



BAMFORTH & CO. LTD

Fine Art Publishers of Post Cards, Greeting Cards, Calendars

10, BELLEVUE
COTTAGE, 42, G. ST. OZ
HOLMFIRTH, HUDDERSFIELD
ENGLAND

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SOLE AGENTS
M. B. & F. TAYLOR
10, BROADWAY
LONDON, E.C.4

A. BRIEF HISTORY OF BAMFORTH & CO. LTD

My Grandfather, James Bamforth, established the firm that bears his name in 1870.

He used his ability as an artist in order to paint the necessary backgrounds for the thousands of Life Model Lantern Slides he produced at that time. His other interest in photography was also invaluable. These slides were made to illustrate songs and stories which were a great form of entertainment in the various halls before the advent of the cinema.

The firm between 1908 and 1914 had a brief success with producing comedy films and were one of the earliest pioneers of motion pictures before the Hollywood era.

In 1902 postcards were becoming popular and my father, Edwin Bamforth, took the initiative to produce postcards from existing Lantern Slides depicting the popular songs of the day. The growth and success of these was immediate and offices were opened in London and New York to cope with the demand.

These postcards were beautifully reproduced in colour from Life Models and were continued until 1918. After the First World War, Sentiment died and many millions of postcards had to be destroyed.

Bamforth & Co. Ltd., then introduced artists into the business and the comic cards they have produced during the past 65 years are still as popular today as when over 100 new designs are published annually.

The firm now also cover most of the United Kingdom with coloured view postcards as well as publishing Calendars and Greeting Cards.

A Propos Your Actual Movement

A brief description of animated slides from *Optical Projection* by Wright, 2nd ed., 1895

The magic lantern slide, its history and variations, is a subject for an entire book on its own. These extracts from *Optical Projection*, one of the most comprehensive and useful books on the lantern and its application, provide an introduction to the various types of nineteenth century slide which attempt to create movement on the screen when projected. The subject matter of the slides was all-embracing from the serious and scientific to the ribald and most simple kind of slapstick humour. Perhaps the two best known examples of each genre are: the cased set of twelve astronomical slides, operated by a rack and pinion, and showing the movement of the planets, eclipse of the sun and the passage of Haleys Comet through the sky; and the humorous slide, without which no Victorian slide show was complete, of a snoring man in bed swallowing a rat!

Mechanical Slides.—These are of many sorts, and can only be mentioned here, a very large variety being merely of a comic character. They seem still to maintain their popularity amongst certain audiences, and are worth at least enumeration, as the effects produced may at any moment furnish some useful hint for more serious purposes. (See for an example Chapter XV.)

Slipping Slides have a portion of the picture painted upon a separate glass, which can be suddenly drawn along in the frame so as to produce some startling change. To allow of this, such slides have only a wooden edge frame like a slate frame, the picture being painted on an oblong piece of glass contained in this, and the rest blacked out. A familiar example is some figure carrying a dish; the 'slip' will draw forward and cover the head, whilst another head appears on the dish. Or figures will change heads, and so on. More seriously, the 'effect' of an explosion is sometimes done as a slipping slide.

The *Uncovering Slide*, as it might be called, is the same thing worked slowly, but may be single or double. Of the single form an example may be cited in the gradual lengthening of a comic figure's nose. A higher type of the double form may be found in the gradual unfolding of a carnation from the bud, with perhaps the final appearance of a fairy in the centre. In these cases the complete subject is painted on the foundation glass, and carefully fitted blacked screens are gradually drawn away on one or both sides. A

PERKEN, SON & RAYMENT, 39, Hutton Garden, LONDON.



'OPTIMUS' MAGIC LANTERNS FOR YOUTHS.
To burn Paraffin or Mineral Oil.

The body of these lanterns is so constructed that the oil reservoir is not likely to become heated, as it fills through the bottom of the illuminated chamber and is in outside air.

Small Magic Lanterns, with condensers, front lens (adjustable), black spanned body, chimney, lamp and reflector—

No. 1	diam. front lens	1 1/2	condenser	1 1/2	2 6	each
2	"	1 1/4	"	1 1/4	3 10	"
3	"	1 1/2	"	2 1/4	6 6	"
4	"	1 1/2	"	2 1/2	9 6	"
5	"	1 1/2	"	3	11	"
6 (in box)	"	1 1/2	"	3 1/2	20	"

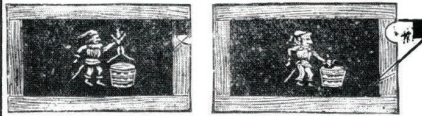


Boxes of 12 Slides for Lantern, each Slide containing several figures arranged as Tales if desired.

No. 1	Paper edge	"	"	"	3	each
1	Wood edge	"	"	"	8 8	"
1	"	"	"	"	12	"
1	"	"	"	"	15	"
1	"	"	"	"	18 8	"

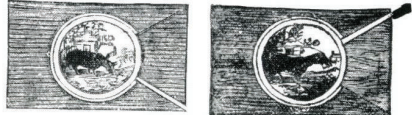
NOTE.—We maintain the stock, both of Lanterns and Slides, as of old; many materials our No. 2 Nos. 3, and so on.

FOR THE TRADE. DISCOUNTS ON APPLICATION.



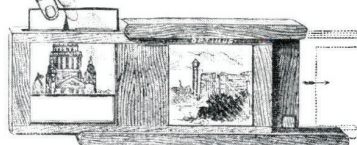
COMIC SLIPPING SLIDES.

600 Different Subjects ... per doz. 12/-
These are well painted, giving brilliancy and transparency of colour.



COMIC LEVER SLIDES.

300 Different Subjects ... per doz. 37/6
These mechanical slides are suited for Lanterns with 4 inch condensers.



SLIDING CARRIER BLOCK. For two pictures, per doz.	27 0
SETS OF EFFECT SLIDES for dissolving views from... per set	4 0
Sets of all the most popular Nursery Tales, in great variety, best painted	4 0
Second quality	2 8
LONG PANORAMA SLIDES. Motto Slides	2 3
from each...	8 0
SETS OF 10 SLIDES, best rack astronomy, 2 1/2 inch circles, in mahogany box	100 0
Three	110 0
in 3 inch	12 0
PHOTOGRAPHIC VIEWS taken in all countries	18 0
Coloured, ditto	42 0
from per dozen	1 6
SQUARE WOOD BLOCKS, per gross	1 6
Soft lines, per tin of one dozen	1 6
Hard lines	1 0

flash of lightning is shown in the same way. Or the moon may emerge from behind a cloud, which, with a good dissolving-view 'effect' of moonlight, exactly registered, is very fine.

Panoramas speak for themselves, the moving parts being painted on a long slip of glass without frame, which is gradually drawn along in grooves over the fixed portion. (In all these movable slides it will be understood that the painting on both pieces of glass must be on the inner surfaces, which are nearly in contact; else the two could not be tolerably focussed together.) Vessels are often made to traverse a sea-scene in this way, or trains may be introduced; or if the slide is made vertical, a balloon ascent may be shown in the same way.

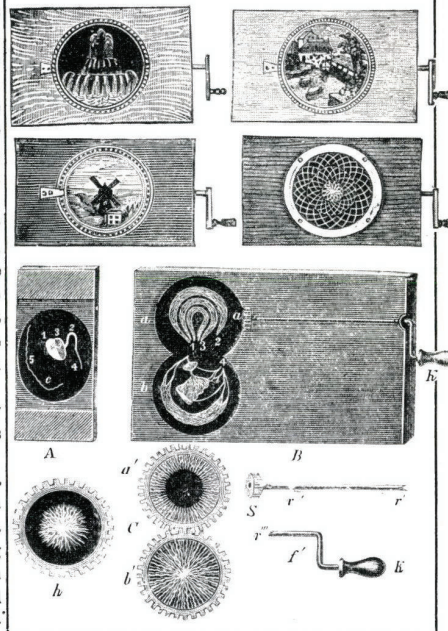
A very charming variation of panoramic slides is to have a series of good landscapes painted as a panoramic slip, moving across a mask carefully fitted to coincide with the open space of a window or verandah, which is kept on the screen from the other nozzle of a bi-unial lantern. The effect is as if the panorama were passing the window; but of course this manner of exhibiting uses a great deal of gas, both lanterns being on all the time.

The drawback to panoramas is, that having to be specially prepared they are expensive; and the long unprotected slips are rather liable to breakage.

Lever slides have the movable portion painted on a circular glass mounted in a turned brass rim which rotates in a circular socket, and which can be thus rotated through a certain arc only, backwards and forwards, by a lever projecting at one side. This kind of movement is used to represent an animal stooping its head to drink and lifting it again, a child swinging or see-sawing, a man breaking stones with a hammer, and similar alternating movements.

RACKWORK & MECHANICAL SLIDES.

For Lanterns with 4 inch Compound Condensers only.



Rackwork slides are essentially of the well-known chromatrope kind, wherein two symmetrical geometrical designs are rotated in opposite directions, each being mounted in a circular brass rim rotated by a toothed pinion. Straightforward chromatropes, as they might be called, are easy to understand; but few would imagine the startling change of effects in some skilful designs, which may be found in the stock of any London optician noted for this class of work.

The same movement is applied to many other slides. Single racks represent mills, swarms of bees, sleepers swallowing rats, &c. Double racks represent fish in an aquarium, and the magnificent effect (when well executed) of a fountain with moving water. Single or double racks are used to produce the ascending smoke and flame of conflagrations or volcanic eruptions.

A combination of rack and levers makes an exquisite representation of waves in motion, with the riding of vessels upon the heaving water.

The highest type of rackwork slide is one constructed with a series of circular racks so as to show the motion of all the members of the solar system, which can be admirably done.

Roller slides have a small roller at the top and bottom, over which some flexible material is drawn in one steady direction by turning a handle. A black band pierced with small holes gives a snow effect, care being taken that the lantern showing the snow is not worked brighter than experience has proved to be best in effect. A transparent material painted in lines and set rather diagonally, will give a rain or hail storm.

Dioramic Effects—Even this brief summary will be sufficient key to the variety and realistic effects obtainable for use with the lantern. Just as a suggestion and application, let us enumerate what may be done with one single landscape, with slides properly registered. It may be worth while to do this; because, with all the increase in instruments calculated to produce it, there seems in the present day a general disregard of that fine dioramic effect of which the lantern is capable, and which I cannot but think would be appreciated were it adequately represented to the public, as in the days of the old Polytechnic.

Let us suppose, then, an English landscape, with a wind-mill, and mill-pond in front. It may be first thrown on the screen in the fresh green of an English spring. Presently the mill turns round, then the scene dissolves (without appearing to change) into the warmer hues of autumn, and one or two swans glide gently over the glassy lake. The scene dissolves again into a tempestuous night, the sky covered with clouds, and little light getting through from the partly turned-down lantern. Flash after flash of lightning breaks across the dark sky, followed by peals of thunder (produced by shaking a square of sheet-iron), and finally a 'rain-



slide' is thrown on the scene, the sound of the storm being well represented by pouring some barley into an appropriate vessel, and a flash or two of lightning being still continued. Finally these effects are changed for one showing the moon emerging from behind a cloud. This must be done very gradually, and while the moon-slide is thus worked the scene is gradually dissolved into a bright moonlight scene, with the light effect upon the water. After a few moments a 'snow-slide' is put in, and when this has fallen for a few seconds the landscape is again dissolved into a winter scene, with snow upon the landscape and ice upon the pond, on which skaters execute their gliding movements; or this last may be done when the scene is again changed to a night and bonfire effect, with lights in the mill windows.

Such is an example of what may be called high-class dioramic lantern exhibition; and if the different slides match and register exactly, the effect is indescribably beautiful. All depends upon that, and also upon having an adequate staff of assistants, for one alone could not possibly conduct all the various operations described. Two would often be required at the lantern itself, irrespective of any acoustic effects; and in some cases the work would be better done with four lanterns than even three. At the Polytechnic as many as six were occasionally employed, but four would probably perform all that was necessary even in such imposing spectacles as the siege of Delhi, which awakened so much admiration at the time.

Experimental Slides.—Besides scenic slides and effects, there are some often shown which are of a semi-experimental character. If two pieces of perforated zinc, or of wire gauze, are mounted in a double-rack chromatrope frame, they produce very interesting effects. Another slide known as the Kaleidotrope, consists of a piece of thin metal pierced with small holes, and hung by a pivot at the centre to the end of a coiled spiral watch-spring. When this is twitched by the forefinger, the metal both spins round and vibrates on the spring, and the effect is many apparently moving circles of light upon the screen, interlacing with one another, and due to the persistence of vision. Beale's Choreutoscope rapidly substitutes different attitudes of the same figure, and thus gives the effect of motion, a favourite subject being a dancing skeleton; but this effect is better rendered by an apparatus used by Mr. Muybridge, in which the figures are rotated, whilst the Choreutoscope draws them along in a straight line.

A simple application of the pantograph has produced a lantern sketcher, which in clever hands is very attractive, sketching out a design upon the screen; and there is also an ingenious slide called the Cycloidrope, sold at 90s., which by a combination of mechanism produces upon the screen, cutting them through smoked glass with a tracing point, most beautiful geometrical patterns of cycloidal curves.