

# October

Magic Lantern Society **NEWS 2014**



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

*Click to Reveal Your Treat!*

## Fort Wayne's 'ghost stories' Mix History, Folklore and Storytelling

'Haunted' Allen County spots highlighted  
By Jaclyn Goldsborough of The News-Sentinel  
Tuesday, October 1, 2013

Everyone enjoys a creepy ghost story, right? Let's use this spooky time of year as an excuse to let our imaginations run wild. So grab a seat by the fire, find a buddy and hold on tight because the frightening fun is about to begin as we explore Fort Wayne's most haunted spots. These are a few local ghost stories gathered from research and readers' tips. Passed down from generation to generation, many stories began with a small nugget of historical truth and – as with any good ghost story – the tales have evolved over the years into a mystery of their own.

Lady in White, near the Main Street bridge by the West Central neighborhood  
Possibly one of Fort Wayne's most known ghost stories is the Lady in White. In the 1880s, people reported seeing a woman in a long, flowing white gown walking west down Main Street toward the bridge, oblivious to her surroundings. Many people called to her to no avail. As she continued walking, she abruptly stopped in the middle of the Main Street bridge and suddenly disappeared. Many passersby thought she had jumped off the bridge, and they called the police. The incident was reported in the Fort Wayne Gazette in August 1883. The Gazette reported that four "reliable and truthful citizens" witnessed the ordeal. The news of the mysterious woman circulated around town until police were posted to wait for her to come shortly after the first incident.



And she did, but this time was different. Trampling through the quiet downtown, the woman was in a horse-drawn carriage. Then, at the same spot, the woman, horse and carriage all disappeared. The next month, The Fort Wayne Daily News published an article saying the ordeal was all a hoax. The article reported "Mr. Johnny Hanna, the son of Sam Hanna, esq., is the wizard who conjures up the spirit and makes it walk at pleasure. Young Hanna is the owner of a strong magic lantern, and on one of the slides is a finely executed picture of the famous statue, the 'Greek Slave.' With the lantern concealed, the young man has been able to throw a strong, spectre-like form in the mist that gathers about the river bottoms and has had no end of fun at the expense of others." Civil War.

<http://news-sentinel.com/apps/pbcs.dll/article?AID=/20131001/NEWS/130929762>



Thursday night Oct. 6 through Sunday Oct. 9, 2016. The Hotel is the Best Western Landmark Hotel, 2601 Severn, Metairie, LA 70002. It is about 1/2 way between the Airport & New Orleans/French Quarter (a western suburb of New Orleans). The Hotel will offer the convention rates for 3-4 days before to 3-4 days after the convention for those that want to spend more time on their vacation to enjoy the New Orleans area & food. More details about the Hotel rates etc. will be send after things are confirmed with the Hotel in the coming months.



## Railroad Enthusiasts View Glacier Park Through the Magic Lantern

**From  
Scott  
Tanner.**

All photos by  
Lindsay Korst

On Saturday, September 13, about 30-40 enthusiasts of the former Great Northern Railway gathered for the annual "Great

Northern Day" in Skykomish, Washington. The informal event was sponsored by the Skykomish Historical Society (<http://www.skyhistory.org/>) and the Great Northern Railway Historical Society (<http://www.gnrhs.org/>).

The agenda included my presentation titled "Viewing Glacier Park through a Magic Lantern." The show consisted of 25 lantern slides from my collection. Views included some of the tourist lodges still in use today, hikers and horseback riders, and a sampling of the marvelous rivers, lakes, wildflowers, and mountains for which Glacier National Park is so well known.

This was my first experience attempting to put on a magic lantern slide show. My projector is a Keystone that I purchased



years ago, along with my first few lantern slides, from Bob and Sue Hall. At that time, they advised me to replace the original Mazda lamp with a simple 100 watt incandescent

bulb, which seemed to work great as I tested out the projector in near total darkness at our kitchen table. At midday in a meeting hall with numerous large windows (with shades drawn), the light bulb I used just wasn't up to the task. I'm open to suggestions, but I plan to try some sort of newer option such as an LED bulb which will hopefully produce greater light but without greater heat.

I was pleased to learn that most of the people in attendance had never even heard of magic lanterns before, so it was fun to share this bit of history with them. Despite the imperfect projection of images on the screen, they all seemed to be very intrigued by both the projector and the images. To make sure they were able to appreciate the fantastic pictures, I put an additional dozen slides on a light box for a static display. Most of my images of Glacier National Park were commercially-produced by either the Haynes studio in St. Paul or the Kiser studio in Portland, with most photos attributed to Fred Kiser.



## Crowd Sourced Research

Terry Borton

Thanks again to all those who provided research assistance with my recent article on slide colorists.

My next article for The Magic-Lantern Gazette will be called something like, “The Profession of The ‘Magic-Lantern’ Illustrated Lecturers in America.” It’s largely based on issues of Lyceum, Talent, and The Lyceumite—trade magazines for illustrated lecturers and other performers on the major Chautauqua and Lyceum stages. What started out as an article that would simply add to my earlier list of “Eminent” Chautauqua showman has, thanks to the treasure trove of information in these magazines, turned into a much broader look at all aspects of the professional lives of major performers.

*So, can you help? Do you have any issues of these hard-to-find publications?*

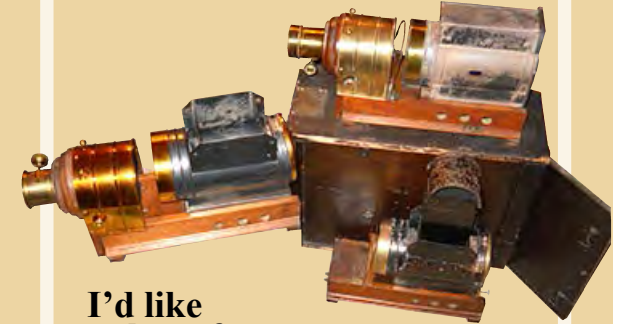
*Here’s what the article covers. Do you have any information on any of these subjects?*

In addition to supplying names, background, subject matter, and dates for individual Lyceum performers, the article provides an estimate of their “eminence”; statistics about their average education, training, and length of experience in the profession; a description of their professional evaluation system; an introduction to the lecturers’ major promotional vehicles; data on the nature, type, and costs of their advertising; examples of the services that sought the patronage of illustrated lecturers, especially those who created the extraordinary coloring for professional slides; the overall competitive environment the illustrated lecturers operated within; their specific direct and indirect competitors; data on their pay and how it changed as they grew in stature; examples of their multi-media activities and the commercialization of their “brand name”; information on the nature and size of their audiences; critical reviews of their lantern performances, and hence a framework for understanding contemporary thought on the ideal attributes of the illustrated lecturer; an estimate of their cumulative audience; evidence on the waxing and waning of the illustrated lecture’s popularity during the study’s period; and, finally, some reasons for the rapid decline of what had once been a remarkable, flourishing, and very influential profession.

Yes, the article covers a lot of ground. Any help would be appreciated!

Please write [TBorton@MagicLanternShows.com](mailto:TBorton@MagicLanternShows.com)

## Need Help Finding Parts



**I’d like to hear from anyone** who has parts for a Marcy Sciopticon, or incomplete lanterns they can spare. I have three and ALL of them are missing bits - and all three are just different enough from each other to make combining them tricky.

One is an oil burning lantern, complete except for missing the front end.

The one on top is a gas burning lantern, complete except for missing the gas burner. The one on the left was botched up by a collector- it was polished up, but the oil burner and ALL of the interior fittings and chimney were stripped out. The front end had some butchery & I’ve had to graft on some wood & the lens off another lantern. The brass spring slide holder is missing.

Eric Stott, Albany NY  
[estott@localnet.com](mailto:estott@localnet.com)

# Who Endorsed What?

By Terry Borton

Last Month's question was: A man who was probably the most handsome lecturer on the stage, known for his combination of factual, sometimes unpopular, commentary, mixed with humor. What did he regret, and how did he make money off that regret?

Carveth Wells was a popular lecturer of the Chautauqua circuit, best known for his lectures on Malay, where he spent many years, and on Russia, where he was the first to say that the farmers in the Ukraine were starving because of Stalin's collectivization of agriculture.

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## No Pullman Cars in the Malay Jungle

Regrets CARVETH WELLS  
Sated Explorer and Author




YOUNGSTERS TELL IT  
"Pullman is the only way to go on a vacation—no expense and no trouble," says Mrs. Earl Burdick, Okla. — "There is a Pullman car on every railway, and it's clean and comfortable and makes the journey so easy."

No more glorious adventure than this—to settle comfortably in your Pullman berth with the night whirling by outside, its alarms and mysteries and troubles barred from your little world by the securing magic of Pullman comfort and safety.

Everyone who has ever ridden in a Pullman knows this: sense of peaceful seclusion and security. It comes from Pullman's 78 years of knowing how to build a car that rides smoothly and quietly, and to equip it with conveniences and services to please the most particular.

But going by Pullman is no privilege reserved for the few. It's everybody's way of traveling comfortably and safely. It costs no more than a first-class lodging, yet while you rest and relax in its friendly and inviting atmosphere, you are speeding toward your destination, and you are certain of getting there!

Always go by rail and Pullman—the safest travel in the world. Available throughout the nation and on various lines in Canada and Mexico. Get full information from your ticket agent or write

THE PULLMAN COMPANY, CHICAGO

Pullman and Rail—The safe way to go and the sure way to get there



HAS TO BE  
"ON HER TOES"  
"I have to be, literally, on my toes," writes Carle Bradley, youthful dancer. "That's why I appreciate the rest and relaxation of Pullman while I'm on tour."

Here he regrets that there are "No Pullman Cars in the Malay Jungle." "From Africa to the Malay Jungle, Iceland, Russia, Panama—I've sampled some odd forms of transportation. When in America I'll take no risks. I regard Pullman transportation by far the safest and most comfortable means of traveling." When in America I'll take no risks. I regard Pullman transportation by far the safest and most comfortable means of travelling."

Next month: Carveth will be back again. This time, drink in hand, he stands before a huge map of his travels. What's he promoting?

Email: [TBorton@MagicLanternShows.com](mailto:TBorton@MagicLanternShows.com)





## From Terry Borton

Some information, and some pix, on  
ML slides produced by the Mormons.

[http://www.mormonartistsgroup.com/mormon\\_artists\\_group/Glimpses\\_Nephis\\_Colored\\_Plates.html](http://www.mormonartistsgroup.com/mormon_artists_group/Glimpses_Nephis_Colored_Plates.html)

## Glimpses Nephi's Colored Plates

July 2008  
by Randy Astle

A few years ago a new set of Book of Mormon plates was uncovered in Salt Lake City, this time not in simple gold or brass but in full glorious color. Nephi had not hand painted an additional record deposited in the side of Ensign Peak. Rather, Latter-day Saints in the early twentieth century had created a series of glass photographic slides of the story of the first book of Nephi that, after languishing in a leather briefcase for over half a century, have once again seen the light of day.



## Please Share Any Information You Might Have About This Type of Lantern or Interpretation of the Graphics on Lantern

### CIRCA 1880s GERMAN TIN & WOOD TOY MAGIC

#### LANTERN EXPRESSLY MADE FOR THE AMERICAN MARKET

CIRCA 1880's German toy magic lantern standing 12 1/2" TALL on a wood base measuring 3 3/4" x 6 1/4" x 3/8" in size. Elaborately lithographed in four colors, the motif clearly depicts Black Afrikaners amid their thatched roofed huts in Africa connected by a 'Slave' clipper ship with American flags crossing the seas - amid cotton balls / plants - and enjoined by a billowing railroad locomotive charging out of a tunnel - all with a draped banner-like American flag topped by a proud American Eagle, with a golden scroll atop reading: "E PLURIBUS UNUM." Clearly American all the way!

AN AMAZING ICONIC MOTIF THAT IS FOUND ON THIS LANTERN PRODUCED IN THE YEARS FOLLOWING THE AMERICAN CIVIL WAR FOR THE UNION - WHICH IN PART WAS ABOUT SLAVERY AND THE EMANCIPATION.

The four color lithography is in amazingly near perfect condition with a minor chip to painted surface here or there - as shown. Front lens support trellis grille has loss of some blackening, as well as on the back-plate to same - which shows substantial paint loss or loss of blackening. Underside of lithographed main body reveals there is some minor black paint loss or chipping to painted surface - as shown.

The words "WEIMER FLACHBREMNER" is found stamped into the brass lamp wick raising and lower knob -clearly establishing this magic lantern to be of German origin - made expressly for the American market.

[http://www.ebay.com/itm/c1880s-TOY-MAGIC-LANTERN-AFRIKAN-SLAVES-Come-to-America-Litho-Motif-PROJECTOR/131297141626?\\_trksid=p2047675.c100011.m1850&\\_trkparms=aid%3D222007%26algo%3DSIC.MBE%26ao%3D1%26asc%3D20140602152332%26meid%3Dcd8801be03b343a2b20847f12c6f2a2a%26pid%3D100011%26prg%3D20140602152332%26rk%3D1%26rkt%3D10%26sd%3D131294338347](http://www.ebay.com/itm/c1880s-TOY-MAGIC-LANTERN-AFRIKAN-SLAVES-Come-to-America-Litho-Motif-PROJECTOR/131297141626?_trksid=p2047675.c100011.m1850&_trkparms=aid%3D222007%26algo%3DSIC.MBE%26ao%3D1%26asc%3D20140602152332%26meid%3Dcd8801be03b343a2b20847f12c6f2a2a%26pid%3D100011%26prg%3D20140602152332%26rk%3D1%26rkt%3D10%26sd%3D131294338347)

As Seen On



Time left:  
Sep 25, 2014  
Starting bid:  
US \$1,450.00  
[ 0 bids ]





By  
Sarah  
Dellmann



This page features interviews with people who do research on the magic lantern. Initially launched with the aim to bridge the gap between academic research and collectors, this series now expands its range to anyone who does research in order to find out things around and about the magic lantern, be it for academic work or for professional purposes, out of interest in local history or out of love for the material. Archivists, curators, collectors, and performers will be interviewed alike.

Did you find out something interesting when preparing a show? Did you discover yet unknown aspects about a lantern slide that you sold, bought or prepared for exhibition? Have you been busy in tracing a showperson, a venue, local lantern history, lantern technology or a manufacturer? Tell us what you learned and how you went about! If you do academic research, tell us what the magic lantern helps you to explain!

If you know someone that should be interviewed or if you have something to share, send an email to Sarah:

[s.dellmann@uu.nl](mailto:s.dellmann@uu.nl)

## Interview with Martyn Jolly

*In this month I interviewed Martyn Jolly, a researcher from Australia who has just discovered the pleasures of being a lanternist. Be sure to watch the video of his show (see the link in the text)!*

### Where do you work and what is the topic of your research?

I'm head of Photography and Media Arts at the Australian National University School of Art in Canberra. Many of my students work with digital projections. In Australia, as elsewhere, high-powered digital projectors are being increasingly used for outdoor spectacles. So I see my work as providing a 'media archaeology' for these contemporary practices, specifically in the Australian historical and cultural context. Currently I'm looking at the reception of the lantern in the Australian colonies, amongst all the other attractions in colonial Australia such as panoramas, transparencies, photography and more. I have written in detail on the famous lantern presentation *Soldiers of the Cross*, produced by the Melbourne Salvation Army in 1900 (See 'Soldiers of the Cross: Time, narrative and affect', *Early Popular*

*Visual Culture*, 11:4, 293-311). This production was part of the international evangelical movement's use of the lantern, but it was also specifically Australian, and an extraordinarily innovative achievement in the global history of visual technology I am also part of a wonderful and supportive network of fellow enthusiasts in Australia, which is slowly expanding overseas.

### With which sources do you work?

My work is centered around the slides and their projection; I browse through old newspapers to learn about the various lantern shows and I also do archival work on the slides. A wonderful resource is the online digital database called Trove, which reproduces thousands of Australian newspapers.. There are also major

*continued next page*



Lime Kiln sequence, *Soldiers of the Cross*, 1900. Hand coloured life model lantern slide. Collection: National Film and Sound Archive, Canberra



## Magic Lantern In Academic Research Interview of Martyn Jolly continued



Butterfly, specimen lantern slide. Collection: National Film and Sound Archive, Canberra

identified collections of slides at the National Film and Sound Archive; the Salvation Army Heritage Centre; the State Library of Victoria, and the Museum Victoria which has the David Francis collection of pre-cinema. But every big or small historical collection in Australia — be it museum, library, or university archive — has some slides distributed within it. There is so much to discover yet!

Also, I have just begun as a lanternist. So far, I have given one public presentation, of Bamforth song slides and recitations, the wonderful singer Professor Peter Tregear and the wonderful pianist Dr Kate Bowan, both from the ANU School of Music, supported me. It wasn't the best lantern show ever, but I learnt so much from it: dealing with the wooden

carrier, keeping my slides organized in the dark, maintaining a visual rhythm, keeping up with the performers, hearing the audience reaction.... (<http://martynjolly.com/2014/09/23/will-the-angels-let-me-play-complete-magic-lantern-performance-video/>). Working directly with my own collection has made my more conventional newspaper and journal research so much richer and more acute.

### When and how did the Magic Lantern appear in your research?

I am an artist photographer and photo historian, I also write on contemporary photographers. For a long time I have been interested in photographic affect, and the way photographs are 'performed' by their users. I am certainly interested in the neglected historical significance of the lantern in developing subsequent technological assemblages such as cinema, but I would also like to fold the lantern experience back into the contemporary experience of the projected image. In the future I plan to collaborate with contemporary artists — painters, computer artists, print makers, glass artists, photographers, performers — to produce original contemporary glass slides that respond to the specific technology and the experience of the lantern.

### What do you wish to achieve with your research? And why is it interesting?

I want to bring the Australian lantern experience into view. I want to expand our understanding of nineteenth and early twentieth century networks of visual culture. Why is it interesting? I think



'In the Hurly Burly', outdoor projection in Melbourne, War Cry, 1894. Collection: Salvation Army heritage Centre, Melbourne.

it is significant that the word 'magic' was used well into the twentieth century, there is certainly still something 'magic' about the lantern experience which not only connects it to our current relationships to technological immersion and spectacle, but also deeply into collective experience and belief. I have given our research project the rather dour academic title of: 'The Projected Image Heritage of Australia and New Zealand' (<http://soa.anu.edu.au/projected-image-heritage>) but in my mind 'the magic lantern in Australia' still describes it much better.

Curious? Visit Martyn's blog at [martynjolly.com](http://martynjolly.com) or send him an e-mail to [martyn.jolly@anu.edu.au](mailto:martyn.jolly@anu.edu.au)



**Magic Lantern Society of the United States and Canada  
Business Meeting - 2014 Convention, Boston, MA  
Sunday, July 13, 2014, Carriage House, Brookline, MA**

The following notes are provided by the Secretary-Treasurer to inform those members of the Society that were unable to attend the convention of the discussion points that took place.

As a precursor to the Business Meeting, Ron Easterday read a letter from Joan Waddington and offered a tribute to Sharon Koch, who passed away shortly after the 2012 Convention.

**Call to Order and President Remarks – Debbie Borton**

- A. President Debbie Borton called the meeting to order at 10:15 am.
- B. Debbie welcomed all convention attendees and thanked Dick Balzer and his wife Patti Bellinger for hosting a wonderful convention and welcoming us to their home.
- C. Debbie noted while at the British Convention, she had the chance to share the commonalities and differences between the two Societies. The Magic Lantern Society meets four times a year and for the most part is geographically compact. The MLS of US and Canada is more spread out and as such conducts our business meeting every other year at our convention.
- D. George Auckland advised The Magic Lantern Society is starting an electronic newsletter; contributions are welcome and should be sent to Mervyn Heard.

**Vice-president Remarks – Larry Cederblom**

- A. Webpage: Updates that were discussed at the last convention are well under way. New content has been solicited and provided by a number of members; content is in process of being updated. When complete, the web site will have standardized templates for ease of updating. There is a host of website usage data available, such as 89% of website visits are 0-2 minutes long.
- B. Content for the monthly E-Pub is welcome and should be sent to Larry.
- C. Larry is welcome for assistance for the website and e-pub, to begin transition to other members and share the wealth. If you have interest in the website or the e-pub, please contact Larry.

**Secretary Report – Ron Easterday**

- A. 2012 Business Meeting: The 2012 meeting notes that were published in 2012 were re-distributed prior to this meeting to convention attendees. There were no comments or corrections. A motion was made to accept the meeting notes as issued, seconded, and approved with no further discussion.
- B. Membership over the last five years has ranged from 130-140 members, with 10 to 20 new members each year. New members are important, as original members are aging and retiring from membership.

**Treasurer Report – Ron Easterday**

- A. The Society is financially sound, with about 3 years of reserves. About 1/2 of a year reserves is needed to maintain cash flow for expenses and to avoid bank fees.
- B. Dues have not been increased since 2006, although printing and postage continue to increase; primarily postage.

- C. A financial projection for 2014 has been run and it is likely 2014 will break even, with no surplus. It is likely a dues increase will be proposed in 2016 to maintain a balanced budget.

**Research Committee Report – Terry Borton**

- A. The research interest group is on the cusp of increasingly important research and acceptance in the broader academic community. There are increased opportunities for graduate students; one example is York University in England now offers a PhD in magic lanterns studies. The Domitor convention in Chicago mentioned connections of early cinema to magic lanterns in almost every presentation this year.
- B. Five key points in the research field over the last two years:
  - 1. Five scholarly research books have been published by Society members.
  - 2. The Gazette is available on the SDSU website. The Gazette will add the byline “Journal of Research.”
  - 3. Our Society research award was presented in 2012 and 2013. No qualified entries were received in 2014. The requirements will be clarified and re-published in 2015.
  - 4. A goal is to bring performers and researchers together.
  - 5. Increase collaboration with other Societies and research, the Domitor convention was a key example.

*continued next page*

## Business Meeting continued

### Gazette Report – Kentwood Wells

- A. Articles are needed; there were two responses to the last request. Articles of all lengths are welcome.
- B. The main cost of the Gazette is postage. For the last issue, printing was \$3 per issue and postage for overseas was \$7 per issue.
- C. Issue page length is flexible; half the cost of printing is the 4 color pages, so black/white pages can be added at minimal additional cost. A future issue may be a “double issue” to save on postage and provide the same or greater content as two separate issues.
- D. At Terry’s calling, a number of individuals stepped forward and Took The Pledge to submit an article to the Gazette within the next two years. If you took the pledge, you know who you are!

### Old Business

- A. No other Old Business.

### New Business

#### – 2016 Convention

- A. Steve Barnes offered to host the 2016 convention in New Orleans. He has hosted other conventions for the National Association of Watch and Clock collectors in the past and has checked into venues and costs. The French Quarter is cost prohibitive; however there is a venue in Medford which he has experience with and is reasonable cost. There are several restaurants within walking distance and all events could be hosted at the hotel. The offer of New Orleans was enthusiastically received by all attendees.
- B. It was noted New Orleans is a popular designation and could attract many members and guests. It also follows with the

Society’s preference to rotate between west coast, east coast, and central US.

- C. Time of year is open to discussion. Due to the high cost of New Orleans during prime tourist season and to avoid the hurricane season, Steve advised June or October – November are best. After discussion October was preferred by nearly all the attendees. George Auckland noted there would be a British meeting in October that should be avoided, likely October 23-24.
- D. Several proposals were offered for future conventions. Jean-Pierre Sirois-Trahan offered to host in Quebec. Brian Rodgers offered Fairbanks, AK in 2018; he plans to retire from as Chancellor of The University of Alaska, but will be able to utilize university facilities. Brian noted in May and June there are convenient non-stop flights from Europe to Fairbanks.

### New Business

- A. Debbie Borton expressed regrets from Jack Judson that he could not attend and wishes everyone well.
- B. Betty Peabody sent her regrets and greetings.

### 2014-2016 Officer Elections

- A. Past-president Dick Moore announced the results of the officer election.
  1. President: Ron Easterday
  2. Vice-president: Larry Cederblom
  3. Secretary-Treasurer: David Evans

### Award Presentations – Sue Hall

- A. Sue noted that every presentation was nominated for one or more awards this convention and read some of the nomination comments.
- B. Leora Wood Wells Memorial Research Award – Presented by Kentwood Wells, in honor of

the research started by his mother, who was the first Bulletin editor: Dick Moore for “A Peak Under the Circus Tent.”

- C. Joe Koch Memorial Historical Award – established by Alice Koch in honor of Joe Koch: Mary Anne Auckland for “In Great Grandmother’s Footsteps.”
- D. Honorable Damer E. Waddington Red Cabbage Award: The Wonder Show for “The Arctic Theatre Royal”, accepted by Terry Borton on their behalf.
- E. Final presentation was to George Mutter for the “Most Helpful Behind the Scenes” at the convention. For those members not able to attend the convention, you will just have to ask someone who was there what this was about.

### Member Comments

- A. Lindsay Lambert noted that collaborations with manufactures are another avenue for publicity and research as they try to rebuild their history.
- B. Jean-Pierre noted there will soon be research articles in PDF format on the Domitor website.
- C. It was suggested that those members with University connections should encourage and collaborate with students.
- D. John Garson noted his connection with the Photographic Historical Society of New England is another connection for collaboration.

### Adjournment

The meeting was adjourned at approximately 11:15 am.

### End of Meeting Minutes

MLS 2014 Convention Business Mtg 07-13-14





14,000 plus slides listed 8/23/2014

As Seen On

**CHINA 1880 /1900**  
\*AMAZING PALAQUIN  
+ BEARERS\* RARE GLASS  
SLIDE\*3,25x3,25 INCHES\*  
**\$5,550.00** From Germany  
or Best Offer  
**Free shipping**

**CHINA 1880 /1900**  
\*BOATS  
ON YANGTZE CATARACTS  
\*RARE GLASS  
SLIDE\*3,25x3,25 INCHES\*  
**\$4,550.00** From Germany  
Buy It Now  
**Free shipping**

**CHINA 1880 /1900**  
\*A VIEW OF HANKOU  
\*VERY RARE GLASS  
SLIDE\*3,25x3,25 INCHES\*  
**\$4,500.00** From Germany  
or Best Offer  
**Free shipping**

**CHINA 1880 /1900**  
\*SAMPANS IN HABOUR  
\*BUILDINGS\* RARE GLASS  
SLIDE\*3,25x3,25 INCHES\*  
**\$3,550.00** From Germany  
or Best Offer  
**Free shipping**

**30 ANTIQUE MAGIC  
LANTERN SLIDE PHOTO  
CHINA CHINESE  
SHANGHAI PEKING  
WUCHANG 1910**  
**\$4,900.00** From Sweden  
or Best Offer  
**10 Watchers**

## Same Subject What a price Range!

**\$5,500  
for single slide**

**\$33.14  
for single slide**

**\$4,550  
for single slide**

**\$9.95  
for single slide**

**\$4,500  
for single slide**

**\$17.00  
for single slide**

**\$3,550  
for single slide**

**\$9.00  
for single slide**

**30 Slides  
\$163.33 for each slide**

**\$25.00  
for single slide**

**MAGIC LANTERN SLIDE  
A CASTLE C1920 CHINA  
CHINESE**  
17h left (Sunday, 11AM)  
From United Kingdom  
**\$33.14**  
0 bids  
**Free shipping**

**Antique Lantern Slide  
China Chinese Boys  
Plowing Near Port Arthur**  
1d left (Sunday, 5PM)  
**\$9.95**  
0 bids

**The Great Wall of China,  
Keystone View Company  
Glass Slide**  
1d left (Sunday, 6PM)  
**\$17.00**  
0 bids

**The Yangtze River,  
Chinkiang, China  
- Keystone View Company  
Glass Slide**  
1d left (Sunday, 6PM)  
**\$9.00**  
0 bids

**An Open Air Chinese  
Restaurant, Peking, China,  
Keystone View Company**  
1d 1h left (Sunday, 6PM)  
**Glass Slide**  
**\$25.00**  
0 bids

### *A Big Thank You to the following:*

Terry Borton  
Sarah Dellmann  
Ron Easterday  
Eric Stott  
Scott Tanner  
Kentwood Wells

*for contributing to this months issue.*

### **Now it's your turn to share!**

Do you have a favorite site or a collection of images you would like to share with the rest of the society?  
If your answer is yes! Send site information or your images to Larry and they will be shared in the next E-pub newsletter.

**E-mail Larry**



**A** strong showing for the last Group NW meeting of this year. There were 17 members of the society at our September 28 potluck and meeting. Meeting discussion included the 2016 convention dates, Publicity Clock Company giveaways (cir 1915) and the calendar of 2015 Group NW meeting schedule. Also there were those great show and tells as usual.

## **McAllister Catalog Available**

### **From Terry Borton**

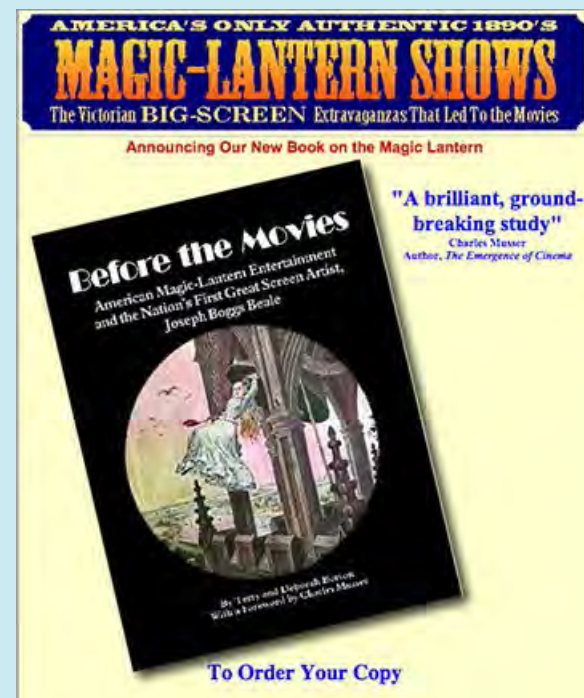
175 Pages 175 It is the reproduction of the original edition published long back (1888). Hardcover with sewing binding with glossy laminated multi-Colour Dust Cover, Printed on high quality Paper, professionally processed without changing its contents. We found this book important for the readers who want to know about our old treasure so we brought it back to the shelves. Print on Demand. Language: eng.



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