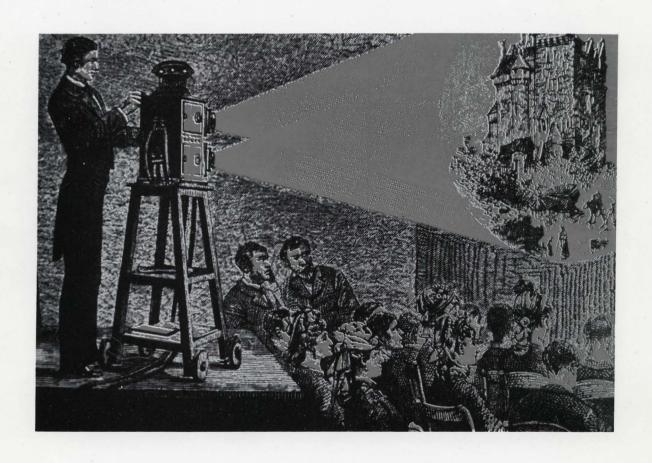
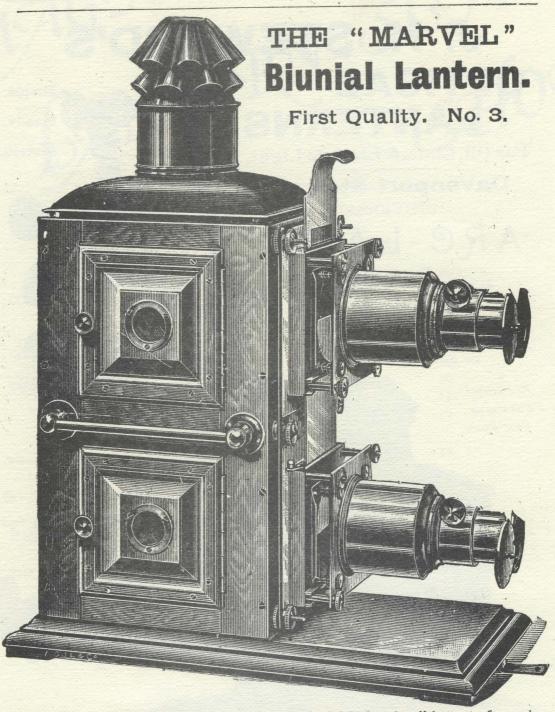
MAGIC GANTERN-SBIDE SHOW







First Quality Mahogany or Walnut Body, elegantly finished and polished, on £ s. d heavy foot, with brass rails, lined tin, with best japanned Tin Dome, and Rose Top, 4 panelled and moulded doors with brass sight holes. The whole Front is in first-class style, all heavy brass, best finish, with Curtain Diaphragm, 4 in. Compound Condensers, and first quality Double Achromatic Objectives (guaranteed to give a perfectly flat field) in heavy mounts, double pinion heads, flashing shutters, and slots for tinters 6 6 0 Ditto, ditto, fitted with Jackets and pair Interchangeable Lenses (any focus, same price).

Five per cent. discount for cash with order.

SMEDLEY & Co., Fleming Square, Blackburn, England.



406 & 457 Strand, W.C.; 7, Gracechurch St., E.C., London

Telegraphic Address: "Telemeter, London."

Te'ephone; 406 Strand—Gerrard, 1867; 7 Gracechurch Street—Avenue 930.



CONTENTS

INTRODUCTION		Page 9	
CHRONOLOGY -	The Magic Lantern	10	
	Illumination of the Magic Lantern	11	
	The Lantern Slide	12	
	Colour Transparencies		
	Photographic Processes	14	
THE MAGIC LAN	16		
ILLUMINATION (17		
THE LANTERN S	18		
APPENDIX - Early	31		
REFERENCE LIST			

A TASMANIAN SCHOOL OF ART GALLERY PUBLICATION

PRINTED BY: CLASSIC PRESS, HOBART

FOR THE TASMANIAN SCHOOL OF ART,

TASMANIAN COLLEGE OF ADVANCED EDUCATION,

OLINDA GROVE, MT. NELSON, HOBART, TASMANIA.
PH. 203 274.

SEPTEMBER '79

COPYRIGHT



ACKNOWLEDGEMENTS

We are indebted to the Staff of the Queen Victoria Museum and Art Gallery, Launceston, the Staff of the Tasmanian Museum and Art Gallery, Hobart, and to Ray Barnes of the Ray Barnes Collection of Photographica, Richmond, for their generous loan of equipment and slides which have made this exhibition possible. We would particularly like to thank Ray Barnes for his help in the compilation of information in this catalogue.

We also extend our thanks to Joe Greenberg, and to John and Tony Fox, for the loan of lantern slides.

We would also like to thank the staff of the State Library of Tasmania, the staff of the library at the T.C.A.E., Mt. Nelson, and Peter Mercer, of the Tasmanian Museum and Art Gallery, who advised us on the many aspects of the research programme.

The following staff and students from the Tasmanian School of Art have kindly assisted in the production of this catalogue and exhibition: Grace Cochrane, Chris Cowles, Marion Hardman and Jon Holmes.

This exhibition was put together as a fourth year Art History project at the Tasmanian School of Art.

Research and catalogue compilation

Kylee Barry, Nicky Davenport, Jim Marwood, Judy Miles, Wendy Van der

Schans.

Various photographic processes Kevin Bramich, Angie Dure, Ann Harris, Martin Russell, Julian Stevenson.

Poster

John Chaplin.

Typing

Margaret Appleton.

Photolithography

Jon Macmichael.

This exhibition and catalogue would not have been possible without the generous financial support of:

Commercial Bank of Australia Ltd., Elizabeth Street.

D.R. Harris

Hobart Art Centre

Ilford Ltd.

Jones and Barry Building Contractors

Kodak Australasia

Miles and Hickey Autos

P.A. and D.F. Rafferty

Shepherds Camera Specialist

B. Speer & Associates Pty. Ltd., Insurance Agents.

Tasmanian Education Department

Tasmanian Arts Advisory Board



INTRODUCTION

It is hard to imagine, in today's image-saturated world, but at a time when books were sparsely illustrated with crude engravings, and any photograph was a rare novelty, the brilliant tones of a big projected image must have been far more compelling than a modern colour-TV. Even now the older generation recall slide-shows as the high-spots in entertainment in the small community.

A Yorkshire woman, now in her sixties, recalls: "Money was short, but each Sunday evening I was given a penny for the Magic Lantern Show. It was part of the glamour of the evening to get there early and watch the gas-lamps lit and the heavy curtains drawn. The speaker was often a missionary on leave from Africa or India. The bright burner was lit in the big black projector, and the slides clicked across the screen while the speaker told us about them." (Mrs. Hillyard, Mt. Nelson.)

The big black projector was in fact a magic lantern, an optical instrument for projecting a magnified image onto a white wall or screen positive transparencies of pictures either painted or photographed on glass. These transparencies were the lantern slides.

The "busker" with his one-man show was the first public performer of lantern shows in the 18th and early 19th centuries. They sometimes travelled in couples, one man playing a hand organ, the other working the projector. From these early entertainments the 'peepshows', 'panoramas' and 'dioramas' developed.

Lantern show entertainments on a large scale were popular amusements, with daily shows at the Crystal Palace, London, in the 1880's, and in contrast the magic lantern was also a popular children's toy.

By the 1920's the motion-picture and the radio were replacing the slide-show as a popular group pastime. The wooden boxes of big glass slides remained essential equipment for the serious lecturer, but by the early 1930's the final assault had begun, through the use of 35 mm film. However, tradition and image quality could not compete against the commercial pressures that were promoting the little squares of coloured plastic and, twenty years later, we open the present exhibition to the repeated question "what's a lanter-slide?"

CHRONOLOGY

THE MAGIC LANTERN

Alhazen described the camera obscura.

Giralona Cardano fitted a lens to the camera obscura.

A diaphragm was fitted to sharpen the image.

The image was made upright when a concave mirror was fitted

at an angle of 45° to the lens.

Athanasus Kircher described the first magic lantern.

A lamphouse was fitted to the back of the camera obscura.

Small cornish tin-sheet lanterns illuminated by candles.

More complicated lanterns with improved light sources for $% \left(1\right) =\left(1\right) \left(1\right) \left($

large scale entertainments.

Lanterns made of Russian iron and seasoned mahogany.

Less expensive lanterns fashioned from japanned tinplate.

 $Condensing \ lenses \ and \ reflectors \ introduced.$

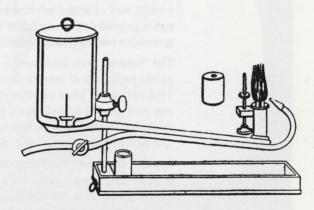
Biunial and triple lanterns developed.

Invention of 'dissolving taps'.

Adaptations to the slide carrier.

Combination of epidioscope and lantern.

Introduction of tungsten filaments, incandescent lamps.



An Oxy-calcium lamp.

ILLUMINATION OF THE MAGIC LANTERN

Candles.

Kerosene burners.

Development of Argand burner, improved oil lamp.

Development of 'limelight'.

Electric bulbs.

Gas Mantles.

Electric arc lamps.

Mercury vapour discharge lamps.

Tungsten-filament lamps.

Quartz tube mercury lamps.

Atmospheric arc lamps.

Zenon arc lamps.

(There was overlapping between the various methods used, depending on the lantern, and the function it was to serve.)

11th Century 1550

1568

1573

1646

1800 - 1900

1920's

1930's

18th Century

1750

1789

1830's

1850's 1890's

1900's

1910's

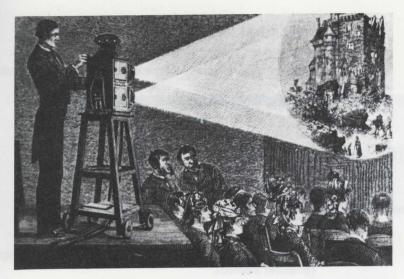
1930's

1930's

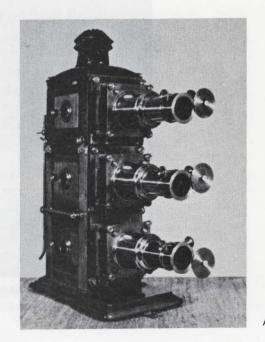
1950's

1970

10



A lantern show in progress.



A triple lantern.

17th Century 18th Century

1850's

1858 1860

1928

1870's 1880 - 1900's

17th Century

1870 - 1939

1800 - 1940 1900 - 1930

1900 - 1950

1928

1935

THE LANTERN SLIDE

Hand painted positive images on glass, as long as 7 inches.

'Buskers' used 'panoramic' type slides, 14 inches to 20 inches long.

Dutchens proposed movements of combined slides.

The lever or rocking slide.

The mechanical or slipping slide.

The rackwork slide.

The pulley slide.

Line drawings tinted.

Images made by ink block process.

Wood block images printed by the albumen process.

Black-and-white photographic images on slides.

Engravings and drawings transferred to slides by photographic (positive) methods.

31/4" square format became common.

Hand tinted photographic slides.

Introduction of miniature plastic based colour slides.

COLOUR TRANSPARENCIES

Hand drawn and painted.

Decline in standard in 1870's.

Black and white photography.

Hand tinted photographs, and toned photographs (blue, green or sepia).

- F---/-

Finlay, Paget, Autochrome) All subtractive screen

) types.

Dufay) (slides or plates)

Kodacolour first advertised in America for movie making. (Different from today's Kodacolour). Forerunner of Kodachrome.

Kodachrome. Tri-pack - three layers of emulsion.

Agfa.

Ektachrome.

(The divisions are not clear cut, the various types of colour transparencies overlapped.)



A panoramic slide. (The Ray Barnes Collection of Photographica)



From a set of 'Comedy Slides' of the 1870's. A painted line-drawing. (The Ray Barnes Collection of Photographica)

J.N. Niepce 1826 (exposure time 8 hours)

L.J.M. Daguerre 1835 - 7 (exposure time several seconds up to $\frac{1}{2}$ minute)

W. Fox Talbot 1841 (exposure time several seconds up to ½ minute)

Niepce, Hershell and others 1850

F.S. Archer 1851

R.L. Maddox 1871

G. Eastman 1884

THE PHOTOGRAPHIC PROCESSES

Bitumen of Judea coated on to pewter plate, exposed and developed by washing in oil of lavender.

Black tarry negative image on silver coloured background. Non reproducable.

Daguerreotype. Silvered copper plate exposed to iodine vapour. Exposed in the camera and developed by exposing to mercury vapour. A silver mirror like image, laterally reversed. Non reproducable.

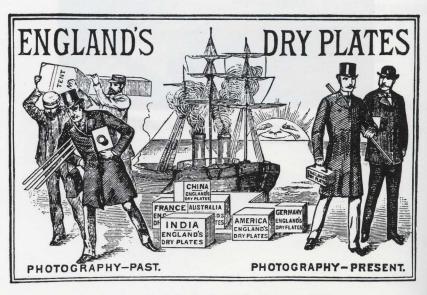
Calotype. Paper sensitized in potassium iodide, and silver nitrate. Exposed dry in the camera up to several days after manufacture. Processed in gallic acid and then waxed to produce a translucent negative. Printed on to same type of paper by contact under the negative in sunlight. Fully reproducable as many times as required.

Albumen process. White of egg, beaten with potassium iodide and coated on to glass plate. Sensitized with silver nitrate. Exposed dry in camera, developed in gallic acid and contact printed onto paper similarly coated and processed. Fully reproducable. Emulsion very fragile.

"Wet collodian" or wet plate process. Collodian (cellulose nitrate (gum cotton) dissolved in ether) mixed with potassium iodode and coated on to glass. Sensitized in silver nitrate while wet. Exposed in camera wet, developed immediately in pyrogallic acid, and contact printed on to albumen paper. Reproducable. Emulsion tough.

Gelatine dry plate. Factory made. Developed at home. Printed by contact or enlargement onto similarly coated paper. Processed with metal, hydroquinone, paraphenalamine diamine and other manufactured organic developers.

Developed celluloid roll film for cameras. Gelatine emulsion coated. Printed as for the dry plates.





"Prison Hulk 'Success' at Hobart"
'Success' transported 1000's of convicts from England to Van Dieman's Land
during the 1820's. Tasmanian Series. J.W. Beattie, Hobart, Tasmania. (John Fox)



A tinted photograph, late 19th century. (The Ray Barnes Collection of Photographica)

THE MAGIC LANTERN

The camera obscura (meaning darkened room) was the first method used to capture an image in an enclosed space, by light rays passing through a hole and projecting the outside view inverted onto the opposite wall. The fitting of a lens, a diaphragm, a concave mirror, and a lamphouse to the camera obscura completed the making of the magic lantern.

In attempting to improve the clarity and brilliance of the image projected onto the screen, many alterations, developments, and additions to the simple lantern described above, have occurred through several centuries.

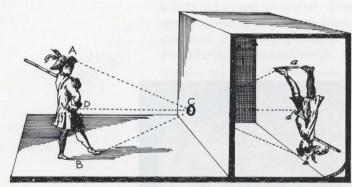
Refinements to lanterns included "condensing lenses" and "reflectors", which concentrated the light source in the lanterns for brighter images. Along with the development of the biunial and triple lanterns (which consisted of two and three lanterns, respectively, one above the other, projecting onto a single screen) came the invention of "dissolving taps", for controlling the light source in the various lanterns. These lanterns enabled images to be dissolved into

one another or to be superimposed and were very popular in the Victorian era.

Adaptations to the slide carrier included: 1) The Metamorphoser - two slide holders one above the other, with a lever controlling the rate of change of the slide.

2) Beard's Eclipse Carrier - enabled, without interruption, one slide to pass over another. 3) The Terpuoscope - to give the appearance of continuity, an opaque curtain descended on the screen each time the slide was changed.

4) Lancaster's Shutter - the whole image blacked out simultaneously.



The camera obscura.

ILLUMINATION OF THE MAGIC LANTERN

For many years the simple lanterns used candle light. When kerosene lamps became available lamphouses were adopted with tall chimneys. Multiple-wick burners were then developed and gave brighter pictures, but there was increased heat, fire-risk, and the nuisance of carbon-blackening if the flames were set too high.

For the professional, 'lime light' provided a brilliant but risky alternative to kerosene. This rather dangerous light source was produced by impinging a flame, resulting from the combustion of oxygen and hydrogen gas, against a cylinder of hard lime; the gas being stored in rubber bags or metal containers to give a constant pressure. The flame hissed and the cylinder needed frequent adjusting, but the brilliant light that resulted was not improved until electric light was perfected.

The first electric globes used a filament of carbon - oxidised from a sliver of bamboo. They were equal to a good kerosene lamp, but steadier, cooler and safer. The tungsten-filament lamp followed in the early 1920's.

Tungsten filaments provided a white light for a long time without undue softening, and gave from 2 to 5 times as much light as the older carbon filaments from the same amount of current consumed.

Further inventions and discoveries have led to the electric projection lamp that is almost universal today.

Ventilation of projectors was for many years by simple convection, but in recent years electric blowers have allowed quite small projectors to be fitted with very powerful lighting.

In Tasmania, Waterworth manufacturers made Magic Lanterns in 1945. They were designed by Keith Davidson and were built by Waterworth - now Longman Optical. These were the only projector manufacturers in Tasmania.



"Bundles Courtship", by Dickens. A tinted, photographically copied print from a book, 1880's - 1890's. (The Ray Barnes Collection of Photographica)

THE LANTERN SLIDE

The earliest slides were exquisitely hand painted images on glass, usually mounted in wooden frames. The size and shape of the slides varied, the most common sizes

being: 18" x 3"

12" x 3" (examples of various size

8" x 1½"

6" x 4" lantern slides are on display).

41/2" squares

3" circles

The subjects were as many and as varied as the artists who painted them.

By the 18th century, the illusion of movement was produced by various kinds of combined slides:

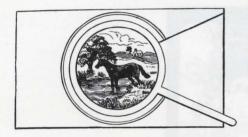
- The lever or rocking slide brought about the illusion of movement by superimposing one glass image over another. One slide was stationary, the other movable.
- The mechanical or slipping slide consisted of one framed glass slide with supplementary movable

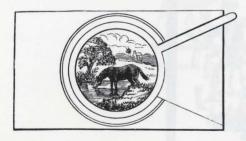
pieces, which could be pulled in either direction across the frame.

Another innovation was to paint coloured patterns on both sides of the glass. When these were moved in opposing directions moire patterns were generated.

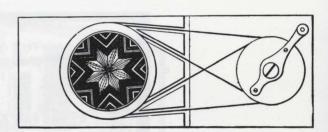
- The rackwork slide was similar to the lever slide but motion resulted from the action of a rack and pinion.
- 4. The pulley slide operated with the use of two discs of glass mounted in brass rings turning in contrary directions, by means of a hand operated wheel. Revolving in reverse of one another, the result was kaleidoscopic. (Examples of these slides are on display.)

The format of the glass lantern slide became standard with the dry gelatine plates in the late 1870's and early 1880's. The most common size up to the 1950's was the $3\frac{1}{4}$ " squares. $2\frac{1}{2}$ " x $3\frac{1}{2}$ " and $3\frac{1}{4}$ " x $4\frac{1}{4}$ " were also





A Lever Slide



A Pulley Slide

common, and the $2\frac{1}{2}$ " x $1\frac{1}{2}$ " slide persisted right into the 1960's.

The decline in handdrawn and painted slides was undoubtedly due to the impact of the photographic image, and the introduction of machine printed slides. Photographic slides were first shown publicly in 1858. From then on they were included among the productions of most lantern slide manufacturers.

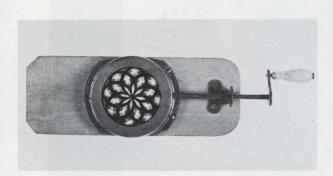
Amateurs were encouraged to make their own photographic slides, and it was this which perhaps accounts for the unconnected subjects so often encountered in surviving collections.

The subject matter of lantern slides became ever more varied as the 19th century wore on. Sets included those comprising sequences taken from popular fiction, topographical themes, news items and historical episodes, comic scenes, and educational series. Portrait studies, depictions of tales, and illustrations to songs were also

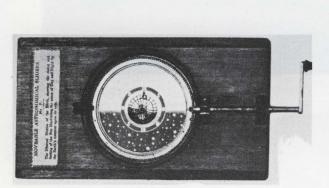
popular. The 'Band of Hope Union' and other temperance societies published many sets of slides with a moral aim.

Not all of the pictures were original photographs. After 1860 drawings, engravings and often Old Masters were transferred to lantern slides by other than manual means. This was particularly so with religious subjects. In Australia, Norman and Percy Lindsay, Will Dyson and their contemporaries sketched many religious pictures for this purpose.

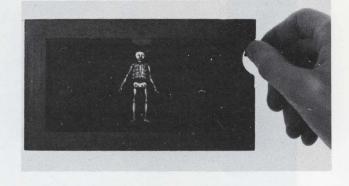
By the Second World War the glass photographic plate, as a medium for recording images, was nearing obsolescence. The cut film sheets and roll celluloid film had taken its place, and within a few years the glass lantern slide too had been replaced by the miniature plastic-based colour slide introduced in the 1930's.

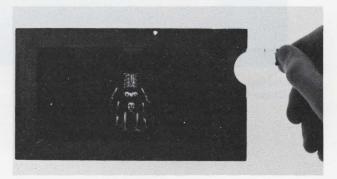


A Rackwork Slide



A Rackwork Slide





A Mechanical or Slipping Slide



Untitled, undated, photographer unknown. (Queen Victoria Museum and Art Gallery)



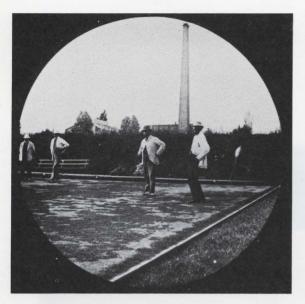
"Tree Felling, Tasmania"
Timber cutters around Geeveston in 1890's.
Prepared by J.W. Beattie, Hobart, Tasmania.
(Queen Victoria Museum and Art Gallery)



Brisbane Street, Launceston. The Launceston Mall is now situated here. Unknown photographer, undated. (Queen Victoria Museum and Art Gallery)



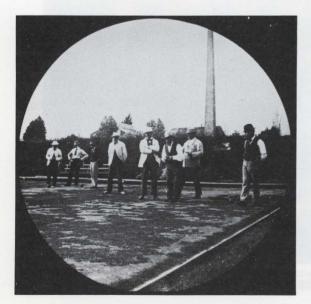
"Watching the S.X. Norfolk Island" Prepared by J.W. Beattie, Hobart, Tasmania. (Queen Victoria Museum and Art Gallery)



"Watching his shot"



"A critical moment"



"The final Shot"



"A Launceston team"

Bowling. Unknown photographer, 1900's. (Queen Victoria Museum and Art Gallery)



Sailing Boat. Unknown photographer, undated. (Queen Victoria Museum and Art Gallery)



"Mowbray Hurdle, 1st round, Launceston, February 1897" Unknow photographer. (Queen Victoria Museum and Art Gallery)



"Mowbray Hurdle, 2nd round, Launceston, February 1897"
Unknown photographer. (Queen Victoria Museum and Art Gallery)



"Old Guard House, Hobart"
The corner of Macquarie and Elizabeth Streets, in the early 1920's. Photographer: N. Oldham.
(Tasmanian Museum and Art Gallery)



"A German band" Brisbane Street, Launceston. Undated. (Queen Victoria Museum and Art Gallery)



"The old fiddler who played in Launceston streets, his popular tune 'Pop Go The Weasel' ". Unknown photographer, undated. (Queen Victoria Museum and Art Gallery)



Martin Cash (1808-1877). Tasmanian Bush Ranger. A Verrell photo, Hobart. (John Fox)



"Tasmanian Aboriginals", taken at Oyster Cove in the 1860's. Photographer: Bishop Nixon. Slide: J.W. Beattie, Tasmanian Series. (Queen Victoria Museum and Art Gallery)



"Tasmanian Aboriginies", taken at Oyster Cove in the 1860's. Photographer: Bishop Nixon. Slide prepared by J.W. Beattie, Hobart. Tasmanian Series. (Queen Victoria Museum and Art Gallery)



The making of stave pipes from Jarrah wood. (Queen Victoria Museum and Art Gallery)



"At Longford Show", in the 1890's. Unknown photographer. (Queen Victoria Museum and Art Gallery)

APPENDIX

EARLY TASMANIAN PHOTOGRAPHERS

Use of Daguerre's invention spread quickly around the world: in 1841 Australia's first photographer, George B. Goodman set up a studio in Sydney, advertising himself as "Proprietor of the Reflecting Apparatus". On August 26th, 1843 the "Examiner" reported "Mr. Goodman has established himself in Hobart Town and will commence taking likenesses on Monday week". A month later the same paper hoped that "when he has taken all the people of Hobart Town he will consider visiting Launceston". As well as the popular portraits Goodman made the first photographic landscape studies in the colony.

At this time Sir John Franklin was Governor of Van Dieman's Land, and with typical enthusiasm, he carried on a correspondence with the Royal Society of London and kept the Tasmanian Royal Society informed of photographic progress from the time Daguerre first published his work in 1839. Sir John was intrigued. From Government House he wrote "To think that a silver plate fumed with the juices of kelp tossed from the sea can perform such magic".

Some of the early workers were painters as well as photographers, and some arrived as unwilling immigrants: Thomas Bock came in 1823, sentenced to 43 years transportation. His skills were put to legitimate use by designing and engraving bank-notes for the Colony. He was given his freedom and practised at No. 1 Liverpool Street as portrait painter, engraver and teacher of drawing. About 1847, with his son Alfred, he set up a Daguerrotype studio at 22 Campbell Street, and ran a successful business. Alfred was Australia's first native-born photographer: after his father's death in 1857 he built a large studio in Elizabeth Street, and worked there for a further ten years. In Launceston too, Daguerrotype studios were operating: contemporary newspaper advertisements read: "Mr. H. Husband respectfully informs citizens of Launceston that he is prepared to take coloured Daguerrotypes in clear or cloudy weather, to set them in handsome cases or gold lockets... He occupies the little yellow cottage in York Street" (Examiner, 23rd July, 1853).

Two years later a similar advertisement appeared, announcing that Mr. Fred Strange had moved to Patterson Street, to give lessons in Landscape drawing and to take portraits in oil or by Daguerrotype.

From early times the camera was used by the Penal Authorities. Contracts to photograph convicts were given to studios in Hobart Town and Launceston, sometimes to photographers, such as William Paul Dowling, who were themselves ex-convicts. Dowling, who held such a contract for many years, had been transported for life, but was pardoned, and carried on a successful photographic business for twenty-five years.

Another ex-convict, John Mitchell took many Daguerrotypes of the Tasmanian Lakes, but he probably carried them with him when he returned to Ireland, and none are known to have survived. Daguerrotypes recorded the pioneers, the Governors, the whalers, soldiers and shipbuilders, and they seem to have been predominently a male vanity: during the whole twenty-year period male portraits outnumbered those of women by three to one.

In Europe the search for improved photographic methods continued: Douglas Kilburn spent the 1850's in Australia, and through his brother in London, tried to keep abreast of latest ideas. These he passed on willingly to other workers, through lectures, newspaper articles and papers to be read before professional and scientific societies. He himself made the Colony's first hand-coloured Daguerrotypes and experimented with other processes. Although based in Melbourne he lectured in Van Diemans Land, and exhibited views of Hobart Town.

About 1857, the Abbot brothers, Alfred and Charles, made a number of landscape Daguerrotypes in the Colony, and were later joined by John Matthew Sharp, who took panoramic views of Hobart Town, and Salamanca Place with its whaling ships. He operated a "Chromotype" gallery at 110 Collins Street, but gained most of his living by dentistry.

In its early days photography had no connection with lantern projectors: there was no way to reproduce a Daguerrotype or to transfer its image onto glass. With the coming of the wet-plate process in 1860 the Daguerrotype quickly fell into disuse, and most professionals, and keen amateurs - particularly the landscape photographers - printed some of their negatives for projection, though, as in the present exhibition, it is often impossible to attribute surviving slides to specific workers.

From about 1860, using the wet-plate process, H. Bailey specialised in portraits of crinolined ladies, while his contemporaries, Alfred Winter, Charles A. Woolley, Charles Wherett, Albert Sargeant, Samuel Clifford and the Anson Brothers went about the country with horse-drawn caravan-darkrooms, taking landscapes and rural scenes.

The new process was welcomed by amateur photographers: Morton Allport, solicitor, was a leading figure in the Tasmanian Royal Society, and prizes with his work sent to Britain. Bishop F.R. Nixon was known for his documentary work, including records of the last full-blood Tasmanian Aborigines.

Bishop Osbourne came from a theatrical family and recorded visiting actors, entertainers and musicians, Carl Burrows was the first in the Colony to apply photographs to ceramic ware, and F. Styant Browne and

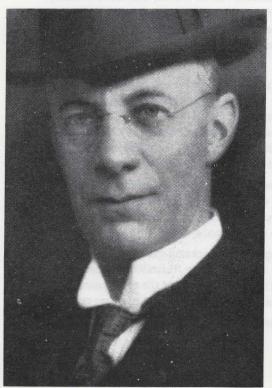
J.H. Lithgow of Launceston claimed to have made the first true colour-prints in Australia. By the turn of the century they were masters of the three-colour transfer process and won many awards in overseas exhibitions.

Three generations of the Spurling family - Stephen the



Stephen Spurling I.

Stephen Spurling III.



1st, 2nd and 3rd, gave Tasmania over a century of fine photography. Stephen the 1st arrived in Hobart Town in 1837 and was appointed to the Lands and Surveys Department. Like other surveyors, he became interested in photography. He began with "likenesses" of his friends, and later left his surveying and opened a studio at 75 Murray Street. His two sons, Stephen 2nd and Frederick joined him. They made many studies of Tasmanian aborigines. In 1866 they won a bronze medal for portraiture at the Melbourne International Exhibition.

In 1873 Stephen 2nd set up his own studio in Launceston, and when the Launceston and Western Railway was opened he had a special van converted as a travelling studio and darkroom. Using a huge 16 x 13" camera he made an outstanding series to record the work of the Mount Bischoff Tin Mine, as well as the landscape around Launceston.

In 1880 Stephen 2nd took the first "instantaneous" photographs in Tasmania: up to this time a plate was exposed by removing and replacing a lens-cap. Stephen recorded a yacht race on the Tamar using a home-made shutter powered by electric bands.

Stephen the 3rd (known as Steve) followed his grandfather by working as a surveyor before coming his father's assistant. Steve became the leading landscape photographer in the north of Tasmania. His first work was with an expedition cutting a track to Zeehan. On the way he photographed Mount Ossa, Mount Pelion and Barn Bluff. His work was published in the "Examiner", and was followed by a series in the Mole Creek caves, the Roads and Passes of the East Coast, and Farmlands of the North-East. In August 1902 Steve joined the first winter ascent of Ben Lomond, and returned with "the best alpine photography done in Australia". Three years later his written and photographic record of a climb of Cradle Mountain caught the eye of Gustav Weindorfer, who visited the area, then returned to build Waldheim Chalet and settle permanently by the mountain.

Steve used the first motor-cycle to be built in Launceston and owned one of the first cars in the area. He was also our first aerial photographer, taking pictures over the side of an open cockpit. About 1924 Steve turned his Launceston studio into a camera-supplies store and in 1937 sold the business to Kodak (Aust.) Pty. Ltd.

Percy Whitelaw, born in Launceston 1870, became one of Australia's best portrait photographers. It was said he gave the people of Tasmania the same standard they might expect in Mayfair, he was a master of lighting, and many mainlanders came to him while on holiday in Tasmania.

The Anson Brothers, Joshua, Richard and Henry, worked in Hobart from 1880, at 132 Liverpool Street. They advertised landscape and portrait photography, as well as "children taken instantaneously, residences, groups, tombs, etc."

Following the Ansons, about the turn of the century, came Jack Cato, Percy Whitelaw, John Andrew, and, for fashionable portraits, Richard McGuffie. Vaudry Robinson was apprenticed to Spurling 2nd in 1900, then worked with Whitelaw before his own studio became the centre for the Pictorial Movement in Tasmania. He mastered many difficult pictorial processes - Carbon, gum-bichromate, bromoil, ozobrom, and others. He recorded life in the streets, and farms, rivers and old buildings, then turned his attention to the rugged sea-captains, wharfies, ferrymen and fisherman

John Watt Beattie was born in Aberdeen, Scotland, in 1859, and learned his wet-plate photography from his father John Beattie, senior, who conducted a successful portrait studio in George Street, Aberdeen.

Beattie arrived in Tasmania in 1878 at the age of 19. His father had purchased 320 acres of land at Mount Lloyd, New Norfolk, where John spent his first few years working. One year after his arrival he made his first real photographic expedition to Lake St. Clair.

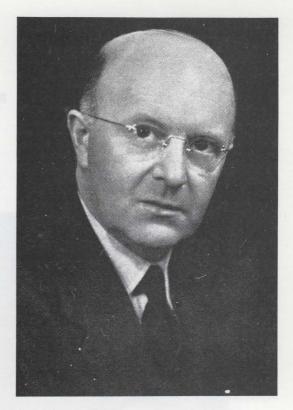
It was the Anson Brothers who asked the Scottish emigrant Beattie to join their firm in 1882. Beattie wrote in his memoirs, "one of the Anson brothers, photographers in Hobart, came up in a dogcart and pulled me out of dear old Murray Hall, (his home at New Norfolk) and took me to town, and there I've been ever since". Soon John was a partner in the firm and in 1891 he bought the Ansons out.

As a result of Beattie's take-over, the business grew to occupy the whole building in Elizabeth Street, of which the Anson brothers had occupied only a small part. He turned shops into exhibition rooms, one for landscape, and the other for portraits and groups. The basement was used for making and mixing chemicals and sensitizing printing papers. There was a large framing department, and workrooms and darkrooms, the Beattie Lending Library, the Beattie Van Dieman's Land relics, a huge studio, and access to a roof top for sun printing.

John Beattie was an integral part of every important event in Tasmania between 1880 and 1925. During those years he photographed many parts of Tasmania, and came to know so much about the wild Tasmania, that when the Government wanted information concerning the possibility of tracks and roads, or water and timber resources, Beattie was called on to stand before the assembled parliament. He was made the Official Government Photographer, and a founder of the Tourist Association formed to promote interest in the State.

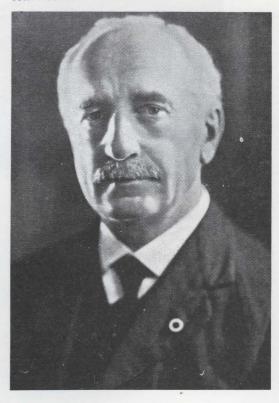
It was John Beattie, in 1911, who developed hundreds of plates taken by Roald Amundsen's team on their expedition to the South Pole.

In 1930 at the age of 71 John Watt Beattie died, leaving behind him one of the most graphic records of Tasmanian history.



Francis Vaudry Robinson





REFERENCE LIST

Atkinson, N.J., Prectical Projection for Teachers Current Affairs Ltd., London, 1948.

British Journal of Photography Almanac (advertisements) Greenwood, London, 1950.

Cato, J., I Can Take It (2nd edit.) Georgian House, Melbourne, 1949.

Cato, J., The Story of the Camera in Australia Georgian House, Melbourne, 1955.

Ceram, C.W., Archeology of the Cinema Thames & Hudson, London, 1965.

Cook, O., Movement in Two Dimensions Hutchinson & Co. Ltd., London, 1963.

Coote, J.H., Coloured Prints: The Photographic Technique of the Colour Positive (4th edit.), Focal Press, London, 1972.

Illustrated Catalogue of Photographic Equipment and Materials for Amateurs

E. & H.T. Anthony & Co., New York, Jan. 1891.

Macphail's, National Directory of Tasmania for 1867-68 Hobart Town: Macphail's, 1867.

Maning's Tasmanian Directory for 1881-82 Hobart: Francis Beresford Maning, 1881.

Sierp, A., Colonial Life in Tasmania: Fifty Years of Photography 1855 - 1905, Rigby, 1976.

Sprod, T.D., comp., Victorian and Edwardian Hobart from Old Photographs, Sydney, John Ferguson, 1977.

The Dufay Colour Book
Published by Dufay - Chromex Ltd., London, (n.d.).

The Focal Encyclopedia of Photography
Focal Press, London, 1957, (and Vols. I and II, 1965).

The Kodak Catalogue No. 34
Kodak (Australiasia) Pty. Ltd. (n.p. and n.d.).

Walch's Tasmanian Almanack and Guide to Tasmania for 1863 Tasmania: J. Walch and Sons (1862).

Wiser's, Tasmanian Post Office Directory Hobart: Wise & Co., 1890-1, 1892-3.

Woodberry, Joan, e.d., **The Honour Book** Hobart, Mercury-Walch, Pr., 1978.

Coe, B., 'The Evolution of Photography' British Journal of Photography (U.K.) Vol. 119, pt. 19, 12 May 1972.

Freeman, G.L., 'Philosophical Toys' Antiques, Vol. 40, Dec. 1941.

Spencer, D.A., 'The First Hundred Years of Colour Photography', The Photographic Journal, Sept. 1961.

Wall, E.J., 'Colouring Lantern Slides'

The Australian Photographic Journal

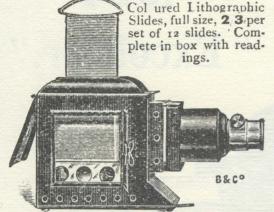
No. 177, Feb. 20, 1907, Harrington & Co. Ltd., Sydney.



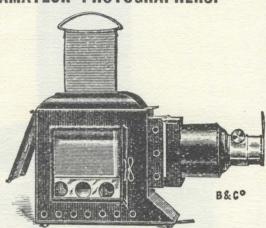
CHEAPSIDE, LONDON, E.C.

CO

THE CREAT CITY DEPOT FOR AMATEUR PHOTOCRAPHERS.



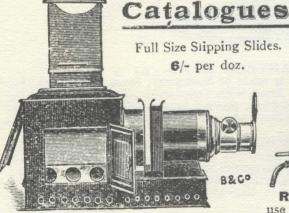
Japanned Tin Lantern, fitted with 4-inch Condensers, Sliding Tube, Rackwork Lens and 3-wick Lamp for burning petro-leum. Net, 16/-

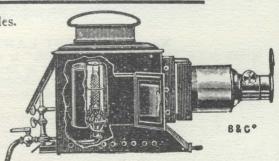


Japanned Tin Lantern, fitted with 4 inch Condensers, Sliding Tube, Rackwork Lens, 4-wick Lamp for burning petroleum, Flasher to Lens, and packed in Carrying Case. Net, 21/-

Free.

Lecturer's anterns.

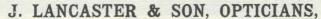


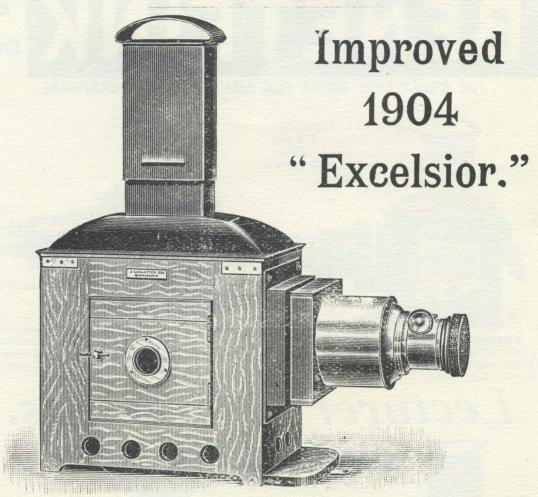


Post

Russian Iron Lantern, adapted for use with Incandescent Gas, 4-inch Condensers, tern, with 4-inch Condensers, Sliding front, good quality Projection good quality Projection Lens with Flasher, and Rack and Pinion Focussing, 4-wick Lamp taining Welsbach C. Burner, with Mantle and or burning petroleum, packed complete in Talc Chimney, Gas Jet, and Tray, Reflector, Leat Metal Case. Net, 23/-

89, 90, 107, & 108,





No. 469. FINEST LANTERN MADE. £3 3 0

THE NEW MODEL "EXCELSIOR" is made of Mahogany, Brass Bound, and has
4-in. best Condensers, mounted in Brass, with Ventilation Apertures to prevent
Condensing Lens steaming during exhibition, Special Achromatic Front, with large
Back Combination, giving brilliant definition and covering well a twelve-feet disc, with
crispness from centre to margin.

crispness from centre to margin.

Our New Four Wick Lamp, with the light concentrated into the smallest possible space,

— giving brilliant illumination; new system of ventilation, in which air currents

enter between the wicks—producing maximum light from hydro-carbons burnt.

The whole packed in Polished Wood Case, with Handle, Lock and Key 43 3 0

The whole packed in I offshed v	roou case,	WIOH Hall	e, moch	Latilit	ney		to	3	()	
Our New Dissolver, giving the	most perfe	et dissolving	g effect	ts poss	sible w	ith a				
Single Lantern							0	5	0	
New Dissolving Slide, to use wi	ith above						U	3	6	
Achromatic Microscope, adaptable to any Lantern, with double combination										
power, &c							1	1	0	
Ditto ditto ditto	ditto	three pov	vers				2	2	0	
Jet Tray for Limelight							400			
Set of Apparatus for Limelight	to fit "Exc	elsior"		£3	3 0	and	5	5	0	

No. 469 B.

IMPROVED "EXCELSIOR.". This is a new Lantern on the model of "Excelsior," but with considerable improvements. The whole of the Front Stages are of strong, well-finished brass. The Lamp is one of our latest productions, and the Front Combination is our new Objective, giving different-sized pictures at one distance, with perfect definition.

Price complete, in Polished Box, with Lock and Key, 84/This Lantern is the most compact and perfect ever introduced.

