

Cinematograph Exhibitors' Association of
Great Britain and Ireland, Limited.

LIVERPOOL & DISTRICT BRANCH.

Hon. Secretary—WM. HY. HUISSH

NATIONAL
WELFARE EXHIBITION

ST. GEORGE'S HALL, LIVERPOOL,

February 19th to March 3rd, 1917.

Synopsis of the Exhibits at
Stand No. 15

SHOWING

THE EVOLUTION OF
KINEMATOGRAPHY.

PRICE - - ONE PENNY.

The whole of this Collection has been kindly lent by
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EXHIBIT No. 1.

Zootrope, known also as the Zootrope or Wheel of Life, which was patented by a Frenchman named Desvignes, but it is a well-known fact that previously to this there was in use the Phenakistoscope, which was shown at the Polytechnic, and was invented in 1833, and is mentioned by W. G. Horner in the *Philosophical Magazine*, giving the name to the instrument of the Daedalium, which instrument gives every needful detail that can be attached to the Zootrope, and although not patented until the year 1860 by Desvignes, was undoubtedly invented by an Englishman a great many years anterior to this date.

EXHIBIT No. 2.

Is an original Beale's Choreutoscope, invented by Mr. Beale, of Greenwich, who was well-known to the present owner of this instrument, and a box containing sliders which were painted for Mr. Beale by Mr. George Emmerson, of Peckham. This is absolutely the first instrument ever manufactured to be adapted to the Optical Lantern to portray life motion to pictures, and it is interesting to note that in this instrument is contained all the essential features of a modern Kinematograph Projector. It will be noted there is the Maltese Cross in elongated form, and brass Cam with Striking Pin to impart movement to same, Oscillating Shutter to mask the movement, and a Rotating Handle to impart motion. There are also long glass Sliders with figures painted thereon to take the place of the modern films; this was invented in the year 1866.

EXHIBIT No. 3.

Is a set of 11 books of Linnett's Patent Kineograph, invented by Mr. Linnett in the year 1868. It will be noted that these pictures are all from wood cuts.

EXHIBIT No. 4.

Original Lantern Slides showing how movement was adapted for Projection, and applied to the Optical Lantern about the same date as Beale invented his Choreutoscope. 1 Slipping slide, Clown and Policeman, 1 Rotary Slide, 1 Astronomical slide showing various movements, and 1, 3-movement Lantern Slide showing apparent motion and how clever effects were produced before the advent of Kinematography. The slide depicts a journey from Dover to Calais by Paddle Steamer. The Steamer leaving port of Dover, passing various ships in the Channel, and arriving at Calais Harbour. It will be noted that the waves move, the ship rocks, and the Paddle Wheel revolves.

EXHIBIT No. 5.

Praxinoscope Theatre, invented by Professor Raynaud, of Paris, in the year 1877, a very clever adaptation of the earlier Zootrope, producing apparent life motion from a printed band of figures in different settings, and brought before the eye as a composite moving pictures by a series of rotating mirrors. This method was also adapted by the same Professor in projecting these pictures, and although severely handicapped by the light in use at that date was entirely a success.

EXHIBIT No. 6.

The first pair of Bi-unial Lanterns with the original Argand Oil Lamps, as used by Professor Child, Malden and others in their famous Phantasmajoria entertainments at the Royal Polytechnic Institute.

EXHIBIT No. 7.

One of the first Electric Arc Lamps ever invented and used for Projection purposes. To obtain the light for this Arc Lamp a 6-Cell Groves Battery was used, and the elements for the Light were two sticks of Charcoal. A light of approximately 5 amperes was obtained, and it is amusing to recall the inventor's remarks in stating that the heat generated was enormous, and anything greater would certainly endanger the Condensers.

EXHIBIT No. 8.

The original piece of paper film produced by Friese Greene, who is undoubtedly the inventor of the Kinematograph as we know it to-day. This was the first time that ever a series of Photographs had been taken from one standpoint, on one endless band of film, by one Camera and recorded so that Life Movement Portrayals could be reproduced with the aid of the Optical Lantern and shown to a number of people apparently as they occurred. This film was taken on paper in the early efforts of Friese Greene in the year 1885, and was used on the first instrument invented by Friese Greene, and to authenticate the data it is interesting to see the telegram which accompanies this remarkable relic, from the Engineer Lege, of Hatton Garden, who made this first instrument for Friese Greene. The photographs after being fixed were immersed in Paraffin Wax to render them semi transparent, and the subject was a row of shops with the sun blinds out, at Hyde Park Corner, and at this effort no shutter was used to mask the movement, hence the streaky light effect. It is also interesting to record that many of our leading manufacturers of Moving Picture Apparatus, and perfectors of Kinematography all take their data, and were undoubtedly instilled in the ethics of Motion Picture Photography by Friese Greene, such as T. Alva Edison, who is credited with the invention of Kinematography, John Wrench, R. Priestwich, Darling of Brighton, and many other well-known manufacturers of apparatus.

EXHIBIT No. 9.

Label taken from an early Kinetoscope invented by Thomas Alva Edison, who was working on Motion Pictures after receiving correspondence from Friese Greene in 1887. This was never patented by this gentleman in this country, and the first intimation of his work on Living Pictures reached England in May, 1891, so that undoubtedly although we have a great deal to thank this wizard of inventive faculty for, it is a fact established beyond any doubt whatever that he did not invent Motion Pictures. The first of these Kinetoscope Machines was brought to England by Messrs. Maguire and Borcas, and installed in an office in Bishopsgate Street.

EXHIBIT No. 10.

One of the original series of films manufactured by Mr. Edison in his earliest productions, showing the exact length of films at that period, namely, 45 feet, and showing the Edison Standard Gauge, namely, four perforations per picture, which gauge has been since universally adapted the world over. The Film shows a scene in a Blacksmith's shop, and was produced about the year 1891.

EXHIBIT No. 11.

One Lumiere Fire Proof Film Box, made to take the standard length of film of that period, namely, 45 feet, and was invented about 1898.

EXHIBIT No. 12.

A portion of the first film ever taken by Mr. Bert Acres for R. W. Paul, who manufactured the first commercial projectors in this country, and showed his first Kinematograph Pictures at Finsbury Technical College on February 20th, 1896. It will be noted that the perforations are not correctly centred. This fact is attributed to the early film manufactured by Mr. Paul being perforated by a hand punch, having 32 teeth on either side, which in use sometimes came true, and sometimes did not.

EXHIBIT No. 13.

An Animatograph Maltese Cross Projector, manufactured by R. W. Paul in the year 1903, showing how much advanced in constructional details this machine was over all others of the period. This was one of the last efforts of this well-known mechanic, who did so much to produce Motion Picture Apparatus, and to him undoubtedly must be credited the fullest meed of praise for his early efforts in producing Cameras, Projectors, and all necessary apparatus for the projection of Motion Pictures, which he started after showing an Edison Kinetograph early in the year 1895.

EXHIBIT No. 14.

One Filoscope Booklet of Animated Photographs, invented by H. W. Short, and patented, No. 23, 158, on the 3rd November, 1898.

EXHIBIT No. 15.

An Original Mutograph Camera, invented and designed by Casler, and patented in the year 1897. This Camera was used to take the Films for the Palace Theatre, London, and was fitted with two perforators which punched two holes in the films at the exact moment the exposure was made. This perforation was again made in the subsequent positive film when printed from the negative at the exact moment contact was made, and these perforations were again locked in the Biograph Projector at the exact moment that the film was exposed and stationary. These pictures were known for their extreme steadiness, and this factor of synchronisation of perforations is one that could well be adapted to modern production. It will be noted that all the driving portions of this mechanism are by Friction and Belts.

EXHIBIT No. 16.

An original Mutograph Negative, taken on the above Camera of the Launch of a Battleship. Note Perforations in centre of Picture. The film is $2\frac{3}{4}$ in. in width, and the pictures are 2 in. x $2\frac{1}{2}$ in.

EXHIBIT No. 17.

An early Lumiere Projector, Printer and Camera combined, made to carry 50 feet of Film. This instrument is said to have been the property of Professor Trewey, who showed the first Kinematograph Pictures for Lumiere et Fils of Paris, at the Regent Street Polytechnic, February, 1896.

EXHIBIT No. 18.

An original Lumiere Film of the Rough Sea. One of the best known and most talked of pictures of Lumiere's early subjects. Note the perforation holes are 4 per picture. The Spool is also the original Lumiere Spool.

EXHIBIT No. 19.

An early Rotary Perforator, manufactured by Mr. Darling, of Brighton, date about 1899.

EXHIBIT No. 20.

An early Wray Kinematograph Projector, manufactured by Mr. Beard, of London, and largely used by all the leading Showmen about the year 1899.

EXHIBIT No. 21.

An early Kinematograph Projector, made by Mr. Rae, of Bradford. Date about 1900, showing the method of driving the mechanism almost universally adopted at that period, namely, by Rubber Belt Transmission from a large wheel on Lamphouse.

EXHIBIT No. 22.

A Kinora Motion Picture Projector, the inventors of which were Messrs. Lumiere et Fils, portraying in a simple manner Life-movement Photographs, date 1898.

EXHIBIT No. 23.

A Constructional Model, showing clearly the details of the methods employed in giving the exhibition of Kineplasticon pictures at The Scala Theatre, London. The application is only another form of the Original Pepper's Ghost, which mystified the public very many years previous at the Royal Polytechnic Institute.