt Rúnarsdóttir and visual artist Alba G. Corral (performed on Thursday 14 April 2016) is available on YouTube.

The artists used digital images of lantern slides from the collection Thomas Mallol at of the Cinema Museum Girona. Watch the video online at

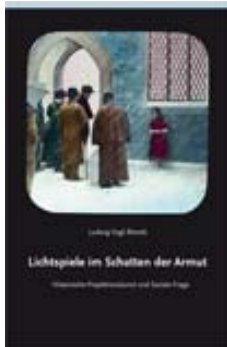
<https://www.youtube.com/watch?v=w7ENTRAa1R8&feature=youtu.be>



Project News (continued)

Francisco Javier Frutos Esteban and Carmen López San Segundo from the Research Team at Universidad de Salamanca published their **article “Las Fantasmagorías de Robertson en Madrid (1821) y la historia natural del signo”** (“Robertson’s Phantasmagoria in Madrid (1821) and the Natural History of the Sign”) in the Journal *Revista Signa* 25 (2016). *Signa* is published by the Spanish Society for Semiotics, the Asociación Española de Semiótica. The online version of the publication will be made available soon at

<http://revistas.uned.es/index.php/signa/>



Ludwig Vogl-Bienek, researcher at our Associated Partner Trier University, has published the book *Lichtspiele im Schatten der Armut. Historische Projektionskunst und Soziale Frage* (ISBN: 978-3-86109-203-2). The book is based on his PhD thesis. Ludwig Vogl-Bienek investigates cultural practices of lantern slide projections in the late nineteenth and early twentieth centuries with regards to the social question. The

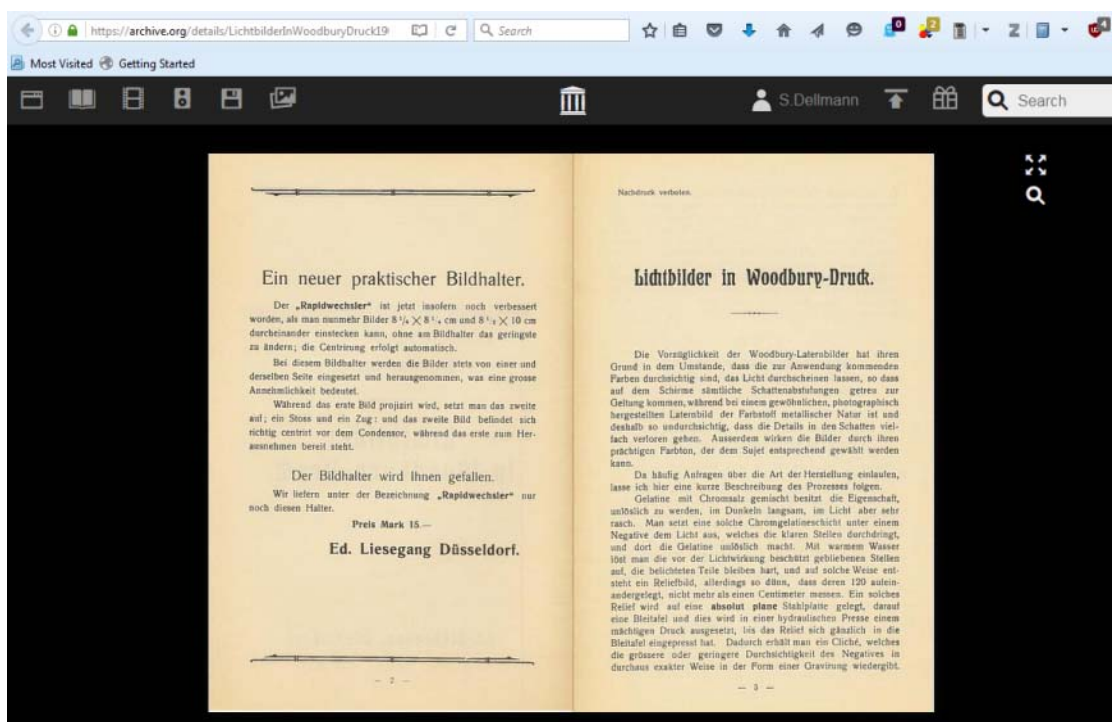
book also contains a number of full colour illustrations. More information (in German language) can be found at the publisher’s website:


http://www.stroemfeld.de/de/vorschau_L_718_1/

Save the date! The **International conference of A Million Pictures** will take place from **30 August 2017-2 September 2017** at Utrecht, The Netherlands. The conference will be a platform for exchange about research into magic lantern slides and the history of learning, archival documentation and artistic reused. The Call for Papers will be published in November 2016.

News from the working groups

The **working group ScanCats** has cleared the last questions and started uploading catalogues of magic lanterns and slides to the Media History Digital Library (MHDL), <http://mediahistoryproject.org/> a sub-collection of the Internet Archive. There will be a cross-reference from the Lucerna Magic Lantern Web Resource to MHDL and vice versa. At MHDL, items are displayed in a book reader and can be searched with a full-text function. Bit by bit, items will be indexed and searchable with the analytical tool “Arclight”.



 **Lichtbilder in Woodbury-Druck**
by Ed. Liesegang

The 1905 catalogue of Woodbury lantern slides by German manufacturer and reseller Ed. Liesegang in the book viewer. <https://archive.org/details/LichtbilderInWoodburyDruck1905Images>

➔ If you have digital or paper catalogues of magic lanterns, lantern slides and / or accessories that you would like to make available on this resource, please contact us!

Sarah Dellmann and Liselotte Westerterp will take care of checking, preparing and uploading the files.

Series: Favourite Slides

In every newsletter, members of the research team share their fascination with lantern slides by pointing to (one of) their favourite source. In this newsletter, the word is to Sabine Lenk.



Scene of a yet unidentified slide from the Robert Vrielynck Collection. Copyright: MuHKA; reproduction by Sarah Vanagt.

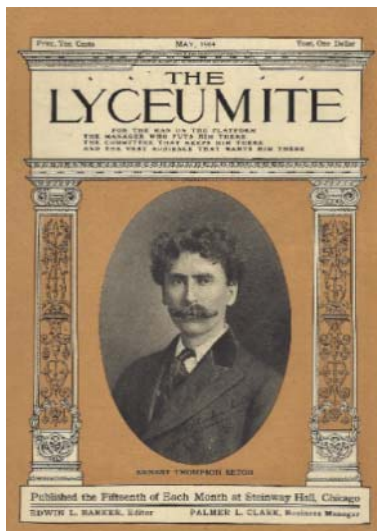
On a black background two beings are depicted. A young peasant woman in summer clothes, fresh cheeks, flowers in her hair, full of energy, and a horse (or is it a mule?), seemingly older than she, in an aristocratic looking costume and wearing a medal on its chest. Are they dancing together, enjoying summertime? Is she running from it as she fears its sharp teeth? Is the slide supposed to be read “innocently”, thus “literally”, or as a symbol for the eternal conflict between young and old, between life in the countryside and in town, between working class and aristocracy, between the sexes confronting a lustful male and an intelligent, witty woman keeping him at a distance? As long as the slide is unidentified, all interpretations are valid.

Sabine Lenk is PostDoc at University of Antwerp (sabine.lenk@uantwerp.be)

Other News

The **Deutsches Bildbandarchiv** (“**German Film Strip Archive**”) went online. This online resource documents a selection of German (both East and West) film strips and roll films dating from c. 1910s to the 1960s. Many commercial publishing houses of educative lantern slides also issued their images on film strips. Film strips were much cheaper than lantern slides on glass – and also much more fragile. The resource includes film strips on travel, Christian Religion, history, German militarism and patriotism, art, ethnology, politics and propaganda. Series of images on film strips were often issued with a reading, which is also documented online. The editors of this online resource added historical background information on the events depicted in the film strips. The resource is still under construction and will be updated regularly. <http://www.deutsches-bildbandarchiv.de>





The 2015 editions of the **Magic Lantern Gazette** are online. The Magic Lantern Gazette is a journal dedicated to research published by the Magic Lantern Society of the USA and Canada. Especially of interest to followers of the *A Million Pictures* project will be the article by Terry Borton on lecturers with the Lantern in the Lyceum Circuit, a US-American network for popular education.

Detail from the title page of the Magic Lantern Gazette 27 (1).

http://library.sdsu.edu/pdf/scua/ML_Gazette/MLGvol27no01.pdf (iss. 1)

http://library.sdsu.edu/pdf/scua/ML_Gazette/MLGvol27no02-03.pdf (iss. 2+3)

Other News (continued)

The call for Papers for the **conference “Photo-Objects. On the Materiality of Photographs and Photo-Archives in the Humanities and Sciences”** held from 15-17 February 2017 in Florence (Italy) is open. This conference of the collaborative project "Photo-Objects. Photographs as Research Objects in Archaeology, Ethnology and Art History" looks at photographs not only as substitutes for research but also at their materiality and as “repositories of sedimented knowledge in social and cultural contexts.” More information and the complete Call for Papers is available at www.fotobjekt.hypotheses.org. Deadline for submission of paper proposals is 15 July 2016.



A **lantern show in 360 degrees** was given by lanternist Annett Duller on 29 and 30 of April in Amsterdam. Her show was part of a series on artistic projections organised by the project CLOUD 23 that experimented with old and new projection methods, surfaces and materials. The good response from public and organisers may lead to a follow-up.



The call for Papers for the **XIth International Conference of the International Association for Word and Images Studies / Association Internationale pour l'Étude des Rapports entre Texte et Images (IAWIS/AIERTI)** is published. The Conference title is “Images and Textes reproduced / La reproduction des images et des textes” and it will be held at the University of Lausanne (Switzerland) from 10-14 July 2017. The call for papers is open until 31 August 2016. <http://wp.unil.ch/reproduction2017/>

About & Editorial

This newsletter informs about the activities of the project *A Million Pictures: Magic Lantern Slide Heritage as Artefact in the Common European History of Learning*.

The magic lantern was the most important visual entertainment and means of instruction across nineteenth-century Europe. However, despite its pervasiveness across multiple scientific, educational and popular contexts, magic lantern slides remain under-researched. Although many libraries and museums across Europe hold tens of thousands of lantern slides in their collections, a lack of standards for documentation and preservation limits the impact of existing initiatives, hinders the recognition of the object's heritage value and potential exploitation. *A Million Pictures* addresses the sustainable preservation of this massive, untapped heritage resource.

A Million Pictures is a collaborative research project between researchers from Utrecht University (NL), University of Exeter (UK), University of Antwerp (BE), University of Girona (ES), University of Salamanca (ES) as well as twenty Associated Partners.

A Million Pictures runs from June 2015 until May 2018.

More information about past and present activities are available on our project website: www.uu.nl/a-million-pictures



A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning is a Joint Programming Initiative on Cultural Heritage – Heritage Plus project which is funded by NWO, Belspo, AHRC and MINECO and Co-Funded by the European Commission.



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This newsletter is edited by Sarah Dellmann; additional contributions are written by Sabine Lenk and Anna Carpena Torrens.

A Million Pictures



Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning

Newsletter # 06 | October 2016

With the third workshop that is coming soon, we will put the topic of ‘Creative Re-Use’ of lantern slides and slide heritage as a central point on our research agenda. Our **Antwerp-Workshop on 27 and 28 of October** <http://visualpoetics.be/?action=event&id=24&chapter=practical> will give the floor to contemporary artists, curators, film makers, performers, collectors and researchers who “do something” with the material. Join us for two days of debate and exchange and be sure not to miss our public activities during the evenings at Antwerp Museum for Contemporary Arts (M HKA) (see page 3)!

The list with upcoming events on our website <http://a-million-pictures.wp.hum.uu.nl/category/agenda/> is long; alongside academic papers, many events reach out to the broader public with public lectures and more experimental forms that make use of the lantern material to connect the people with their heritage. In the Section “Project Publications” you will find the **category “Creative Re-Use”**, where we document performances and events of all kinds: <http://a-million-pictures.wp.hum.uu.nl/category/publications/re-use/> - and more to come.

If you get inspired and want to share what you did with lanterns and slides: do let us know or even better: show it to us at the **A Million Pictures conference** next year (29 August 2017 -1 September 2017). The call for papers will ready by mid-November.

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From the Project Coordination

The Research team Exeter has a new member on the team: **Dr. Emily Hayes** is appointed Postdoctoral researcher and will conduct research especially on the collection of the Royal Geographical Society at London. Welcome!

As part of the *A Million Pictures* project, a DVD will be produced with examples of creative re-use of lantern slides. We are especially **looking for contributions** that make use of the lantern slides or the copies that were digitised in the archives of our Associated Partners (available on the Lucerna Magic Lantern Web Resource <http://slides.uni-trier.de/>). The DVD will be presented at the final conference (29.08.2017-01.09.2017) and the deadline for contributions is expected to be May 2017. If you like to submit a contribution in any language (or without spoken words), please contact us for details.

Short notes, images, articles, questions, requests, comments on this newsletter are highly welcomed! Please send them per e-mail to

Sarah Dellmann: s.dellmann [at] uu.nl

Any items for the Newsletter should be submitted by **25 November 2016**

Project News and News from our Partners

The **third workshop in our series** will take place from 27-29 October and is hosted by the team Antwerp and the Research Centre for Visual Poetics.

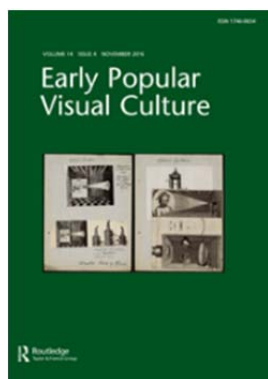


**RESEARCH
CENTRE FOR
VISUAL
POETICS**

This workshop will focus on

questions around the re-use of the material from artistic, curatorial, museal and research perspectives. Be there for the exhibition opening and lantern film premiere of Sarah Vanagt's [Schijnvis / Showfish / Poisson brilliant](#) on Thursday, 27 October and a [film screening](#) with live music accompaniment, curated by Sarah Vanagt on Friday, 28 October at Cinema Zuid. See the full programme here: <http://visualpoetics.be/?action=event&id=24&chapter=practical>

The workshop is open to anyone who is interested in the magic lantern. Please register (no registration or accreditation fee) with Sabine Lenk (s.lenk@uu.nl) before Monday, 24 October, and indicate "workshop re-use Antwerp" in the subject-line.



Sarah Dellmann from the Team Utrecht has published the **article "Beyond and with the object: assessing the dissemination range of lantern slides and their imagery"** in *Early Popular Visual Culture* (14): 4. The print version will be issued in November, the online version is available here: <http://www.tandfonline.com/doi/full/10.1080/17460654.2016.1222927>

Thanks to negotiations between Dutch university libraries and publishing houses, the article will be accessible in OpenAccess.

In the same issue, Phillip Roberts who joined the *A Million Pictures* Research Team, published the **article "Building media history from fragments: a material history of Philip Carpenter's manufacturing practice"**

<http://dx.doi.org/10.1080/17460654.2016.1222930> where he studies objects and material fragments to reveal the manufacturing and retail infrastructures of early nineteenth-century optician, Philip Carpenter.

Project News and News from our Partners (continued)



Members of the teams Antwerp and Utrecht participated in the **international conference “Machines, Magie, Médias. Les arts trompeurs”** held at Cerisy-la-Salle (France) from 20 – 28 August. Nele Wynants and Kurt Vanhoutte (both Antwerp) gave a lecture on Henri Robin’s popular science demonstrations in the 1850s and 1860s in London, Brussels and Paris. Sabine Lenk (Antwerp) and Frank Kessler (Utrecht) discussed Tom Gunning’s concept of an ‘aesthetics of astonishment’ in the context of turn-of-the-century visual and optical spectacles.

Save the date for the **International conference of A Million Pictures!**



The conference days are set to **29 August - 1 September 2017** at Utrecht, The Netherlands.

The Call for papers and artistic contributions will be published in early November 2016 on the project website.

Subscribers to this newsletter will be notified with a special issue e-mail when the call is out.

At this very moment, the last preparations are made to display the collection of **lantern and slide catalogues at Media History Digital Library** but we still look for more catalogues to added to this collection.

→ If you have a catalogue that you like to contribute, please contact us!

More information will follow in the next newsletter.

Project News and News from our Partners (continued)



Tony Lidington and his troupe have put on a **peepshow based on magic lantern slides digitised from the RAM Museum** Exeter and uploaded onto Lucerna. Glorifying in the title, ‘Lucky Dicky Crangle and the Cinnabar Moth’, the latest performance from the Raree Man Peep Show (<http://www.prom-prom.com/raree/>) used slides from all parts of the collection, which Tony assembled into a story leading Lucky Dicky from adventure to adventure.

Following the first show at the RAMM, the show was performed across the UK during the summer at numerous festivals: Beverley Puppetry Festival; Just So; Exeter Playdays Festival; Dartmoor Folk Festival; Kendal Calling; Devizes Outdoor Arts (Street) Festival; Festival Number 6 (Portmeirion), and it should remain in the repertoire for years to come. Besides bringing lantern slides long kept in the archive to audiences in Museums, festivals, and streets, the show also provides a wonderful example of C19 showmanship brought up to date. Watch the three-minute trailer on Vimeo: <https://vimeo.com/110912384>

The **11th Seminar on the Origins and History of Cinema** at Girona will take place from 30-31 March 2017. This seminar theme is organized by the Museu del Cinema Girona and University of Girona. The special theme of will be “Presences and Representations of Women in the Early Years of Cinema 1895-1920”. Paper proposals are accepted until 31st of October 2016.

Read more at the website of the Museu del Cinema http://www.museudelcinema.cat/eng/institut_seminari_2017.php



Project News and News from our Partners (continued)

Our colleagues from our Australian partner project **Heritage in the Limelight: The Magic Lantern in Australia and the World** have been very active in the last months. Their website is now online at <http://soa.anu.edu.au/heritage-limelight/>

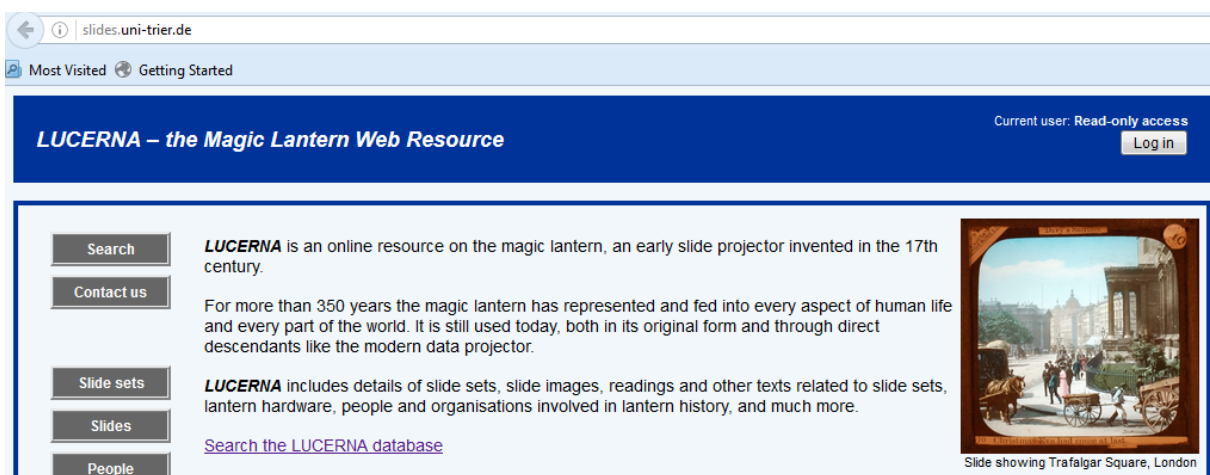
This project also issues a newsletter – the first one was just sent in September. If you are interested in the work of our colleagues ‘down under’ please send an e-mail to Elisa De Courcy: elisa.decourcy@anu.edu.au

The first international workshop from Heritage in the Limelight will take place 4-6 sept 2017 at Australian National University, Canberra.

And last but not least, the video documentation of the National Portrait Gallery **Magic Lantern Horror Show**, performed with members of the National Portrait Gallery and the Australian National University School of Music in February 2016, is now online at: <https://vimeo.com/172507859>.

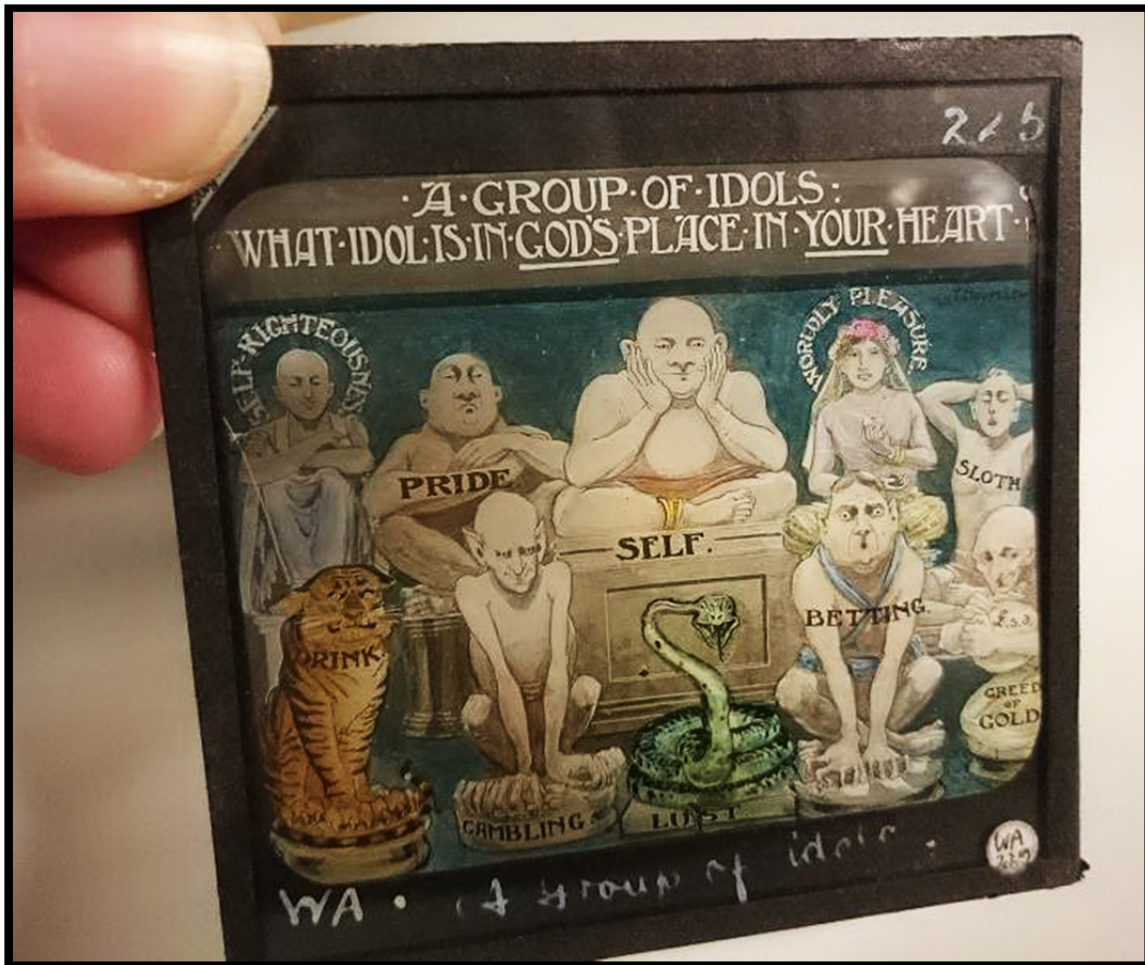


From 21-25 of November 2016, our Partners at Screen Archive South East (SASE) will host the first “**Lucerna Hackaton**”. Researchers of *various A Million Pictures* teams as well as from our Associated Partners and invited guests will gather at Brighton to implement the changes suggested by the *A Million Pictures* team to the Lucerna Magic Lantern Web Resource.



Series: Favourite Slide

In every newsletter, members of the research team share their fascination with lantern slides by pointing to (one of) their favourite source. In this newsletter, the word is to Anastasia Kerameos.



I first discovered and fell in love with the magic lantern as a medium when the BFI Reuben Library acquired an incredible collection of lantern readings and lantern related literature from a private collector. Each reading acts as a window into the Victorian mind and society, each catalogue as evidence of a period of immense technological creativity. To me the printed word is beautiful, however, this collection also includes 17 slides and that raises the question, which of our readings is related to these slides?

Series: Favourite Slide (continued)

It turns out that the slides in the collection represent only a tiny proportion of the Church Army's 'Winged Arrows' series which totalled 304 in number. The particular slide I have chosen, though others from the series are just as striking, is titled "A Group of Idols".

I know very little about this slide except that, it is a work of art which needs no text beyond that within the image to convey its message. Indeed no accompanying reading was ever produced for this series of slides. According to our notes "although issued in 'sets' (generally containing 15 slides) these were only loosely connected and individual subjects could be shown, and ordered, separately." The lantern slide catalogue entry states, "All the pictures in this Series have been drawn especially for us, and are **our exclusive Copyright**. They are quite unique. Each slide contains a few words thrusting home a lesson. No lecture need be given. Invaluable for open-air work."¹

That last statement is of interest because we know that the Church Army had, as part of their evangelical work, established mission caravans which travelled across the UK to deliver lectures.² This slide would undoubtedly have been used in many services over the years. Could it have been one of the slides shown in East Grinstead, Sussex on 15 September 1903 as reported in the *Church Army gazette* and now documented on Lucerna Magic Lantern Web Resource?³ Further information can be found in the 'Winged Arrows' chapter written by David Henry and published in *Magic images: the art of the hand-painted and photographic lantern slide*⁴, yet even that only whets the appetite.

The illustration and distinctive typography is by T. Noyes Lewis an artist / illustrator who lived at the turn of the 20th Century. I wonder how many of those who are familiar with his Anglo-Catholic paintings and World War I illustrations are even aware of these slides. The Church Army Lantern and Cinema Department lantern slide catalogue in which I found the slides listed carries a notice on its cover dated 1st December 1942. Were the slides still in use at that time? As for as the imagery, the Victorians would have instantly recognised the tiger's association with Drink and the snake's with Lust.

Series: Favourite Slide (continued)

Would we agree today with woman's depiction as Worldly Pleasure? I leave that for you to decide.

For me the beauty of any lantern slide - but of course this one in particular - lies in that it is a piece of history in my hand, which immediately panders to my thirst for knowledge; it is a work of art by a known artist yet certainly affordable; it is very much a product of its time, but viewing it in the here and now inevitably leads us to consider the message within the context of our own times; it is an object which carries much of the information required for identification upon itself but with a little help from lantern slide catalogues and other sources much more can be revealed.

Now, could someone please enlighten me as to the origin of the expression 'Winged Arrows'? Thanks.

Anastasia Kerameos is Librarian (Serials & e-Resources) at British Film Institute - Reuben Library. Anastasia.Kerameos@bfi.org.uk

Sources



1/ *Lantern slide catalogue, part 1* / Church Army. London: Church Army Lantern & Cinema Department, [194-], p.252.

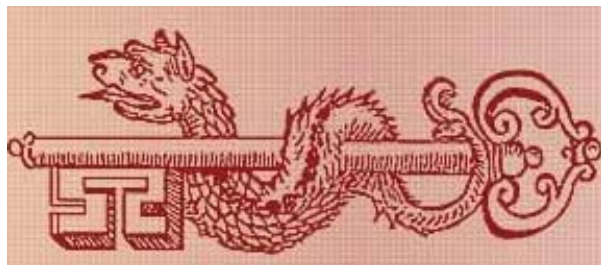
2/ *Beyond the screen: institutions, networks and publics of early cinema* / BRAUN, Marta [et al.] editors. New Barnet, Herts: John Libbey, 2012.

3/ Magic lantern service, East Grinstead, Sussex (West), England, 15 September 1903 www.slides.uni-trier.de/event/index.php?id=7001085. Accessed 15 July 2016. An event referred to in 'Signals from the field', *Church Army Gazette*, no. 1358, p. 3

4/ *Magic images: the art of the hand-painted and photographic lantern slide* / CROMPTON, Dennis [et al.]. London: The Magic Lantern Society of Great Britain, 1990.

From the Archives: Cataloguing lantern slides at *Catálogo Colectivo del Patrimonio Bibliográfico Español*

As part of her work at the *Catálogo Colectivo del Patrimonio Bibliográfico Español* (Spanish Bibliographical Heritage Union Catalogue – CCPB), Manuela



Carmona is describing lantern slides that are held in libraries of Spanish Historical High Schools and other institutions. The CCPB offers descriptions and holdings of books and other collections in public and private libraries that – for their age or uniqueness – are considered part of the bibliographical heritage of Spain. By searching the catalogue http://ccpb_opac.mcu.es/CCPBopac for “material gráfico proyectable” (“Projected medium”), the system returns a list of lantern slides most of them those used in education. She writes about her experience:

“At non-special libraries whose collections include lantern slides, these tend to be the last item being incorporated into their catalogues. This is caused, on the one hand, by the lack of familiarity with the material —since lantern slides are little known and rarely used— and due to the difficulties in their description on the other. Consequently, the cataloguing poses a double challenge: first, lantern slides must be managed like any other material from the library collection; second, the most detailed description possible must be filed and made available to the users. This poses several issues like authorship and dating, that must be resolved with reference books and other contemporaneous materials in order to place the lantern slides within a concrete timeframe.

This are the difficulties presented by the educational collections of lantern slides belonging to Historical High Schools of Spain and catalogued by the Spanish Bibliographical Heritage Union Catalogue using MARC 21 as a cataloguing format.”

Manuela Carmona is Responsible for Special Collections at the Spanish Bibliographical Heritage Union Catalogue (CCPB): manuela.carmona@meecd.es

How They Teach in Hogwarts, Or: Hollywoods Re-use of a Magic Lantern in a Blockbuster

Re-use can mean to use an object that is no longer part of daily life as it is/was supposed to be used: in this case the “meaning” and functioning of the artefact are still generally known and thus recognisable, e.g., for the visitors of a museum: it brings back memories. If it has vanished from public memory it can be “alienated”: by separating it from its former function and by “creatively recycling” it in a new context, the object may get a different role/meaning and eventually a new life out of its former social environment.

The “look of bygone times” that a magic lantern has for non-experts today seems to have motivated Hollywood to consider it an adequate instruction tool for Hogwarts School of Witchcraft and Wizardry in “Harry Potter and the Prisoner of Azkaban” (Alfonso Cuarón, US 2004). The spectator watches Professor Snape entering to give Harry and his classmates a lecture on

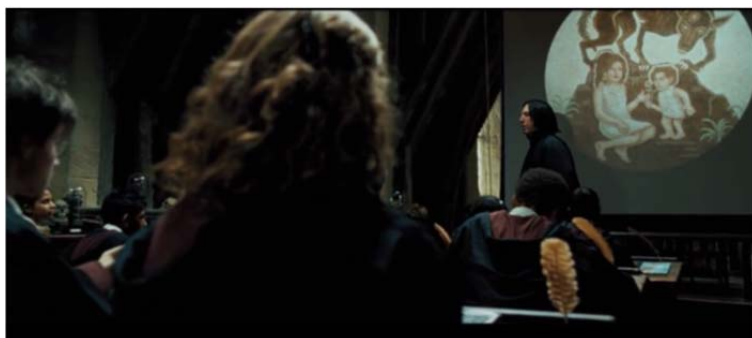


werewolves. Snape quickly crosses the space while he closes the blinds with his wand to darken the classroom. In front of the pupils he releases a white screen that comes down from the ceiling.’

When Snape goes to the back of the room the cinemagoer discovers the apparatus he is about to use: a Peacock Lantern, made by the English manufacturer Pettibone. This very special lantern equipped with a large revolving disk containing 10 different slides was built by the Pettibone Brothers Manufacturing Company in Cincinnati (Ohio). Run by the brothers James and William Pettibone, the company was specialised in military equipment. Nevertheless, in 1888 they took out a patent on what was called the “New Improved Sciopticon”, an amazingly different projection system that was mainly used by associations and clubs such as the Freemasons. Others called it

more leisurely the “peacock”, probably because the round images on the wheel resemble the spots on the bird's tail when it is parading. The Pettibone Mfg. Co. sold different models of sciopticons, one of which, “The Challenge”, is in the Robert Vrielynck collection (MuHKA).

Professor Snape switches on the sciopticon which stands behind the back of the pupils. Its light-beam crosses the room and throws several images of a werewolf on the screen. Then Snape takes a position near the screen, facing the class again, and continues his teaching while the images appear one by one in a regular rhythm and without Snape's intervention. For an older spectator it is obvious: Snape's lantern must be a kind of diapositive projector. The revolving wheel projects a series of images on the white screen without manual intervention or remote control, thus reminding of an automatically turning diapositive carousel as it was once used in exhibitions and multimedia-shows. It would be interesting to know what the younger audience thought of the apparatus.



This particular lantern model fulfilled several functions in the blockbuster. Fallen into oblivion, the machine could easily be used in the fantastic world of Harry Potter. And it would add credibility to the

movie: the older members of the audience would be reminded of a familiar device their teachers had brought into the classroom (memory function). As for the younger, whoever was responsible for the props was sure that the form of the apparatus would appeal to their fantasy and fit the ideas created by their reading of witchcraft books (“creative recycling” function). Clever Hollywood.

Sabine Lenk is Postdoctoral researcher at *A Million Pictures* at the research team Antwerp. Sabine.Lenk@uantwerpen.be

See the scene here: <https://www.youtube.com/watch?v=PnOyBLT07R8>

More about the Pettibone: http://www.luikerwaal.com/newframe_nl.htm?merk_pettibone_nl.htm.

Images: Harry Potter and the Prisoner of Azkaban (Cuarón, US 2004) Copyright: Warner Bros.

Other News

Le Musée national de l'éducation [the French National Museum of Education] in Rouen is currently staging the **exhibition *Lumineuses Projections!***

This major exhibition covers the history of projection and its use as an aid to education and science. There are many examples of the lantern's development and prominence as well as the later use of filmstrips in the 1950s. *Lumineuses*

Projections! runs through until 31 January 2017. Many images are made accessible on Flickr at

<https://www.flickr.com/photos/museenationaleducation/sets/72157662065004196/> .

There is also a detailed and fully illustrated and downloadable press dossier on the *MUNAÉ* website (in French):

https://www.reseau-canope.fr/musee/images/pdf/pres_expo_lumineuses.pdf



Wolfgang Engels and Klaus Staubermann published the **article “Replicating 18th century magic lantern practice”** in *Bulletin of the Scientific Instrument Society*, Vol. 130 , September 2016, pp. 41-46. The September issue was not yet online at the time of assembling this newsletter, but it will be made available via the society's website: <http://www.scientificinstrumentsociety.org/bulletin/>



The next **Universeum meeting** will be held at the University of Belgrade, 8-10 June 2017. Universeum is a network of (mostly) European university museums and other collections of academic heritage, among them our partner at the University Museum Utrecht. See for more information www.universeum.it .

About & Editorial

This newsletter informs about the activities of the project *A Million Pictures: Magic Lantern Slide Heritage as Artefact in the Common European History of Learning*.

The magic lantern was the most important visual entertainment and means of instruction across nineteenth-century Europe. However, despite its pervasiveness across multiple scientific, educational and popular contexts, magic lantern slides remain under-researched. Although many libraries and museums across Europe hold tens of thousands of lantern slides in their collections, a lack of standards for documentation and preservation limits the impact of existing initiatives, hinders the recognition of the object's heritage value and potential exploitation. *A Million Pictures* addresses the sustainable preservation of this massive, untapped heritage resource.

A Million Pictures is a collaborative research project between researchers from Utrecht University (NL), University of Exeter (UK), University of Antwerp (BE), University of Girona (ES), University of Salamanca (ES) as well as twenty Associated Partners.

A Million Pictures runs from June 2015 until May 2018.

More information about past and present activities are available on our project website: www.uu.nl/a-million-pictures



A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning is a Joint Programming Initiative on Cultural Heritage – Heritage Plus project which is funded by NWO, Belspo, AHRC and MINECO and Co-Funded by the European Commission.



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This newsletter is edited by Sarah Dellmann, additional contributions are written by Manuela Carmona, Joe Kember, Anastasia Kerameos, Frank Kessler and Sabine Lenk.

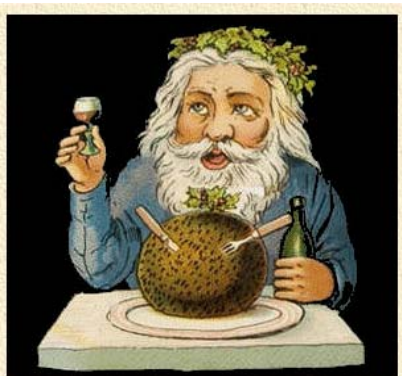
A Million Pictures



Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning

Newsletter # 07 | December 2016

Time flies when you're having fun... And so we were astonished when we realized that 2016 is almost over. We look back at a year of research and public talks, of meetings and conferences, of academic papers and artistic forms of engaging with the lantern, of working with the material objects and the digital documents related to them. Have a look at the past activities on our website at <http://a-million-pictures.wp.hum.uu.nl/category/agenda/> . In this newsletter, we share impressions from our Third workshop at Antwerp, a Technical Meeting at Brighton that implemented relevant project findings to the Lucerna Magic Lantern Web Resource <http://www.slides.uni-trier.de/> and are happy to present the opening of the Magic Lantern and Lantern Slide Catalogue Collection that we realised together with our partners at Media History Digital Library <http://mediahistoryproject.org/magiclantern/>. But this year is not yet over, and there are some lantern shows and public talks in December. We also look



forward to another year of collaboration with our conference as highlight.

May you enjoy some free days with good drink and food at the end of the year!

Santa Claus cheering after the year's work is done.

Image taken from www.luikerwaal.com

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From the Project Coordination

The Call for Contributions for our International conference ***A Million Pictures: History, Archiving, and Creative Re-use of Educational Magic Lantern Slides*** (29 August – 1 September 2017, Utrecht) is open. You can access the Call for Contributions in PDF, Docx or HTML format or via <http://a-million-pictures.wp.hum.uu.nl/call-for-contributions/> .

The deadline for the submission of proposals is **31 January 2017**.

Information about the conference will be updated regularly via the conference website <http://a-million-pictures.wp.hum.uu.nl/conference/>

Short notes, images, articles, questions, requests, comments on this newsletter and more are highly welcomed! Please send them by e-mail to

Sarah Dellmann: s.dellmann [at] uu.nl

Any items for the next newsletter (February 2017) should be submitted by

27 January 2017

The Magic Lantern Today – Impressions from Workshop #3 at Antwerp

From 27-29 October 2016, the **third workshop of *A Million Pictures*** took place at the Museum for Contemporary Arts Antwerp (M HKA). Under the title “The Magic Lantern Today – Creative Re-Use of Cultural Heritage” <http://a-million-pictures.wp.hum.uu.nl/workshop-3-launch-creative-re-use-projects/>, artists, curators, lanternists, collectors and researchers presented perspectives on this form of cultural heritage. The vivid exchange on how this material still matters and inspires professionals of various fields today once again proved the rich potential of lantern slides in present day contexts. For the workshop, filmmaker Sarah Vanagt was invited to create a work based on the Robert Vrielinck Collection, a collection of lanterns and slides held by M HKA. The result, the installation *Schijnvis / showfish / poisson brillant* <http://a-million-pictures.wp.hum.uu.nl/exhibition-schijnvis-showfish-poisson-brillant/> was opened at the first evening of the workshop.

Thanks to Gwen Sebus from the Magic Lantern Society for contributing her photos!



Members of the Research team Antwerp in the archive (left) and presentation during the workshop (right)

The Magic Lantern Today (continued)



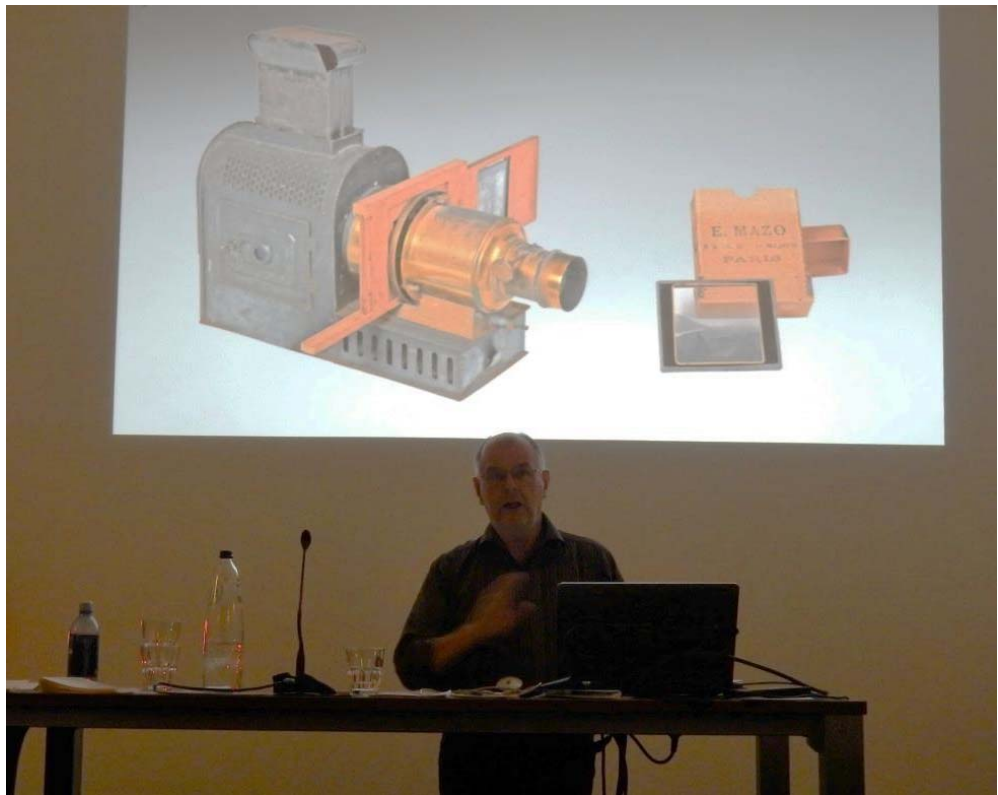
Part of the installation *Schijnvis / showfish / poisson brillant*



Film producer Emjay Rechsteiner from Our Associated Partner Staccato Film explains how he uses historical sources in the process of realising a historical fiction film.

The Magic Lantern Today (continued)

Right:
Collector and
Curator
Patrice
Guérin
lectures
about the
francophone
lantern
culture and
his research
on systems of
illumination.



Participants of the workshop enjoying the presentation.

The Magic Lantern Today (continued)



Lively discussions continued in the coffee breaks

Delegates from the Research Teams Girona and Salamanca with the youngest workshop participant.



The notes from workshop 3, with descriptions of all presentations will be published at the end of the month on the project website.

<http://a-million-pictures.wp.hum.uu.nl/category/publications/workshop-notes/>

Project News

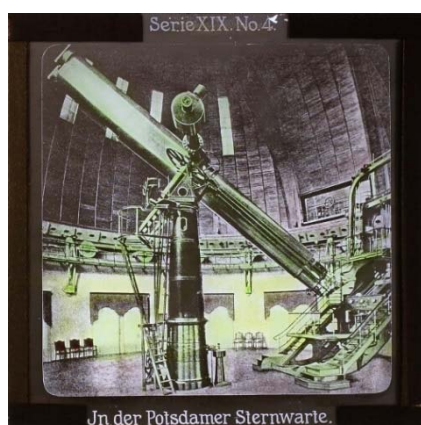
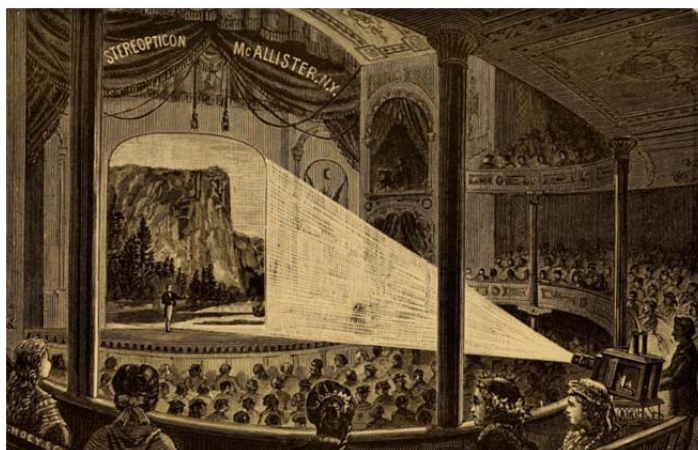
The Spanish journal *Fonseca – Journal of Communication*

<http://revistas.usal.es/index.php/2172-9077/>) dedicates a **special issue to magic lantern slides**. Submissions are welcome in Spanish or English. Deadline for submissions is March 2018. For more information, contact the editors, Carmen Lopez San Segundo (maika@usal.es) and Javier Frutos (frutos@usal.es) from the Research Team Salamanca & Girona.

The **digital collection of Magic Lantern and Lantern Slide Catalogues** is now available online at the Media History Digital Library: Currently, 38 Magic Lantern and Lantern Slides catalogues from six countries are online.

<http://www.mediahistoryproject.org/magiclantern/>

In the short article [Exploring Magic Lantern Catalogues Online](#), Sarah Dellmann introduces the collection and available research tools. The members of *A Million Pictures* thank all collectors who made their catalogue available for scanning and also thank the team of Media History Digital Library, Eric Hoyt, Derek Long and David Pierce for their wonderful work. Additional catalogues in all languages and from all countries are more than welcome. Please contact us if you can to contribute a (digital) catalogue!



From 6 to 8 December 2016, Eric Joris and CREW will install a ‘motion-capture studio’ in the “Garden of Sciences” in Strasbourg (FR) to explore and develop new layers to the immersive performance ***Celestial Bodies. An embodied Orrery/Corps célestes. Le planétaire incarné***. This event is organised by, among others, Nele Wynants and Kurt Vanhoutte from the research team Antwerp. See <http://a-million-pictures.wp.hum.uu.nl/celestial-bodies/>

Project News (continued)

From 21-25 November 2016, an Expert meeting on further development of the Lucerna database was held at Screen Archive South East in Brighton (UK).



This image was tweeted by Screen Archive South East and retweeted by the Magic Lantern Society with the comment “Day 4 of Magic Lantern Hackathon - metadata, thesauri, image tagging for 19th Century magic lantern slides at School of Media”

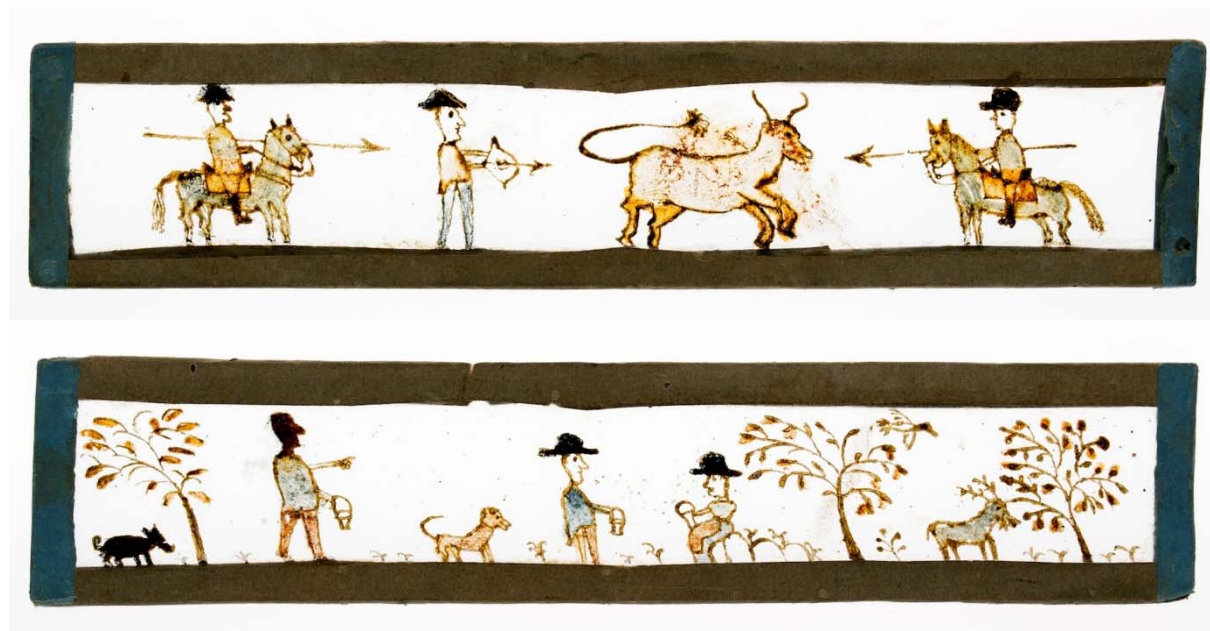
[@artsbrighton](https://twitter.com/artsbrighton)

The participants of the first “**Lucerna Hackathon**” discussed how to implement the requirements of various stakeholders and definitions for magic lantern slides and needs that were developed in the course of the *Million Pictures* project. People from the research Teams Exeter, Girona & Salamanca and Utrecht as well as from our Partners at British Film Institute – Reuben Library, Screen Archive South East and Trier University put their heads and laptops together so many changes were already implemented during the meeting. The expertise from the Coordination Centre for scientific university collections in Germany <http://wissenschaftliche-sammlungen.de/en/> was highly appreciated. We invite people to use Lucerna for cataloguing their collection and are highly interested in their feedback. Please contact Dr Richard Crangle from the Research Team Exeter for more information.

On 12 December 2016, Dr Emily Hayes from the Research Team Exeter will showcase *A million pictures* in her **public lecture: In a Geographical Light**. Emily Hayes will highlight the shaping of 19th and early-20th century geographical knowledge via the Royal Geographical Society’s lantern practices and lantern-slide collections. See <http://a-million-pictures.wp.hum.uu.nl/lecture-be-inspired/>

Series: Favourite Slide

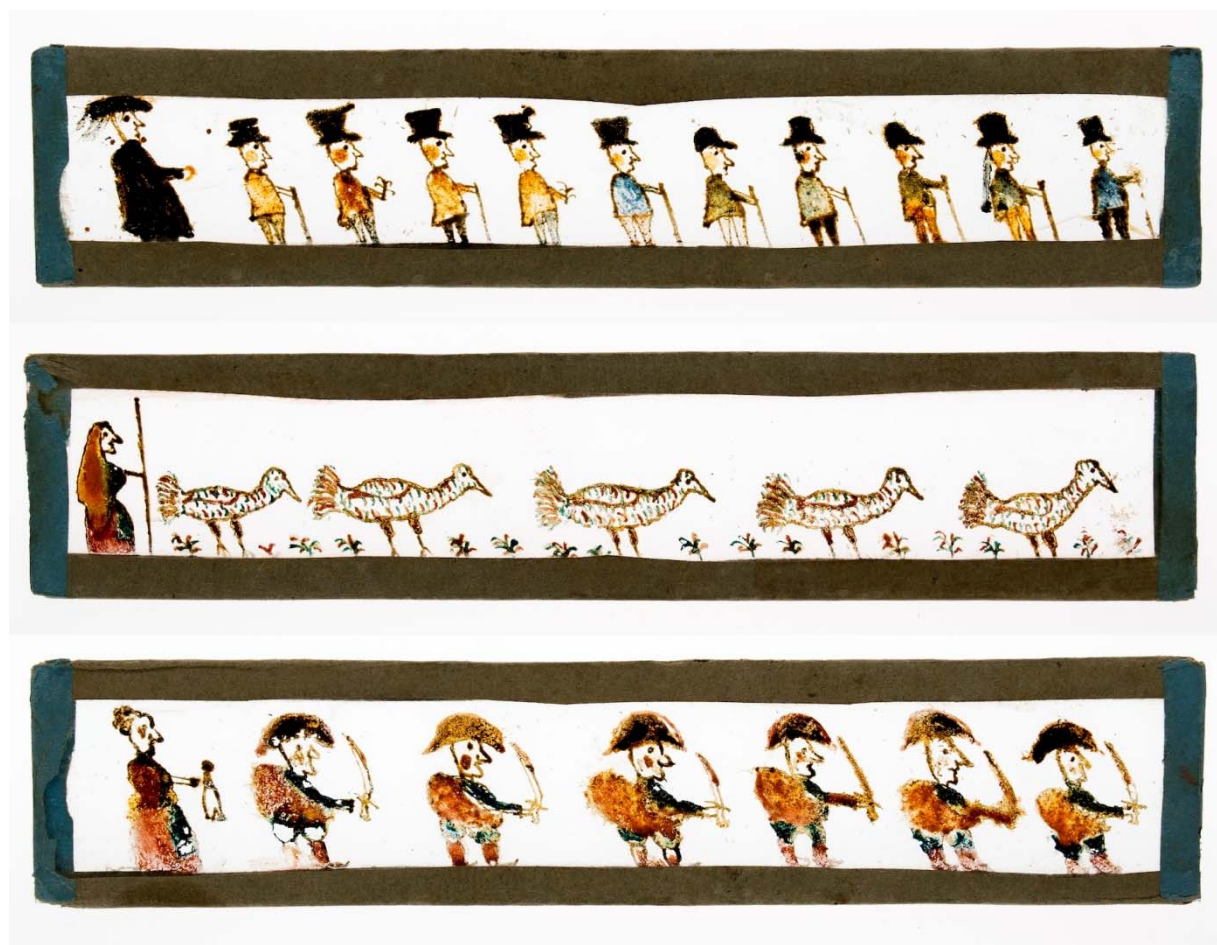
In every issue, one project member of the A Million Pictures team describes their favourite slide. This time, Daniel Pitarch Fernández from the Research Team Girona introduces his favourite slide set.



These days I am digitizing the lantern slides collection of Museu del Cinema—Col·lecció Tomàs Mallol (Girona). Under the copy stand I have seen countless slides, some of them quite beautiful (there is a moonlight scene in the ruins of an ancient temple, with two men wearing hats watching the moon appear behind the clouds... that has something similar to a De Chirico's beauty), amusing (a funny young man in profile showing his rather long tongue), with wonderful painting techniques (I have to show you, some other time, a beautiful harbour night slide and its sky made of fingerprints) or slides that left me guessing (how many different patterns were used in chromatrope slides? Is there a limited number of them? Some should be in the history of *calculated movements*—paraphrasing Larry Cuba's film). But among all them, today I choose to show you this slide set.

I could understand it, if maybe some of you don't agree in finding them beautiful, but I really do. Of course, an undeniable but accidental beauty in them is the beauty of difference. In the midst of so much XIXth century aesthetics these slides shine. Their drawing style, with all its naivety and unprofessional frankness, has a strange appeal.

Series: Favourite Slide (continued)



Maybe it is the appeal of *art brut*; but if this is so, the slides really seem to embody this perfectly (not everything common people produce is exhibited in museums like the Collection de l'art brut in Lausanne or the American Folk Art Museum in New York). Nowadays some artists and animators like David Shrigley, Phil Mulloy or Peter Millard use, consciously and successfully, an apparently amateurish and ugly-at-first-glance graphic style; something that not all artists are capable of (I know it is a commonplace, but trying to forget or twist your technical skills, whether in drawing or music, is not something easy to do).

Some details in the slides are very interesting. The animals drawn are splendid: take a look at that bull in the first slide or at those birds (chickens, maybe?) in the fourth. And what about that face under a shadow in slide number two?

Series: Favourite Slide (continued)

It must have been painted black on purpose, but why? Who is he? I realise that this is going too far with my reading of these slides, but with these trees and figures, this particular slide makes me think about Yuri Norstein's *Tale of Tales* (1979); as if somebody, after watching such a beautiful film, needed to draw his own version of it. Similarly, in the end, this slide set is so beautiful because you can feel the love of the person who made it: the fascination and love for the magic lantern that made him or her willing to draw some slides themselves. The love of an amateur, you may say, but is it not a great compliment to arouse that kind of love?

Nothing is known about these slides. Neither the author, nor the year of production (only the format and paper frame can be approximately dated). The set is formed by thirteen slides, showing rural life, a funeral procession and war. Some figures seem to wear a traditional Catalan hat called a *barretina* and the soldiers could remind us of French soldiers during the Napoleonic Wars. Besides that, not a clue of anything. Not much knowledge, then, but a lot of love.



Daniel Pitarch is working for A Million Pictures in Girona. He has taught video and animation in an art school (EADT) and film and animation history in different universities (UdG and UOC). He also plays music for silent films with his band Mamut Cinema.

Daniel Pitarch's favourite slides are held in the collection of the Museu del Cinema—Col·lecció Tomàs Mallol (Girona).

News

Lantern enthusiasts in and around **The Hague (NL)** should not miss the winter exhibition in Museum Hofwijck <http://www.hofwijck.nl> , which features lantern slides, workshops and other activities for (grand)parents and their children at the Huygens family former land residency. The special exhibition runs from 13 December 2016 to 14 January 2017.

At **IJsselstein (NL)**, the annual winter event “Sprokkelroute” will take place on Friday evening, 16 December with performances by IJsselsteiners in their living rooms, backyards and garages. As in the last years, collector and performer Frans Mooi will give short Christmas-inspired lantern shows between 19:30 and 22:30. More information can be found at <http://www.sprokkelroute.nl/> .



At Ghent (BE), you will have possibly the last chance to witness the **Laterna Magica Galantee Show**, put together by private collector and performer



Herman Bollaert. The show combines all kinds of special effects of the analogue age to achieve a “phantasmagoria of light, colour, movement and sound” by using hand painted slides, a triple lantern and live music . The Spectacle will take

place on 17 and 18 December 2016. The trailer on Vimeo <https://vimeo.com/190883676> and the Facebook page also contain information about booking: <https://www.facebook.com/Laternamagicainfo/>

An **interview with Prof. Erkki Huhtamo**, a leading scholar in the field of media history, is published on Foucault Blog. Read the interview here: <http://www.fsw.uzh.ch/foucaultblog/featured/158/from-media-archaeology-to-media-genealogy-an-interview-with-erkki-huhtamo>

News (continued)

The UMIS (University Museums in Scotland) and SUSCAG (Scottish Universities Special Collections and Archives Group) have organised the **conference 'Beyond the Lecture Theatre'**, at the University of Aberdeen, 26-27 January 2017. The conference explores the varied and innovative ways in which curators, archivists and researchers have engaged students, young people and adults with their collections, for example by supporting research and teaching to volunteer programmes, social events and the co-production of exhibitions and public events. To see the full programme and register go to:

<http://www.abdn.ac.uk/events/beyondthelecturetheatre>

The Call for Contributions and Panels for the 11th Science in Public conference (10-12 July 2017) at the University of Sheffield is now open. In the light of recent developments, the organisers ask for contributions to the question:

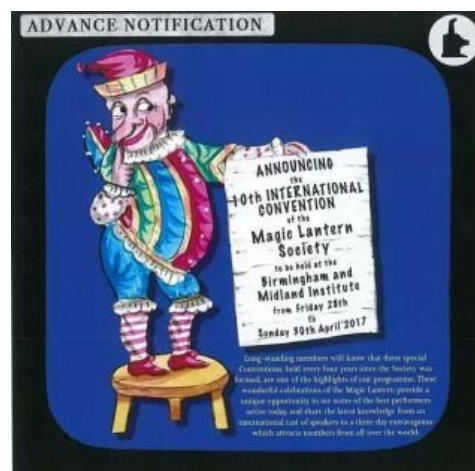


“How do science and technology affect what it means to be human?” See

<https://scienceinpublic.org/science-in-public-2017/>

Proposals can be submitted until 31 January 2017 at bit.ly/sip17panels

Booking is now open for the 10th Magic Lantern Convention held at the [Birmingham and Midland Institute](http://www.birmingham.ac.uk/midland-institute) from **Friday 28th to Sunday 30th April 2017**. Every four years the Magic Lantern Society of the UK hosts an International Convention. The convention features a full programme of lectures and shows, an exhibition, a collectors' market, a Gala dinner and culminates with an auction. See <http://www.magiclantern.org.uk/convention/>



About & Editorial

This newsletter concerns the activities of the project *A Million Pictures: Magic Lantern Slide Heritage as Artefact in the Common European History of Learning*.

The magic lantern was the most important visual entertainment and means of instruction across nineteenth-century Europe. However, despite its pervasiveness across multiple scientific, educational and popular contexts, magic lantern slides remain under-researched. Although many libraries and museums across Europe hold tens of thousands of lantern slides in their collections, a lack of standards for documentation and preservation limits the impact of existing initiatives, hinders the recognition of the object's heritage value and potential exploitation. *A Million Pictures* addresses the sustainable preservation of this massive, untapped heritage resource.

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A Million Pictures runs from June 2015 until May 2018.

More information about past and present activities are available on our project website: www.uu.nl/a-million-pictures



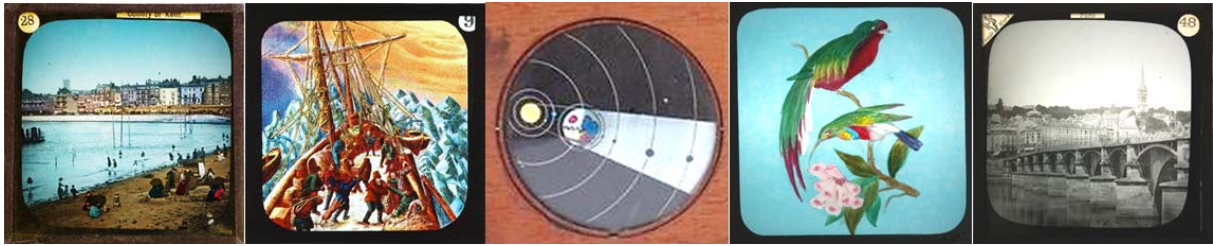
A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning is a Joint Programming Initiative on Cultural Heritage – Heritage Plus project which is funded by NWO, Belspo, AHRC and MINECO and Co-Funded by the European Commission.



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This newsletter is edited by Sarah Dellmann, additional contributions are written by Daniel Pitarch. Photos of the Antwerp workshop by Gwen Sebus.

A Million Pictures



Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning

Newsletter # 08 | February 2017

As last January, 2017 started with writing the yearly report to our funders, the coordination of the “Joint Programming Initiative in Cultural Heritage” by the European Commission. Pulling all the information together was also a good moment to look back on the achievements of 2016: we shared our experience in public lectures and at academic conferences, we digitised and uploaded more than 7,000 lantern slides together with our partners in museums and archives and we discovered new ways of (re-)using the historical material through our collaboration with artists and practitioners. In the course of one year, the number of subscribers to this newsletter doubled and with only one year and a few months to go in the project, we are thinking harder about how to continue our work when the project funding comes to its end. Fortunately, this is not the only task we have scheduled for 2017 but we continue with our work: *A Million Pictures* will be present at the [11th International Seminar on the Origins and History of Cinema](#) in Girona (30/31 March), at the [10th Magic Lantern Convention](#) in Birmingham (28-30 of April) and we will also be the host of what promises to be a fascinating conference for lantern researchers, practitioners, curators, artists and archivists in Utrecht (29 August-1 September, see also page 3). Quite some public lectures and local activities are planned, so check out our website for activities in your neighbourhood! We are looking forward to another year of collaboration!

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From the Project Coordination

We are looking for stories about your favourite lantern slide for the newsletter! Just send an image of your favourite slide and some notes about why this lantern slide is special to you!



Short notes, images, articles, questions, requests, comments on this newsletter and more are highly welcomed! Please send them per e-mail to Sarah Dellmann: s.dellmann [at] uu.nl
Any items for the next newsletter should be submitted by

27 March 2017

Conference News

The call for contributions is now officially closed – we received 39 submissions from 14 countries in North America, Europe, Asia and Australia! The programme committee now evaluates the proposals.

We are still open to receive **proposals for poster presentations** as well as artistic interventions, demonstrations of artistic and experimental forms of engaging with the objects.

We also still welcome **videos that document examples of creative re-use** in one way or the other. These videos will be compiled to a DVD and handed out to conference participants. If you wish to contribute a video, please contact us!

We are happy to share the good news that our application for supplementary conference **funding from the Royal Netherlands Academy of Arts and Sciences (KNAW)** was successful! The additional funds allow us to offer conference fee waivers and (partial) refund of travel costs for participants with limited or no access to travel funds.



K O N I N K L I J K E N E D E R L A N D S E
A K A D E M I E V A N W E T E N S C H A P P E N

The conference will take place one week before the academic year starts, and Utrecht will be very busy.

We very strongly advise you to book your accommodation as soon as possible, especially if you are looking for budget options.

Utrecht does not have as many hotels in relation to the demand and it is high tourist season. We negotiated special offers with two hotels which you can find at our website. See:

<http://a-million-pictures.wp.hum.uu.nl/conference/accomodation/>



Project News

The **Lichtbeelden Project** (“project lantern slides”) of the Dutch Stichting Academisch Erfgoed (Society for Academic Heritage) has inventoried the scale and scope of slide collections in university archives and libraries in the Netherlands. The organization plans a project to make the existence of lantern slides in university collections better known to researchers, museum curators and the interested public

<https://www.academischerfgoed.nl/projecten/lichtbeelden-project/>

We look forward to expand our collaboration with SAE!



A Million Pictures will be present at the meeting of all projects at the **JPI Parade Brussels** (20/21 February). The parade will provide opportunities for exchange between current European projects in Cultural Heritage, funded via the “Joint Programming Initiative of Cultural Heritage”. We look forward to two days of exchange!

The materiality of photographic images is increasingly discussed in the field of art history and history of photography.

A Million Pictures got in contact with the collaborative research project “Photo-Objects – Photographs as (Research) Objects in Archaeology, Ethnology and Art History”. The project holds an **international conference “Photo-Objects. On the Materiality of**

Photographs and Photo-Archives in the Humanities and Sciences” from 15-17 February 2017 in Florence (IT). See for the full programme

<http://www.khi.fi.it/5452599/20170215-photo-objekte>



Stichting Academisch Erfgoed Vitrine Instellingen Activiteiten & Projecten Publicaties

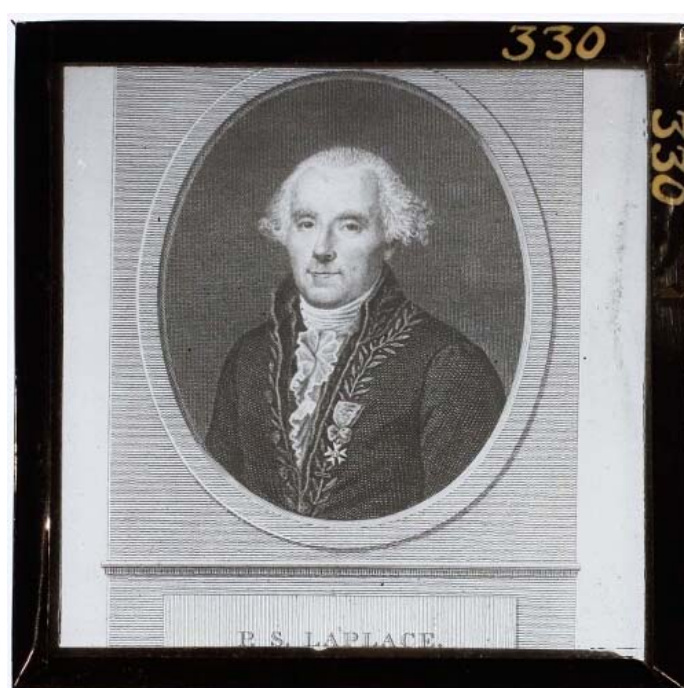
Lichtbeelden project

Lantaampijljes en glasdia's werden tussen ca 1870 en 1950 veelvuldig gebruikt op universiteiten, als een voorloper van Powerpoint voor de overdracht van kennis. Docenten vervaardigden soms unieke sets van deze beeldragers, zoals van botanische expedities of archeologische opgravingen. Maar in meerderheid betrof het reproducties van illustratiemateriaal uit boeken, foto's of prenten of series die op de internationale markt vervaardigd en verkocht werden door fotografen, foto-ateliers en uitgeverijen.



From the Archives: 20,000th slide image on Lucerna

The 20,000th slide image is now online! In December 2016, the 20,000th image of a lantern slide record was updated to Lucerna. The 20,000th digital image illustrates the slide <http://www.slides.uni-trier.de/slide/index.php?id=5112905> which shows a portrait of the astronomer and mathematician Pierre-Simon Laplace (1749-1827) reproduced from a print. The slide was bound to a cover glass with a glossy plasticised scotch tape, which created the reflections in the lower left part in the digitisation process.



The slide comes from the collection of Sonnenborgh, the observatory and astronomy museum in Utrecht (NL). Sonnenborgh has a collection of about 3,500 slides that were used in teaching astrophysics at Utrecht University, dating from circa 1895 until at least the 1960's. The photograph of the slide was taken by Sarah Dellmann (Utrecht), Richard Crangle (Exeter) tagged the image. As such, this slide makes a good example for both the project's research material and the advantages of databases where colleagues add knowledge to the records created by others.

The Lucerna database currently contains records for 8,525 slide sets comprising over 247,400 slides of which 114,198 individual slides have been listed – including 21,249 with images.

News from other projects



Collector and Performer “Uncle Charles” will give a **lantern show at the Cultuurkoepel in Heiloo (NL)** on 18 February 2017. Doors open at 19:30 and the show starts at 20:00. The flyer promises great entertainment! Tickets can be ordered here:

www.cultuurkoepelheiloo.nl/sections/agenda

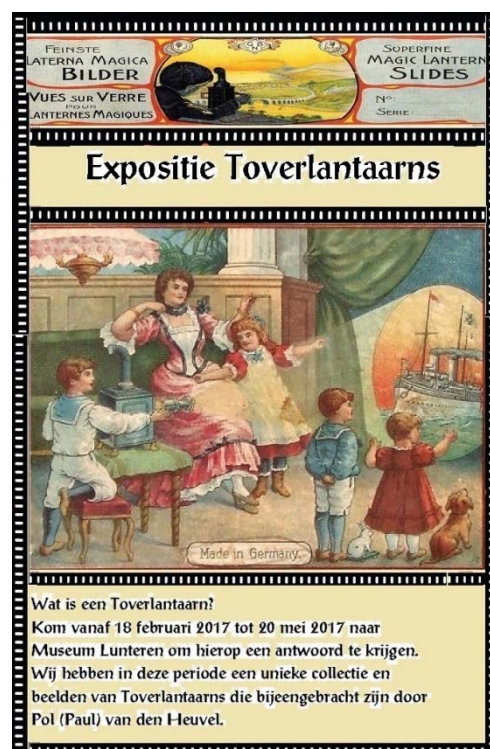
The **Library of Congress** put on a show including slides by social reformer Jacob Riis. Parts of the show are documented in a video that you can access here:

<https://www.instagram.com/p/BHU3l3CjdcT/>

An **exhibition of Magic Lanterns and slide** from the collection of Pol (Paul) van den Heuvel will be shown in Lunteren (NL). The exhibition will open on 18 February and runs until 20 May 2017.

In 2005, the **National Film and Sound Archive of Australia (NFSA)** started on a project to digitally preserve some 10,000 glass slides in their collection. NFSA conservator Shingo Ishikawa and digitisation specialist Darren Weinert write about lantern slides used for advertising and announcements in cinemas (they call them ‘cinema slides’) in a three-part series.

See <https://nfsa.govcms.gov.au/latest/glass-cinema-slides-1>



News from other projects: Slide Collections Online

An increasing number of slides become available online. Here are two examples that present specialised collections:

The **Scottish Rite Masonic Museum and Library** in the US has made available more than 500 slides. Many of them show masonic emblems and allegoric scenes, but there are also some narrative series, including “The Pied Piper”, but also “How Jones Became a Mason”, depictions of historic events such as the arrival of the Pilgrim Fathers, the American War of Independence, the life of Abraham Lincoln and some children’s slides fabricated by Ernst Plank:



<http://mdsmobius.supremecouncil.org/results.php?term=slide&module=objects&type=keyword&x=0&y=0&page=1>

There is also an online exhibition “Illuminating Brotherhood: Magic Lanterns and Slides from the Collection”:

<http://srmmlonlineexhibitions.omeka.net/exhibits/show/the-secret-society-lantern--ma/introduction-1>



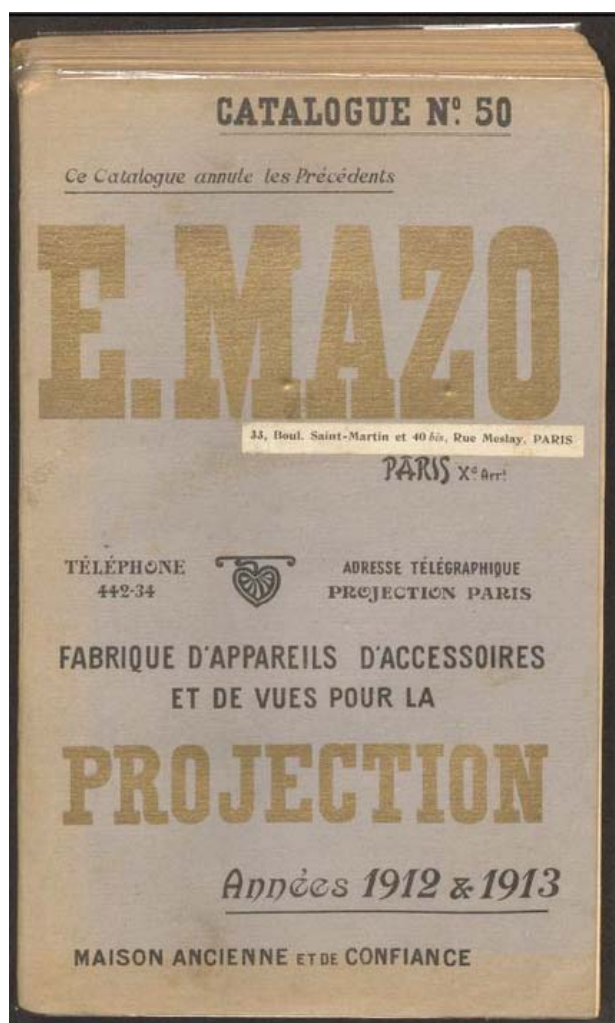
The Research Centre of Excellence (LabEx) “**Écrire une Histoire Nouvelle de l’Europe**” (Writing a New History of Europe) has digitised the photographic slides that were found in a depot of the Parisian Lycée Colbert. The collection consists of more than 450 black and white pictures, most of which were distributed by Radiguet & Massiot: <http://labex-ehne.fr/europe-1900/>

Series: Favourite Slide

Instead of a favourite slide, this time we feature the public's favourite item from our digital collection: E Mazo's Catalogue No. 50, titled "Fabrique d'appareils d'accessoires et vues pour la projection" from 1912/1913, available at <https://archive.org/details/MazoCatalogueNo50Images>

With more than 1,300 views since its being uploaded in fall 2016, this catalogue is the most popular item in the digital collection of lantern and slides

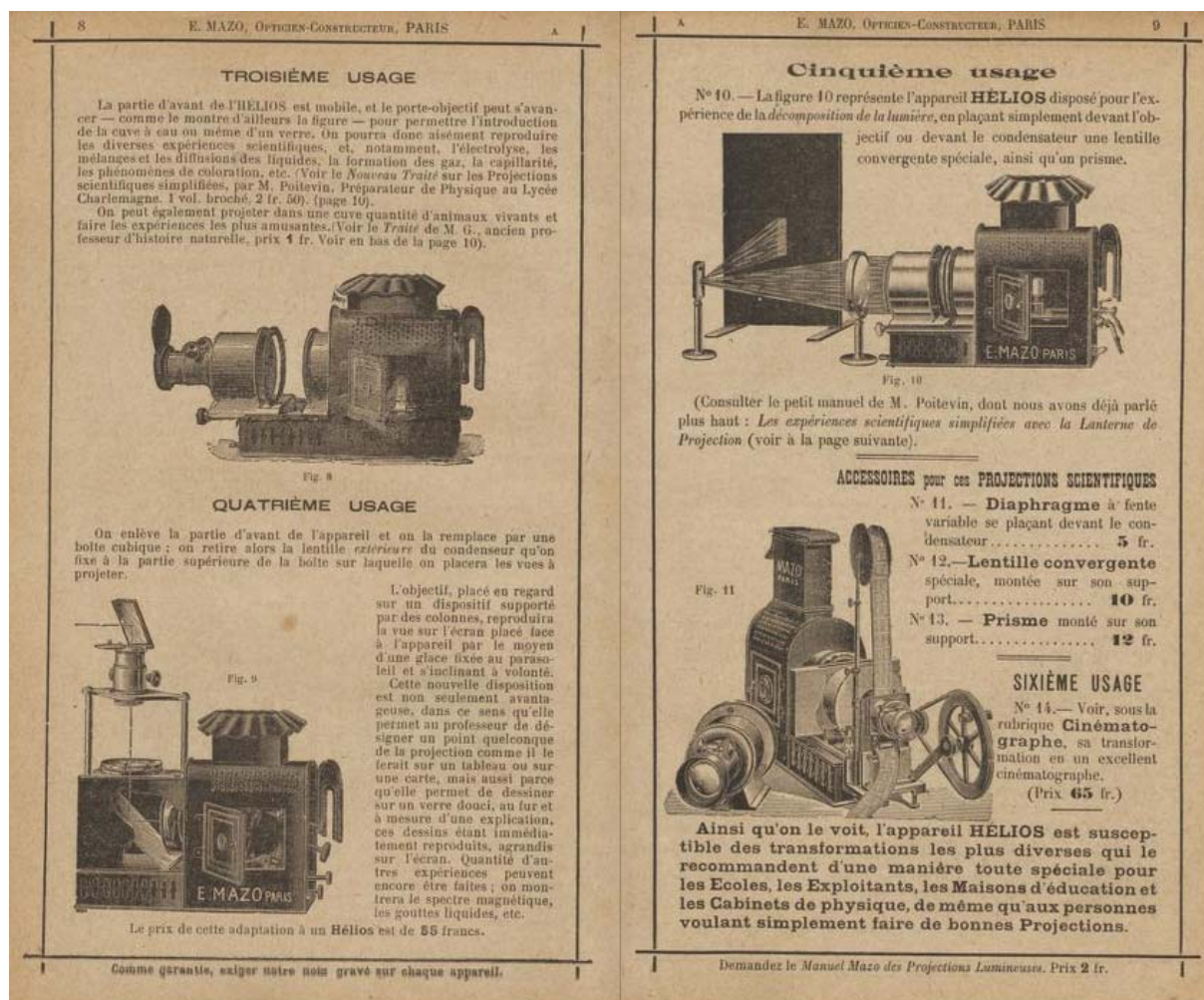
catalogues to date.



This very comprehensive catalogue (582 pages) is richly illustrated. Next to projection apparatus (magic lanterns, film projectors, projectors for opaque objects, stereoscopic views), the catalogue offers accessories for films (e.g. spools, storage boxes, projection lenses), light sources (arc light, lime light, electric light). Accessories for the projection and production of lantern slides are offered and illustrated (carriers, frames, masks, glue, colour...). A very detailed catalogue of lantern slides, ordered by subject matter starts at page 220.

We will probably never know why this catalogue is so popular and what its

readers actually value about it: the illustrations? Its link to cinema? Its long explications on how the apparatuses benefit education and uplift? Is there a special interest group in lighting techniques that discovered something in the descriptions? Do antiquities seller discovered it to identify objects? Or is it simply that a famous person's name appears in the full-text and leads internet users to "wrong" results?



An explication of different types of projection with one magic lantern, p. 8-9.

The original catalogue is in the private collection of the Toverlantaarnmuseum Scheveningen (Magic Lantern Museum of Scheveningen), The Netherlands. Its owner was surprised to see that an object in his collection was so popular and replied "Nice to hear – and you do not do your work for nothing either". So let's continue! **If you have catalogues in your collection that you wish to make available in our online digital collection, please contact us.** As you see, we may never know who is interested in an object and why – but we do see that there is interest for this material.

The collection of magic lantern and slide catalogues was set up in collaboration with our colleagues at Media History Digital Library (see Newsletter #7). The Mazo catalogue and other catalogues are available at www.mediahistoryproject.org/magiclantern.

Currently, the collection holds 39 catalogues, more are coming.

About & Editorial

This newsletter informs about the activities of the project A Million Pictures: Magic Lantern Slide Heritage as Artefact in the Common European History of Learning.

The magic lantern was the most important visual entertainment and means of instruction across nineteenth-century Europe. However, despite its pervasiveness across multiple scientific, educational and popular contexts, magic lantern slides remain under-researched. Although many libraries and museums across Europe hold tens of thousands of lantern slides in their collections, a lack of standards for documentation and preservation limits the impact of existing initiatives, hinders the recognition of the object's heritage value and potential exploitation. *A Million Pictures* addresses the sustainable preservation of this massive, untapped heritage resource.

A Million Pictures is a collaborative research project between researchers from Utrecht University (NL), University of Exeter (UK), University of Antwerp (BE), University of Girona (ES), University of Salamanca (ES) as well as twenty Associated Partners.

A Million Pictures runs from June 2015 until May 2018.

More information about past and present activities are available on our project website: www.uu.nl/a-million-pictures



A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning is a Joint Programming Initiative on Cultural Heritage – Heritage Plus project which is funded by NWO, Belspo, AHRC and MINECO and Co-Funded by the European Commission.



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This newsletter is edited by Sarah Dellmann, additional texts are written by Frank Kessler.

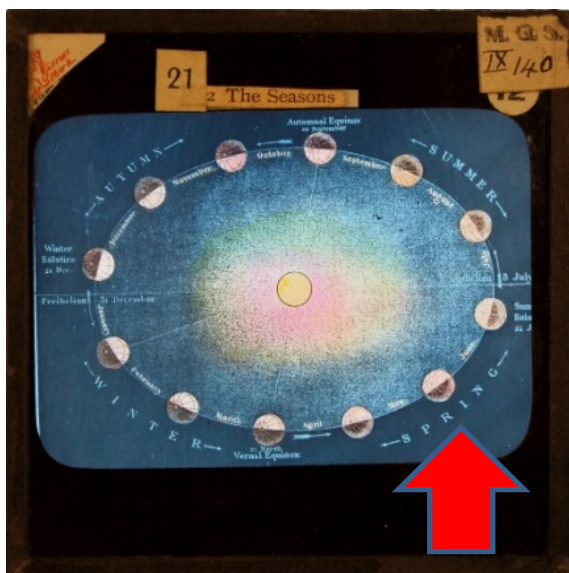
A Million Pictures



Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning

Newsletter # 09 | April 2017

This newsletter is fully packed with announcements, articles and news and counts four extra pages. We expanded our network through cooperation with researchers from the project Constructing Scientific Communities in a workshop in London, to researchers in Early Cinema studies during a roundtable on the magic lantern at the 11th seminar on the history and origins of early cinema in Girona. Our contacts with the Institute for Art History in Florence, Italy will result in more slide catalogues made available online.



Preparations for the *A Million Pictures* conference in August are well underway (more in newsletter #10) and the production of the DVD with examples of creative re-use has started. The explanation for this increased energy can only be the change of seasons, as illustrated by this lantern slide. We hope you enjoy this newsletter and wish you lots of positive energy throughout the seasons!

Image: Slide "The Seasons" from set [Astronomy lecture](#) (York & Son, n.d.). Digitized by Richard Crangle. Manchester Museum Collection, taken from Lucerna, www.slides.uni.trier.de/slide/index.php?id=5109136

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From the Project Coordination

We are very proud to announce that our project progress was graded “excellent” by the evaluation committee of our funders.

We are busy **finalizing the schedule for the *A Million Pictures* conference.**

What we can promise already is a truly interdisciplinary conference with presenters and performers from various backgrounds and continents! Keep an eye on our conference website for updates on the programme and information for contributors, speakers, and guests in the tab “conference”.

<http://a-million-pictures.wp.hum.uu.nl/>

Registration for the conference will be possible from 1 May until 15 August.

Short notes, images, articles, questions, requests, comments on this newsletter and more are highly welcomed! Any items for the next newsletter (June 2017) should be submitted by **29 May 2017** to Sarah Dellmann (s.dellmann@uu.nl)

Project News

The Girona Team is happy to announce that the **digitization of the lantern slides of Museu del Cinema–Col·lecció Tomàs Mallol is now completed**. The digitization was carried out by researchers of the team Girona in collaboration with our associated partner, Museu del Cinema. The slides were photographed on both sides (for research purposes) and also the transparency alone (for re-use purposes). Moving slides were photographed in more than one position and also digitized in a video file. A sample of these images will be used in the temporary exhibition to be opened in June at Museu del Cinema, in an interactive tool developed for this exhibition by CIFOG



(announcement of the exhibition below), and in the Linternauta App developed by the Salamanca Team. The import of Museu del Cinema-Col·lecció Tomàs Mallol into Lucerna will begin soon.

Images: slides from the Col·lecció Tomàs Mallol with different mechanisms for movement.

Frank Kessler from the Research Team Utrecht and Sabine Lenk from the Research Team Antwerp published their joint **article “Une ‘collection virtuelle’. Les plaques de projection pour l’enseignement de la société Ed.**

Liesegang en Allemagne avant 1914” in *Transbordeur: photographie histoire société* no, 1 (2017), pp. 96-105.

The annual journal is dedicated to the history of photography and edited by scholars from the Universities of Lausanne and Geneva, Switzerland. Its first issue centres on the transnational history of museums and collections of visual documentation around 1900. [Read the full article](#) in the green OA version via the Repository of Utrecht University.



Project News (continued)



More news from Girona: Jordi Pons and Daniel Pitarch published the **article “History of a fantoscope: a device for education in nineteenth-century Girona”** in *Early Popular Visual culture* 15 (1) 2017 (pp. 83-99).

<http://dx.doi.org/10.1080/17460654.2016.1270403>

In this article, the authors describe the astonishing discovery of a fantasmagoric lantern (see image) in the archives of a former high school in Girona and trace how the object got to Girona as well as the contexts of its use.

The **Wikipedia list of lantern slide collections** was accepted by the Wikipedia editorial team. The list is an initiative of Anastasia Kerameos, librarian at British Film Institute. The aim is to give institutions a place to make the existence of a collection known, even if it is not yet catalogued (which often is the precondition for making information available online). So researchers and interested parties will know where to find out more. In its present form, the list is still a stub - we invite everyone who wants their collection publicly known to edit the page and add theirs:

https://en.wikipedia.org/wiki/List_of_lantern_slide_collections

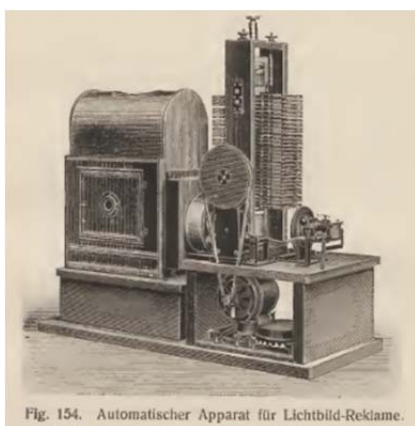


Fig. 154. Automatischer Apparat für Lichtbild-Reklame.

Sabine Lenk (team Antwerp) and Frank Kessler (team Utrecht) participated in a workshop on screen advertisement held in Sigtuna near Stockholm on March 2-4, 2017. They gave a presentation entitled "**Projection Media and Advertisement in Public Spaces before 1914**".

The caption to the illustration translates:
“Automatic apparatus for slide advertising”

Report: Magic Lantern and Science Workshop Report

By Joe Kember

In collaboration with the [Constructing Scientific Communities](#) project, *A Million Pictures* had a successful day at the [Royal Institution](#) in London, with a day of papers and presentations dealing with the multiple intersections between the magic lantern and aspects of popular science, finishing up with a fantastic entertainment from Jeremy Brooker.

The workshop on 17 March was sold out weeks before the event, with a great range of academics, independent scholars and historians, curators and archivists, and enthusiasts from all walks of life in attendance. It was great to see members of the Dutch, British, Belgian, and Spanish teams giving papers and in the audience, as well as the project team from Constructing Scientific Communities.

The papers delivered were extremely varied, with panels dealing with popular science, archives and archiving, and the materiality of the lantern. After Sally Shuttleworth (Oxford) and Geoff Belknap (Leicester) opened proceedings, Iwan Morus (Aberystwyth) provided an



interesting account of the magic lantern and some of its related technologies as a way of examining the ambiguities of seeing and distinguishing between representing facts and creating illusions during the nineteenth century. Then our own Sarah Dellmann (Utrecht) presented some of her most recent research concerning scientists' strategies of presentation a public image through lantern slides, dealing especially with slides of expeditions 1900-1950 that are held in Utrecht University Museum collections. Charlotte New, the Curator of Collections at the RI then gave a very welcome presentation about the slide materials held on-site, with much excitement generated by the recent discovery of slides which appear to have been used by John Tyndall, the Royal Institution's Professor of Natural Philosophy (1820-93) in his own lectures. We expect more news on that soon.

Magic Lantern and Science Workshop (continued)

In the second panel, both Frank Gray (Screen Archive South East, Brighton) and Phil Wickham (Bill Douglas Cinema Museum, Exeter) detailed lantern strengths in their collections, with Frank also highlighting the significant influence of Citizen scientist/lanternists such as T C Hepworth in the latter decades of the Nineteenth Century. Million Pictures' own Emily Hayes then detailed one aspect of her research into the Royal Geographical Society, explaining the formative influence of Tyndall's scientific lantern presentations on the teaching methods of Halford Mackinder. The day's final session began with a fascinating paper from Philip Roberts (York), detailing the dependence of the early nineteenth-century lantern industry on a diverse array of economic, commercial, manufacturing and distribution networks and practitioners. Kelly Wilder (de Montfort) considered instead the materiality of photography and projection, with an emphasis on the experiences engendered by different qualities of light. Finally, Deac Rossell concluded with a sweeping account of the magic lantern's "scientific birth" across three centuries. Richard Crangle and Joe Kember (Exeter) rounded off the day on behalf of Million Pictures, with Richard giving a helpful introduction to Lucerna.

After a wine reception and an opportunity to peruse the RI's collections, Jeremy Brooker gave his performance, 'A Light on Albermarle Street' with a beautiful triunial projector and a science flavour, drawing on his impressive knowledge of the field and once again featuring Tyndall's slides, projected, perhaps, for the first time in a century.

Massive thanks to Sally Shuttleworth and Geoff Belknap of the Constructing Scientific Communities project, as well as to Frank James and Charlotte New of the RI, for making the day possible.



Images: left: old and new projection devices at use the RI; right: slipping slide from the Jeremy Brooker's show, illustrating the expression 'travelling with the lantern'

Series: Favourite Slide

In every newsletter, members of the research team or our partners share their fascination with lantern slides by pointing to (one of) their favourite source. In this newsletter, the floor is to Ned Thanhouser.

“My short story is about this slide: I won it on an eBay auction in February 2006 from a British seller for \$64.



Image taken from Lucerna: <http://slides.uni-trier.de/slide/index.php?id=5108707>

The 23-episode serial, which the slide advertised consisted of two-reel film cliffhanger episodes released weekly by Thanhouser starting June 22, 1914. It was one of the first serials produced and released in the United States. *The Million Dollar Mystery* was wildly successful: it earned Thanhouser over a million dollars in profit! Notice of this effort was initially publicized on April 1, 1914 in the *New York Dramatic Mirror* which noted:

Series: Favourite Slide (continued)

THANHOUSER THRILLER. *The Million Dollar Mystery* is the latest of the big serial pictures to flash upon the horizon. Thanhouser will produce this feature, and Harold MacGrath, whose *Adventures of Kathlyn* has proven such a hit, will collaborate with Lloyd Lonergan, Thanhouser scenario editor, on the story. *The Chicago Tribune* and over 200 newspapers throughout the country will publish the stories as the pictures are released.

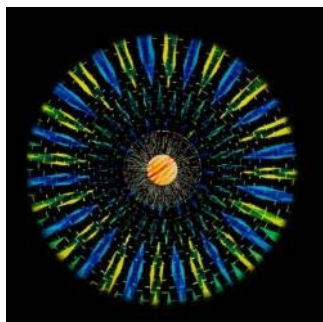
Plans for *The Million Dollar Mystery* have been underway at New Rochelle for some time, and C.J. Hite, Lloyd Lonergan, leading players and producing directors, have been holding secret meetings, the object of which was only last week divulged. *The Million Dollar Mystery* is to be written around the sudden disappearance of an heiress, and her thrilling adventures. Flo LaBadie will be seen as the heiress, and the balance of the cast will be recruited from the strong Thanhouser roster. Marguerite Snow will be seen in the heavy lead as a titled adventuress. James Cruze will portray a newspaper reporter, and Sidney Bracy will be seen as an old faithful family servant. The pictures will be in two reels, issued weekly, starting June 21

The glass slide referenced above was initially a mystery to me as it states “Nine Miles of Love, Mystery, Thrills, and adventure.” When I first read this, I was confused: what did “nine miles” reference? But then I did some simple math: 23 episodes x 2 reels/episode x 1,000 feet/reel= 46,000 feet / 5,280 feet/mile = **8.7 miles of film!** Close enough to round up to nine miles...I get it!

So, you can imagine this glass slide was perhaps targeted to curious mathematicians in Great Britain where it was used by the Reynolds Newspaper to draw audiences into theatres. We do have surviving copies of the novelization (hard copy book form) that Harold MacGrath published in *The Chicago Tribune* with the release of each episode, but it is sad for me to report, however, that there are no known extant prints from any of *The Million Dollar Mystery!*”

Ned Thanhouser is head of Thanhouser Company Film Preservation, Inc.
[Glass slides of the Thanhouser Collection](#) were added to Lucerna in 2016

Upcoming Activities

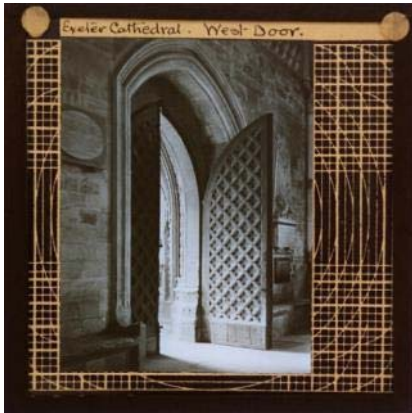


Temporary Exhibition *Light! Magic Lantern and the Digital Image* (27 June 2017-January 2018) in Girona
by Jordi Pons and the Girona Research Team

On 27 June, the temporary exhibition *Light! Magic Lantern and the Digital Image. Affinities between the Nineteenth and Twenty-first Century* will open at Museu del Cinema (Girona). This exhibition has three main goals. First, to show the magic lantern slides collection of Museu del Cinema. Usually, only a little part of this collection is on display in the permanent exhibition. In the temporary exhibition, visitors will be able to see many more!

Second, we want to communicate to the general public the importance of the magic lantern and its popularity in eighteenth and nineteenth centuries. And thirdly, and maybe a bit daring, to establish connections between the uses of magic lantern in the nineteenth century and the digital culture of the twenty-first: technology changes, but intentions, uses and motivations behind the images are similar. By tying the present, digital world to the past, we aim to attract a young audience for the magic lantern and make them discover the foundations of our visual culture. This exhibition is realised as part of *A Million Pictures* and is produced by Museu del Cinema and University of Girona (with funding of MINECO). The exhibition will run until January 2018, entrance is free. In the context of this exhibition, Museu del Cinema has reached an agreement of collaboration with CIFOG, a professional school specialized in 3D animation, computer games and interactive media. Teachers and students will develop an interactive tool for this exhibition using a touchscreen, that recreates the playfulness of lanternists handling the slides, but in a digital environment. The visitors of the museum will be able to choose from a sample of 60 slides and play/perform them as a lanternist using various mechanisms: levers, rackworks, etc. Via the touchscreen, the users select slides and play/perform them, the result will be a magic lantern session, displayed in a video projector. For obvious reasons, touching the original slides is impossible for the visitors of the exhibition, but through the digital interactive tool, we can recreate this experience for a general public.

Upcoming Activities (continued)



Save the date! The last workshop of our series, **Workshop 4 “Evaluating the Project & Setting the Agenda”** will take place from **11 - 13 January 2018** in Exeter, UK. During this workshop, we will look back on the achievements of the projects and look forward to set the agenda for future research into magic lanterns, slides, their preservation and the contexts of their use. Please get in touch and tell us your ideas of things you would like to cover in

our final hurrah! The workshop is open to interested stakeholders; more will be published on <http://a-million-pictures.wp.hum.uu.nl/workshop-4/>

Every year, EYE Film Institute Netherlands and the University of Amsterdam present a **series of public lectures** devoted to notable projects in the field of film restoration and film heritage. In the session of **Monday, 8 May 2017 from 16:00-18:00**, Giovanna Fossati (Chief curator at EYE and professor at the University of Amsterdam) and Sarah Dellmann (Research Team Utrecht) will present examples of preservation, research and uses of lantern slides from the collection of the film museum. Annet Duller and Wim Bos will give a lantern show accompanied with live music. For more information and reservation of tickets: www.eyefilm.nl/thisisfilm

In the first two weeks of September, Joe Kember from the Research Team Exeter will **be in Australia visiting archives and project partners** on Million Pictures’ sister project in Australia, ‘Heritage in the Limelight’. Do get in touch with him if you have any points of interest to share with our colleagues in Australia: e-mail:

J.E.Kember@exeter.ac.uk



The [10th international Magic Lantern Convention](#) (28-30 April) at Birmingham, UK will feature, among others, the **Lantern Peep Show** by Tony Lidington that was created as part of *A Million Pictures* Creative Re-Use Activities. Don’t miss it!

News from Other Projects

Prof. Annie van den Oever, André Rosendaal and Bernd Warnders from the University of Groningen (NL), have been working since the spring of 2015 on a project called “**Media Heritage**”. In the course of the project, they experimented with different types of 3D objects and how these objects could be used in research and education. The aim was to set up a framework to present a collection of media apparatuses on online platforms. The project was completed in 2017; the project report is available for download via the website of the [Network of Experimental Media Archaeology](#).



The [Online Exhibition Into the Archive. On the Materiality of Photographs](#) (English/Italian/German) is available at the website of the Kunsthistorisches Institut Florenz (Institute for Art History in Florence). This online exhibition argues that archives are not only places where photographs are passively conserved; archives also actively transform them into material objects. Four academic photo-archives from the field of architecture and art history are put in the spotlight.



Noa Kollaard, master student in Conservation and Restoration of Cultural Heritage at the University of Amsterdam, **seeks advise for her a research on diaphanorama plates** in the collection of the Rijksmuseum (Amsterdam, NL). Diaphanorama plates are cold painted glass plates that usually come in sets of three. Each plate depicts the fore-, middle- or background of an image. Any reference to restauration of these objects as well as their original functions and exhibition contexts is welcome! Please email to noa.kollaard@student.uva.nl.

Set of three diaphanorama plates, depicting a battle on a village square. Wood, glass and paint, 36 cm x 43 cm x 0.8 cm. Amsterdam: Rijksmuseum, c. 1750-1830. [Inv. no. BK-NM-8462-J/L]

The Big Lanterns in the Robert Vrielynck Collection, or: Performativity as Aspect of Distinction

by Sabine Lenk

We don't know much yet about Robert Vrielynck as a collector, but one thing is certain: he was interested in transformations. When he acquired a new film-related object, he looked for the difference in “aggregates” (if one may use this word). He wanted to learn more about the changes in form and size, function and functioning etc. It was not so much that, when buying cameras, projectors and optical apparatuses, he intended to study “principles” to represent movements (by analysis, by synthesis) through the ages, as many of his fellow-collectors did. When one looks at how and what he collected, one gets the impression that he needed to understand the (often minute) differences from one model to the next when a manufacturer brought out a new version of his product.

As for the lanterns in his collection, he most certainly wanted to acquire a variety of different types. Several of his professional lanterns are not yet identified, therefore it is not possible to examine them in chronological order, by countries of origin or by producers. For a first analysis, it is interesting to concentrate on their exterior aspect, which reveals different nuances of performativity. (They must have differed widely in their power of performance, too, but most of the original light sources are gone).

The performative power of a lantern is a mixture of aesthetic form, function in the presentation / program, locality of the performance and its characteristics, immersive capacity of the presentation, auratic presence (“charisma”) and “cooperation” with the showman or lecturer, as an extension of his body *and* as an acting object in its own right. (These ideas were partly inspired by Erika Fichter-Lichte's work on performativity.)

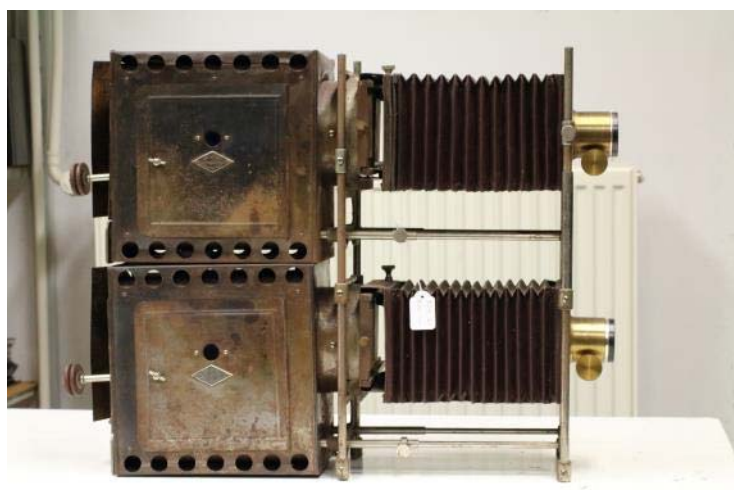
Vrielynck's big lanterns can roughly be divided into four categories of performative power. They could be called: entertainer, intellectual, servant and do-it-yourself.

Big Lanterns (continued)



The “magic” lanterns wanting to impress, amaze, enchant the audience are made of finest mahogany, brilliant copper or brass, aristocratic cobalt blue, they are solid, heavy, massive constructions; nevertheless, they appear elegant, fine, noble. They are made for the “big show”, programmed for an audience that has come to be entertained. They are part of the entertainment, they are supposed to be looked at. These lanterns are the “actors”, the “divas” among the lanterns, they have the highest exhibition value of them all. They could be called the “*entertainers*”.

Others are made out of steel, Russian iron and cardboard, they look technical, practical and functional, their exterior is not shiny nor eye-catching but serious, technical, sober, as if they wanted to signal: don't look at me, look at the screen. Compared to the first category, they are solid, but less heavy, smaller and much easier to transport, quick to mount and almost instantly to use, which makes them interesting for travelling lecturers. They bring the performance to the screen, they are not part of it.



Nevertheless, as they are good-looking objects, they seem to address a cultivated audience: a polytechnic institution, an academy or the university. One could call them the “*intellectuals*” as they seem to give the impression that they don't want to be appreciated for their looks, but for the power of their performance.

Big Lanterns (continued)

The third category is not attractive, but it does not look unhandsome either. These lanterns convey the image of the “hard workers”: solid, sober, often painted in black (to avoid disturbing light reflection), unobtrusive, but not unimpressive. They project whatever and in whatever way the owner has planned his / her presentation: as a narrative fictional show or a sober didactic demonstration, with or without optical effects, to amaze or for instructional purposes. They don't care where they project, as long as it is in a serious institution where looks don't count: a school, a church, an association. Let's call them the “servants”. They are in the service of the community, the intentions of the program, the performance on the screen. Once it's dark in the hall, they are forgotten, and that is how they want it to be.



A last category in the collection is the “do-it-yourself” lantern: not bought from a professional company but made by an amateur with technical skills (according to Laura Minici Zotti, who helped with the identification of the Vrielynck lanterns) it looks

mat and nondescript. Missing the proud radiance of the “entertainer”, the

Big Lanterns (continued)

steely eagerness of the “intellectual”, the voluminous black presence of the “servant” it gives the impression of a shy brother who knows that he is their sibling but feels a bit shabby in their presence as he has no official “birth certificate”, and also “naked” as no company logo adorns its body.

These are just some essayistic ideas. Nevertheless, more research into the relation between performance and performativity of professional lanterns may demonstrate not only which type was better suited for teaching in a classroom or university, and which were those that showmen preferred for their performances. It's certainly not innocent that today's lanternists all seem to privilege the “*entertainers*” as the spectator's closer look on the apparatus is an attractional part of their show which wishes to recreate the “*good old times*”.

Sabine Lenk is researcher at the research team Antwerp and documented the lanterns of the Robert Vrielynck collection. Email: Sabine.Lenk@uantwerpen.be

Illustrations:

“Entertainer”: Lantern by Hughes. Copyright digital image: Luc Schrobiltgen / MuHKA

“Intellectual”: Lantern by McIntosh. Digital image: Sabine Lenk

“Servant”: Lantern by Carpenter & Westley. Digital image: Sabine Lenk

“Do-it-yourself”: Digital image: Sabine Lenk

From the Archives: *Les Enfants peints par eux-mêmes*

Leonoor Kuijk from Ghent University, Belgium, sent us this archive piece, which she found while doing research for her PhD thesis on the representation of national types in illustrated literature in the nineteenth century. Her research project is based in comparative literature studies and investigates the interconnections between different national editions of type collections.

“In the wake of the publication of the English sketch collection *Heads of the People* (1838) and its French imitation *Les Français peints par eux-mêmes* (1839), both offering illustrated essays on people in their daily doing, a whole range of ‘lookalikes’ appeared across Europe. One of these books was *Les Enfants peints par eux-mêmes* (1841) of which the first sketch is titled ‘La lanterne magique’: <http://gallica.bnf.fr/ark:/12148/bpt6k9739245d/f12.image>



Les Enfants peints par eux-mêmes stands out as it introduces in its first essay all the protagonists of the following essays by way of a description of a magic lantern-performance in which they perform. The children, who are presented, are themselves watching the presentation and the essay provides an interesting panorama. Not only does it introduce the rest of the publication but it also reflects on more common magic lantern performances as it notices that this time not the everyday ‘Mister Sun, Madame Moon and their little Stars’ will feature and that the children, who might feel too old for a magic lantern-performance enjoy it anyway.

Commonly, the sketch series around 1840 were illustrated with wood engravings but *Les Enfants peints par eux-mêmes* also stands out for its full-page illustrations, which are lithographies.”

Leonoor Kuijk is a PhD candidate at Ghent University: e-mail: l.kuijk@ugent.be

About & Editorial

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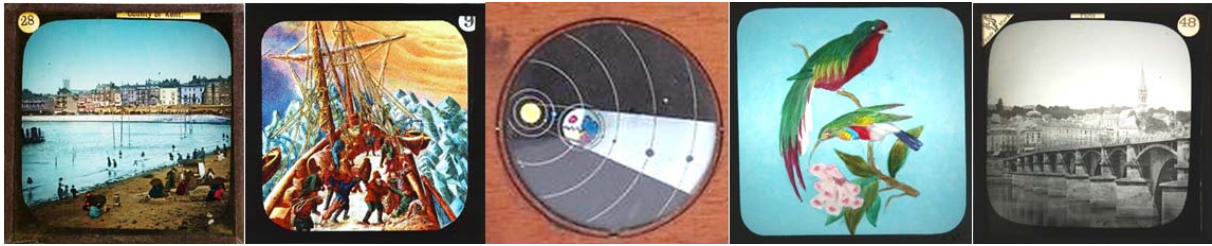
A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning is a Joint Programming Initiative on Cultural Heritage – Heritage Plus project which is funded by NWO, Belspo, AHRC and MINECO and Co-Funded by the European Commission.



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This newsletter is edited by Sarah Dellmann, additional texts are written by Joe Kember, Frank Kessler, Noa Kollaard, Leonoor Kuijk, Sabine Lenk, Daniel Pitarch and Ned Thanhouser.

A Million Pictures



Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning

Newsletter # 10 | June 2017

The slight delay of this newsletter indicates that we are busy, and that time for writing up newsletter articles is scarce: at Girona, the last preparations are underway for the exhibition opening of *Light! Magic Lantern and the Digital Image* at Museu del Cinema are (see our last newsletter), the team Salamanca is finalizing the App “Linternauta” for exploring magic lantern slide collections (more in the next newsletter), the team Utrecht organised a number of public activities while the conference organisation enters the hot phase, the team Antwerp introduced lantern slides to a newly funded astronomical research organisation and just published a special journal issue on the topic and at Exeter, project members are working hard on assuring the continuation of this project. On top of that, all research

teams are finalizing the documentation of the creative re-use projects for the DVD and diverse lectures, papers and articles are in the making (see our website). This might not sound like vacation, but this is the last newsletter before the summer break and the conference!

We wish you an enjoyable summer and looking forward to seeing you at the *Million Pictures* conference!



Slide “Summer Holiday” taken from Lucerna

<https://slides.uni-trier.de/slide/index.php?id=5108954>

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From the Project Coordination

This is the last newsletter before the summer break. We will send out a conference special in mid-August with the latest news.

Several members of the *A Million Pictures* are currently engaged in writing grant applications for follow-up projects. Keep your fingers crossed for a continuation of cooperative lantern and slide research after *A Million Pictures* will have ended next year!

Short notes, images, articles, questions, requests, and more are highly welcomed! Please send them per e-mail to Sarah Dellmann: s.dellmann [at] uu.nl
Items for the next newsletter (# 11 - October 2017) should be submitted by



This slide shows our busy reference writer
www.slides.uni.trier.de/slide/index.php?id=5020685

25 September 2017

Conference Updates

This is a kind reminder that all participants, speakers, presenters and guests who have not registered yet, to **please register via the conference registration** page! Your registration via the system makes the organisation much easier, so please register there even if you already confirmed personally that you will attend. <http://a-million-pictures.wp.hum.uu.nl/conference/registration/>

If you do not have institutional funding, you can **apply for a fee waiver** by mailing an informal message to Sarah Dellmann (s.dellmann@uu.nl).

The **updated programme** will be uploaded on Friday, 16 June. Check the website for some minor changes in the programme! <http://a-million-pictures.wp.hum.uu.nl/conference/programme/>

Our keynote speaker, Prof. Erkki Huhtamo, just uploaded the first video of a series called “**Professor Huhtamo’s Cabinet of Media Archaeology.**” Part 1 is

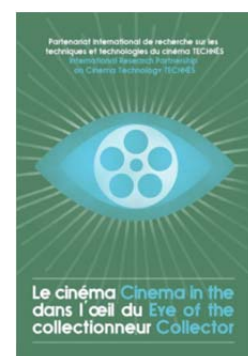


dedicated to the magic lantern. In 17 minutes, Erkki Huhtamo explains the technology of various types of lanterns and illuminants (in English). Watch the video at <https://www.youtube.com/watch?v=V37S95AE3Pc>

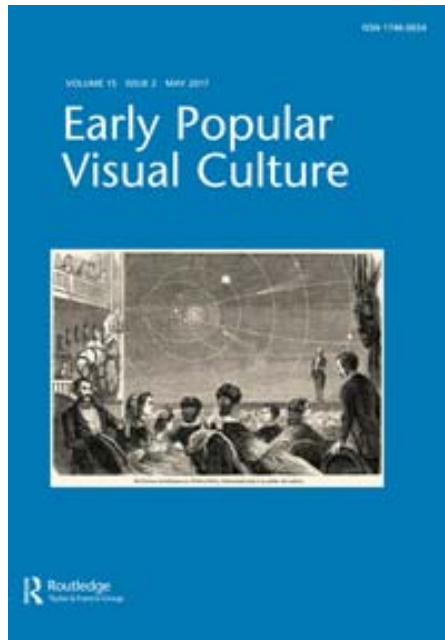
Project News

More Videos: The lantern performance group illuminago launched a new trailer on their work and shows. Watch it at <https://vimeo.com/user67112401/illuminago-shows>

At the conference "The Cinema in the Eye of the Collector", held at the Cinémathèque Québécoise in Montreal from June 4-8, several contributions concerned the Magic Lantern. Sabine Lenk (team Antwerp) gave a presentation on the Robert Vrielynck collection at the Antwerp Museum of Contemporary Art (MHKA). Frank Kessler (team Utrecht) discussed the collection of the late Werner Nekes. A highlight of the conference was the show given by Deborah and Terry Borton’s American Magic Lantern Theatre.



Project News

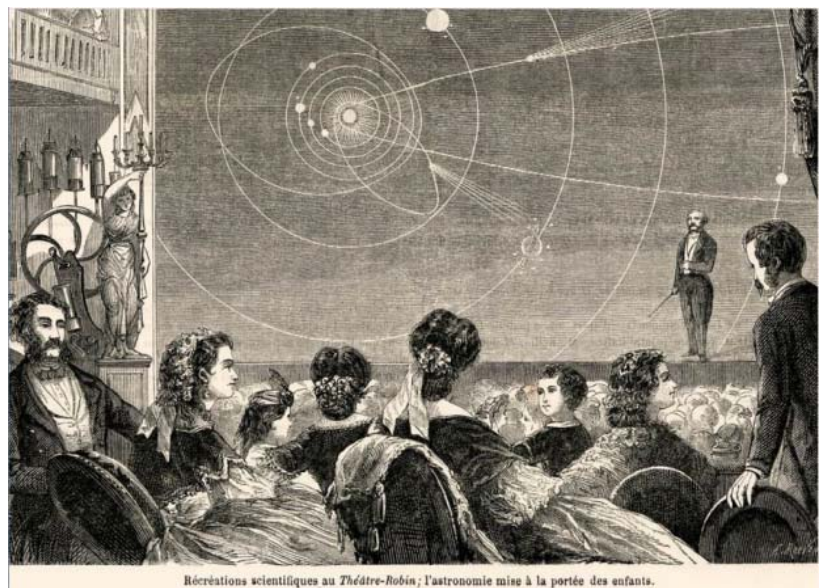


Kurt Vanhoutte and Nele Wynants from the research team Antwerp published the joint article “**On the passage of a man of the theatre through a rather brief moment in time: Henri Robin, performing astronomy in nineteenth century Paris**” in *Early Popular Visual Culture* 15, 2 (2017), 152-174.

This issue of EPVC is entirely dedicated to Spectacular Astronomy and was edited by Charlotte Bigg and Kurt Vanhoutte. Artemis Willis’ article in this issue also considers lantern slides (“What the Moon is Like’: technology, modernity, and experience in a late-nineteenth-century astronomical entertainment”). <http://www.tandfonline.com/toc/repv20/current>

More Astronomy: **PARS - Performing Astronomy Research Society** - will be introduced by Kurt Vanhoutte and Nele Wynants at the Performance Studies International Conference #23 in Hamburg, Germany.

PARS is an international, interdisciplinary group of researchers from the human, social, and exact sciences, including also artists, visual technicians and planetarium professionals to investigate the history, present state and future of popular astronomical spectacles. As part of historical forms of astronomic spectacle, lantern slide shows are a research topic in this network.



Project News (continued)

In a 20-minute **video documentary**, historian Leen Breure and Sarah Dellmann from the research team Utrecht explain where today's clichés of the

ScieMedia



Netherlands originate from. “Molens Tulpen Klompen en Klaas - ruim 100 jaar clichés van Nederland” (in Dutch language) investigates the history of Dutch cultural icons and their function in commerce, tourism, fine arts and media. Among the image material are lantern slides that were digitised in the course of the *A Million Pictures Project* from the collection of EYE Film

Institute Netherlands. The video is licensed under a CC-BY license and can be watched and downloaded at <https://sciemedias.wistia.com/medias/v3oeg5s1v8>

Two groups of **students from University of the Arts Utrecht (HKU)** used lantern



material in a project seminar. One group developed an installation, inspired by the magic lantern and its ability to tell stories with light. This resulted in the installation “Assepoester – twee kanten van een verhaal” (“Cinderella – two sides of a story”), which will also be on display during the *A Million Pictures Conference*. Depending on the light, the viewer gets either the “blue” or the “red” version of the story.

Watch the documentary (Dutch with English subtitles) at <https://vimeo.com/219517030>.

The second group created an animation film based on digitized lantern slides in the collection of EYE Film Institute Netherlands and Utrecht University Museum.

You can see their work on Instagram

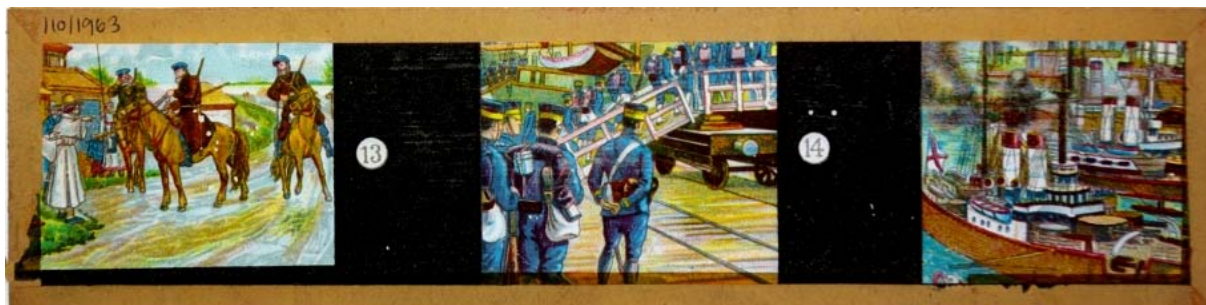
https://www.instagram.com/slide_of_life/. In the example on the right, the originally motionless bird beats the drums.



Both groups contribute a video for the DVD with examples for Creative Re-Use.

Series: Favourite Slide

by Rick Lawrence, Digital Media Officer, Royal Albert Memorial Museum (UK)



<http://rammcollections.org.uk/object/glass-plate-slide-10/>

<http://slides.uni-trier.de/set/index.php?id=3007991>

“Working on the *A Million Pictures* project at RAMM in Exeter I am still amazed by the variety of subjects covered in the collection here. My favourite slide comes from a series depicting the Russo-Japanese War 1904-05 in RAMM's collection. Being interested in military history and dress 1850-1918, I'm used to studying prints of uniforms. These are generally very formal posed depictions of soldiers and sailors. The slides are closer to paintings in their depiction of action and vignettes. Slides go a step further than the rather formal art works by capturing a real diversity of scenes, perhaps more like newspaper illustrations of the time.

The slide I've chosen reflects this, I hope. It depicts three subjects. Russian cavalry scouts talking to Korean peasants and the depiction of civilians interests me here. Then we see Japanese troops embarking for the war zone and can imagine their emotions. Finally, some of Russia's Black Sea Fleet are shown and with both sides having modern warships both took pride in their navies. This fleet didn't take part in the war, but it shows Russian sea power, which was humbled at the sea battle of Tsushima when the Baltic Fleet was heavily defeated in 1905.

The slide also has a social history aspect in making these international and distant events accessible to domestic audiences. Imagining people at the time viewing these and their reactions, especially after news of the defeat at Tsushima, intrigues me.”

News from Other Projects

Call for Papers: Provenance and Early Cinema. 15th international Domitor Conference. The 2018 conference of the

International Society for the Study of Early Cinema will be held in Rochester, New York, from 13-16

June 2018. The call explicitly invites contributions that address the intermedial relations of early cinema. See for more information

<http://domitor.org/conference/2018-rochester-conference/>



Call for Papers: The Moving Form of Film. Exploring the Intermedial as a Historiographic Method. This international conference will take place from 6-8 November 2017 at the University of Reading, UK. It seeks to invite discussion of



intermediality as a historiographic method. For more information and the

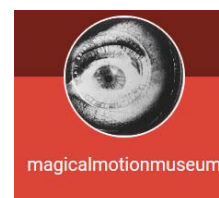
complete Call for papers, visit <http://www.reading.ac.uk/intermedia/>

Help wanted! Magical Motion Museum aims to catalog as many early animations and (pre-)cinema highlights as possible with high quality videos on a planned website as well as on the current YouTube-channel

<https://www.youtube.com/playlist?list=PL9C4F8E6F3E04BDE1> .

We're now looking for high quality video documentation of mechanical slides, chromatropes and dissolving views. Other material like hi-res images of zoetropes, phenakisticopes, praxinoscopes and other media that are still missing in our collection are also very welcome. Magical Motion Museum would also like to collaborate with any person or organization to further catalog, document, research and present the history of the moving image. If you have any material or would like to contribute as a videographer, animator, web developer, researcher, manager or otherwise, or would like to use our animations: please contact

magicalmotionmuseum@gmail.com



Ludwig Vogl-Bienek's monograph *Lichtspiele im Schatten der Armut* is **reviewed** in the *Historical Journal of Film, Radio and Television* 37, 1, 2017.

Read it online at <http://dx.doi.org/10.1080/01439685.2016.1273324>

News from Other Projects (continued)

The 2018 theme for the Australian National University Humanities Research Centre is **'Imagining Science and Technology 200 Years after Frankenstein'**. Applications for 2018 Fellows close on the 23 June 2017. Any "hard scientists, as well as humanists, social scientists, writers and artists" can apply. More information at <http://hrc.anu.edu.au/2018-annual-theme>



Also at ANU, the **conference Imagineers in Circus and Science: Scientific knowledge and creative imagination** will be held in April 2018. Due date for abstracts is 31 July. <http://hrc.anu.edu.au/events/imagineers-conference>

The Department of Art History and Theory at the University of Canterbury (Christchurch, New Zealand) has embarked on a project to make its lantern slides more accessible to researchers by focusing on a hundred **slides relating to the construction of five New Zealand First World War battlefield monuments**. The slides were produced by Christchurch architect Samuel Hurst Seager, who designed the monuments and was the key founder of the Department's lantern slide collection in 1894. A significant number of the collection's c.4000 lantern slides came from Seager's diligent interest in documenting architecture throughout his travels for use in his classes at the School of Art, public evening lectures, various entertainments and fundraisers.



This set of WWI slides has been re-housed into preservation-standard storage and is currently being digitised for a website attached to the Department's new Material Culture Research Centre. The project acts as the pilot project for future digitising of the entire collection as well as a chance to recognise Seager's role in the commemoration of New Zealand's efforts in five key WWI battles.

A selection of slides will be displayed in an exhibition at the University about Seager's war memorial work in August this year. For more information, contact Laura Dunham at laura.dunham@canterbury.ac.nz

Talking about the Lantern

by Sabine Lenk, Research Team Antwerp

Talking about the lantern today is not easy, especially not in a classroom. Before one can give a talk about the *dispositif* of a lantern performance, one has to explain first what a magic / optical lantern is and how it functions. If you are lucky, *one* student has already heard about such a projection or seen the device in a film or on TV. But it is extremely rare that one comes across a young person who has experienced a live show. But it is not only the young, who have never seen a magical lantern and do not know what it can do. The example given by the makers of the film *Breve ma veridica storia della pittura italiana di Roberto Longhi*, directed by Maria Bosio and released in 2007 on a DVD produced by Istituto Luce in Rome, is a good example. The film is based on the script of a series of classes taught by the Italian art historian Roberto Longhi. The film demonstrates the principles of teaching art history in 1914, when Longhi lectured at the liceo Visconti in Rome. In class Longhi used an optical lantern to show the artworks he commented upon to his pupils. During the second lecture on the DVD, the Italian author and actor Sandro Lombardi (who is himself an art historian and wrote a thesis on “Storia dell'arte medievale e moderna” in 1977) mentions that Longhi used slides and a lantern in his class.



Frame grabs taken from the film *BREVE MA VERIDICA STORIA DELLA PITTURA ITALIANA DI ROBERTO LONGHI*, copyright: Maria Bosio, Istituto Luce.

1st shot: The teacher (Sandro Lombardi) takes a slide out of a wooden box and holds it in his hand: “And now, let us take a look at the slides used by Longhi in his lectures.”

2nd shot: A student asks him: “Excuse me, Professor, how do you use it?”

3rd shot: The teacher approaches the lantern and explains: “With a device, the ‘Magic Lantern’, a model like this one.”

4th shot: The teacher demonstrates how to project a slide with a magic lantern. He opens the door to the lamp house and puts his hand with the slide inside it. He comments: “Ok, not as old as this one.”

It is obvious that the film-crew had not studied this subject, probable not even asked the curator of the museum that borrowed them the lantern how the



device works. With his authority of a teacher in class, Sandro Lombardi give the impression he knows precisely what he is doing. And a spectator, who has never see a lantern before will totally believe him. There is another aspect in the film that gives a misleading idea of the possibilities Longhi had in 1914. In the film, Lombardi projects a slide presenting a detail from the fresco “Incostanza” in Chiesa di Santa Croce,

Longhi's slide (left) and colour reproduction (right)

Firenze, painted by Giotto in the 14th

century. It shows a characteristics of teaching art history in the times of Longhi: the reproductions by photography were in black and white (sometimes colour was added afterwards), while the original artwork was in colour. But as Longhi talked not only about the depicted forms or the composition of the image, but also about colour, the film-team decided to then switch immediately to a reproduction of the fresco in colour. Thus the spectator who is not familiar with slides from this period will not understand that the text of the lectures that the film presents are indeed based on Longhi's ideas, but that what s/he sees as illustrations are modern *film* pictures in colour taken by the film-crew and not the black and white material that Longhi used.

So spreading information about the lantern, about the way it works and about the images it projected – as the members of “A Million Pictures” continuously do – is indeed necessary to avoid such misunderstandings.

About & Editorial

This newsletter informs about the activities of the project A Million Pictures: Magic Lantern Slide Heritage as Artefact in the Common European History of Learning.

The magic lantern was the most important visual entertainment and means of instruction across nineteenth-century Europe. However, despite its pervasiveness across multiple scientific, educational and popular contexts, magic lantern slides remain under-researched. Although many libraries and museums across Europe hold tens of thousands of lantern slides in their collections, a lack of standards for documentation and preservation limits the impact of existing initiatives, hinders the recognition of the object's heritage value and potential exploitation. *A Million Pictures* addresses the sustainable preservation of this massive, untapped heritage resource.

A Million Pictures is a collaborative research project between researchers from Utrecht University (NL), University of Exeter (UK), University of Antwerp (BE), University of Girona (ES), University of Salamanca (ES) as well as twenty Associated Partners.

A Million Pictures runs from June 2015 until May 2018.

More information about past and present activities are available on our project website: www.uu.nl/a-million-pictures



A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning is a Joint Programming Initiative on Cultural Heritage – Heritage Plus project which is funded by NWO, Belspo, AHRC and MINECO and Co-Funded by the European Commission.



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This newsletter is edited by Sarah Dellmann, additional contributions are written by Rick Lawrence and Sabine Lenk.

A Million Pictures



Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning

Newsletter # 11 | October 2017

More than 100 people participated at the *A Million*

Pictures conference from 29 August to 1 September: researchers and archivists, museum staff and artists, musicians and collectors. From senior professor to undergraduate student and across disciplines. Without exaggeration, we can say that it was the largest conference dedicated to lantern slides – and it was fun, too. This conference definitely was a crucial moment in the creation of a network on lantern slide heritage.

The mix of perspectives that everyone brought to Utrecht enriched everyone's knowledge on the objects, the historical contexts of their use and their potential for contemporary artistic practice and research. Although we've started out as a project researching European culture, we could broaden our perspectives on lantern culture through contributions from Hong Kong, Russia, Japan, Australia the USA and Canada.

Let's hope that our research journeys into lantern culture will bring us together again in the near future. Maybe already for our Workshop in Exeter (see page 5)?

Hands-on, please! Impressions from the workshop session by Mirror Mirror



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From the Project Coordination

We are planning a book with essays based on the contributions of the conference and will inform about this in our next newsletter.

Some presentations are available at our “After the conference” Webpage: <http://a-million-pictures.wp.hum.uu.nl/conference/after-the-conference/> We would be happy to add more material. Just e-mail it!

Short notes, images, articles, questions, requests, comments on this newsletter and more are highly welcomed! Please send them per e-mail to Sarah Dellmann: s.dellmann@uu.nl

Any items for the next newsletter (December 2017) should be submitted by

24 November 2017

Project News: Conference

Thanks to our photographers Nadine Maas and Doris Wilson, the conference is well-documented in photographs. Please note that the image folders will only be available until February 2018. It might be necessary to copy the links to your browser for accessing the files.

Tuesday, 29 August

<https://a-million-pictures.wp.hum.uu.nl/wp-content/uploads/sites/210/2017/10/Doris-Wilson-Tuesday29-08.zip>

Wednesday, 30 August & Conference Fair

https://a-million-pictures.wp.hum.uu.nl/wp-content/uploads/sites/210/2017/10/Conference%20Fair-Part1_NadineMaas.zip

https://a-million-pictures.wp.hum.uu.nl/wp-content/uploads/sites/210/2017/10/Conference%20Fair-Part2_NadineMaas.zip

<https://a-million-pictures.wp.hum.uu.nl/wp-content/uploads/sites/210/2017/10/Doris%20Wilson-Conference%20Fair.zip>

Thursday, 31 August

<https://a-million-pictures.wp.hum.uu.nl/wp-content/uploads/sites/210/2017/10/Doris-Wilson-Thursday31-08.zip>

Friday, 1 September

<https://a-million-pictures.wp.hum.uu.nl/wp-content/uploads/sites/210/2017/10/Doris-Wilson-Friday01-09.zip>



Project News: Conference (continued)

Lanternists Cooperation thanks to A Million Pictures Conference (by Else Film)



How to find a lanternist on the other side of the world?

The Dutch Dickens Theatre was asked to perform at the International Dickens Fellowship Conference in Sydney in 2018. We, Adrian Kok Charles Dickens-performer and I, playwright/director, decided to accept the invitation; but only *if* we could find an Australian lanternist willing to bring his Magic Lantern to Sydney and to help us to perform. What to do?

I read the names of the participants of the ‘A Million Pictures’ Conference and there he was: Martyn Jolly. Martyn is from the Australian National University, and he lives 3 hours driving distance from Sydney! He smiled and said ‘Yes’. Next year we are going to perform together! I’m sure we will have lots of fun. Thanks to ‘A Million Pictures’!

More collaboration: The piece “The Blackbird” by Liselotte Westerterp, performed by musicians from Utrecht conservatory during the Million Pictures conference, inspired lanternist Annet Duller to create a moving slide herself, specially designed to accompany this abstract piece of contemporary music. Both are now examining the possibility to create a video-clip and search for possibilities to perform this piece again. “We got a lot of response about the technical part of our performance from the public, and that was really encouraging” said Annet Duller. “At first, it was really a miracle for me to come up with something that fits the music. In the end, it provokes thinking about still and moving images. It was really nice to experience that the poem and the music get more accessible the more you delve into to it.”

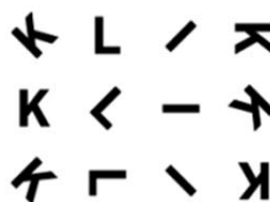
Project News

The **fourth and final Workshop of the *Million Pictures* project** will be held in Exeter, South West England, on Thursday 11 and Friday 12 January 2018, with a meeting of the research group on Saturday 13 January. The preliminary programme is available at our website <http://a-million-pictures.wp.hum.uu.nl/workshop-4/>, details will follow. We thank the Royal Albert Memorial Museum, the Barnfield Theatre and the Devon and Exeter Institution for their generous help and support.

Everyone is welcome to join us for discussions and presentations on all aspects of lantern slide use in educational contexts, plus reflections from the project teams and thoughts on how we should build on the excellent progress made in the course of the project. There is no charge for attendance, and the evening events are included for workshop participants, but if you are interested please register your attendance with us by **31 October 2017** so we can plan the catering and other arrangements. If you would like to join us, or have any questions (including travel, accommodation etc.) please contact Richard Crangle (r.crangle@googlemail.com) or Joe Kember (j.e.kember@exeter.ac.uk).

The animation film ***Slide of Life*** is in running in competition at **Klik! Animation Film Festival Amsterdam** in the

category “Animated Student Shorts”. *Slide of Life* was created by Thomas Bruinsma, Fleur Sophie de Boer, Jeroen Koelewijn from Utrecht School of Arts in a collaborative project of *A Million*



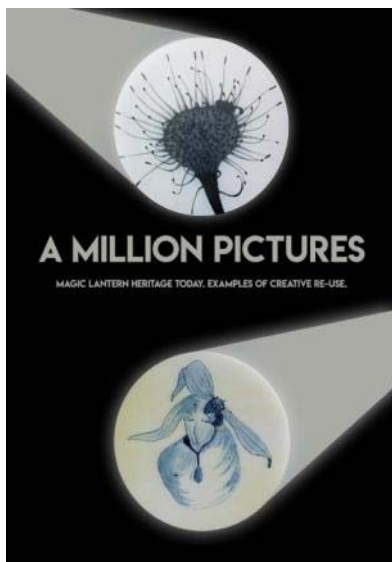
Pictures. The short film used digital images of lantern slides from the collections of our partners Utrecht University Museum, Museum Sonnenborgh and EYE Film Institute Netherlands. The film runs in programme 6. See <http://www.klik.amsterdam/>. We keep our fingers crossed!

The film is also included on the DVD “A Million Pictures. Magic Lantern Heritage Today – Examples of creative re-use” (see next page)

Project News (continued)

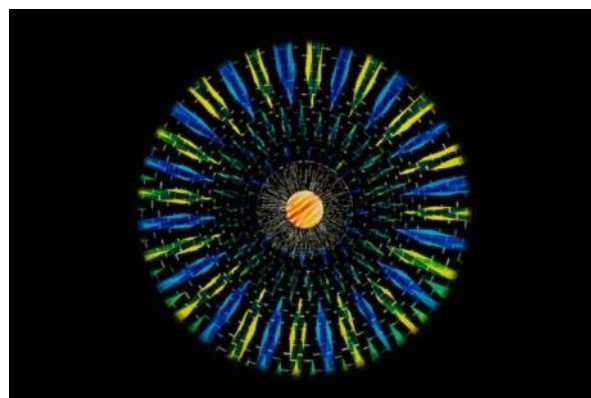
Reminder: Call for Paper for Fonseca: Journal of Communication

The Call for Papers for the Special Issue on Magic Lantern and Lantern Slides of the Journal “Fonseca: Journal of Communication” will close on March 30, 2018. Fonseca is a peer-reviewed Open Access Journal, edited by the University of Salamanca. Papers can be submitted in Spanish or English. For more information, see the call for papers <http://revistas.usal.es/index.php/2172-9077/pages/view/linternamagica> or contact Carmen Lopez San Segundo (maika@usal.es). You can find the information in English at the end of the page.



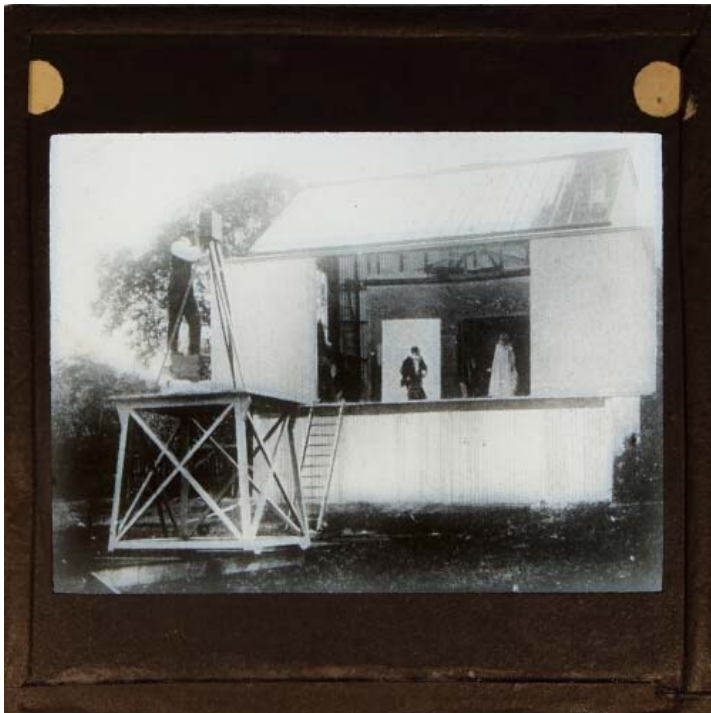
Integral part of the *A Million Pictures* project is the collaboration between researchers, archivists, curators and artists. The **DVD Magic Lantern Heritage Today. Examples of Creative Re-Use** documents various forms of artistic engagement with lantern slide heritage that emerged from collaboration between the research teams and artists: animation film, peep show performance, educational film, live video art, art installation, development of an app, lantern shows and interviews with researchers about their work. The DVD can be ordered for free by sending an e-mail to Sarah Dellmann.

The **exhibition 'Light!' at the Cinema Museum Girona** was featured as news item on the Catalan television Televisió 3. Director Jordi Pons explains the historical use of the magic lantern. Some slides of the collection are also shown in movement. Watch the clip [La llanterna màgica: el cinema abans del cinema, al museu del Cinema de Girona](#) (2 minutes, in Catalan) or visit the exhibition - it runs until January 2018.



Series: Favourite Slide

In every newsletter, members of the research team or our partners share their fascination with lantern slides by pointing to (one of) their favourite source. In this newsletter, the floor is to Frank Kessler.



Royal Institution Collection – reproduced by permission.
Digital image © 2017 Royal Institution.

This is maybe not a slide I would call one of my favourites, but it is quite a remarkable one. It shows the shooting of a scene in Robert William Paul's studio and is part of a series of slides on Paul's cinematograph film production in the collection of the Royal Institution of Great Britain. The series contains several photographs such as this one, drawings of cameras and accessories, and several frames and frame enlargements from Paul's films.

This photo, for instance, was used among others by British film historians Rachel Low and Roger Manvell as an illustration in their 1948 book *The History of British Film 1896-1906*, but published originally in Paul's sales catalogue. It appeared in the 1903 edition, but may have been used already in earlier ones.

It is an interesting document showing how Paul's studio differed from, for instance, Méliès's in Montreuil, where the camera was set up inside the building.

But apart from this photo's documentary value, it is also intriguing to consider it as a slide. To what end was it reproduced and how was it used? Contrary to other slides from the series documented in Lucerna it does not carry a number. The numbering itself is not continuous, so there were probably other slides in the set, which may have shown material on other filmmakers as part of a more general documentation on early film history. One may presume that these slides were not part of a commercially produced and distributed set. They rather seem to belong to the vast group of "self-made" slides produced by lecturers for their own use, reproducing material from books, newspapers, brochures or, in this case, a sales catalogue. So who spoke about Robert William Paul's studio in a lecture? Quite probably a film historian, but it would take further research into the provenance of this series of images to confirm this. And what else was part of this set? What was the lecture about? Were the images used to illustrate different lectures? Such "self-made" slides are quite a challenge to historical research, because they were produced to be used for a specific end (and maybe reused in other contexts), and thus information about their use are crucial to understand their function. We may know what they *show*, as in this case, but what they were meant to *say* is still a puzzle to be solved.

Frank Kessler is Project Leader of A Million Pictures. E-mail: F.E.Kessler@uu.nl

Report: Heritage in the Limelight Workshop

By Joe Kember

Between 11th and 13th September, UK 'Million Pictures' Principal Investigator, Joe Kember, visited Australian National University for the first workshop of our Australian sister project, ['Heritage in the Limelight: the Magic Lantern in Australia and the World'](#). Funded by the Australian Research Council, 'Heritage

in the Limelight' is dedicated to uncovering the large but neglected collections of lantern slides that remain in Australian Museums and Archives, and to researching a medium which from the 1840s to the 1930s permeated Australian theatres, lecture halls, church services, private homes and open public spaces. The project is led by



Martyn Jolly at ANU, and all the team members, Nicolas Peterson, Paul Pickering, Jane Lydon, Martin Thomas, Joe Kember, and Elisa deCourcy attended and presented papers.

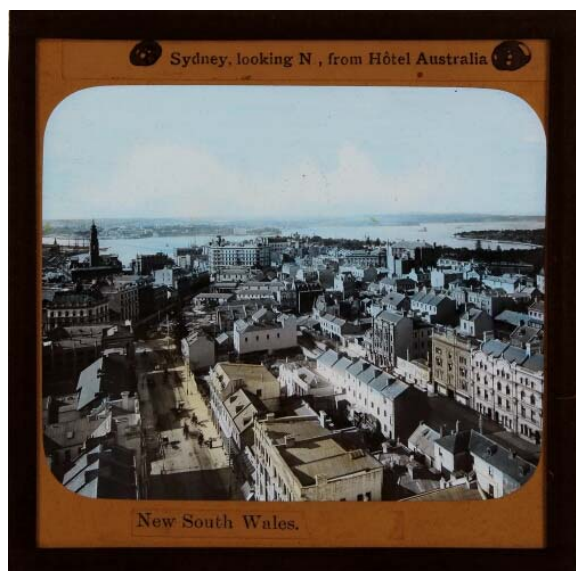
The first day of the workshop was occupied by a series of visits to fascinating repositories of lantern slides held in the capital, including the National Library of Australia, the National Sound and Film Archive, and the Australian War Memorial. The slides on show were incredibly varied, including material depicting colonial Australia and aboriginal life, as well as Australian 'life-model' material, and a great deal more. Those interested in WW1 material will be fascinated with the important collections held at the War Memorial, which include slides, schedules, and scripts delivered by touring lecturers immediately after the war.

The Roundtable event on the second day brought together members of the project team and representatives from institutions hosting some of the most

important lantern resources across Australia including the National Museum of Australia, the National Gallery of Australia, The National Library, Museums Victoria, and the National Portrait Gallery. A highly productive discussion took place, in which the team learned a great deal about the needs and concerns of different institutions, and most expressed an interest in looking into further lantern activities. Martyn Jolly's fabulous lantern show followed (with Elisa deCourcy's able assistance and some fantastic musical accompaniment): a great treat for all who attended, many of whom had never seen a lantern show before. The show included the screening of some fantastic contemporary slides crafted by Australian artists.

On the final day, team members presented their current research on the project, with papers as follows (in case you'd like to follow up with any of us):

- Jane Lydon, 'Charity Begins at Home? Magic Lantern Slides and the Imperial World'
- Martin Thomas 'Ponting's Projections: **A pathway from lantern slides to cinema (via the South Pole)**'
- Martyn Jolly, 'The Magic Lantern on the Edge of Empire'
- Elisa deCourcy, 'Heritage in the Limelight, a collection in progress: Uncovering, researching and animating Australia's magic lantern past'
- Joe Kember, 'New 'Celebrities' for Australia': Touring lecturers and their agents in Australia and the World, 1880-1914'
- Nicolas Peterson, 'The last missionary lantern slide lecture? How the British and Foreign Bible Society represented its work to the citizens of Victoria'



We found the continuities between these papers to be fascinating and promising for the future of the project. *The project conference will take place in September 2018.* Clear your diaries!

Joe Kember is Principle Investigator for the Research Team Exeter. J.E.Kember@exeter.ac.uk

Slide taken from Lucerna:
<https://slides.uni-trier.de/slide/index.php?id=5058258>

News from other Projects

Sergi Buka is currently touring cities and town near Barcelone with his magical programme "Lucis et Umbrae".

October 21 San Andreu de la Barca.

October 22 Tordera.

October 28 Llinars del Vallès.

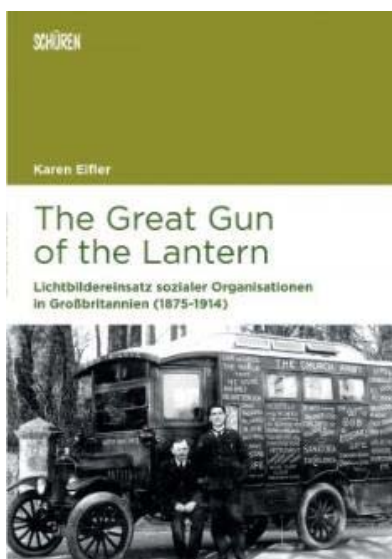
October 29 Sant Joan Despí.

Watch the trailer at

<https://www.youtube.com/watch?v=2rxqbhP5Dw0>



If you're in the neighbourhood of Utrecht, do not miss the **traditional Christmas event in IJsselstein** on 15 December: across the entire village, people open their living rooms for short public performances of all kinds. Frans Mooij will present short lantern shows, this year's topic is "Christmas Circus". For more information, see <http://sprokkelroute.nl/>



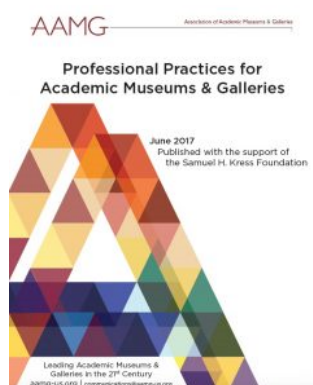
Karen Eifler's monograph "**The Great Gun of the Lantern. Lichtbildereinsatz sozialer Organisationen in Großbritannien (1875-1914)**"

has just been published (in German). In her impressive book, Karin Eifler studies how several Christian organisations, the United Kingdom Band of Hope, the Church of England Temperance Society, the Sunday School Union, the Church Army and the Salvation Army, as well as two secular organisations, the Co-operative Movement and the Clarion Movement, used the magic lantern as a

"great gun" to fight poverty and alcoholism in Britain. She looks in particular at the performative context of lantern projections, as these were generally combined with processions, sermons, or collective songs and meals. see

<https://www.schueren-verlag.de/programm/titel/548-the-great-gun-of-the-lantern.html>. Congratulations!

The Association of Academic Museums and Galleries (AAMG) of the USA has released '**AAMG Professional Practices for Academic Museums and Galleries**',



a publication on Best Practices. This publication covers all major areas of university museum practice – from collections to fundraising and from governance to ethics – reuniting into a single source what is generally fragmented and dispersed. The publication can be downloaded for free at

<https://www.aamg-us.org/wp/best-practices/>

Patrice Guérin, collector and researcher of the historical art of projection has published a brochure titled “**De la Camera Obscura à la Lanterne magique**” which discusses historical books and manuals on the art of projection (in French). The publications as well as most sources that are discussed can be found on Patrice Guérin’s website:



<http://diaprojection.unblog.fr/publications/>

The **Magic Lantern Society of Europe** has several lantern-related books and for sale. Those you could not make it to the conference can still get these otherwise hard to get books via the website

<http://www.magiclantern.org.uk/sales/>



Linternauta: A Web Application for the Interpretation of Magic Lantern Slide Heritage

Carmen López San Segundo and Francisco Javier Frutos Esteban

In the context of the research project *A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning*, the research team Salmanaca developed a taxonomic organization of magic lantern slides on the basis of content analysis. To this end, we devised a controlled vocabulary that facilitates the classification of magic lantern slides according to its discursive genre. This vocabulary is articulated around 24 terms that describe the discursive genre as a mediating instance of a formal and social character - in line with the reflections of Mikhail Bakhtin - and define it as a set of relevant variables associated with the conditions of production, display and reception of the contents recorded graphically on the magic lantern slides. The 24 terms refer to both technical and formal aspects of the slides in a magic lantern performance, allowing to organize all human activities of a social and communicative nature in relation to the reading, interpreting or staging of slides.

We used this genre classification as a 'conceptual architecture' for the design and development of Linternauta, a web application designed for collections of magic lantern slides. Linternauta promotes technological and educational innovation and aims to boost the knowledge, the accessibility and the cultural value present in the magic lantern slides thanks to the new digital technologies. Furthermore, Linternauta directly stimulates a contemporary cultural experience with this audiovisual heritage.

What is Linternauta?

In order to promote technological and educational innovation, Linternauta has been designed to be part of the catalogue of educational tools used by museums such as Museu del Cinema-Col·lecció Tomàs Mallol (Girona, Spain) or MUNCYT. National Science and Technology Museum (Madrid, Alcobendas & La

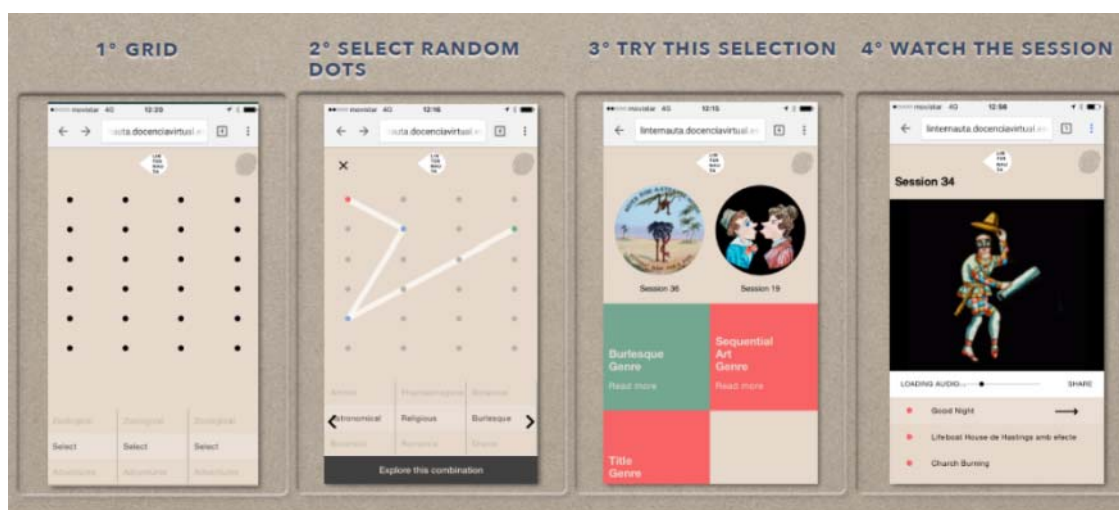


Coruña, Spain) and to support a temporary exhibition such as *Magic Lantern Travels around the World* produced by The Space of Scientific Culture of the University of Salamanca (Spain).

How does Linternauta work?

The app offers online multi-language content and three levels of experience for users:

- Inexperienced users, who know nothing about the universe of the magic lantern.
- Users, who are familiar with the magic lantern, but need to be guided by the conceptual map of discursive genres.
- Expert users who, as lanternists used to do, can create their own magic lantern show. These users may or may not want to consult the conceptual guide of discursive genres.



Linternauta aims to spread knowledge and access to magic lantern slides thanks to information and communication technology (ICT), as well as stimulate the direct experience of any community of users regarding this valuable European Cultural Heritage.

An explanatory film on Linternauta including the QR-code for downloading the app is included in the DVD "A Million Pictures, Magic Lantern: Heritage today. Examples of creative re-use" (see page 6).

About & Editorial

This newsletter informs about the activities of the project *A Million Pictures: Magic Lantern Slide Heritage as Artefact in the Common European History of Learning*.

The magic lantern was the most important visual entertainment and means of instruction across nineteenth-century Europe. However, despite its pervasiveness across multiple scientific, educational and popular contexts, magic lantern slides remain under-researched. Although many libraries and museums across Europe hold tens of thousands of lantern slides in their collections, a lack of standards for documentation and preservation limits the impact of existing initiatives, hinders the recognition of the object's heritage value and potential exploitation. *A Million Pictures* addresses the sustainable preservation of this massive, untapped heritage resource.

A Million Pictures is a collaborative research project between researchers from Utrecht University (NL), University of Exeter (UK), University of Antwerp (BE), University of Girona (ES), University of Salamanca (ES) as well as twenty Associated Partners.

A Million Pictures runs from June 2015 until May 2018.

More information about past and present activities are available on our project website: www.uu.nl/a-million-pictures



A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning is a Joint Programming Initiative on Cultural Heritage – Heritage Plus project which is funded by NWO, Belspo, AHRC and MINECO and Co-Funded by the European Commission.



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This newsletter is edited by Sarah Dellmann, additional contributions are written by Richard Crangle, Else Flim, Francisco Javier Frutos Esteban, Joe Kember, Frank Kessler and Carmen López San Segundo.

A Million Pictures



Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning

Newsletter # 12 | Dec 2017

When the year comes to its close, it is traditionally a time to reflect on achievements and make plans for the future. In this newsletter, we will celebrate Lucerna's 25,000th uploaded scan for an image and the development of this database in the last two years of our project.

But we also have sad news: Mervyn Heard, enthusiast lanternist, collector and researcher passed away in November, peacefully after a long illness. Mervyn was very eager to contribute his expertise as performer and researcher to the Million Pictures project, but had to cancel his participation in our workshop series and conference due to his ill health.

Mervyn was the leading British magic lantern performer of the past several decades; a celebrated showman world-wide; a respected researcher and author on many and varied topics; a former Chairman of our Associated Partner the Magic Lantern Society (MLS); editor of the MLS Newsletter; and the driving force behind the e-letter *New Light on Old Media* to which many of us subscribe. As a scholar, performer and person he was generous, thoughtful, always stimulating company and fun to be around. The MLS plans a tribute to Mervyn at its spring meeting in London in April, and also in a forthcoming issue of its journal *The Magic Lantern*. It's an understatement to say that he will be greatly missed; the world of the lantern, and entertainment and scholarship in general, is much the poorer for Mervyn's departure.

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From the Project Coordination

In January 2018, our yearly report to our funders will be due. We will present you a resume of our 2017 project activities in the next newsletter.

In the meantime, we wish all of you a great festive season and some restful days in nice company at the end of the year. And, of course, a good start of 2018!

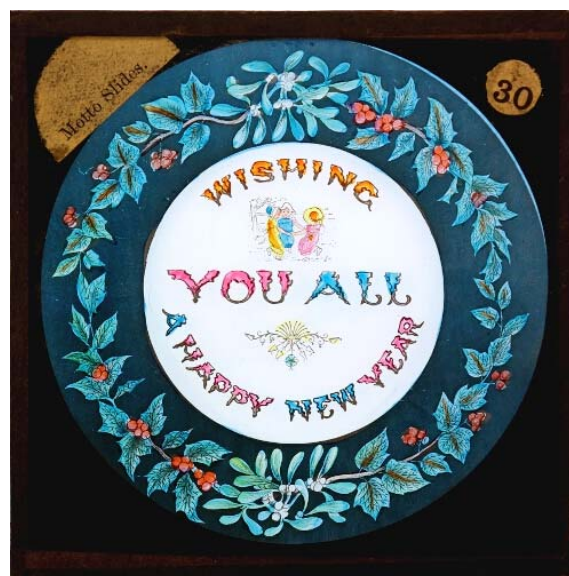


Image taken from Lucerna

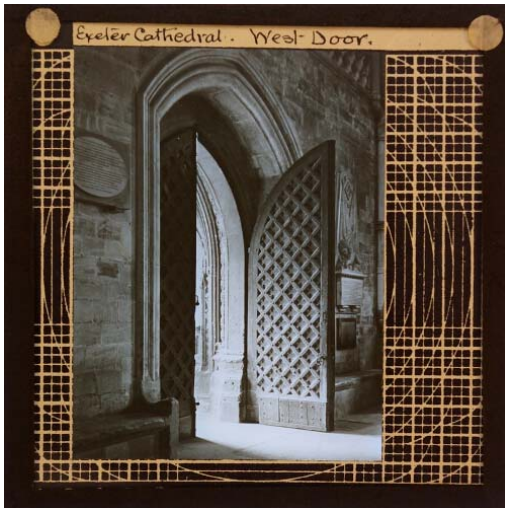
www.slides.uni.trier.de/slide/index.php?id=5002660

Short notes, images, articles, questions, requests, comments on this newsletter and more are highly welcomed! Please send them per e-mail to Sarah Dellmann: s.dellmann [at] uu.nl
Any items for the next newsletter should be submitted by

26 January 2018

Project News

In the **fourth and last workshop** of our series, held from **11-13 January** in



Exeter, UK, we will look back on the achievements of the projects and the lessons we learned in the course of the years of cooperation.

We will also look ahead and set the research agenda and prioritize tasks for future research into magic lanterns, slides, their preservation and the contexts of their use. We will also discuss how we can maintain the network of artists, researchers, archivists and curators

which *A Million Pictures* brought together for cultural heritage research.

Everyone is welcome to join us for discussions and presentations on all aspects of lantern slide use in educational contexts, plus reflections from the project teams and thoughts on how we should build on the excellent progress made in the course of the project. There is no charge for attendance, and the evening events are included for workshop participants, but if you are interested please contact Richard Crangle (r.crangle@googlemail.com) and Joe Kember (j.e.kember@exeter.ac.uk) from the Team Exeter.

See the programme online: <http://a-million-pictures.wp.hum.uu.nl/workshop-4/>

After the success of our conference in August, we have decided to **publish the proceedings** and are happy to announce that we have an agreement with the editors of the *KINtop*-series, Frank Kessler, Sabine Lenk and Martin Loiperdinger and the publisher, John Libbey. The book is scheduled for Fall 2018. It will include not only the scholarly papers presented during the conference, but also a "lab section" dedicated to archival and museum issues, examples of re-use and other aspects linked to work with and on magic lantern slides. The volume will be edited by Sarah Dellmann and Frank Kessler.



Nele Wynants from the research team Antwerp has **published the essay**

“Spectral Illusions. Ghostly Presence in Phantasmagoria Shows” in *Framing Immersive Theatre and Performance. The Politics and Pragmatics of Participatory Performance*, edited by James Frieze, Palgrave Macmillan, 2017, pp. 207-220. For more information on the book, visit the publisher’s website:

<http://www.palgrave.com/de/book/9781137366030> .

Early Popular Visual Culture has a free review copy. If you are interested, contact Leonoor Kuijk: l.kuijk@ugent.be .



The exhibition [Light. The magic lantern and digital imaging](#) is still open until the

end of January at Museu del Cinema in Girona. Local, regional and national papers have reported on the exhibition or events related to it. *El Punt Diari* published a full page article about life models. There have been also some international articles online, like this one in Photoconsortium ([read it here](#)).

Also the exhibition had some parallel activities like a [children magic lantern show by Jordi Pujades](#), a [guided visit](#) to the exhibition by Jordi Pons (director of

the Museum) and a [conference](#) about the fantascopes found and preserved in Girona and the uses of magic lantern in secondary education in XIX Century Spain by Daniel Pitarch. The favourable response to the exhibition and the press coverage indicate the broad interest with which these activities were met. Congratulations!



Project News: Lucerna


By now, you will all be familiar with Lucerna, the database that is at the core of *A Million Pictures*. (<https://slides.uni-trier.de/>). In the course of *A Million Pictures*, this web resource has developed enormously.

Two years ago, the number of individually listed slides was at 100,000 – in the last two years this number increased by more than 20%, to 122,000. While two years ago, in [Newsletter 2](#), we celebrated the 13,000th of the listed slides that were illustrated by a digital image, we have doubled this in the last two years to 26,000. In [Newsletter 2](#), the history of Lucerna until December 2015 is described in some detail, so here is what has happened since then.

More detailed searches

The Lucerna database currently contains records for:

- **8,162** [slide sets](#) comprising over **226,200** slides
- ... of which **100,438** individual [slides](#) have been listed – including **13,321** with images
- **4,311** [people](#) connected with the magic lantern
- **1,537** [organisations](#) (companies, institutions and other groups) connected with the magic lantern
- **6,217** lantern-related [events](#) (shows, exhibitions, historical events etc.)
- **7,723** [locations](#) (cities and towns, villages, individual addresses)
- **138** items of lantern [hardware](#) and other artefacts
- private and public [collections](#) of magic lantern material
- **9,789** [texts](#) connected with the magic lantern
- subject and other [keywords](#) to help with searching



Slide showing explosion at coal mine

Detail of a Screen shot from the Search page of Lucerna, 2 December 2015...

Lucerna's 10th anniversary happened to be during our 3rd workshop in Antwerp, in October 2016. During its anniversary, the foundations for Lucerna Community Interest Company were laid. Lucerna CIC is the formal institution that runs Lucerna and gave it a formal status. In November 2016, a Lucerna Hackathon and Expert meeting took place to implement new insights from the Million Pictures project to the web resource, among them the beta-version of a multi-lingual interface, the matching of vocabulary used in the database and new definitions for lantern genres.

With *A Million Pictures*, the database will be used on a greater scale. It proved not only to be a great tool for the documentation of slides for researchers but also for small and medium-sized museums. Our partners at Royal Albert Memorial Museum Exeter (UK), for example, used the “collection” option to document their lantern slides.

Search the Lucerna database


Quick search
Enter a word, name or group of characters, then click the 'Go' button
(if you already know the Lucerna ID number of a specific item you want, you can enter it here)

Go >>


More detailed searches

The Lucerna database currently contains records for:

- **9,159** [slide sets](#) comprising over 265,400 slides...
- ... of which **122,799** individual [slides](#) have been listed – including **26,592** with images
- **5,074** [people](#) connected with the magic lantern
- **1,657** [organisations](#) (companies, institutions and other groups) connected with the magic lantern
- **6,469** lantern-related [events](#) (shows, exhibitions, historical events etc.)
- **9,486** [locations](#) (cities and towns, villages, individual addresses)
- **161** items of lantern [hardware](#) and other artefacts
- private and public [collections](#) of magic lantern material
- **10,129** [texts](#) connected with the magic lantern
- subject and other [keywords](#) to help with searching



Slide showing soldier to illustrate song



Slide showing Arctic explorers

... and the same page, two years later

The manuals on how to add metadata and images will be finalised during our last workshop in Exeter. If you like to learn more about cataloguing your collection in Lucerna, please contact Sarah Dellmann. All contributions are welcome, also after *A Million Pictures* ends.

To keep track, check the numbers at the “Search” page of Lucerna at <https://slides.uni-trier.de/options.php>

We wish Lucerna a growing future!

Series: Favourite Slide

In every newsletter, members of the research team or our partners share their fascination with lantern slides by pointing to (one of) their favourite source. In this newsletter, the floor is to Sarah Dellmann.



Slide C8 “afd. Buikslooterham. Zwemclub” of set [Ons huis – Series C]. Courtesy: EYE Film Institute Netherlands. Digital image: <https://slides.uni-trier.de/slide/index.php?id=5106504>

I have hesitated long which of the slides I digitised really is my favourite one. This slide comes from what definitely is my favourite sub-collection: a box at EYE Film Institute Netherlands that was on the shelf just next to the slides of European countries that I actually came for. The slide belonged to the

association *Ons Huis* (“Our House”), which was set up in Amsterdam in 1891 by reformer Helen Mercier with the aim to bring education and culture to women and working class people.

The slides in this box document that *Ons Huis* organised holiday activities, women’s groups, a library, sewing lessons and more (search “Ons Huis” in Lucerna and you will find them all). The slides apparently come from different sets and, as visible on the label, were re-organised before they were donated to EYE Film Institute Netherlands.

The slides document people who were not often photographed, engaged in group activities. Everyone took pains to look neat and good, despite worn-off clothes and bad shoes.

Take this slide: “Division Buiksloterham. Swimming Club”. Despite the limited means, there is much effort and planning put into the presentation. The fact that they were photographed, their poses and their look into the camera all install them as people who matter. Did they see themselves on the slides in projection? How did it feel, seeing oneself projected on a big screen? At the simple swimming pool (the rainwater is directed into the pool), the instructor wears an ironed blouse and a tie – this seems not really a good choice for working clothes of a swim trainer but it actually *is* a good choice to convey dignity and aspiration. But who are the woman in the rain coat and the man in the suit? The boys, all of an age where I would expect them to do nonsense, especially in front of a camera, look very seriously and keep their pose although it does not seem to be particularly warm (look at their shoulders). In preparation of the photo shooting, someone had produced a board with the date: 28.8.21 and the name of the club, with great care for the writing of the letters. This photo captures pride and the wish to (be) document(ed); at the same time, the poses of the people in the picture do not breathe self-confidence. It is this mix of pride and uncertainty that captivates me. Even the man in suit is leaning to the side.

What did the swimming club mean to them?

Sarah Dellmann is Postdoctoral Researcher at Utrecht University and coordinates the Million Pictures Project. E-Mail: s.dellmann@uu.nl

News from other Projects:

Patrice Guérin announces the imminent release of the first volume of a **series of books on Molteni** (in French). Number one is devoted to “devices and



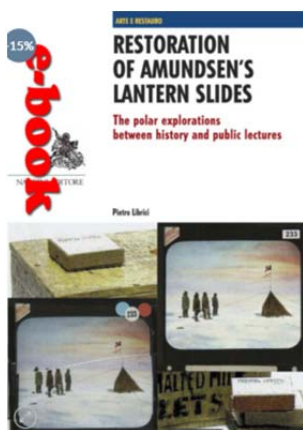
accessories”. The book series on Maison MOLTENI, then RADIGUET & MASSIOT, will consist of 4 volumes, the other three will be dedicated to

slides and slide sets/conferences (expected 2019), Family and Home (planned 2021) and projection lighting.

The first volume has 340 pages, richly illustrated. You can acquire it at a **special subscription price for 45 Euros** via <http://diaprojection.unblog.fr/publications/> or directly to Patrice Guérin, e-mail: diaprojection@orange.fr.

A **conservation workshop for 35mm slides** (in German language) will be held on 18 and 19 January at Kunsthalle Hamburg. The workshop combines discussions with hands-on sessions. For more information, contact Barbara Sommermeyer (sommermeyer@hamburger-kunsthalle.de)

Nino, **Netherlands Institute for the Near East (NINO)**, made available slides from the collection of Prof. F.M.Th. de Liagre Böhl online. Liagre-Böhl was professor of Assyriology at Leiden University and Co-Director of NINO 1939-1955. He used them to illustrate his university and public lectures. Many are photographs that he took on his journeys in Egypt (1920's), Iraq (1932 and 1939), and Iran (1939). More info: <http://www.nino-leiden.nl/collections/de-liagre-bohl-glass-slides>



A book on **technical restoration of lantern slides** with a case study on a set on Amundsen's polar expedition is available. The e-book is available for 15 Euro and covers the treatment of various materials in the restoration process. <http://www.nardineditore.it/prodotto/restoration-of-amundsens-lantern-slides-the-polar-explorations-between-history-and-public-lectures/>

Laura Minici Zotti about her lantern career and the museum of Precinema in Padua

I found my first magic lantern in the attic of my home in Venice. It probably



belonged to one of my ancestors. The first image that I projected was the “Woman with Candle”. This slide is the symbol of my Museum and it has never been omitted from my magic lantern shows.

A friend told me about the Magic Lantern Society which had been recently formed in London. My son Alberto and I soon joined. On that occasion I meet Janet Tamblin and

Mike Bartley, they gave a private performance just for us. I have never seen such a wonderful show, I consider them my teachers. Bill and John Barnes and other dear friends introduced me to a lot of fundamental ideas.

Almost from the start, I used a biunial lantern made by J.H. Steward. Then I went to London where I bought a triunial lantern at an auction, and in a very short time my collection began to grow into what it is today: the Museo del Precinema in Padua.



Moving slide Rialto Bridge, Venice, c. 1870

My first show was in 1975 in Lucca at International Animated Film Festival. I have a clear philosophy: the shows must be made only with original lanterns and slides. Modern reproductions will never give the poetry of the true magic lantern show. Typical of my approach was an entertainment based on the life of Casanova. I read the biography of Casanova and next, I looked among the thousands of slides in my collection to select 140 images which would help to recreate the story. I have created other shows dedicated to the Grand Tour in Italy, Princess Sissi, astronomy, and a Fantasmagoria. Among the more unusual things I did was to use insects and fish for projection. In the USA, I went in search of ants in the park of George Eastman House.

During my performing career I've been around the world with my shows. I also received many awards, including the Award for Culture from the President of the Italian Republic in 2009 and the Jean Mitry Award in Pordenone during the Silent Film Festival in 2008.

Twenty years ago, I founded the Museo del Precinema in Padua. I am involved



with its direction every day. I continue to give lectures and arrange exhibitions. I'm 83 now and my son Alberto, Professor of Cinema and Photography at the University of Padua, has taken on the commitment to preserve my collection. I see the Museum as my personal legacy.

This text is a dramatically abridged version of an interview that was published first in The Magic Lantern, the journal of the Magic Lantern Society UK and Europe. The interview was conducted by Jeremy Brooker.

Big Slide from Polytechnical Institution

For more information on the collection, see the website of Museo del Precinema - Collezione Minici Zotti: www.miniczotti.it

The lanternist as media-archaeologist

By Sabine Lenk

Recently a very well-known lanternist died. It was Mervyn Heard, one of United Kingdom's foremost collectors and a savant on the lantern as an artistic medium. We had invited him to the AMP workshop in Antwerp in October 2016. A week before he had to cancel his trip for health reasons. We didn't know that his body was already so affected by cancer that a year later we would have to grieve for him.

Mervyn Heard was known over the whole world for his many spectacular shows, evoking often the Victorian tradition of the Gothic Magic Lantern Show



Mervyn Heard setting up the lantern

with phantasmagoria effects as ghost-raising and shocking close-ups of skeleton faces and furious nuns. Storytelling was one of his great talents, and he moved his audience with his sense for dramatic moments, his acting skills and his wonderful hand-painted images and mechanical moving slides which carry people away in his artistic shows.

Why do I mention him in this AMP newsletter which is devoted to documentary slides and “sober” teaching of facts and not fiction? I want to recall the importance of these showmen and showwomen who prepared the ground for the growing interest in non-fictional lantern slides we see today in many archives and museums.

After the turn of the century (1900) the magic lantern had definitely lost its magic, it was disregarded and just considered worthy to make children laugh and cry. Once it turned into a children's toy, the projection lantern disappeared as a serious form of entertainment from the big theatre stages. It continued as a research instrument and didactic tool behind the doors of public and private schools and the walls of academic institutions until in the 1960s the last professors gave up teaching with glass plates and turned instead to diapositives.

As the public career of lantern entertainment had ended at the beginning of the 20th century, the tradition was long lost when young talents such as Laura Minici-Zotti from Italy and Mervyn Heard came in contact with the magic lantern. Laura was motivated by a slide collection and a lantern found on the attic of her grandmother's house; in 1969 Mervyn read an article in an English newspaper on a collector which aroused his curiosity. Both started studying old books on the art of projection and asked others. Laura turned to Janet Templin who became her teacher, while Mervyn traced down the person mentioned in the newspaper who introduced him to slides: Joe Milburn, one of the founder members of the British Magic Lantern Society. Laura, Mervyn and others started in the 1970s and the 1980s with re-enactments of the traditional show and brought the wonderful world of the magic lantern back to live. Mervyn Heard, his wife Chrissie and her colleague Cherry formed a company and toured through many countries. Laura Minici-Zotti, who also organised exhibitions and runs a museum in Padova, had as “lanternista” many successful programs. Passionately they not only gathered Victorian devices but also compiled knowledge on the staging, producing, distributing and presenting

slides. They did media-archaeology *avant la lettre*. They provided the ground on which research projects devoted to the optical lantern such as “A Million Pictures” are based on, to advance knowledge and discover new details of its rich history.



*Contemporary lanternists and performers.
Foto (top): Aad Kok during a show in Dickens
Theater Laren*

<http://www.dickenstheater.nl/>

*right: Lanternist Gwen Sebus and lecturer
Sarah Dellmann at a MLS meeting's show.*



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A Million Pictures runs from June 2015 until May 2018.

More information about past and present activities are available on our project website: www.uu.nl/a-million-pictures



A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning is a Joint Programming Initiative on Cultural Heritage – Heritage Plus project which is funded by NWO, Belspo, AHRC and MINECO and Co-Funded by the European Commission.



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This newsletter is edited by Sarah Dellmann, additional contributions by Frank Kessler, Sabine Lenk, Laura Minici-Zotti and Daniel Pitarch.

A Million Pictures



Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning

Newsletter # 13 | February 2018

The New Year started as vibrantly as we finished the old: in January, we held the last workshop of our *Million Pictures* project in Exeter, and although this project approaches its end, our colleagues in Trier are about to launch their tools for digital lantern research, our colleagues in Australia are about to reach the summit of their work and a large project on the cultural impact of lantern culture in Belgium is about to start.

But we, too, have four more months ahead, several articles and reports to write, a festive closing event in May and two more newsletters to inform you about our project outcomes and those of our partners. 2018, again, promises to be another fruitful year of lantern research!



Image taken from *Lucerna Magic Lantern Web Resource*, www.slides.uni.trier.de/slide/index.php?id=5102927

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From the Project Coordination

The **DVD “A Million Pictures. Magic Lantern Heritage Today. Examples of Creative Re-Use”** is still available, but be quick if you want to obtain one of the last 10 copies. The DVD is a compilation of 12 short films that were created as part of the creative re-use activities of the project.

To order a copy, e-mail Sarah Dellmann. The DVD is available free of charge. First come, first serve!

If you have **something to share, be quick!** This project will only have two more newsletters (April 2018 and end of May 2018) and I am especially still looking for items for the “favourite slide” series.

Short notes, images, articles, questions, requests, comments on this newsletter and more are highly welcomed! Please send them per e-mail to

Sarah Dellmann: s.dellmann [at] uu.nl

Any items for the next newsletter should be submitted by

30 March 2018

Impressions from the Exeter Workshop, 11-12 January

by Gillian Moore & Joe Kember. Photos by Ana David Mendes.

The final workshop of the *Million Pictures* Project was held in Exeter, where over fifty participants arrived for two days of presentations, discussion, and entertainment. The workshop took place at the Royal Albert Memorial Museum in Exeter and was formally opened by Camilla Hampshire, the Museum's Director, who welcomed the delegates and reflected on the symbiosis between the Museum's strapline of "Home to a Million Thoughts" and the project. Joe Kember, PI for the UK project, acknowledged the central role the RAMM had played in the course of the project, and thanked Camilla and other staff for the time and attention they had given to research concerning lantern slides across the last three years. This was an excellent example of partnership between the University, a European project, and the Museum.

Typifying the variety of material presented at the project, Jason Bates' research into the historical use of magic lantern slides in medical teaching from as early as the 1850s; Karen Eifler's paper on use of the lantern in social reform; and Michael Hammond's account of 'Roll of Honour' films which presented images of Great War heroes and the deceased to cinema audiences in a fashion that strongly resembled a lantern style of presentation. All three papers spoke to the growing diversity of lantern research and the multitude of disciplines, from medical history, to social history, to film studies, in which it is beginning to gain a more prominent foothold.

The second panel dealt with questions of performance and aspects of practice-based research. Tony Lidington, showman and performer, detailed his work on his peep show, which incorporated dozens of slides digitised by *Million Pictures* from the RAMM. Jeremy Brooker then outlined his fascinating research into Henry Jackson Morton, a college lecturer at Philadelphia Technical Institute, who had to make the choice between an academic career in science and an



alternative one as a showman and magic lanternist. Brooker concluded his presentation with a fascinating demonstration of the range of ways a science lantern could be used. Nick Hiley used the lantern for a show on a seafaring theme. Working through some beautiful slides and great renditions of lantern stories, the high point of the show came with Nick's rendition of a temperance hymn, which came with some tuneful contributions from the audience!

Friday began with a panel dealing with ongoing aspects of the project, including Sara Dellmann's update on introductory manuals for users of the LUCERNA database, and Sabine Lenk's update on the Digitisation Working Group. Following this, Kurt Vanhoutte presented the B-MAGIC project of which he will be the principal investigator. B-MAGIC will write a history of the Magic Lantern and its Cultural Impact as mass medium in Belgium between 1830-1940 (see article in this newsletter).

Ian Christie discussed the use of early projectors which could show either slides, or films, or a mixture of both, ending with some useful and open questions concerning this largely untrodden aspect of media history. Francisco Javier Frutos Esteban and Maria Carmen Lopez San Segundo presented their research project on magic lantern slides as educational resources for teaching in Spanish secondary schools. Ariadna Lorenzo Sunyer presented a paper on Ad Reinhardt's use of magic lantern slides in Art Education.

Mary Borgo described a ground-breaking methodology for lantern research, which combined Geographic Information Systems (GIS) with accounts of magic lantern performances to pinpoint the locations of magic lantern shows. Matched against data already held on the LUCERNA database this information could be used to create a map of the locations of the slides in LUCERNA and re-imported to the database. John Plunkett outlined his research into local opticians' participation in the circulation of magic lantern slides between the 1820s and 1880s. Joe Kember returned attention to global trade patterns, summarising his recent research into the international peregrinations of celebrity lecturers and their magic lantern shows, research which could well benefit from GIS technology.

The final panel drew things back to questions of Museum and educational contexts for lantern slides. Jenny Durrant from RAMM explained how museums

can use their magic lantern slide collections to engage with the public. Ana David Mendes focused on the ways in which the Museum of the Moving Image in Leiria used lantern heritage in interactive displays, educational facilities, and as resources for researchers and artists. Phil Wickham's paper concentrated on the use of lantern slide collections at the Bill Douglas Cinema Museum. He emphasised the importance of the contextualisation and reinterpretation of the information which slides offer, and provided several examples of innovative teaching using magic lantern slides.



In the final session of the afternoon Ine Van Dooren mused on the theme of change, modelling a sequence of cleverly-crafted millinery to emphasise the series of changes initiated by the *Million Pictures Project*, by new forms of research, and by new patterns of university funding and archival practice. Delegates were regaled by an "M.P. hat" adorned with optical entertainment devices, an "old archivist hat", a "digital hat" complete with computer, a "director's hat", "top hat", "bowler hat", and a "flame hat". Replacing the

conventional closing address, this astute combination from a renowned 'millinerista' provided a fitting conclusion to two busy days of presentations and was warmly appreciated by an enthusiastic audience.

The final show of Million Pictures took place at Exeter's Barnfield Theatre, featuring Richard Navarro, Nicholas Thurston and Miriam Gould who provided music, poetry, and dance in startling combination with beautiful magic lantern projections provided by Jeremy and Carolyn Booker. The theatre was packed and the show was greeted with rapturous applause. The lantern images including images projected onto live human bodies. Thanks to everyone who participated in producing this show, and thanks, too, to Richard Crangle, who masterminded the logistics of projecting and performing in this space.



Joe Kember and Richard Crangle would like to thank everyone who participated in and attended the workshop, and also our gracious hosts at the RAMM.

Series: Favourite Slide

In every newsletter, members of the research team or our partners share their fascination with lantern slides by pointing to (one of) their favourite source. In this newsletter, the floor is to Martyn Jolly.

Here is a new set of life model magic lantern slides I have just acquired. I love the twin perspectival vanishing points of the first painted backdrop, the photogrammed snow flurries in slide two, and the weirdly frozen Beckettian choreography of the passers-by in the final slide. They were made by Bamforth and Co after 1897 in the UK. The song originates from the US in 1877 and is by George W Persley, Arthur W French, George Clare. (Although interestingly it was re-published in 1887 under the names of the American stage actress Miss Jennie Calef and producer H. P. Danks, after they had used it in their play “Little Muffets” — a clear case of IP theft and copyright infringement.) Later Bamforth and Co. recycled the original shots as postcards with the choruses as printed captions. I’m looking forward to one day projecting these slides, perhaps life size and outside in an urban setting, accompanied by a singer, as part of our project *Heritage in the Limelight: The Magic Lantern in Australia and the World*.

Underneath the gas light’s glitter,
Stands a fragile little girl;
Heedless of the night winds bitter,
As they round about her whirl.
While the thousands pass unheeding
In the evening’s waning hours;
Still she cries with tearful pleading,
Won’t you buy my pretty flowers?
Refrain.

There are many sad and weary
In this pleasant world of ours,
Crying in the night winds bitter.
Won’t you buy my pretty flowers?

Ever coming, ever going,
Men and women hurry by.



Series: Favourite Slide (continued)

Heedless of the tear drops gleaming.
In her sad and wistful eyes.
While she stands there sadly sighing,
In the cold and dreary hours,
Listen to her sweet voice crying,
Won't you buy my pretty flowers?
Refrain.

There are many sad and weary
In this pleasant world of ours,
Crying in the night winds bitter.
Won't you buy my pretty flowers?

Not a loving word to cheer her.
From the passers by is heard;
Not a friend to linger near her,
With a heart by pity stirred.
On they rush the selfish thousands,
Seeking pleasure's pleasant bowers;
None to hear with sad compassion,
Won't you buy my pretty flowers?
Refrain.

There are many sad and weary
In this pleasant world of ours,
Crying in the night winds bitter.
Won't you buy my pretty flowers?



Martyn Jolly is Associate Professor at Australian National University, Canberra and Chief Project Investigator of the project "Heritage in the Limelight: the magic lantern in Australia and the world". We took this article from the project website of "Heritage in the Limelight" where it was published last year.

E-mail: Martyn.Jolly@anu.edu.au.

To learn more about favourite slides of our Australian colleagues, visit their website at: <http://soa.anu.edu.au/heritage-limelight/favourite-slide/favourite-slide>

Breaking News: Funding for Research on Lantern Culture in Belgium

The *Excellence of Science* programme in Belgium has granted 3.7 million euros to fundamental research into the history of magic lanterns, the first visual mass medium in Belgium. In collaboration with an art college and international partners, six teams of researchers at two Flemish and two French-speaking universities will spend four years researching the magic lantern in Belgium. The project's title is "B-Magic. The Magic Lantern and its Cultural Impact as Visual Mass Medium in Belgium (1830-1940)".



One of the slides held in Belgium Collections

"The magic lantern was one of the first visual mass media. It was used for visual communication in education, religion and politics, but also in science and art", explains Prof Kurt Vanhoutte (University Antwerp). "Our team therefore consists of researchers from cultural history and history of science, media and communication science, and film and theatre history. Together, we will investigate the role of the magic lantern in the first hundred years of Belgian history."

More than 100,000 slides exist in various collections held in Belgian libraries and universities. The subjects are very diverse and vary from geography, anatomy and microscopy to astronomy. Politicians, the clergy and freemasons

Breaking News: Funding (continued)

also projected images of the lives of saints, distant journeys, colonies and symbols in order to help spread their ideas.

A first meeting of the project team is held while this newsletter is sent out. We will inform you about recent developments in the upcoming newsletters. For inquiries, you can contact the spokesperson and coordinator, Prof. Kurt Vanhoutte (University of Antwerp): kurt.vanhoutte@uantwerpen.be .

The other principal investigators are Prof. Ilja van Damme (University of Antwerp), Prof. Dominique Nasta, Prof. Karel Vanhaesebrouck (Université libre de Bruxelles), Prof. Kaat Wils (KU Leuven), Prof. Philippe Marion (Université Catholique de Louvain), Dr Edwin Carels (KASK Gent) and Prof. Frank Kessler (Utrecht University).

B-MAGIC on TV News

On Monday, 22 January 2018, B-MAGIC was on the Belgian TV news of RTBF. Watch the clip three-minute clip (in French) to get a first impression of the material and objectives of the B-MAGIC project.



https://www.rtbf.be/auvio/detail_les-lanternes-magiques-ancetres-du-projecteur-cinematographique?id=2301733

News from other projects

The **Call for Papers and Performances** for the conference “The Magic Lantern in Australia and the World” is now open!

The conference will take place at Australian National University in Canberra held be from **4-6 September 2018**.

This conference is the major event of our Australian Sister project “Heritage in the Limelight”. It promises to be an important conference for international exchange on lantern studies. The deadline for abstract is 30 March 2018.

The Call for Papers and more information is available at

<http://soa.anu.edu.au/event/call-papers-and-performances>

And at

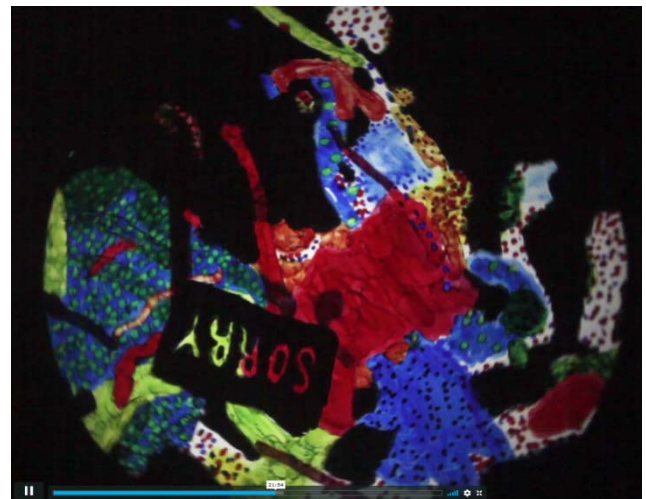
<http://soa.anu.edu.au/heritage-limelight>



More news from down under: **The Video-Documentation of the *Heritage in the Limelight* Workshop performance**, held in September 2017, is now

available on Vimeo: <https://vimeo.com/238873564> (38 Minutes, English)

This magic lantern show was performed at the conclusion of the Heritage in the Limelight project's workshop in September 2017. The performance was done with a pair of Steward Dissolving View Lanterns from the 1880s. The show was a melange, combining sets of historic commercial slides with slides made by contemporary artists at the ANU School of Art and Design working off nineteenth century glass. Our colleagues Martyn Jolly and Elisa deCourcy operated the lantern.



The Bibliothèque Nationale de France has created a new online access to browse their **lantern slide collection of the *Société de géographie*** on Gallica.fr

The lantern slides are organised by continent and accompanied with information on the location. Visit the collection at



<http://gallica.bnf.fr/html/und/images/photos-SG/acces-thematique/vues-sur-verre>

We also received a **digital new year's wish** from the Magic Lantern Museum Scheveningen (Toverlantaarnmuseum Scheveningen – TOMU), The Netherlands. watch the clip on Youtube: [nieuwjaar 2018002 - YouTube](https://www.youtube.com/watch?v=nieuwjaar2018002)

The temporary **exhibition *Light! Magic Lantern and the Digital Image. Affinities between the Nineteenth and Twenty-first Century*** is prolonged and



will be on display at Museu del Cinema, Girona until 8 April 2018. Entrance is free. Do not miss the digital lantern projection tool that was designed especially for this exhibition! For more information, see the trailer on Vimeo <https://vimeo.com/223658539> or visit the website: <http://www.museudelcinema.cat>

The **Conference of the European Academic Heritage Network** Universeum takes place from 12-15 June in Glasgow. The topic is “Working Together: Partnerships, Co-creation, Co-curation.” The Cfp is closed but registration for conference and the pre-workshop “University Object’s Journeys: From the stores to sharing with different user communities” are open. For more information, see <https://www.gla.ac.uk/events/universeum2018/>



About & Editorial

This newsletter informs about the activities of the project *A Million Pictures: Magic Lantern Slide Heritage as Artefact in the Common European History of Learning*.

The magic lantern was the most important visual entertainment and means of instruction across nineteenth-century Europe. However, despite its pervasiveness across multiple scientific, educational and popular contexts, magic lantern slides remain under-researched. Although many libraries and museums across Europe hold tens of thousands of lantern slides in their collections, a lack of standards for documentation and preservation limits the impact of existing initiatives, hinders the recognition of the object's heritage value and potential exploitation. *A Million Pictures* addresses the sustainable preservation of this massive, untapped heritage resource.

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This newsletter is edited by Sarah Dellmann, additional contributions are written by Martyn Jolly, Joe Kember, Gillian Moore and Kurt Vanhoutte. Photos by Ana David Mendes.

A Million Pictures



Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning

Newsletter # 14 | April 2018

Welcome to the last but one newsletter! In the midst of rounding up the last things, finalizing publications, proofreading our manuals and preparing the project's documentation, we found a moment to put together this newsletter, announcing several lantern shows, a workshop and parts of our already published project documentation.

Enjoy the spring time with some yellow Alpine flowers, preserved for you at our partner Royal Albert Memorial Museum, Exeter!



In the meantime, we turn back to work and will present an extensive last newsletter in less than two months. Here we go!

Digital image © 2015 Royal Albert Memorial Museum and Art Gallery, Exeter. Image available at <https://slides.univ-trier.de/slide/index.php?id=5094282>

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From the Project Coordination

Give away: the cleaning up of the project office starts. We have 7 copies of Claire Dupré-la Tour's PhD thesis, "Intertitre et film narratif de fiction. Genèses, développements, et logiques d'un procédé filmographique, 1895-1916.

L'exemple de la production aux États-Unis et le cas d'Intolérance (D.W. Griffith, 1916)" (in French), which she defended on 29 February 2016 at Utrecht University. Her thesis contains a chapter entirely dedicated to the change of projecting intertitles: first, intertitles were written on magic lantern slides and projected with magic lanterns until the titles became part of the film. The thesis also contains images of such slides, in full colour.

If you wish to receive a copy, please send an e-mail to Sarah before 1 May.

Do not miss your last chance to share with the *Million Pictures* Community your information, thoughts and findings! All items for the next and final newsletter should be submitted by e-mail to Sarah Dellmann: s.dellmann [at] uu.nl

no later than

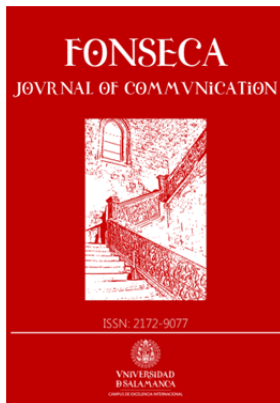
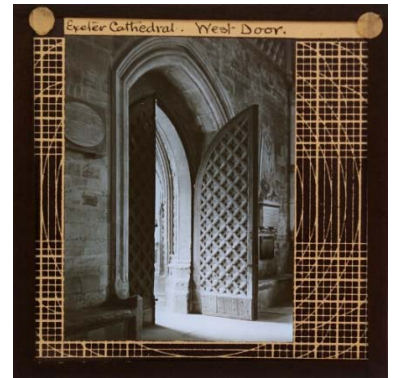
12 May 2018

Project News

The report on Workshop #4 in Exeter is now online. Read about the talks and discussions in the workshop notes written by Gillian Moore:

<https://a-million-pictures.wp.hum.uu.nl/notes-workshop-4/>

Also online are notes from a discussion of our evaluation of experiences with the creative re-use projects and activities that we developed in the course of the *A Million Pictures* Project. The discussion was held at the Research Team Assembly on 13 January 2018, after Workshop #4. <http://a-million-pictures.wp.hum.uu.nl/discussion-creative-reuse/>



The articles submitted for the special issue of Fonseca – Journal of Communication on the Magic Lantern are currently under review. The special issue of this peer-reviewed, Open-Access online journal is scheduled for publication in June 2018. See the journal's website for updates.

<http://revistas.usal.es/index.php/2172-9077>

The number of slides in **Lucerna – the magic lantern web resource**, is growing

and we are close to documenting the 30,000th slide online! See

<https://slides.uni-trier.de/>

These numbers were the count on 3rd of April 2018....

The Lucerna database currently contains records for:

- 9,496 [slide sets](#) comprising over 270,400 slides...
- ... of which 128,117 individual [slides](#) have been listed – including 29,319 with images

Series: Favourite Slide

In every newsletter, members of the research team or our partners share their fascination with lantern slides by pointing to (one of) their favourites. In this newsletter, the floor is to Karen Eifler.



I discovered my favourite slide in an inconspicuous cardboard, I opened in 2010 in the National Co-operative Archive in Manchester where I undertook some research for my PhD project. It was accompanied by the handwritten note “Box 10. Grays Industrial Co-op Society Ltd.”, the red sticker “fragile” pointed to something valuable inside: The box contained numerous glass slides which were used in the late nineteenth and early twentieth centuries to spread the idea of co-operation. As I had neither the technical equipment to digitize these slides nor the opportunity to come back, I took at least a photograph of the slide that appealed

Series: Favourite Slide (continued)

to me most (therefore the reflex of the lens) : In front of the Grays Co-operative Store, besides two boxes with co-operative soap is a board announcing a “Lantern Lecture” on the following Saturday in an assembly room, free of charge. I was impressed by the reciprocity of advertisement: for the lecture in front of the store, for the store and for future lectures during lantern lectures. In this kind of loop, (potential) co-operators were permanently reminded of co-operative concerns – and of the regular opportunity to view lantern pictures.

Unfortunately, the text above the announcement which may reveal the title or subject of the lecture, is not readable. As the photograph is undated, we don’t know when exactly the advertised lantern lecture took place. However, exploring the historical background of the production and the use of glass slides by the Grays Industrial Ltd., I was able to find answers to the question when and for what purposes this slide was probably used.

The Grays Co-operative Society was founded in 1866. Its store was opened in



1867 with the aim to provide members with food and other basic commodities at an affordable price: The co-operative movement wanted to enable working-class families to lead a stable economic existence. It also laid particular stress on educating its members.

Local societies were encouraged to hold weekly discussions and courses for adults. From 1890 on, they were called upon to regularly organize lantern lectures and to contribute to the building of a central slide stock by producing (more) slides. This was linked to the urgent concern of extending and strengthening the co-operative movement as a whole.

Series: Favourite Slide (continued)

Obviously responding to these calls, the Grays Co-operative Society announced this lantern lecture to attract (potential) members: just as the co-operative products, the board was placed in front of the store, but slightly at a slant and standing closer to the middle of the pavement. The chance of a free lantern lecture could be the means of arousing the curiosity of passers-by and maybe luring them into the next lantern exhibition where they would get more 'substantial' information.

During the lantern lecture, it was important to impress and to permanently engage co-operators. In and around Grays, this slide and other 'local views' could be used to enhance sympathies towards their organizers: co-operators who saw 'their' store and maybe even some other well-known scenes on the screen, certainly felt proud of local co-operative achievements. The performances, comprising of a lecturer, musical accompaniment and the singing of songs were attractive features.

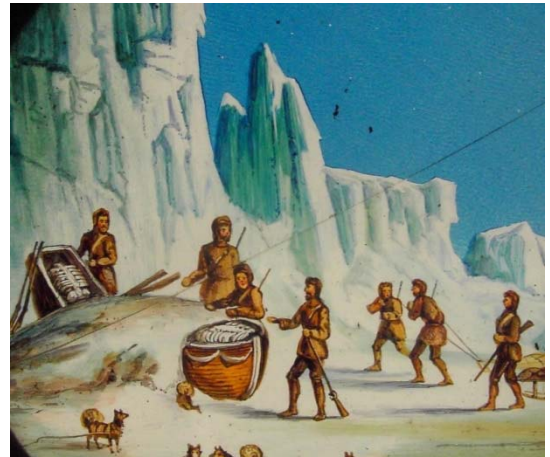
Probably this slide was combined with slides from other societies or dealing with more general co-operative subjects to make audiences realize the 'greatness' of the co-operative movement. Being encouraged during the events to participate directly through the common singing, stage appearances, competitions and the tasting of chocolates, co-operators felt being members of this community. However, when the slide was integrated into lantern performances elsewhere than in Grays, for example to illustrate the diverse co-operative activities in Britain, audiences also became aware of their being part of an audience which reached beyond the actual exhibition – a nationwide, dispersed audience: My inconspicuous slide points to the substantial contribution of social organizations such as the co-operative movement to establish the screen as a centre for visual communication in Britain.

Dr Karen Eifler is an independent researcher, editor and author. Her book "The Great Gun of the Lantern: The use of lantern slides by social organizations in Britain (1875-1914)" (in German) has been published in 2017.

Contact: karen_eifler@web.de

News from other projects

Our Associated Partner EYE Film Institute Netherlands organises a lantern show. Lanternists Annet Duller and Wim Bos will give a **Magic Lantern Show on Sunday 15 April**, at 12:00 and at 13:40. The show is part of the Imagine Film Festival (11-21 April 2018) taking place at EYE in Amsterdam. This year's topic is the fantastic film, and the lantern show is announced to be fantastic, too. The show is not suitable for small children. Tickets can be reserved via the festival's website: <http://imaginefilmfestival.nl/what-is-happening/de-fantastische-toverlantaarn>



Lanternist Frans Mooi will give lantern shows at the **“Lentemaarkt” (Spring market) on Saturday, 12 May** in the fortress WKU in Tullen ‘t Wall, The Netherlands. Short presentations of 20 minutes each will be given regularly between 11:00 and 16:00. If it is sunny, take your bike and visit the place, profiting from, among others, a series of circus slides.

The Programme of the **workshop “The travelling Lantern. Mobility and Migration in the (Trans)national Practice of the Magic Lantern” (18 May 2018)** in Antwerp is now

available online at

<https://www.uantwerpen.be/en/projects/b-magic/> .

If you want to join, please register via the link on that website. “The travelling lantern” is the first workshop of the project “B-magic: The Magic Lantern and its

Cultural Impact as Visual Mass Medium in Belgium (1830-1940)”, which builds on the work of the A Million Pictures project. B-Magic runs from 2018-2022.



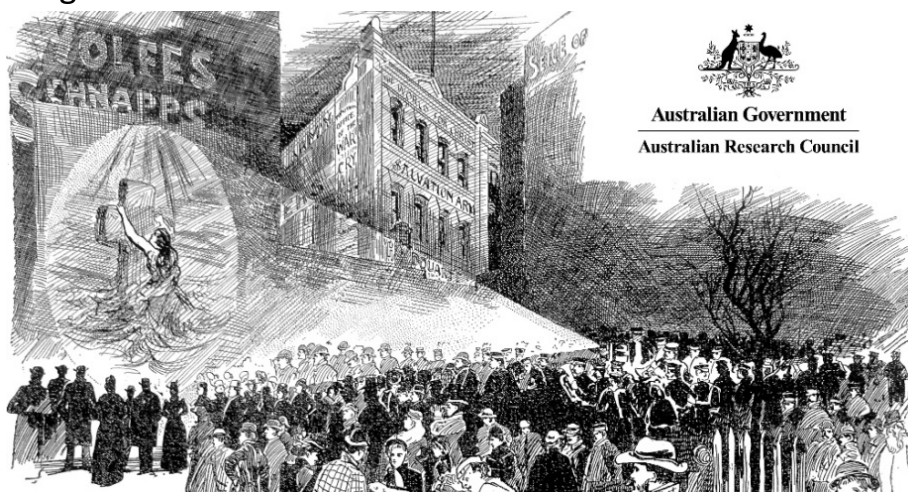
News from other projects (continued)

The **Pre-Cinema Museum in Padua (IT)**, based on the collection on lanternist Laura Minici-Zotti, celebrates its 20th anniversary! See all events on <http://www.miniczotti.it/>



The interdisciplinary **Conference of the Heritage in the Limelight** project in Australia will take place from **4- 6 September 2018** in Canberra, Australia. The paper proposals are currently being reviewed.

Confirmed keynote speaker include Jennifer Tucker (Wesleyan University), an expert in the visual and material culture of technology, science and art, Vanessa Agnew (University Duisburg-Essen), an expert in historical reenactment, and Performance Artist, William



Yang who has had a 30 year theatrical career using projected slides! More information will be made available, soon on the project's website.

<http://soad.cass.anu.edu.au/events/call-papers-performances-heritage-limelight-interdisciplinary-conference>

The **Bill Douglas Cinema Museum, University of Exeter (UK)** offers short term stipends for research in their collection. The museum has over 80,000 artefacts on the long history of the moving image from the seventeenth century to the present day, including material related to magic lantern culture. Deadline for applications is 4 May 2018. See for more information

<http://www.bdcmmuseum.org.uk/research/research-at-the-bill-douglas-cinema-museum/stipends-at-the-bill-douglas-cinema-museum/>

About & Editorial

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The magic lantern was the most important visual entertainment and means of instruction across nineteenth-century Europe. However, despite its pervasiveness across multiple scientific, educational and popular contexts, magic lantern slides remain under-researched. Although many libraries and museums across Europe hold tens of thousands of lantern slides in their collections, a lack of standards for documentation and preservation limits the impact of existing initiatives, hinders the recognition of the object's heritage value and potential exploitation. *A Million Pictures* addresses the sustainable preservation of this massive, untapped heritage resource.

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This newsletter is edited by Sarah Dellmann, additional contributions are written by Karen Eifler.

A Million Pictures



Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning

Newsletter # 15 | May 2018

This is the last newsletter of the Million Pictures

Project. It is with a big sense of accomplishment that we look back on our activities of the last three years. In joint collaboration, we have discovered, digitised, documented, theorised and performed lantern slides in various ways. We learned a lot, from the slides and from each other. We sparked initiatives in museums, archives and research; we spread the lantern virus and find ourselves in company of more enthusiasts than three years ago. And now it is time for the final bow:



Slide from the collection Cinema Museum Girona; available on Lucerna:

<https://slides.uni-trier.de/slide/index.php?id=5117283>

In this newsletter

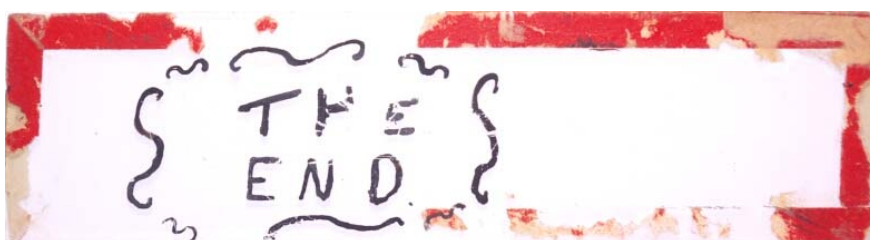
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From the Project Coordination

Thank you for your interest, contributions and for spreading the word. As we summarised it on our last meeting: “It was fun. Let’s do it again”.

It is in this spirit we hope to see you back, sharing the magic of our shared cultural heritage. To make that happen, this last newsletter is full of information for staying in contact: check the diverse links in this newsletters and do not forget to sign up to anything that interests you. We will not use this e-mail list anymore.

The *Million Pictures* website (<http://a-million-pictures.wp.hum.uu.nl/>) will stay online but will not be updated after 31 May 2018.



Project News

Fonseca – Journal of Communication, issue Nr. 16 is dedicated to a Magic Lantern Special Issue. It will be published online on 1 June 2018. The journal contains seven contributions by scholars from various countries, among them contributions from the *Million Pictures* team. All articles are freely accessible. Check the website <http://revistas.usal.es/index.php/2172-9077/index>



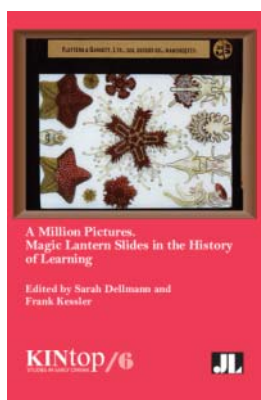
Also in early June, our project partners from Trier university will present their **digital research environment e-laterna** and the electronic companion to the historical art of projection. Both resources will be launched on 4-5 June and freely available online after that. For more information, see <https://a-million-pictures.wp.hum.uu.nl/e-laterna/>

The book **Images of Dutchness. Popular Visual Culture, Early Cinema and the Emergence of a National Cliché** by Sarah Dellmann will be available in August. Among the visual material studied to trace the depiction of the Netherlands and the Dutch in popular media, lantern slides are studied. Review copies can be ordered from Amsterdam UP (www.aup.nl), the book will be available Open Access 12 month after its initial publication. See for more information:

<http://en.aup.nl/books/9789462983007-images-of-dutchness.html>



The **conference proceedings of our international and interdisciplinary *Million Pictures* conference** in August 2017 in Utrecht, titled *A Million Pictures – Magic Lantern Slides in the History of Learning*, are currently edited and will be published in fall 2018 with John Libbey. We are very happy to announce that our publisher agreed to make the publication available open Access after an embargo period of 12 months after publication. For review copies contact Frank Kessler (f.e.kessler@uu.nl)



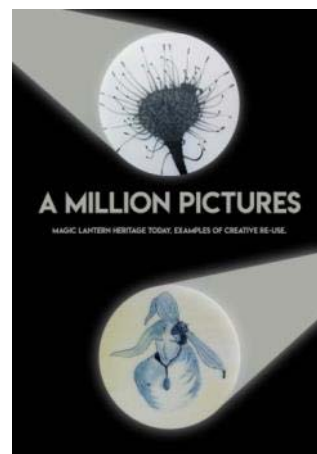
Project Outcomes

Part of *Million Pictures* aim was to produce various resources to enable people to share their lantern slide collections to interested audiences. Here are some of our highlights:

Integral part of the *A Million Pictures* project was the collaboration between researchers, archivists, curators and artists. The **DVD Magic Lantern Heritage today. Examples of Creative Re-Use** documents various forms of artistic engagement with lantern slide heritage that emerged from collaboration between the research teams and artists. It features an animation film, a peep show performance, an educative film, live video art, an art installation, the development of an app, lantern shows and interviews with researchers about their work.

All 300 copies of the DVD are distributed, but we can offer to create copies if you contact us **no later than 30 May 2018**.

<https://a-million-pictures.wp.hum.uu.nl/dvd-creative-re-use/>



The **discussion notes “Experience with Creative Re-Use”** document the evaluation of experiences with the creative Re-Use projects and activities that were developed in the course of the *A Million Pictures* Project. We thought that this may inspire others! The discussion was held at the Research Team Assembly on 13 January 2018, after our last workshop. You can download the PDF (2 pages) from <https://a-million-pictures.wp.hum.uu.nl/discussion-creative-reuse/>

In order to enable various stakeholders to contribute their knowledge about lantern slides to the reference database [Lucerna – The Magic Lantern Web Resource](#), we created two manuals. Both manuals were discussed with stakeholders (archivists, researchers, collectors) and edited by Sarah Dellmann.



The **Lucerna Manual #1: How to prepare digital images files for upload to Lucerna** is an illustrated step-by-step manual (PDF, 8 pages) which explains how to prepare digital image files for upload to Lucerna. You can download it from <https://a-million-pictures.wp.hum.uu.nl/manual-images-lucerna/>

Project Outcomes (continued)



The **Lucerna Manual #2: How to catalogue slide sets in Lucerna** is a detailed resource (PDF, 26 pages) which combines background information and a step-by-step manual for cataloguing slide sets in Lucerna. It focuses on information relevant to cataloguing slides and slide sets. However, the descriptions can be adapted to insert information on other entities (people, hardware, events), too. Part 1 gives background information on the way that Lucerna works, definitions we use and common problems that occur when determining the information about lantern slides and slide sets. Part 2 is a step-by-step manual, illustrated with screen shots, which explains how to catalogue information about lantern *slides* and lantern *slide sets*. The manual can be downloaded from <https://a-million-pictures.wp.hum.uu.nl/manual-catalogue-slide-sets/>

The **Recommendations for the Digitisation of Magic Lantern Slides** are another resource for those who would like to provide access to their slide collection in a digital form. The recommendations were elaborated by the *A Million Pictures* working group on digitization; and can be accessed via <https://a-million-pictures-recommendations.wp.hum.uu.nl/> .



The **App Linternauta**, developed by the team Salamanca, is a tool to visually explore lantern collections. It is designed to promote technological and educational innovation and also is intended to be integrated to the catalogue of educational tools used by museums. Download the app from <http://linternauta.docenciavirtual.es/>

Next to these tangible results, *A Million Pictures* saw a number of performances, activities and workshops. Check out the list of past events for future inspiration: <http://a-million-pictures.wp.hum.uu.nl/category/agenda/>
See also our contribution to resources on page 9!

News about Lucerna – The Magic Lantern Web Resource

The central resource of the *Million Pictures* project is the Lucerna Magic Lantern web resource. In our grant application, we promised to develop this resource into a veritable virtual resource centre. The database development task was carried out by Richard Crangle from the Research Team Exeter.

Substantial and ongoing increase in the number and range of slides

catalogued and illustrated: over 3,800 images from Team Utrecht, over 2,700 from Team Girona, more than 16,700 from Exeter and 100 images contributed by the Team Antwerp have been uploaded, resulting in over 30,000 illustrated slides in Lucerna at the end of the *A Million Pictures* project.



The 30,000th slide illustration in Lucerna comes from the collection of Museu del Cinema-Col·lecció Tomàs Mallol (Girona).

<https://www.slides.univ-trier.de/slide/index.php?id=5124810>

Links to standardised web resources, including **VIAF, Getty Art & Architecture Thesaurus, Wikipedia, GIS mapping tools** are implemented; Lucerna database fields have been created to receive relevant linking data for all these resources. Fields for **tagging visual content of images** are developed, which enhance searching and discovery of the resource content. Major **work on the infrastructure behind the scenes** was changed to enhanced the security of the web pages (database calls now use the PDO Abstraction Layer). Value lists were standardised which facilitates editing. The foundations for a **mechanism to enable multilingual presentation** are embedded – trial functions in Spanish in selected areas of the data entry and editing pages have proven successful. The translation of the conceptual units into languages other than English is a promising research project in the future

Staying in Touch: Information & Newsletters

KINtop newsletter, distributed through the University of Trier, contains news on the world of Early Cinema studies, Magic Lantern Research and the historical art of projection, in English and German language. Subscribe: kintop@uni-trier.de

Heritage in the Limelight Newsletter. The newsletter of our Australian sister project on Magic Lantern culture in Australia and the world. Also advertises performances. Subscribe: elisa.decourcy@anu.edu.au



Magic Lantern News on Twitter. Everything new in the Magic Lantern world, in one tweet per day: stay connected via the Twitter account of the Magic Lantern Society. Subscribe via <https://twitter.com/MagicLanternSoc>.

B-Magic Newsletter. The recently started research project on Magic Lantern in Belgium also has a newsletter. Subscribe at B-magic@uantwerpen.be



New Light on Old Media Newsletter. With a particular interest in projects combining old visual techniques with new ideas, *New Light on Old Media* covers panoramas, stereoscopy, stage magic, modern uses of projection, art, early transitional cinema history or related fields of fascination such as travelling fairs, vaudeville and theatre. This newsletter is organised by the Magic Lantern Society Europe, people who are not (yet) members can also subscribe: <http://www.magiclantern.org.uk/new-light-on-old-media/>



Staying in Touch: Exchanges & Performances

The Magic Lantern Societies are *the* associations for people of all kinds and sorts with various interests in the magic lantern to get and stay in contact on lantern-related matters. Collectors, researchers, performers of all ages are welcome; conventions, shows and publications are organised. There are two societies, one in Europe and one in North America. Both society websites provide a wealth of links to additional resources:



Magic Lantern Society Europe:

<http://www.magiclantern.org.uk>

Magic Lantern Society USA & Canada:

<http://www.magiclanternsociety.org/>

Performances:

Illuminago. Since 1986, Illuminago gives live performances, media archaeological experiments, workshops and scientific research. Check out their new websites and subscribe to their mailinglist at <http://illuminago.de/>

Mirror Mirror Education gives workshops for diverse audiences on optical media all over Britain. They are currently involved in a new film on the history of photography at the Victoria & Albert Museum in London. Look out for announcements!

<http://www.mirrormirroreducation.co.uk/>



Dickens Theatre Laren. Aad Kok and Else Flim regularly give magic lantern shows in their cozy theatre with Victorian ambience. Regular shows take 2



hours including a break, private shows for groups can be booked. See all upcoming shows for 2018 on <http://www.dickenstheater.nl>

There are more lantern performers out there! Both Magic Lantern Societies can get you into contact with them.

Staying in Touch: Resources

Wikipedia List of Lantern Slide Collections. Add your collection to the Wikipedia List of Lantern Slide collection or check this website for public lantern slide collections that are available for research:

https://en.wikipedia.org/wiki/List_of_lantern_slide_collections



Dutch Virtual Magic Lantern Museum - de Luikerwaal. An informative and richly illustrated site providing a wealth of information on the history and use of the magic lantern and lantern slides with all fixtures and fittings, and their producers, in Dutch and English language.

www.luikerwaal.com.

Magic Lantern and Slide Catalog Collection. Realised in collaboration with our partners at *Media History Digital Library*, this curated online collection provides free access to digitized catalogues. To date, 60 catalogues from 6 countries are available at <http://mediahistoryproject.org/magiclantern/>. This material constitutes a rich and varied documentation for further research and we hope it will continue to be used by collectors, scholars, archivists, curators and all amateurs of the magic lantern. To upload further catalogues you can contact the team of MHDL. Sarah Dellmann's article "Exploring Magic Lantern Catalogues Online" (published in *The Magic Lantern*, 2016) presents this collection and explains how this resource can be explored. The article is freely accessible via <https://dspace.library.uu.nl/handle/1874/343129>



Magic Lantern Readings Library. Almost 3,000 lantern readings in various languages are digitized and can be downloaded as PDF from the website of the Magic Lantern Society. The collection can be browsed, but full-text download is available to members only. <http://www.magiclantern.org.uk/readings/>

Series: Favourite Slide

In every newsletter, members of the research team or our partners share their fascination with lantern slides by pointing to (one of) their favourite source. In this newsletter, the floor is to Laura Dunham.

Within the set of lantern slides we're currently working on at the University of Canterbury (NZ), this is a slide that continues to intrigue me. It shows a crowd of people waiting for the unveiling ceremony to begin at the Chunuk Bair Battlefield Memorial on the Gallipoli peninsula, Turkey, on May 12th, 1925.



Visitors at the unveiling of the Chunuk Bair battlefield memorial on May 12th, 1925. Digitised lantern slide, LS.01.0021, courtesy of the Department of Art History & Theory, University of Canterbury.

Series: Favourite Slide (continued)

The slide comes from the collection of Samuel Hurst Seager (1855–1933) who was the architect of this and four other battlefield memorials commemorating significant New Zealand military actions during the First World War.

At Chunuk Bair in 1915, New Zealand troops held back Ottoman defenders amid a largely unsuccessful campaign by the Allies to knock the Ottoman Empire out of the War. Six years later, Seager began work on the memorials in Turkey, France and Belgium, documenting progress with his camera.

The slide presents us with a photograph that aims to record for posterity the moment that the first 'official' visitors to the newly completed site arrive. The camera has been positioned to show the full height, texture and form of the monument, with a crowd milling around its base. It's a 'before' shot of the event with the New Zealand and British flags still covering the inscription stone, later to be unveiled.

A full account of the day was reported in the newspapers, describing the journey of some 400 "British pilgrims" (mostly New Zealand, Australian and English citizens) to the remote Chunuk Bair hill, after visiting other key WWI sites along the way. Many of the visitors would have been relatives of the fallen, but there were also officers who had served at Gallipoli, Turkish and British officials, and the 130 drivers who had transported everyone there in carts.

The people in this image are dressed in their best, wearing hats, stockings, waistcoats and coats, the heat notwithstanding. Who or what was it they had travelled all this way for? Did the difficulties of travel to an isolated location (on the other side of the world for some) impinge on the experience, or did they appreciate the opportunity to get to the place where their husbands, sons, brothers, friends and comrades had suffered injuries or were killed? How did it feel for the veterans to return to the site, where the memories surely must have been intense? I like how the two men at the front engage with our gaze (one leans in, in that familiar attempt to ensure he's in the shot), and some in

Series: Favourite Slide (continued)

the main group are also aware of the camera; a woman at the far right seems to be looking on over her shoulder.

As for Seager, who on this day was actually in New York *en route* to New Zealand, he said that missing the ceremony was “one of the greatest disappointments of his life”. So I also wonder how it made him feel to look at this slide and see at last his design ‘in use’, after five years of hard work. Perhaps with sadness that he had to miss it, mixed with pride in what he had accomplished. How he obtained a copy of this image is not known, yet some markings and the mask suggest that Seager photographed a print to make this lantern slide, probably cropping out more of the crowd and (tantalisingly) any identifying marks of the photographer.

Seager included the slide set in his 1926 lantern lecture tour around New Zealand, showing slides of the five memorials, with a detailed narration, to New Zealanders who could not visit places like Chunuk Bair, but felt irrevocably tied to them. It’s the forerunner of each Anzac Day when television footage of the annual memorial service at the Chunuk Bair monument is replayed on the evening news in New Zealand. In its mission to document and commemorate, the journey that this slide has been on is remarkable.

Laura Dunham leads the Illumination and Commemoration Project focusing on the WWI slides of Samuel Hurst Seager at the Department of Art History & Theory, University of Canterbury, New Zealand.

Contact: laura.dunham@canterbury.ac.nz

News from Other Projects



Prof Erkki Huhtamo has released a new **video on Peep Media**, in which he explains and demonstrates various fascinating devices, from stereo cards to *vues d'optique* and a kinetoscope. Watch the 23-minute video on youtube:

<https://www.youtube.com/watch?v=CRb8lus0e6A&feature=youtu.be>

The **Artefacts Consortium Meeting** will take place from October 14-16, 2018 in Chicago, USA. Artefacts Consortium is an international association of historians in museums and academic institutions who promote the use of objects in serious historical studies. See <https://www.adlerplanetarium.org/artefacts>

Complete your bookshelf with publications on magic lantern culture! The publications of the Magic Lantern Society are difficult to get in average bookshops but can be ordered via the website. Recent titles are ***Dutch Perspectives* (2014)** on magic lantern culture and media entertainment in the Netherlands 1659 through to the late 20th century, and Jeremy Brooker's ***The Temple of Minerva* (2013)** about the Polytechnic Institution in London and its media-supported entertainment in its 175 years of existence.



See for more information <http://www.magiclantern.org.uk/sales/>



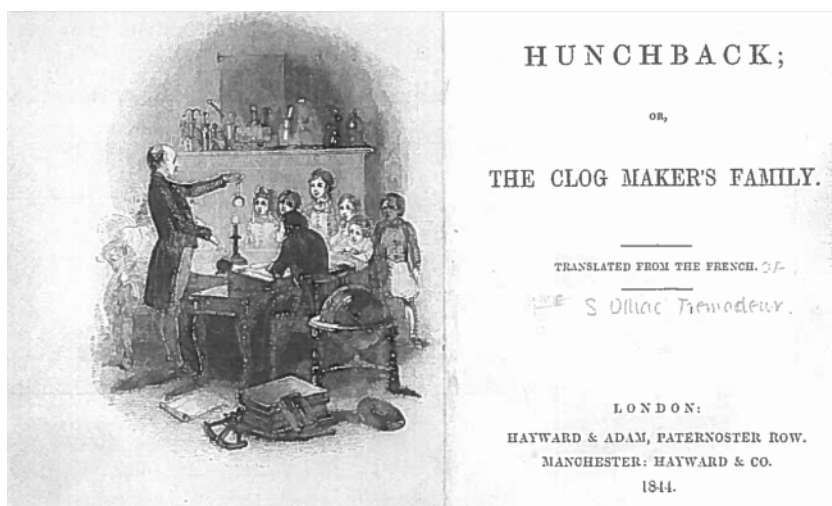
The project B-Magic: The Magic Lantern and its Cultural Impact as Visual Mass Medium in Belgium (1830-1940) (see last newsletter) has published its vacancies for **6 PhD positions**. Candidates are invited to submit their applications by July 2. More information regarding the positions, terms of appointment, and the project can be found on the website www.B-magic.eu. Also, **B-Magic's first symposium** took place on 18 May in Antwerp. Next to the programme, the documentation will be available soon on their project website.

From the Archives: Media Education in 1844

by Frank Kessler

In 1844, the English translation of an award-winning French book by Mlle S. Ulliac Trémadeure was published under the title *The Hunchback; or, The Clog Maker's Family*. It addressed children to teach them about all sorts of issues, from natural phenomena to economy, from moral questions to technology. The young heroes of the story are instructed by several grown-ups. One of the chapters is dedicated to the Magic Lantern.

An Auvergnese is invited to give a performance of an hour, projecting entertaining slides and amusing the children with his comments. After the show, Henry, the hunchback in the book's title, explains the optical principles



on which the lantern projections are based and the way the apparatus works, thus adding instruction to amusement. The chapter ends with the advice to engage in this kind of entertainment but once a year to avoid becoming

“wearied by pleasure”. In the following chapter, there is a brief postlude to the story. The children encounter the Auvergnese once more, and he tells them about his life. They return home disillusioned, because the man turns out to be “a mere idler” and a somewhat problematic character. So here, in the end, the negative image of the traveling showman resurfaces.

If you like a copy of the relevant pages of this entry you can order the scan from Frank Kessler. E-mail: F.E.Kessler@uu.nl.

About & Editorial

This newsletter informs about the activities of the project A Million Pictures: Magic Lantern Slide Heritage as Artefact in the Common European History of Learning.

The magic lantern was the most important visual entertainment and means of instruction across nineteenth-century Europe. However, despite its pervasiveness across multiple scientific, educational and popular contexts, magic lantern slides remain under-researched. Although many libraries and museums across Europe hold tens of thousands of lantern slides in their collections, a lack of standards for documentation and preservation limits the impact of existing initiatives, hinders the recognition of the object's heritage value and potential exploitation. *A Million Pictures* addresses the sustainable preservation of this massive, untapped heritage resource.

A Million Pictures is a collaborative research project between researchers from Utrecht University (NL), University of Exeter (UK), University of Antwerp (BE), University of Girona (ES), University of Salamanca (ES) as well as twenty Associated Partners.

A Million Pictures runs from June 2015 until May 2018.

More information about past activities are available on our project website: www.uu.nl/a-million-pictures



A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning is a Joint Programming Initiative on Cultural Heritage – Heritage Plus project which is funded by NWO, Belspo, AHRC and MINECO and Co-Funded by the European Commission.



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This newsletter is edited by Sarah Dellmann, additional contributions are written by Richard Crangle, Laura Dunham, Frank Kessler and Nele Wynants.