



LE CINÉMA DES ORIGINES

European Cinema Education
for the Youth

PEDAGOGICAL BOOKLET



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CINED: A COLLECTION OF FILMS, A CINEMA EDUCATION

CinEd focuses on a mission of transmission of the 7th Art as a cultural object and a medium to think the world. To do so, a common education has been designed from a collection of films coming from productions from European countries, partners to the project. The approach aims to be adapted to an era characterized by a rapid, major and continuous mutation of our way of seeing, receiving, broadcasting and producing images. The latter are viewed on a multitude of screens: from the biggest ones - in cinema rooms – to the smallest (up to the smartphones), as well as tv, computers and tablets of course. Cinema is an art that is still young, and its death has already been predicted many times; it must be said that it is not the case.

These mutations have an impact on cinema, and its transmission must take into account the more and more fragmented way of viewing films, on a variety of screens. CinEd publications offer and ensure a pedagogy that is substantial and inductive, interactive and intuitive, delivering knowledge, analytical tools and possibilities of dialogue between images

and films. The films are considered from different scales, as a whole of course, but also in fragments and according to different temporalities – the still frame, the shot, the sequence.

The educational booklets invite us to seize the films with freedom and flexibility; One of the major challenges being to come into intelligence with the cinematographic image according to multiples ways: the description, essential step for any analytical approach, the capacity to extract and select images, to classify them, to compare them, to confront them – those from the film in question and from others, but also from all types of representation and narration (photography, literature, painting, drama, cartoons...). The objective is that the images do not slip away but that they make sense. Cinema is in that respect a synthetic art that is particularly precious to construct and consolidate young generations' attention.

This book's author: Michaël Dacheux has been making films since 2008 (two medium-length film, and one feature-length film, *Love Blooms*, programmed in Cannes (ACID) and released in 2019). He also works as an artistic partner, from writing to editing, on films from other filmmakers, and contributed to the *Vertigo* cinema review. He regularly takes part in various cinema education schemes with students, teachers, inmates (with the Cinémathèque française, the Université, the Femis, the CinéFabrique or even Ciclic) and designs educational tools for CinEd and *Le Cinéma, cent ans de jeunesse*.

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WHY THESE FILMS TODAY?

Cinema has been existing for over a century now (officially 125 years in 2020), which might seem quite faraway, but remains very near and recent when compared to the emergence of other forms of art, which are millennial, like architecture, music, painting...

Born in 1895, the cinema extended the 19th century into the 20th, which it recorded and accompanied everywhere in the world.

Nowadays in the 21st century, discovering its first images, could mean to understand better what is the foundation of the cinematographic show, for us spectators, and therefore to better capture its emotions. Coming back to the origins of cinema, up to the 1900s-1910s, means rummaging through a treasure chest and harvesting thousands of faces, bodies in movement, appearances (and disappearances) of those, amateur or professional actors and other anonymous bystanders, who found themselves “caught” by the first film reels of the first cameras. It means to be amazed by the images of these streets, buildings, cars, outfits, and to get drawn into the adventure shows and the playful games. The eyes of the youngest, from 6 years-old, can open wide on these short films, attentive to the wind in the waves, to the volcano smoke, to the craftsman’s work, to the traffic in the street, to the distinctive signs of social classes. It is also a journey into the incredible imaginations, under the seas or in the stars.

Shades of black and white – with the irruption of some colours already – no dialogues heard, sometimes mu-

sic, but moreover a movement of images that speak to everyone, no matter the country, no matter the language: a universal cinema, mixing documentary, enchantment, fiction, trick film. From the Lumière brothers to Méliès, as well as Gaston Velle or Segundo de Chomón, or even from the outdoor films produced by Pathé to those from Cecil Hepworth or Robert William Paul, this program invites us to sail away: to travel across the globe as much as to invent imaginary worlds.

Little by little, from its early years, the cinema invented and built itself: this research, begun in a mix of ingenuity and inventiveness, is at the heart of this program. It is a youth that unveils itself, with its momentum of invention, boldness, candour also, sometimes. These first films must be seen as sources of joy and astonishment for today, far more than as museum artifacts. Even though they are the reflection and the trace of it, these films are not locked in their historical context, they weave the links with other films, from here or elsewhere, and the more contemporary (like those in the CinEd collection) and communicate particularly with the films from the experimental program “the reinvented Cinema”, which presents other inventions and freedoms of forms. Let us bet that the young spectators will receive, with the excitement of the discoveries, these images which continue to watch us.

“CINEMA OF ORIGINS” PROGRAM ACROSS THE WORLD / FANTASY WORLDS Four-stage film programme

Across the world

1

Views Lumière (1895-1900) - 13'

Cordelier's Square in Lyon / August-Brücke / Boat Leaving the Port / The Sea / Kids fishing Shrimps / Arrival of a Train at La Ciotat / Unloading of a Ship / Launching of a Ship / The Pyramids / Single File in the Mountains / Panorama during the Climb of the Eiffel Tower / Panorama of the Grand Canal Taken from a Boat / Namu Village: Panorama taken from a Rickshaw.

2

*Tour in Italy, Camille Legrand (1904)
Gypsy Life, Unknown filmmaker (1908)
Rescued by Rover, Cecil Hepworth, Lewin Fitzhamon (1905) - 7'*

Fantasy worlds

3

*A Little Jules Verne, Gaston Velle (1907) - 6'
Gulliver's travel, Georges Méliès (1902) - 4'*

4

*The Spring Fairy, Ferdinand Zecca, Segundo de Chomón (1902-1906) - 4'
The '?' Motorist, Robert William Paul, Walter R. Booth (1906) - 3'*

Total duration of the programme : 46'

The program “Cinema of origins » CinEd was designed by La Cinémathèque française, With the participation of the Cineteca di Bologna, as part of the partnership between CinEd and the European program FLICK (Film Literacy InCubator Klub).
General coordination of CinEd: Institut français (France);

CinEd partners: A Bao A Qu (Spain) / Asociace českých filmových klubů (Czech Republic) / Arte Urbana Collectif (Bulgaria) / Cinémathèque française (France) / Cooperativa Sociale GET (Italy) / IhmeFilmi (Finland) / NexT Cultural Society (Romania) / Meno Avilys (Lithuania) / Os Filhos de Lumière (Portugal).

II – THE FILMS : CONTEXT

BY MARCOS UZAL

The films presented in this CinEd program cover a period ranging from the first showings of the Lumière Cinematograph in 1895 to the end of the 1900s, being from the birth of cinema as a technic and an entertainment to the beginnings of its industrialisation. The production and broadcasting modes of these films are still diverse and badly defined, but scientists and artists already experiment the essence of what will constitute its language.

FOUNDATIONS OF THE CINEMATOGRAPH

The word cinema is the short for “cinematograph”, name of the invention by the Lumière brothers, technical tool that was to become an art. The cinematograph is the result of numerous discoveries and inventions that preceded it. We often withhold 1895 as its date of birth, which marks the first showing of Lumière films.

For the first half of the 19th century, scientists took interest in the fact that our retina withholds light, and therefore, that shapes and colours forming images, in a very short time, vary according to the light intensity of the object. Nowadays, we are inclined to think that this phenomenon is situated in the brain rather than in the retina, but what matters is that this physiological particularity, the persistence of vision, enables us to superpose an image onto another if they follow each other at a sufficiently fast speed. If we break a simple movement down into several drawings, we can then rebuild it scrolling them rapidly in front of our eyes: it is the motion synthesis. Several optical games (phenakistiscope, zoetrope, praxinoscope...) rely on this discovery; the most simple and well-known is the flip-book, a little book of drawings breaking an action down, which is then reconstructed when you flip through the pages really quickly.



Phenakistiscope disk (1833), La Cinémathèque française collection



Zoetrope (1890), collection La Cinémathèque française



Praxinoscope à manivelle

Simultaneously to these findings, photography improved, invented by Nicéphore Niépce in 1826. Scientists studying animal locomotion imagined methods allowing to take series of snapshots in a sufficiently short period of time to break down the movement of a living being and to analyse it after. In England, Eadweard Muybridge managed to synchronise several photographic apparatuses (up to forty) that went off successively at a very fast speed, to catch the steps of the animal's movement. Perfecting this principle, the French physiologist Étienne-Jules Marey succeeded with the photographic gun (to photograph the flight of birds), and then with chronophotography (in 1889), to take rapid-fire photographs with only one device and on one same medium (a round disk or a flexible film strip). By seeking to catch the different steps of a movement, the principle of a camera was found.



Photographic gun Marey (1882)



Kinetoscope - Kinetophone (1894), collection La Cinémathèque française

But it is not enough to record the movement photographically, like Muybridge or Marey did, one must be able to render it back. In 1891, Thomas Edison developed a device called the kinetoscope. This big wooden box, equipped with a peephole viewer, enabled to convey in a loop a scene in movement recorded on a flexible film strip. The kinetoscope well and truly created an illusion of a movement thanks to the rapid succession of images being conveyed, but this illusion was only visible by one person at a time.



Man Walking, Étienne-Jules Marey, Chronophotograph (1883)

Besides the improvement of shooting techniques, the big idea of the Lumière brother was to allow the camera to also be a projection device. In order to do this, they got inspiration from the magic lantern (first projection device for images, invented in the 17th century, whose shows remained popular up to the 19th century) and from the Théâtre optique by Émile Reynaud, which projected animated cartoon strips on a big screen.

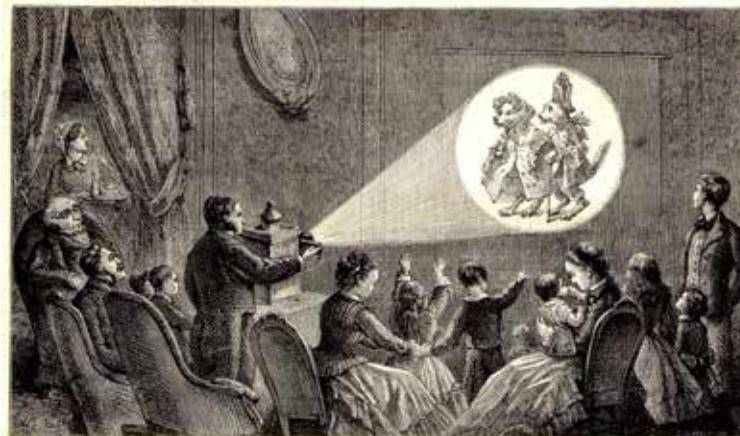


By enlarging the images through projection, the Cinematograph was a collective show from the outset. For Jean-Luc Godard, Edison invented the television (as the spectator of the kinoscope was on his own with a small image going round in circle in a box), before the Lumière invented the cinema, meaning a public projection of a film in a room.

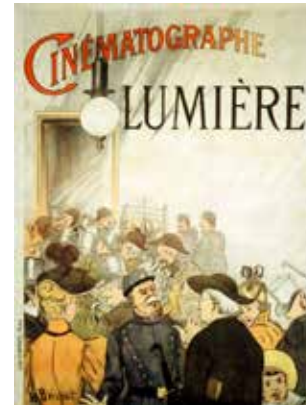
Théâtre optique (reconstitution),
collection La Cinémathèque française

FIRST PROJECTION VENUES

The first paying public projection of the Cinematograph took place at the Salon Indien, in the basement of the Grand Café, on December 28th, 1895. A stretched fabric by way of a screen, about a hundred chairs laid out. The entrance fee was 1 franc. The program was made of 10 films of about a minute-long, including Cordelier's Square in Lyon and The Sea. The first showing consisted of just thirty-three spectators and the press did not come. But the word-of-mouth worked, and some days the Salon Indien welcomed no less than two thousand spectators.



Une Représentation de lanterne magique. — Dessin de Menet.



Original poster by Auzolle (1896)

In January 1896, began the first projections in Lyon. They then multiplied in France and across the world. In June 1896, an envoy of the Lumière company organised triumphant projections in New York. But in the United States, the market was rapidly suffocated by the emergence of competitive devices, like those created by the American Mutoscope Company, a film production and distribution company.

Up until 1907, films were mainly projected in outbuildings of bistros, café-concert, music-halls, fairs, theatres, casinos, wax museum and circuses. In these temporary projection rooms, the 30-minute program was made of film lasting one to ten minutes. The audience varied culturally or socially depending on the projection venue.

In the United States, the concept of a cinema room was established from 1905, with nickelodeons, owing their name to their very low cost of a nickel (five cents coin). It only was from 1907, with the cinema boom, that some venues in Europe were turned into rooms specifically dedicated to cinematographic projections.

From 1896, the Cinematograph was presented in fun fairs, mainly in France, in England and in Holland. Some fairground people bought projection equipment and built mobile cinema rooms thanks to generators. The Lumière views quickly left space for the comic films produced by Méliès, Charles Pathé or Léon Gaumont. In France from 1907, Pathé favoured stationary rooms renting films rather than selling them, which allowed him to control their broadcasting whilst excluding fairground people from the market. The cinema rooms development stroke a blow for the fairground cinema, which resisted in more modest venues where the setting up of permanent rooms was impossible (some suburbs, small countryside towns).



poster by Henri Brispot
(1896)

THE FIRST FILMERS

1) The Lumière operators

The Lumière brothers, wealthy manufacturers from Lyon, produced all the strips making their programs themselves: family scenes, documentary “views”, staged comedies. To expand their range, they sent operators in France and across the whole world (Europe, Mexico, Cuba, the United States, Australia, Japan, China, Vietnam, Algeria...) to bring images back.

With all the necessary equipment to film (cameras, tripods, raw film strips, developing baths), the operators organised showings in order to promote the Cinematograph (the camera being also used a projector). It so happened that some passers-by who were filmed could then come and see themselves on a projection screen.

These operators remained anonymous, the film being presented as Lumière productions, but some became famous, in particular for testifying their experience afterwards: Félix Mesguich, Alexandre Promio, Gabriel Veyre.

2) Méliès and the magicians

George Méliès was already a famous illusionist of the Robert-Houdin theatre (which he bought in 1888) when he attended the projection at the Grand Café in 1895. He immediately saw in cinema a way to improve his magic tricks. He included films in his shows from 1896, first some strips from Edison, and then, very quickly, films he produced himself. Little by little, he refined the purely cinematographic tricks: for example, for the substitutions and disappearance, he stopped filming the time to replace an element by another (or to remove it completely) before resuming turning the handle. In 1897 in Montreuil, in a glazed warehouse, he created a studio and recreated there the machinery of the Robert-Houdin theatre. For his trick films, he got his inspiration from fairy tales or popular literature of the time, in particular Jules Verne. Creating his own production company (Star Film), author of more than five hundred films for which he was at the same time a filmmaker, decorator, actor and counterfeiter, Méliès, differently from the Lumière brothers, considered cinema as a pure show, inventing a universe and materialising enchantments. Unfortunately, he always remained dependent on the stage and its set, not knowing how to integrate notions of cutting, range of shots, angles and durations. His shots, always faraway and static maintained us in the situation of a theatre spectator, without ever varying the point of view. Little by little, his films ended up boring the spectators. He made his last film in 1913 and, broke, finished his life selling toys at Montparnasse train station in Paris.

Continuator of Méliès, Gaston Velle, filmmaker of *A Little Jules Verne*, was also trained as an illusionist. The Spanish Segundo de Chomón, filmmaker of *The Spring Fairy*, began, for

his part, in cinema as a colourist, before becoming a specialist of frame-by-frame filming. He sometimes reused ideas from Méliès, using cinematographic cut to build very funny and well-paced narrations, and sometimes more innovative than his rival's.

3) Brighton school

From 1895, in England, the scientist Robert William Paul embarked on recording and projecting device making, as well as in film production. It is the beginning of the English cinematographic industry, characterised by a search for independence. Paul was also the technical advisor of two genius handymen from Brighton: a photographer, George Albert Smith, and a pharmacist, James Williamson, who made their own camera as early as 1896, and make films in complete freedom.

Other cinema apprentices soon joined them, like Cecil Hepworth, producer of *Rescued by Rover*. Whilst everywhere else the cinematographic language was still in infancy, these clever amateurs made really audacious films, with complex cuts, inventing the shot-reverse shot¹, exploiting the depth of focus, playing with changing points of views, close-up or point-of-view shot². Their experiments, often really funny (as shown in *The ‘?’ Motorist*), have profoundly marked the evolution of the cinematographic art.

4) Pathé and Gaumont, Zecca and Guy: the beginnings of the French industry

In 1896, the industrialist Charles Pathé created the Kinetograph, a device enabling films recording and projection. Designed in his workshops, his cheap invention was a tremendous success. He started to produce films in 1899, entrusting Ferdinand Zecca with the direction of this department who directed realistic dramas (*History of a Crime*, *Alcohol and its Victims*). But Pathé quickly wanted to tackle all genres that could easily be distributed across the world: comic scenes, trick films (often directed by Gaston Velle or Segundo de Chomón). In the meanwhile, Léon Gaumont began to show interest in cinema. In 1897, he employed Alice Guy, his secretary, who became the first woman filmmaker in the history of cinema. She was credited with the filmmaking of most of the films of all genres produced by Gaumont between 1897 and 1906, meaning over two hundred film strips.

Even if some of the first Pathé and Gaumont film producers are nowadays spotted by historians - Ferdinand Zecca, Lucien Nonguet, Gaston Velle, Alice Guy, Segundo de Chomón -, only the name of the production company mattered then. Apart from Méliès, solitary creator and known personality, the notion of filmmaker did not have meaning yet, only the genre and topic of the film mattered to the spectators.

FIRST SOUNDS

Let us remind ourselves that cinema was silent then. Although sound recording was known since 1870, numerous experiences were needed to be able to synchronise precisely the image with the sound. Before that, projected in music-halls, the films were naturally accompanied with music: improvisation, classical tunes revivals or popular songs would be used to fill in the interlude between the changes of film reels or to cover the noise of the projector situated amongst the spectators.

Sound effect was sometimes used as well and carboards with texts were used to bring further information. A speaker or a barker may have added comments, dialogues, dramatic or funny notes. Film sellers provided booklets indicating the necessary equipment for the sound effect and giving indications on comments and dialogues. That way, showings were rarely silent.

FIRST COLOURS

As emulsions only filmed in black and white, some film copies were coloured after development: each photogram was then painted by hand (like it was for Gulliver's Travels by Méliès). In order for the effect to be successful, it had to be planned from the filming, using costumes, accessories, sets exclusively in light grey so that the image was translucent enough to be painted. Colouring was given to workshops already specialised in the colouring of lantern slides and of photographs.

The Pathécolor, developed by Segundo de Chomón in 1903 used stencils, pre-cut from the films' shots, allowing to spread the final colours more precisely across the different parts of the image (each colour its stencil). The dyeing technique, less costly and simpler, consisted in dipping the film in a colouring agent which evenly penetrated the emulsion. It produced monochromatic colours which could vary according to the shots or scenes, like in *Tour in Italy*, by Camille Legrand. The colour was often chosen depending on the set or the atmosphere: green for landscapes, blue for the night, red for fire...

The coloured copies were sold at a much higher price. Mainly the sumptuous and detailed films were coloured: the fantasies or trick films. This indicates as well how much colour was considered a factor of illusion, plastic beauty and non-realism. Colour effectively moved cinema away from the photographic objectivity to give it a more pictorial dimension.

FIRST WITNESSES

Following the first Lumière projections, two press coverage agreed to applaud the invention. In *Le Radical* from December 30th, 1895: "We already collected and reproduced speech, we now collect and reproduce life. We will be able to, for example, see our loved ones acting again long after they've gone". On the same day in *La Poste*: "When these devices are delivered to the public, when all are able to photograph their loved ones, not in their static mode anymore, but in their movement, in their action, in their familiar moves, with words at the tip of the tongue, death will cease to be absolute".

These first testimonies tell how much the invention of the cinematograph made the humanity's dream come true, which was very present in fantasy literature of the 19th century (Jules Verne, Mary Shelley...): give our loved ones access to a form of immortality.

In July 1896, after discovering the Cinematograph at the Nijni-Novgorod fair, Maxime Gorki wrote a famous article on his experience: "Last night, I was in the Kingdom of Shadows. If you only knew how strange it was to be there. It is a world without sound, without colour. (...) It is not life but its shadow, it is not motion but its soundless spectre." Where the two journalists mentioned above saw more a restitution of life, Gorki contemplated worrying ghosts, pointing what distances these life images rather than what makes them closer. These points of view are not in contradiction: if cinema preserves something from the livings it is by materialising the very idea of ghosts.

NEW SPECTATORS

Many films produced during the first ten years of the cinema have disappear or reached us in a very bad state, even more so that the first film strips, partially made of nitrate, were particularly flammable. Up until the creation of film libraries, in the 1930s, it was not considered important to preserve these strips usually seen as obsolete entertainment. The prestige of the Lumière brothers or the sustainability of Pathé and Gaumont kept their portfolios relatively well, whilst the Méliès's bankruptcy led to the destruction of his original film negatives and the disappearance of most of the copies. But it was not enough to just find these films, they had to be restored in order to be watched in a state that was the closest possible to their original conception state, even if the ravages of time necessarily left traces: scratches, stains, deletions due to the emulsion dissolution. The copy of *Rescued by Rover*, which has not been restored, is an example of this.

Continuously fed with images, we cannot come back to be a spectator of the early days of the Cinematograph. However, these films must not be solely seen as archaeological artefacts. Life they recorded and the energy that animate them is not dead. They testify of the exhilaration felt by those who took ownership of this new innovative technique which was not yet an art, nor a language, nor a true industry.

See how they are amazed, how they invent, how they have fun!

III – THE FILMS, ONE BY ONE

LUMIÈRE VIEWS – FRANCE (1895-1900)

LOUIS ET AUGUSTE LUMIÈRE, INVENTORS OF THE CINEMATOGRAPH

Born in the 1860s of a photographic plates maker, Louis and Auguste Lumière, graduates in physics and chemistry, took part with their innovations to the technical and financial growth of paternal industrial workshop, which became very prosperous at the end of the 1880s. Motivated by a contemporary movement aiming at “reproducing life”, and a long technical research developed par scientists such as Jules Janssen, Eadweard Muybridge or Étienne-Jules Marey (see Chap 2 Context), Antoine Lumière curious about optical inventions of his era (see Edison, page 4), encouraged his sons to direct their research towards what will become the Cinematograph. Patented in 1895, it consisted of a camera working with a handle and not with electricity (mechanism which enabled filming outdoor), and which was also used as a printer to make copies of films. Its third function was that of a projector: based on the théâtre optique of Émile Reynaud, the Cinematograph allows the projections on a big white screen in front of several spectators: Workers Leaving the Lumière Factory in Lyon, which Louis Lumière filmed at the door of the family factories, was the first film of the Cinematograph. It was projected with nine others (including the Cordeliers’s Square in Lyon and The Sea, present in this program) in the basement of the Grand Café in Paris, on December 28th, 1895, during the first cinematographic paying public projection. (see chapter 2 p. 5)



Cordeliers' Square in Lyon (1895)

Production: Lumière Company

Film Direction: Louis Lumière

Synopsis: On the Cordeliers' square in Lyon, carriages, carts and pedestrians go by.

PRODUCERS AND FILMMAKERS

These projections gradually had a big success. With the Lumière Company, Louis and Auguste made or produced “views”, but also staged comedies (including The Sprinkler Sprinkled). Within a few years, the public got bored, their production stopped in 1902. The Lumière company only then made film strips in colours to try and improve reproduction of reality on screen.

REQUIREMENTS AND SUBJECT OF THE LUMIÈRE “VIEWS”

“Lumière Views” (“animated photographic views”) refer to films shot with the cinematograph by Louis Lumière (Auguste is thought to have filmed only one), or by the operators trained between 1895 and the beginning of the 1900s. Apart from the comical views, these views were of a documentary essence, the topic being “taken on the spot”. The aim is simple: a topic is chosen, a place identified, a time judged favourable for the activity there and for the (natural) light; the camera remains static most of the time, the operator scrolls the film strip through with the handle which terminates at the end of the reel. These films made of only one shot (shot: unit comprised within the switching-on and switching-off of a camera), lasting about less than a minute. The views were first shot close to where the Lumière brothers lived, in Lyon, or in La Ciotat on the French Mediterranean coast, where they had their family home, then in many other cities, in France, in Europe and across the world. A vast majority of topics were situated outdoor: where there is traffic (markets, squares, bridges), in workplaces (workshops, ports...), during leisure or domestic activities (children playing, animals...).



Boat Leaving the Port (1896)

Production: Lumière Company

Film Direction: Louis Lumière

Synopsis: On a bumpy sea, three men on board of a boat are trying hard to leave the port under the gaze of two women and two

SCIENCE AND CHANCE

The duration of the reel of film “sanctified” the filming moment: everything had to be contained in this minute (fifty seconds exactly). With a few exceptions, the operators only did one “take”. A precise identification was most often done, and the place of the camera chosen. If the action was planned in its main lines, beginning the recording was a kind of a bet, like a scientific experiment system, a way to “trap” reality which, the time of the recor-

ding, left space for the unforeseeable.

This constraining duration implied a large quality of observation and attention: for example, we look at all the effort it takes to get out of the water in *The Sea*, and some amazed spectators at that time discovered through this the sea for the first time. Thereby, something was constantly happening in these views (the weather, the smoke coming out of a locomotive, the uncertain run of the children of Namo...) even if nothing was apparently happening, without a narrative efficiency being wanted (there can even be a sort of stasis, creating tension however, like in *Boat Leaving the Port*). Watching these views several times is tempting, a sole viewing would not wear them down.



The Sea (1895)
Production: Lumière Company
Film Direction: Louis Lumière
Synopsis: From a pontoon, a woman and some children are jumping and diving several times in the sea.

ALEXANDRE PROMIO AND GABRIEL VEYRE, LUMIÈRE OPERATORS

From the first half of 1896, Louis Lumière trained a hundred of operators. These “Lumière operators” departed for various part of the world to show and film numerous views; but most of them remained unknown. (see Chapter 2)

Alexandre Promio (who directed *Panorama of the Grand Canal Taken from a Boat in Venice*; *Kids Fishing Shrimps in England*; *Unloading of a Ship in Barcelona*; *The Pyramids (general view) in Giza*), and Gabriel Veyre (who filmed *Namo Village: Panorama Taken from a Rickshaw in Vietnam*), remained famous.



The Pyramids (general views) (1897)
Production: Lumière Company
Film direction: Alexandre Promio
Synopsis: A caravan of camel drivers then a group of walkers come past the Sphinx and the Great Pyramid of Giza.

THE LUMIÈRE PANORAMAS, FIRST “DOLLY”

If, in general, views were static, some of them were filmed with the camera set on a locomotor system. Promio used a gondola for the view on the Grand Canal, considered as the first dolly track in the history of cinema. These Lumière panoramas were a real success ; the camera went up (like in the Eiffel Tower’s lift), followed (on the banks of the Grand Canal), or went backwards (away for the village of Namo): they respectively refer to today’s tilt, pan and dolly shots. These movements brought a smooth flow and a stronger presence of the reliefs of the landscape; this sometimes created amazement and a discovery as the film unfolded. In *Namo Village: Panorama Taken from a Rickshaw*, the unstable movement away makes the spectator feel the rickshaw from which the view is filmed, and reinforces the starting feeling of the operator.



Panorama of the Grand Canal Taken from a Boat (1896)
Production: Lumière Company
Film Direction: Alexandre Promio
Synopsis: From a boat, we see palaces façades scrolling past on the banks of the Grand Canal in Venice, whilst coming across gondolas sailing.



Panorama during the Climb of the Eiffel Tower (1898)
Production: Lumière Company
Film Direction: unknown
Synopsis: From the lift inside the Eiffel Tower, we discover the Trocadero Palace (which cannot be seen anymore) and its paths. We see “in bird’s-eye” a canal boat sailing past on the river Seine, as well as passers-by and cars on the ground becoming smaller and smaller. An image jump indicates there must have been a break during filming.

THE FRAME AND THE OFF-SCREEN

Louis Lumière's training as a painter and a drawer, as well as the amateur photograph practice, are very likely not unrelated to the construction of the balanced frame of the Lumière views. Rigorous, these frames allow for feeling life existing beyond, on the sides or behind the camera, off-screen. In *Arrival of a Train at La Ciotat*, the travellers go past the camera which results in the abolition of the conventional "fourth wall" originating from the theatre. A passer-by, a car, or any other element entering the frame or leaving it (on and off-screen), create movement and event, surprise effects and a form of dynamic tension, as we never know what can happen, like in the *Cordelier's Square*, or in *August-Brücke*. These movements belong to the choreography within the shot: in *The Sea*, it is a pleasure to watch going in, and out, and in again in the frame, the little characters who become familiar even within a minute. In the Lumière views, the frame is a window through which the movements of the world captured on the spot get animated.



August-Brücke (1896)
Production: Lumière Company
Film Direction: unknown
Synopsis: On the August-Brücke in Dresden, pedestrians and vehicles go by.

DEPTH OF FOCUS

Depth of focus refers to the sharp zone between the forefront and the background of an image. The bigger the sharp distance is, the more we say a depth of focus exists. The aim of the cinematograph (its optical system), designed technically by Louis Lumière, was particularly used for filming outdoor. This depth of focus is particularly significant in *Arrival of a Train at La Ciotat*: it has long been claimed, unreasonably, that the first spectators of the film had been frightened by the arrival of the train on the screen because of the perspective and the realness. What is certain, it is that the depth of focus creates a dimensional effect, associated with the diagonal movement towards the front of the train arriving from the back of the image.

Many Lumière views operated a scroll through the depth of the flock of characters: the bathers in *The Sea*, the alpine infantry soldiers in *Single File in the Mountains*. This created suspense (How many are there? When will it stop?) as much as a comic effect due to the repetition and the lack of differentiation between them.

The depth of focus also enables to get distracted by elements in the background which, apparently, have less importance than the main action, like the silhouettes afar on the beach in *Kids Fishing Shrimps*.



L'Arrivée d'un train en gare de La Ciotat (1896)
Production: Lumière Company
Film Direction: Louis Lumière
Synopsis: At La Ciotat station, travellers in their Sunday best are waiting for a train arriving from the back of the image, slowing down then stopping; some passengers come down, others get on.



Single File in the Mountains, I. Montée (1899)
Production: Lumière Company
Film Direction: unknown
Synopsis: A long single file of alpine infantry soldiers climb along a glacier and meander in the snow.

THE GAME WITH THE CAMERA

The presence of the camera, more or less, influences the content of the filmed scene. Thereby, in *Arrival of a Train at La Ciotat* or *August-Brücke*, we observe looks directed at the camera, from passers-by who try to avoid it whilst others do not seem to pay attention to it. One can wonder if in *The Sea*, the bathers, between embarrassment and joy, do not overlay enthusiasm with a tendency to joke around. In *Unloading of a Ship*, we witness a true mob of the camera (between provocation and seduction) by two workmen. From these faces and their expressions, a strong emotion rises, coming from the fact that these unknown people stop their activity, suddenly caught by this object which records their image. Thereby, the little boy with the cap to the right of the frame in *August-Brücke*, and who remains static staring at the camera, nearly then becomes the hero of the scene. As for the children in the Namo village, it is their run, their looks and their laughter facing the camera, that become the topic of the film.



Unloading of a Ship (1896)

Production: Lumière Company
Film Direction: Alexandre Promio

Synopsis: On the port in Barcelona, some workmen are transporting goods onto a ship using a bridge. Several of them seem to forget their task for a moment and play in front of the camera.



Namo Village: Panorama Taken from a Rickshaw (1900)

Production: Lumière Company
Film Direction: Gabriel Veyre

Synopsis: In the streets of Namo in French Indochina (nowadays Vietnam), villagers accompany the operator's departure going away on a rickshaw, whilst their children run towards the camera happily.

AMATEUR FAMILY FILMS

For the views filmed in Lyon or in La Ciotat, Louis Lumière, in the middle of the experimentation of his new device, often uses, as extras, his parents, friends or employees. Mrs Lumière and her two daughters are present in Boat Leaving the Port. And the topics of the view often correspond to those liked by the amateur photographers at the time. The Lumière brothers being very rich industrialists, record several views of a bourgeois family life, a world of satisfied owners in the late 19th century.



Boat Leaving the Port (1897)

Production: Lumière Company
Film Direction: Louis Lumière

Synopsis: On a bumpy sea, three men on board of a boat are trying hard to leave the port under the gaze of two women and two children on the pier.

REGAINED TIME

Nowadays, we watch these Lumière views more than a century after their recording. Sometimes, the streets still exist, but the cars, clothes, hat, signs, have considerably changed. Thereby, these moments of life captured on the spot have the value of archives, they make the history of what they give to watch and give information in a precise way of the gone word. The Trocadero in Paris, as it was at the time, a cart with a donkey on a beach in England; a woman waving her handkerchief on a pier; workmen in shirt sleeves; children diving in their swimming costumes: so many images from the past coming to watch the present.



Kids Fishing Shrimps (1896)

Production: Lumière Company
Film Direction: Alexandre Promio

Synopsis: On a beach in England, some kids are fishing shrimps under the gaze of adults.

« It was in Italy where I first had the idea of panoramic views. Arriving in Venice and going by boat to my hotel, on the Grand Canal, I was watching the banks fleeing in front of the skiff and I then thought that if static cinema allowed to reproduce mobile objects, we could turn the proposition around and try to reproduce static objects using mobile cinema. I straight away filmed a strip I sent to Lyon asking to let me know what Mr Lumière thought about this trial. The answer was positive. »

Alexandre Promio, "Carnet de route", in Guillaume-Michel Coissac, Paris, 1925

TOUR IN ITALY, CAMILLE LEGRAND

FACT SHEET

France, 1904
 Production: Pathé frères
 Film director and operator: Camille Legrand
 Music: Daniele Furlati (2016)

SYNOPSIS

From Naples to the Vesuvius, the landscape scrolls past, seen from a cable car. On the volcano, smoke rise up. Some tourists are accompanied by their guides who lead them down from the volcano on sedan chairs. The cable car leaves again.



AN OPERATOR FILMMAKER

The operator is the person in charge of the technical and aesthetic quality of the image: the operator chooses the frame, the camera moves, the work on light. In the beginnings of cinema, especially when talking about scene taken on the spot, with no actor to direct, it was not rare that the operator was also considered as the filmmaker. Most often, these operators remained anonymous: and therefore, so were those sent across the world by the Lumière brothers (with a few exceptions). In the footsteps of these Lumière operators, Camille Legrand is a forgotten technician: hard to assign a style, has he prepared the topic or is it an order? Has he supervised the editing? What is known of him is that he is recorded on the Pathé portfolio as an operator (or director of photography) and a filmmaker of a wide number of films in the 1900s and 1910s, virtually all of the “outdoor scenes”.

“OUTDOOR SCENES”

This expression corresponds to film documenting customs, celebrations, works, or describing sites and monuments, in Europe and elsewhere. Later than the Lumière views, these films were made of several shots edited one after the other. Their success and role with the audience have been really important, at a time when travelling was rare, and only for the upper class.

CCAMILLE LEGRAND TRAVELLING FILMMAKER

Specialised in filming picturesque films for the Pathé frères company, Legrand travelled to Japan, Spain, England, Ireland, and on several occasions to India, filming the elephants’ work there as much as the distractions, sports, and ceremonies, as well as daily life (he even filmed three feature-length films in the 1920s). This adventurous operator also joined a spectacular ascent of the Mont Blanc in 1907. His films fell within an anthropologic movement, between scientific research and popular entertainment, which joined the desire for expedition and discovery specific to that era.

TOUR IN ITALY

Logically, numerous outdoor scenes have a title beginning by “tour” (« excursion »). The film belonged to a series in twelve scenes. We see here “from Naples to Vesuvius”, but other parts, also turned into distinctive films, were shown individually: “En rade de Gênes” (“In Genoa”), “Venise en gondola” (“Venice in Gondola”), “Rome moderne et antique” (“Modern and Old Roma”).

A POINT OF VIEW “ON-BOARD”

Apart from the title, there are no elements indicating what is to be seen for the spectator. The first shot is itself particularly mysterious: we first only see luxurious vegetation, sometimes nearly totally obstructing the frame; in the next shot, we understand we are on-board a cable car. The camera is on-board, on the way up as well as down, moving without any other machinery than the cable car, in natural tracking shots. Then we follow the unfolding of the tourists' excursion through lengths setting a rhythm and a pace offering a journey by proxy for the spectators.



First leg



Return journey

CHOSEN CONSTRUCTION AND LENGTHS

If a different operator had filmed this excursion, would it have been the same film as a result? We can try to imagine it, to notice better Legrand's choices providing a tone that is at times melancholic to this excursion: the way up and down structure the film (we could very well imagine the same film without one of the two journeys). By making the shots last, especially those in movement, the time spent on the volcano seems very short in comparison with the journey to get there.

THE MUSIC

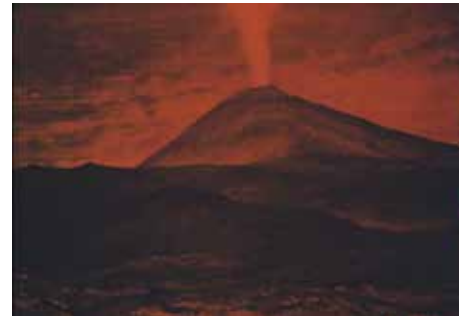
This melancholic impression of transience partly comes from the music composed by Daniele Furlati in 2016 for the Cineteca Di Bologna (the Film Archive in Bologna). The soloist piano theme is *Italianate*, based on a triple time, vaguely tarantella or rapid barcarolle. It is a simple melody in a popular tone. As for many films from that time, we do not know for sure how the film was accompanied then.

At the end, when the cable car leaves again, two shots, rather long, nearly from a bird-eye view, linger on the rails scrolling past, as if it was the journey, itself, that became more important than the landscape. We can see a fascination there for the movement itself, characteristic of the time, and for the technical improvements linked, like this very recent cable car (inaugurated in 1880) and so famous in Italy it became the topic of a famous napolitana song: *Funiculì Funiculà*.

RHYTHM AND TONE BREAKS

The length of tracking shots sets a rhythm abruptly interrupted by the appearance in a static shot of the volcano, reinforcing the imposing presence of the mountain spitting a thick smoke into the sky, in an expressive red tint. The following shot, closer, unveils the smoke breaking free from the mouth of the crater. The spectacular and dangerous aspect of the active Vesuvius is therefore shown in two short shots, maybe filmed in studio (with a recreated volcano), which would make this film a hybrid between outdoor filming and special effects in studio.

Back to black and white to finally show the excursion participants. We notice especially the gap between the tourists, well-dressed, probably from a bourgeois background, and their guide, taken in a relationship that cannot be clearer between classes in the shot with the sedan chairs. The tourists seem to come towards us whilst turning their back to us, while we can see the faces and bodies in action of the carriers.



The red Vesuvius



Tourists and carriers

ECHO IN MODERN CINEMA

For a spectator today, this film, through its remarkable choices, may lead to think about modern filmmakers working as much the duration than the sharpness. We think about *Stromboli* by the Italian Roberto Rossellini (1950) or about *Casa de Lava* by the Portuguese Pedro Costa (1994), but also the initial sequence on a train in *Goodbye South, Goodbye* from the Taiwanese Hou Hsiao-hsien (1996).

GYPSY LIFE, UNKNOWN FILMMAKER

FACT SHEET

France, 1908
 Production: Pathé frères
 Operator: unknown

SYNOPSIS

On a Gypsy camp, kids are playing, horses are being fed, people are working and doing everyday chores; washing, cooking, sowing and wood chopping close to the trailers. A man is building wicker pedestal tables that are sold in town. The cobbler is fixing a shoe, ragmen are sorting out. Behind their stalls, the fairground people are preparing sugar canes and pancakes. In town, the crowd are rushing around the carousels, entertained by the dancers accompanied by an orchestra.



AN "OUTDOOR SCENE", WHOSE FILMMAKER IS UNKNOWN

In the Pathé portfolio, there are no traces of the name of the filmmaker nor of its operator. Maybe, like for Camille Legrand (filmmaker-operator of *Tour in Italy*), it is the same person: a technician sent by Pathé to document the life of nomads, or gypsies, and the film's notice indicates they are "for the first time shown in a film". It is an "outdoor scene" like many were made at the time, aimed at fulfilling the spectator's curiosity who want to see what is unknown thanks to the cinema. A few clues: the writings "Chares. Patin Forain Châlons sur Marne" and "Patin forain à la fête de Fère-champenoise" seem to designate a fairground family, probably based in Châlons-sur-Marne (today Châlons-en-Champagne, in the East of France) and maybe working in the area for a celebration in Fère-champenoise.

AN UNCERTAIN GEOGRAPHY, A FRAGMENTED CONSTRUCTION OF SPACE

Where are we? How to identify the way the various place we see in the film are set up, and the way they are linked? At the start of the film, we precisely identify the trailers in a camp, for which no indication is given about its situation with regards to the town. Indeed, the camp appears set back, maybe on a wasteland or close to the poor shacks on the town's outskirts. The shots unveiling the stalls of candy canes and pancakes, in which the fairground people are framed from mid-thigh up, facing forward and with no perspective, do not give any details; a bit of time is therefore needed to understand that the film took us elsewhere, probably in a fair which will be shown in a wide shot. Impossible also to situate precisely, in relation to the carousels, the stage, with dancers and orchestra, shown in the last shot. Distances are rubbed off, producing a certain discomfort in the space perception. If it is hard to imagine what the spectator of the time felt, it allows us to fill in what is hidden by the spaces jumps between shots.

THE CONSTRUCTION OF A TEMPORALITY THROUGH EDITING

The succession of daily and domestic chores in the first shots, like many fragments collected, may correspond to late morning, then midday. It invites us to observe the daily life little events, without any spectacular idea or sensational effect. We then follow the steps, from the beginning to the end, of the making of the wicker pedestal table, filmed from different angles and shot sizes. We notice a few jump cuts, meaning cuts between two shots of the same value, which create short ellipses (jumps in time) to move to a new phase of the action. Another forward facing shot but closer than the first one allows us to close the action on the craftsman satisfied face, who visibly knows he is being filmed and gives a smile to the camera. In the continuity, the following shot sets us in another place

and another timeline for the selling of the pedestal table. In that way, it is the whole activity and its economy that are detailed, patiently decomposed by a choice of precise cuts. On the opposite, in the following action, the repair of a shoe is shown in one shot: a sequence shot creating here a little drama scene presented without cut. The little sequence of the candy can underline the human work and probably gets us closer to the fun fair. Weird, and quick, return back to the camp with a shot around the goods spread on the floor. The last shots are dedicated to the stalls and the fair, maybe in the evening. This encourages us to imagine a posteriori that the film lasted over a single day.

DOCUMENTARY AND DIRECTION

This small five-minute film appears like a pioneer of Georges Rouquier's films where he filmed Aveyronnais farmers after the second world war, or even *People on Sunday* (*Menschen am Sonntag*, 1928) by the Germans Robert Siodmack and Edgar Ulmer who follow the activities of workmen on a day off. Or even, showcasing a craftsman's gestures, Jacques Demy's short film *Le Sabotier du Val de Loire* (1955), the films by Agnès Varda or Alain Cavalier dedicated to the "little jobs". In all these instances, the reality of the people filmed on the spot is also, more or less clearly, directed with their participation. For *Gypsy Life*, we imagine very well the operator-filmmaker asking the cobbler and to someone else around to "act" or re-enact quickly, for the camera, their everyday gestures.

"PHOTOGRAPHIC" SHOTS

The direction part is also shown during the portrait shots in which the subject stares at the camera. These static shots, aiming to show a marginal population, with an anthropological dimension, may encourage to think about the photographs taken a few years later in the slums around Paris, or in the United States during the Great Depression (see "links with the other arts").



Making of a pedestal table



The day goes by, mealtime

RESCUED BY ROVER, CECIL HEPWORTH, LEWIN FITZHAMON

FACT SHEET

United Kingdom, 1905
 Production: Cecil Hepworth (Hepworth Pictures)
 Direction: Lewin Fitzhamon
 Script writer: Margaret Hepworth
 Director of photography: Cecil Hepworth
 Interpretation: Cecil Hepworth (Father), Margaret Hepworth (Mother), Barbara Hepworth (Baby)

SYNOPSIS

In a park, a beggar kidnaps a baby being looked after by a nanny to get revenge for her disdain. When, distraught, the nanny announces the news to her mistress, Rover, the house collie dog, goes on the search for the child. He runs, swims across a river, to finally find the beggar's spot. He goes back to get his master. They go back through the same locations together, and the father gets his child, leaving the beggar to be alone. In the living room, the whole family is reunited.



THE BEGINNINGS OF THE ENGLISH CINEMA: FROM LIFE MODELS TO THE SCHOOL OF BRIGHTON

A new type of photographic plaques for magic lanterns appear in England at the end of the 19th century (these painted images projectors existed since the 17th century): the Life Models. Colourised by hand, they stage an edifying and moralising story, with actors, extras, accessories, on a painted backcloth. These plaques, both formally and narratively inventive, prevailed in the beginnings of English cinema. They influenced the "school of Brighton", which gathered, from 1898 to the First World War, some pioneers of the British cinema such as James Williamson and George Albert Smith. Williamson sold photographic equipment to amateur coming to the Spa town of Brighton; Smith was a hypnotiser and a show promoter. These careers illustrate the beginning of cinema: an art born as much from scientific and technical discoveries that from the world of popular and fun fair attractions.

THE CHASE FILM: A SUCCESSFUL GENRE

Filmmakers would come to Brighton mainly to shoot their film outdoor. They made in 1901 Stop Thief!, a chase film, which later became a successful genre; this heritage is found in burlesque films by Charlot or Buster Keaton. These chase films have the particularity to fit in with the continuity of the Lumière brothers opting for the outdoor and the depth of focus (sharpness zone between the forefront and background of the image), denoting therefore a wide reality of space. They carry on the work on cutting (ordered sequence of different shots), possibly varying axis and scales, to create a rhythm and a dramatic progression.

THE QUESTION OF THE AUTHOR: THE FILMMAKER OR THE PRODUCER?

The fatherhood of this film is allocated to Cecil Hepworth, British cinema pioneer, creator and director of studios set up from 1899 in the South of London, and who employed Lewin Fitzhamon as a filmmaker in 1904. He is the one who filmed Rescued by Rover. This is an illustration of an aspect of the period of the beginnings of cinema, with no real specialisation (Hepworth like Fitzhamon, were in turn actor, script writers, filmmakers). Cecil Hepworth, also a director of photography, played a very important part in the making of the film: his wife wrote its scenario and played the female role, he played the male role himself, their daughter the baby's role, and their dog played Rover's one. This highlights a craftwork, specific to English cinema of the early days.

A DRAMATIC TENSION

The important number of shots (twenty-two) used to establish the space and rhythm of the story, in comparison with the whole duration (about twenty minutes), created a dynamic cut. We notice the shot of the beggar at hers with the baby, which breaks with the continuity of the successive step of the race, whilst meaning: "in the meanwhile". The depth of focus establishes a duration effect bearer of dramatic tension. The dog's race is long: what could happen to the baby, in the meanwhile?



The dog's race in the depth of focus

THE CREATION OF A TERRITORY AND OF THE BACK AND FORTH

The succession of shots of Rover's journey, and the game of on and off-screen, create a coherent space, territory and geographical journey, that the spectator recognises through the repetition of identical frames within the various settings. Rover moves towards the camera when he looks for the child, and moves away from it when he returns home: the back and forth is perfectly understandable and creates an intimacy with the places.

CONCOMITANCE OF THE REALITY AND THE THEATRICAL

The intrigue may seem conventional, and its representation may be similar to outdoor theatre (outraged game of the beggar, the father's look to the camera). The dog's race is however done with great vitality, not only due to the choice of natural settings but also to the dog's sagacity: event though he is trained, his race, his swim and his way of snorting in the foreground, accomplishing a true performance, injects a lot of life and unforeseen.

A CONVENTIONAL RETURN TO THE FAMILY BALANCE

The nanny's negligence – the film does not make much occurrence of this character – is the cause for the theft of the baby. At the very end, the camera gets closer to the gathered family, jumping from a wide shot to a medium shot, from the same angle: it is a "axial cut". This last cut celebrates the recovered family balance, echoing with the very first shot of the film (the baby and the dog watching). The conventional order, a moment threatened, is restored, according to an edifying pattern, noticeable in many of Hepworth's films, and which characterises social representations of the time: the need to be one against dangerous classes. Caricatured, the beggar is only moved by revenge and numbed by drinks.



First shot



Last shot

RECEPTION OF THE FILM AND ITS HERITAGE

Rescued by Rover met a global success and was sold in hundreds of copies. D. W. Griffith, American filmmaker who became essential for the art of narrating in the cinema, will remember it: his first film, *The Adventures of Dollie* (1908), also tell the kidnapping of a child. The fortune of the "faithful dog" must be noted in the popular culture, with the English novel *Lassie*, adapted first in cinema then in a famous series by American television in the 50s and 60s, or even in another series, *Rintintin*.

A LITTLE JULES VERNE, GASTON VELLE

FACT SHEET

France, 1907
 Production: Pathé frères
 Direction: Gaston Velle

SYNOPSIS

A mother wishes good night to her son in bed, blows the candle out and leaves the room. The child lights the candle again to read; he soon falls asleep and dreams. Above the bed, come strange apparitions: Jules Verne's portrait, a globe, a little train, the sun, the moon, a meteor... The child "wakes up", stands up to get into the basket and the balloon and flies above the roofs from where the child observes the landscapes through the lens. Then he dives into the depths of the sea, amongst jelly fish, seashells and corals, transforming into ballerinas before disappearing. An octopus grabs the boy. In their fight, he wakes up fighting with his pillow. All the feathers are blowing away. The mother intervenes and gives him a slap before putting him back to sleep with a kiss.



FILMMAKERS AND MAGICIANS

Gaston Velle, like George Méliès and Walter R. Booth, was first an illusionist before becoming a filmmaker. Like others of his time, he placed his cinematographic work in a close relationship with illusion, with magic.

THE PATHÉ STUDIOS

After working as an operator of "trick scene" for the Lumière brothers, Gaston Velle is employed by Pathé, where he made more than fifty films between 1903 and 1911. Created in 1896, the Pathé company marks the entry of cinema in the industrial era, with the specialising and structuring of the jobs of the cinema (operators, decorators...). Pathé who sets his studio close to Paris (in Vincennes and Montreuil) from 1904, and then laboratories (in Joinville-le-Pont), became the largest company of cinematographic production and equipment in the world at the start of the 1900s.

THE TRICK SCENES

A big part of the cinema production in the early days offered short scenes in which tricks played an important part: the trick scenes. Just like in magic show, very popular in the Belle Epoque, we see things defying the laws of plausibility unveiling on the screen. For Pathé, Gaston Velle filmed several films of that genre: La Valise de Barnum, La Fée aux fleurs, L'Album merveilleux, Les Invisibles... He was often assisted by Segundo de Chomón (whose film The Spring Fairy can be seen in this program), father of the animation in image by drawing or objects images, who created the illusion of movement, barely modifying the frame per second rate between each break. As well as mechanic tricks (clever modifications of accessories and setting live, like here with the octopus' attack), others, typically cinematographic, relied on appearance/disappearance or transformation of elements (the camera is stopped, an element is replaced, the camera is switched back on whilst keeping the same frame).

A JULES VERNE'S ENCHANTMENT

In some Parisian theatres, shows of enchantment met a big success in the middle of the 1800s. Technicians and directors offered stories digging in the wonderful tales, punctuated with spectacular scenes through very complex machinery. Several filmmakers made this last in cinema (A Trip to the Moon, made by Georges Méliès, is at the origin of the enchantment by Jacques Offenbach). A Little Jules Verne is therefore not only a trick scene, but an enchantment of a theatrical inspiration, particularly underlined by the presence of female supporting roles. Collectively, women seemed bearer of an imagery where their bodies are just symbols, suited for strange relationships (they become jelly fish here, flames there or even just simple accessories). The patterns of Jules Verne's extraordinary journeys mixing imagination of adventure novels, discoveries, scientific explorations inspired several enchantments at the time. Thereby, basket, lens, trains around the world and other giant octopus populate the fantasy of these cinematographic expeditions.



In the spirit of Jules Verne

A SERIES OF SCENES AND BRIEF SHOTS

The film, filmed in studio, takes place according to a succession of scenes: forward shot, centred shots, the background without perspective, letting the action unfold in the same shot. These scenes follow one another sometimes in "fading", the following image appearing in the preceding one, to ensure fluidity. A rather rare fact is that this series of scenes is sometimes interrupted by several short shots and a tighter shot (for example with the appearance of the worrying little devil at the start of the dream). The rhythm of the story and the general style of filming are surprising and heterogenous, as the images testify when presenting a harbour town, surrounded by an iris, evoking a spyglass, and which seems to belong to another filming set; they may be pre-existing documentary archives, recycled from some operator's views?

THE DREAM MOTIVE

Like a cinema screen, the wallpaper becomes the medium for the little boy's dreams. These dreamlike images then occupy the whole frame: the character is in his dream and he is also the spectator of it. This link between the cinematographic experience and the dream guided several filmmakers throughout the history of cinema, like Jean Cocteau, Leos Carax, Victor Erice, Luis Buñuel, Federico Fellini or even Jean Vigo (dreamlike snow for the pillow feathers in Zero for Conduct). That situation and this character of a dreamer, common in the cinema, were clearly inspired here by the contemporary cartoon by Windsor McCay: Little Nemo, published in the United States in 1905, in which a young boy lives thrilling adventures in his sleep.

COLOUR

In this coloured version of A Little Jules Verne, the variations of colours (for example the move from sepia to blue depending on whether the candle is lit or not) creates an almost comic effect and brings a complicity with the spectator taken in a game of visual and narrative codes. Conventionally, the seabed is therefore tinted in blue. Elsewhere in the film, some colours are applied locally, and bring a supplement that is more expressive than realist (as it is often the case in colourised films). It is important to note particularly the red and yellow coming to underline nearly naively the presence of fire.

GULLIVER'S TRAVELS, GEORGES MÉLIÈS

FACT SHEET

France, 1902
 Production : Star Films
 Direction: Georges Méliès

SYNOPSIS

One night, Gulliver discovers Lilliput, a village with palaces that are so tiny he can walk over them. The inhabitants tie him up, then feed him and present him their king. With one hand he grabs a palanquin that he puts on his dining table and meets the queen. Suddenly, a fire breaks out which Gulliver puts down. In a massive handkerchief, he finds himself dropped off by a giant at the table of three giants playing cards, and they leave. Gulliver tries to declare his love to the young giant, climbing up a ladder to be heard by her, but falls from it and lands in a cup of coffee.



MÉLIÈS OR THE CINEMA AS A SHOW

As a magician, George Méliès took over the direction of the Robert-Houdin theatre in Paris in 1888, which had belonged to the most famous French illusionist of the 19th century. Interested really quickly by the cinema (he attended to showing on December 28th 1895), Méliès made *The Vanishing Lady* there in 1896 using the “transformation trick” achieved by stopping the camera (see the sheet of *A Little Jules Verne*). Lumière had refused to sell him a cinematograph. But his friend Robert W. Paul (see the film sheet *The ‘?’ Motorist*) gave him a machine with which Méliès could explore the spectacular potential of cinema.

DIFFERENT GENRES

For his first film in 1896, *Playing Cards*, Méliès (who plays in the film) revisited a topic tackled by Louis Lumière, and that we also see in *Gulliver's Travels*. Then, Méliès tried many genres out, including the rather less known recreated news (from the engaged *The Dreyfus Affair* in 1899 to the recreation in studio of a *Éruption volcanique à la Martinique* in 1902), but also historical film, adverts, dramas, comedies, operas... Méliès specialised in the enchantment with tricks: imaginary journey or fantasy anticipation inspired from fairy tales mixed with devilry, using astonishing machineries for the special effects, very fashionable in theatre for many years. *Cinderella* (1899), his first fantasy film, was met with success in France and abroad.

THE FIRST FRENCH STUDIOS, MÉLIÈS JACK-OF-ALL-TRADES

Méliès created his production company Star Films in 1897, situated in Montreuil-sous-Bois in the Parisian suburb, and created the first French studios equipped with a theatre stage and a photographic workshop, with all the technical and artistic necessity (machinery, dressing rooms, costumes, make up, settings, accessories...), exposed to the sunlight through a glass roof. Méliès was a producer there as well as a filmmaker, script writer, actor, decorator...

SUCCESS THEN BANKRUPTCY, BUT A GLOBAL INFLUENCE

Between 1896 and 1912, Méliès filmed more than five hundred film requiring a lot of time and care, sometimes films of about twenty minutes, a long duration for the time. *A Trip to the Moon*, which was met with triumph, was filmed by Méliès at the peak of his creativity and his success, in 1902, the same year as *Gulliver's Travels*. Méliès' films were rapidly world-renowned. To defend his interests, he sent his brother to direct a branch in New York from 1903. Progressively, the fantasy wave died out, cinema became industrialised and the meticulous independent craftwork of Méliès suffered from this new competitive environment, forcing him to sell everything at the beginning of the 1920s. Many films have been lost, others, burnt by Méliès, in despair. Still today, his contribution is celebrated across the worlds; in 2011, the film *Hugo Cabret* by Martin Scorsese pays him a recognisable tribute. The influence of Méliès and of his innovations remains considerable with contemporary filmmakers who mix, in their productions, original craftwork of their special effects and the technique offered by digitalisation.

A SUCCESSION OF THEATRICAL SCENES

Gulliver's Travels is presented as a succession of six distinctive and practically autonomous scenes, composed meticulously, then bounded bits by bits. Although the arrival at the giants appears without any transition with what came before. In the heritage of these images from Epinal, the scene is closed in its depth by a painted sheet, the scenes are frontally framed, the static camera is precisely situated in front of the scene. The comedian sometimes turn to this imaginary spectator in shrugged asides.

BIG/SMALL

The two chosen episodes for this adaptation (which the first in cinema of the Swift novel) play on the contrast between Gulliver and the Lilliputians, then with the giants (Gulliver is made really tiny). Méliès frequently played with the big/small contrast and its comical and fantasy dimension, which is the case in *The Man with the Rubber Head* (1901) and *The Lilliputian Minuet* (1905). This relative game on sizes apparently seems to particularly fit the cinema, whose range of shots makes the relationship to the human body vary within the frame (from the close-up to the wide shot). For Méliès, the frames often remained wide, the actors away from the camera. In the scene of the card game, Méliès filmed from exceptionally close, framed under the chest, aiming at turning them into giants, whereas for today's spectator this image feels familiar and usual, with no reference to an abnormal scale.



Big and small

METICULOUS AND PERFECTED "TRICKS"

In order to gather Gulliver and the Lilliputians in the same frame, then Gulliver and the giants, Méliès used several special effects, which he perfected little by little. The model of the first scene allowed the hero to walk over the tiny palaces. Then, in the following scenes, Méliès used the multiple exposition techniques of the film and the overlay. A same roll of film was exposed several times, filming a scene first, then once the roll was rewound, a second scene

overlapped the first. This trick required a vast preparation: places and actors' moves had to meticulously delimited within the space in order not to infringe with the second scene set. It was required, for example, to measure really precisely the height of the ground on which a Lilliputian (filmed from afar) climbs to give the impression he arrives on Gulliver's table (filmed from closer). The meticulousness of the trick (despite a few transparencies that are visible for an attentive spectator) and the amazement it creates comes from a clever and inventive child's pleasure.

THE COLOUR

The version shown here is a coloured version sold at a bigger price, for the interested fair-ground people, that the one in black and white. Here, the images were coloured by hand, by brush, one after the other. Colouring to highlight certain clothes, buildings, accessories, helped to avoid confusion, like with the irruption of red and yellow for the flames, to strengthen the sudden effect of the fire (the flames motive was frequent in evil narrations dear to Méliès). A certain plastic poetry was born too from this, more or less random, placement of colours.

THE SOUND IN THE SILENT CINEMA

Many showings of silent films of the times were accompanied by a barker, who made live comments. We can notice here how much the actors, particularly the one who played Gulliver (Méliès) is agitated and does not stop talking, even if the speech is not recorded. A funny irony even arises when the young giant, in her move, insists on the difficulty to hear what Gulliver is saying (chatterbox made silent by the technique then). The musical backing track was also often improvised on the piano, sometime by Méliès himself for the presentation of his films in the Robert-Houdin theatre (see music, Modeste Moussorgski, in Educational paths p 36).

"Do we want to know how the first idea came to apply the trick to the cinematograph? Well, quite simply. A blocking of the machine I used at the beginning (rudimentary device in which the film roll often got torn or caught and refused to go forward) created an unexpected effect, one day I was prosaically taking photographs of the Opera square: a minute was needed to unblock the film and switch the device back on. For a minute, passers-by, omnibuses, cars, had changed place, of course. When I projected the film roll, mended where the break happened, I suddenly saw a Madeleine-Bastille Omnibus turned into a hearse and men turned into women. The trick by substitution, called "the stop trick", was found, and two days later, I made the men into women metamorphosis, and the first disappearances that had, at the start, such success. It is thanks to the very simple trick that I made the first fantasies: *The House of the Devil, The Devil in a Convent, Cinderella...*"

Georges Méliès, "cinematographic views" 1907, in *Écrits et propos – Du Cinématographe au cinéma*.

THE SPRING FAIRY, FERDINAND ZECCA, SEGUNDO DE CHOMÓN

FACT SHEET

France, 1902-1906

Production : Pathé frères

Direction: Ferdinand Zecca, Segundo de Chomón

SYNOPSIS

It is snowing in the countryside. A woman is waiting for her husband who is coming back from chopping wood. As the couple is about to have dinner, an old hunched lady knocks at the window of their modest house; they provide hospitality. Suddenly, she turns into a young woman, dressed in a thin coloured dress, then leads the couple outside. In a move, she stops the snow and coloured flowers grow, slowly makes a large bouquet out of it between her arms which she gives to the stunned couple, then disappears. Two babies come out from the bouquet put on the table, which makes the couple really happy.



FERDINAND ZECCA, AT THE HELM OF PATHÉ

Born in 1864, Ferdinand Zecca rapidly showed interest in the cinema. Employed by Pathé at the beginning of 1900, he did several jobs there (filmmaker, script writer, decorator, camera operator, actor). In 1901, his *History of a Crime* (famous for its flash-back) was met with global success. After *Life and Passion of Christ*, he became an artistic director and oversaw the work of new filmmakers (including Gaston Velle, filmmaker of *A Little Jules Verne*); his role varied according to the film he was given. He multiplied genres (to meet public demand) and did not hesitate to plagiarise filmmakers such as Méliès or filmmakers from the school of Brighton. His name remained associated to Pathé's name, to the tremendous boom of a cinema establishing itself as an industry in the 1900s. This success enabled the development of considerable technical and creative resources, given to the filmmakers of the company.

SEGUNDO DE CHOMÓN, COLOURIST, COUNTERFEITER AND PIONEER

Born in Spain in 1872, Segundo de Chomón, turned to industrial drawing whilst getting interested into photography. He arrived in Paris in 1895 and attended the already very famous projections of the cinematograph. Helping his wife, the comedian Juliette Mathieu, he discovered the world of the cinema. He therefore developed new colouring techniques which he suggested to Charles Pathé. The latter sent him to Barcelona in 1901 to film documentary views there. Chomón set up a workshop with his wife in order to colour films for Pathé frères which he distributed in Barcelona. He discovered and experimented some tricks (models, appearances/disappearances, fades out, overlays...) and began to film his own films (like, for example, *a Gulliver in the Land of the Giants* in 1903, taken from Méliès). Frequently filming "frame by frame", he appeared as a pioneer of animated cinema. His film *The Electric Hotel* (1908) is an accomplished product of it, with objects moving on their own.

THE SPRING FAIRY, UNCERTAIN HISTORICAL DATA

Many questions and estimates persist on Chomón's work. The attribution of the making of *The Spring Fairy* (sometimes dated 1902, sometimes 1906) is also not a clear cut: a board announced the film is tricked and tinted under the directions of Chomón in Barcelona, but no one knows what his part exactly was in the writing and filming of it compared to Zecca's.

A CINEMA OF THE ARTIFICE

Watching this film, we have the charming feeling of attending an animated imaging of a very simple tale. The “Once upon a time” takes shape in the composition of an artificial world, presented in a direct and naïve way and demanding the spectator’s belief. Thereby, the way the snow falls does not seek realism (same goes for the fake beard of the husband), it rather envelops the countryside in a melancholic coat, conventionally making the couple’s isolation and the certain poverty more vivacious.

INTERIOR/EXTERIOR

The film was entirely filmed in studio. Its structural principle is that of a back and forth between the exterior, first wintery (artificial snow and painted sheets representing bare trees) then spring-like; and interior, reassuring, although modest. The window, from where we see the snow falling and the old lady appear, enables the coexistence of the exterior and interior within the same image, to make the link between the two spaces.



Enchanting daily life

FROM WINTER TO SPRING

The fairy makes the exterior more clement, and fast-forwards the passage from winter (associated with sadness) into spring (synonym of renewal): this magical transition is shown in a crossfade between two elements of the setting in the foreground – a grove substituting itself to logs and a bush – whilst the painted sheet placed in the background remains identical.

MAGICAL COLOURS

The work operated by Segundo de Chomón on colourisation fully serves the narration. The colour first appears on the old lady’s dress. Only the magical elements then appeared coloured, in particular the flowers. The colours create a true contrast between everyday life, dreary and grey, and this breath of spring life impregnated with colours made in an unhoped-for way.

REVERSED MOVEMENT

With the arrival of spring, several fairy’s movements, as well as the arrivals of flowers in her hands, seem to happen in a strange way, the “other way around”. Actually, during the filming (when the actress throws the flowers she was holding in her arms), the camera films upside down, reversed, then the roll of film is edited in a way to reverse these movements (the last images filmed put the right way up became the first and vice versa). This effect, adding to the supernatural and poetic aspect of the scene and which we will see much later again in *The Beauty and the Beast* by Jean Cocteau, found its origin in the first showings of the Lumière Cinematograph. During the showing of *Demolition of a Wall*, the projectionist turned the handled the other way around without switching the lantern off, which enabled the spectators of 1896 to see the wall be erected again on the screen which had just collapsed moments before. Reverse was therefore invented, and several films were shot by Lumière to get this funny effect.

THE ‘?’ MOTORIST, ROBERT WILLIAM PAUL, WALTER R. BOOTH

FACT SHEET

United Kingdom, 1906
 Production: Robert W. Paul
 Direction: Walter R. Booth

SYNOPSIS

The driver of a car going at full speed, accompanied by a woman with a veil, are arrested by a policeman. They hit him on the road and run him over. The policeman gets up and runs after them, but the car climbs onto the wall of a building, and flies away amongst the stars and gets close to the smiling Moon. Taken away by a meteor, the car drives on Saturn’s rings and drops down in a free fall to finish through the roof of a courtroom in the middle of a court case. In the street, the couple is caught by the policeman and the magistrates, but the car suddenly turns into a horse carriage. The men of the law are confused, but the vehicle recovers its initial shape and escapes again.



ROBERT WILLIAM PAUL, INVENTOR, PRODUCER AND FIRST ENGLISH FILMMAKER

Scientist, devices inventor, Robert William Paul made several replicas of Edison’s kinetoscope (see chapter Context), presented in London in 1894. He then developed the Kinetik, the first camera created in England. He thereby became the first English filmmaker. In 1896, he launched his own projection device, the Theatrograph which his friend, George Méliès, bought a copy of straight away. The same year, he built a studio on the model of Edison’s in the United States. Close to the filmmaker of the school of Brighton and director of photography, he tackled all genres: outdoor scenes and news, fairy tales’ adaptations, comedies, trick scenes. Father of the British cinematographic industry, Robert W Paul produced and made films (most of which have been lost) up until 1910: he then devoted himself solely to science.

WALTER R. BOOTH, AN UNKNOWN FILMMAKER

Originally a porcelain painter and a magician, Walter R. Booth collaborated from 1889 and up until 1906 on numerous films shot for Robert W Paul’s studios. Booth developed several techniques of special effects in film inspired from fantasy or from comedies of science fiction, with mechanical tricks, disappearances and transformations stopping the camera, overlays on black background, reversed frames (upside down characters), hand drawings. The ‘?’ Motorist is his last film with Paul.

AN ENGLISH CINEMATOGRAPHIC INDUSTRY IN CRISIS.

The retirement of Robert W. Paul from 1910 goes in line with the English cinematographic industry crisis accelerating in 1906. Victim of the double competition from the powerful Pathé company and American successes, the English cinema (which had remained crafty in its production) ran out of steam, except for the films produced by the company founded by the American Charles Urban, who joined Walter R. Booth.

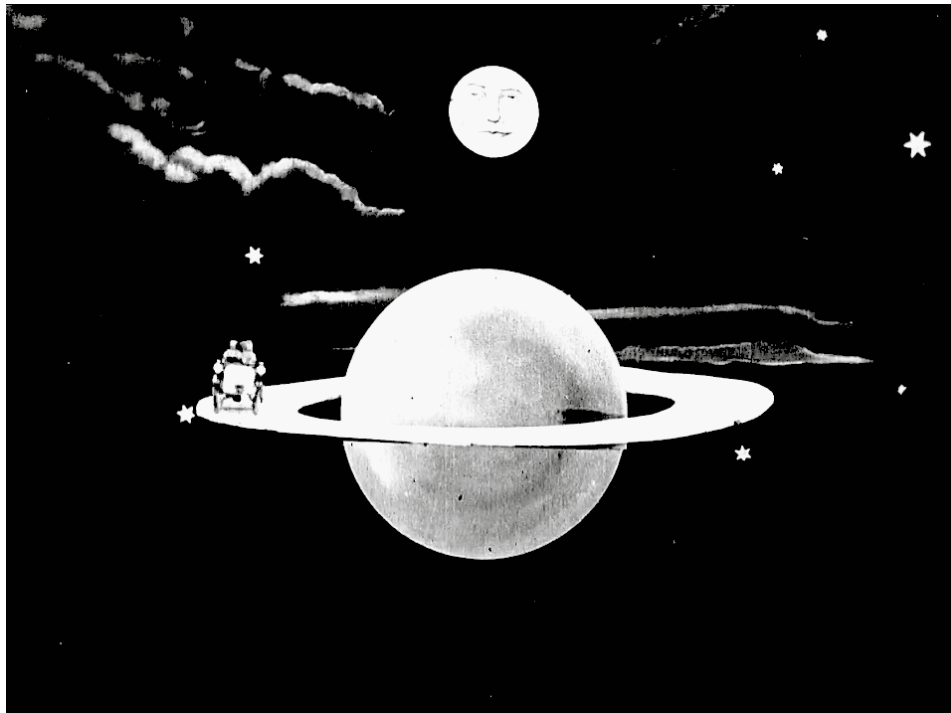
THE INFLUENCE OF MÉLIÈS

The partnership between Paul and Booth gave birth to the production of many “trick films” in which the influence of Méliès is being felt (whom Paul knew well) and whose films spread successfully across the United Kingdom. In The ‘?’ Motorist, the time for a camera break (techniques used widely by Méliès), an actor comes to substitute himself to a dummy previously ran over by a car. Moreover, the face of the Moon evokes The Trip to the Moon (1902). The ‘?’ Motorist fits into the science-fiction style found with many other filmmakers in this program: Gaston Velle (Around a Star, 1906) and Segundo de Chomón (A Trip to

Jupiter, 1909). For these interstellar trips, the camera becomes like an imaginary telescope, capable of visiting new worlds whilst deploying a naïve and poetic representation.

AN INTRIGUING TITLE

The title of the film, with this unpronounceable “?”, is fanciful to say the least. However, it seems like it is exactly the title wanted by Paul, without any typing error. A variation to this title, *The Saturnian Motorist*, and different translations (*A Car on Saturn Rings*, *The Mystery Motorist*, *The Incredible Driver*) are referenced. The accents are systematically put on the curiosity represented by the vehicle, whose recent developments, which increased the vehicles' speed whilst reducing journey times, fascinated people at that time.



A car on Saturn's rings

A CHASE FILM

The ‘?’ Motorist is also a chase film (see Film sheet *Rescued by Rover* p. 16). Avoiding frontality, varying shooting angles, the film moves away from the aesthetic line drawn by Méliès. The use of the depth of focus and the filming in natural settings reinforces in contrast the incongruence and oddness of the situation. The film participates thereby in a disruption of the daily life: the shots in studio follow those filmed outdoor, making an even bigger contrast. The contemporary spectator could be unsettled by the lack of simultaneity between the fall of the car through the roof and its arrival through the courtroom's ceiling. The sight break between the two situations produces a flashback and slows the action down. We gauge how much the feeling of continuity or simultaneity created by editing is a convention which was not obvious at the time.

A WACKY AND BURLESQUE VEIN

Following the example of the car's rat race, the action unfolds with great vitality and in a comical, and even rebellious, atmosphere: the authorities (the policeman, the Court men) are ridiculed. The chase and the falls announce the burlesque and the slapstick (humour including a very physical game, pushing credibility, with real performances from the actors or special effects) from the 1910s (Chaplin and Keaton). A large part of absurd is perceived as well, maybe unique to English humour, and of strangeness which will be found in France with Max Linder and the surreal films of René Clair, but also with the German Hans Rittcher at the beginning of the 1920s.



Car chase

IMAGES-REBOUNDS: Camera look



1



4



5



2



6



3



7



8



9

- 1 - A Little Jules Verne
 2 - Rescued by Rover
 3 - Unloading of a Ship
 4 and 6 - Gypsy Life
 5 - Kids Fishing Shrimps
 7 - Namu Village, Panorama Taken from a Rickshaw
 8 - Tour in Italy: from Naples to the Vesuvius
 9 - The Spring Fairy

CINEMA QUESTIONS AND DIALOGUES BETWEEN FILMS

1. LUMIÈRE TREND / MÉLIÈS TREND

The films shot by Lumière, and those made by Méliès, form two possible branches of the cinema. A tension grew between these two trends, which appeared from the beginnings of the cinema, and that we can observe in this program. Even though cinema has evolved a lot since, in particular technically, this tension still remains partly effective when thinking about the cinema across its history and up until today.

There is a “Lumière trend” situated on the outdoor aspect, claiming its interest in reality, with its hazards, unforeseen, coincidences. Away from the studios, this trend relies on the will to seize the world as it is, using the filming tool as a device to record fact, actions, moves, places. Nevertheless, for the making of the Lumière views, the aim was not to improvise: the location, choice of topic, axis and duration of the take were essential. A particular attention was also put on the constraint linked to the duration of a take: only 17 metre of film rolls could be placed in a cinematograph corresponding to approximately 50 seconds at the rhythm of two hand-cranked spins per second. Between the start and end of take, what could happen in 50 seconds had to be planned. The constraining temporality marked several Lumière views and put the accent on the fragmented aspect of the gathering of images of the world. Lumière believed in reality, and in cinema as an “image of reality”. The world exists before and after its recording by the camera, reality is trapped, collected, put in a box through a mechanical device which only renders part of it (because of the frame, and the position chosen by the operator). In the Lumière views, the spectator is not placed amongst an imaginary and enclosed space, the frames are centrifugal, reality exists on the sides: the frame is a window, a look onto the world. The depth of focus is important (the technicians working with Lumière knew the rules of optics, applied previously in the making of camera lenses, perfectly well), there is no background blocked by a painted sheet, nor any “fourth wall”, the actors can move about differently than sideways. It was up to the operators to invent a way to look, to frame the world. Even sometime in the staging, the views were documentary prints of what was before the camera, the cinema was used for its ability to record the world’s phenomena: the stable elements (the sea, the mountain, the town...) and the variable and ephemeral, elements animating it (kids, passers-by, workers..).

And there is another trend, called the “Méliès trend”, which is rather situated on the studio side, forming a box away from the exterior reality, a contained world, reconstructed, in order to master, to control (even though it was not perfect). This space, specifically dedicated to cinematographic filming, gathers technicians, décor and costumes makers, and comedians (coming from music-halls, circuses...): everything is organised to meet better and faster the needs for recomposed fictions following the filmmakers’ imagination. The settings are built there, with wood or cardboard, with machineries that are sometimes complex (inspired from cabaret and magical shows), static or mobile painted sheets, hatches... The projectors invent

luminous atmosphere, the comedians paint their faces and get changed there. Méliès believed in the image, and in the cinema as a “reality of the image”. The frames are centripetal, they are scenes shot, autonomous, frontal and centred, according to a unique point of view which is the one of a static spectator, corresponding to the “man from the orchestra” in the theatre. The actors are confined into the strict frame strapped in the setting like it is the case on a theatre stage, and does not evolve in its depth.

These two trends coexisted sometimes together, within Lumière’s work (who staged comedies – but outdoor), or in Méliès’s (who directed news – but in a studio). Moreover, these trends are dialectical and can also coexist within the same film. Thereby, in *Rescued by Rover*, the depth of focus outdoor allows the spectator to watch a dog running and swimming freely – it is the Lumière trend -, whereas the intrigue takes place in a studio, according to a theatrical play – rather a Méliès trend. We also move from the outdoor into the studio in *The ‘?’ Motorist*. In *Gypsy Life*, whose documentary aspect is similar to Lumière, it sometimes happens that reality is prepared and staged in a theatrical way (the cobbler’s scene), but the action takes place outdoor, amongst life. Sometimes hobbling about (alternately one or the other), the cinema evolves on its two feet.

We can therefore revisit advantageously the collection of the CinEd films under this light: for example, *Rentrée des classes* is a film inspired rather by the “Lumière trend”; many films being intersected by both trends (*Pierrot le fou...*).

“Lumière and Méliès are often separated. It is said that: Lumière, it was the documentary, and Méliès the fantasy. Instead, today, when we watch their films, what do we see? We see Méliès filming the king of Yugoslavia welcomed by the French President, meaning: the news. And we see in the meanwhile Lumière filming a game of cards among his people with the style of Bouvard and Pécuchet, meaning: the fiction.”

Let us rather say more precisely that what interested Méliès was the ordinary in the extraordinary and Lumière the extraordinary in the ordinary.”

Jean-Luc Godard (1966)

2. THE JOURNEY

If Louis Lumière began turning his camera towards what was close-by, with the workers in the family factory in the very first film of the Cinematograph, and the view filmed in Lyon (Cordelier's Square) or in La Ciotat where he regularly lived (The Sea, Arrival of a Train at La Ciotat), he also quickly had the desire to show the faraway. Several dozens of operators sent around the world acted as real reporters before time, or even explorers when it meant going to regions not visited much then, like in China. The time is indeed filled with the desire for faraway expeditions, adventures and amazement of moving about. In England, gigantic luminous projections of the magic lanterns from the middle of the 19th century, showing the vast empire of the British Crown, responded already to this need for discovering the world in image. It is the colonial time, the time of the industrial society, of the success of the Bourgeoisie, of the craze for representations of modern life and the Universal Exhibitions (in Paris in 1900). Science, like entertainment, accomplished the desire to show and pin, archive and "collect" all the places in the world. Tourism expanded and the exotic description of monuments or local activities is fashionable. The view of the Lumière operators could therefore be considered for some of them as animated postcard, but that is the point of it, and sometimes the emotion, are precisely the movement and life. Thereby, the cars and the passers-by seen tiny from the bird-eye view from the Eiffel Tower's lift, or the back and forth of the men and women in front of the Giza Pyramids, register a thrill making these films alive and precious.



Paris Exhibition of 1900 – The Grand Entrance on the Concorde square in Paris - BnF



View of the Paris Exhibition in Paris in 1900, Eiffel Tower and Celestial Globe— Photo: National Gallery of Art, Washington DC

The cinema is therefore closely linked, by its origin, to movement. Which explains the fascination that means of locomotion have pressed onto it; thereby the railway and the train are really present in the beginnings of cinema (Arrival of a Train at La Ciotat was used as the matrix in many different place in the world). The cable car used in Tour in Italy had just been finished, and we must keep in mind whilst watching The '?' Motorist that

the automobile was a recent invention that was not yet democratized. All these means of locomotion are observed in awe: those we see circulating of the Cordelier's square in Lyon; the powerful hull of the boat coming towards in Launching of a Boat; a carriage with a donkey on a beach in England; the boat trying hard to leave the shores; the hot air balloon in A Little Jules Verne... Sometimes it is the movement itself that is given to watch through the camera moves, in the Lumière panoramas: going up the Eiffel Tower; sailing along the banks of the Grand Canal; or leaving the village of Namo. At the beginning and the end of Tour in Italy, the length of shots makes one feel the length of the journey, marking the importance given to the movements, just like in Rescued by Roger, film in which the comings and goings of the dog are shown patiently, making one feel the pleasure to film the movement itself.

3. FANTASY WORLDS

From its origins, cinema has had as much desire to show what exists (which is rather the Lumière trend), than what could exist (rather the Méliès trend) – even if the Lumière views call for our imagination, and even if Méliès's films also record reality (at least the actors, but also a spirit of the times). With Méliès, and the filmmakers close to this trend, the films are carried by the will to create or suggest fantasised, utopic, dreamlike worlds. "The illusionists understood first the surreal power of images in the cinema: Walter Booth in England, Leopoldo Fregoli in Italy, or even Melies", as Philippe-Alain Michaud, historian of arts, pointed out. These imaginary worlds are often inspired from literature, or "fairy tales" and in particular from Jules Verne's universe. They are sometimes similar to science-fiction, the space opening the possibility for many representations' fantasies, like in The '?' Motorist and A Little Jules Verne. In the latter, the seabed also represents what is left to be explored and is evoked in a more or less delirious way. Sometimes a film works on the principle of the "what if...": for example, "what if winter suddenly became spring" in The Spring Fairy.



Space in A Little Jules Verne



The seabed in A Little Jules Verne

Reality can also be filled with an imaginary force: that way, the Vesuvius in *Tour in Italy*, which we hesitate to identify as the “real” volcano or a studio reproduction, appears tinted in red, like a power of nature, threatening and potentially destructive. Meanwhile, the fairground people in *Gypsy Life* bring a fantasy around them of the travellers.

Our imagination and our attention to the images are also reinforced by the possibilities of editing enabling amongst other things to build spaces that do not exist in reality by associating different bits of spaces. Alternating fragments of reality with studio shots, this succession of spaces form new territories in which fiction unfolds, like in *Rescued by Rover* and *The ‘?’ Motorist*.

4. IS THIS HOW MEN LIVE?

Through its ability to record and reproduce reality mechanically, the cinema gained an anthropological function. Straight away it informs on an array of details, actions, expressions, lived by the men and women of the times, including a presumably fantasist fiction.



Gypsy Life

Films shot outdoor (Lumière views and others) can inform on the street and human activities, as much as on the aspects of a skirt, hat, a sunshade, a carriage, the way of carrying a load on the back, the nurse accompanying children... We also observe the flow of traffic where all backgrounds, ages, genders are mixing. The world is therefore showing itself as a show, filled with signs, denoting in particular the various jobs and social classes.

They are obvious in many films of this program, in particular in *Tour in Italy* with the tourists and the carriers, or in *Rescued by Rover* with the family and the beggar, or even in *Gypsy Life* with the bourgeois in town and the fairground people. In the latter, showing the different jobs became an aim in itself, with patience and in details, even if the tasks accomplished in front of the camera could have been partly staged.

Seeing men and women evolve in the street, also sometimes means watching them look at the camera, suddenly surprised by this interest set onto them. In these looks can be seen like a brief halt of anonymity, as if the spectator glimpsed the fictional possibility of all human life (see *Images-rebound: camera looks p.26*)

5. THE CINEMA BETWEEN CRAFTWORK AND INDUSTRY

Some of the films in this program are anonymous (some Lumière views, *Gypsy Life*), others have a filmmaker forgotten to the benefit of its producer (*Rescued by Rover*). The roles, in the beginnings of cinema, were indeed sometimes blur, and not always professionalised or prioritised. Henceforth, we find in these film a form of amateurism and craftwork, even though some fit in the industry (like the film shot for the very powerful Pathé company: *Tour in Italy*, *Gypsy Life*, *A Little Jules Verne*, *The Spring Fairy*).

Parents or friends of the filmmakers and producers are extras, or even act, sometimes in the films, from some of the Lumière views (*Arrival of a Train at La Ciotat*, *Boat Leaving the Port*), as well as in *Rescued by Rover*. And the acting, in general in the first films, often demonstrated a playful and childish pleasure, more than a mastery of dramatic art, at the expense of a certain clumsiness in the moves and expressions. Thereby, the way the beggar steals the baby away from the eyes in *Rescued by Rover* can be perceived as very artificial and a caricature: it is about showing the emotional states, to communicate the action better. However, we feel a care and a pleasure of staging: in this scene, the frame allows to see as much the beggar’s action as the nanny’s distraction, it’s a “double scene” a bit like in a puppet show. Stereotypes and artifices, acting outrage, also makes you think about the *commedia dell’arte* or the itinerant theatre. But in that case, the theatrical situation is put in contrast with the existence of the real world) like in the street scenes, still in *Rescued by Rover* and in *The ‘?’ Motorist*). The theatrical game is also sometimes assumed in its convention, that way the camera looks given as an aside to the spectator, by the mother in *A Little Jules Verne*, or the giant in *Gulliver’s Travels* (see *Images-rebounds: camera looks p.26*).

When we move away for the theatrical representation mode and its unique point of view, a pleasure to invent different axes, and cutting the action to narrate it according to different shots and sequences, is felt in the films (*Rescued by Rover*, *The ‘?’ Motorist*, again). Méliès’s or Velle’s fantasies, the shape of the fairy tale of *The Spring Fairy* gets closer to childhood imagination. The special effect do not necessarily seek to create a perfect illusion, and we should especially see the pleasure of acting, a joy of artificiality and of making believe, sometimes according to a naïve representation and even a certain craziness (in *The ‘?’ Motorist*).



A Little Jules Verne

This playful, childish, craft-like aspect links with the context of the fun fairs where these films could be seen by a popular audience. Far from the seriousness of the exhibition places, illusion, tricks, the projection attracted new amateurs of images, like the French painter Fernand Léger highlighted in 1913: “the few workers we could see in museums, we don’t see them anymore: they are at the Cinematograph”. It also meets the will of the bourgeoisie to be amazed by the achievements of artists and technicians. It is fascinating, and moving, to observe today this freedom of invention and creation, specific to the beginnings of a new way of expression fumbling around trying to find its shape.

6. EDITING AND TIME

View (with Lumière) and scenes (with Méliès) have in common that they are both technically considered as shot; a shot corresponds to a length of film recorded in one switching on and switching off of a camera. The Lumière views were made in a short amount of time coinciding with the scrolling in the cinematograph of 17 metres of film roll; each view is made of a unique shot (like a sequence shot). For Méliès, the notion of shot corresponds to the choice of frame including all the elements necessary to the understanding of the situation. With each new part of the narration appears a new shot, of a variable length depending on the action unfolding. But the notion of shot, like we understand it today, breaks free from the view and the scene, in the sense that the shot is a small block of space and time, which length is not restricted technically anymore (like in the views), nor subject to the accomplishment of the action entirely by actors (like in the scenes). A shot can record as well only a part of the narration; another part will be shown in the following shot composed of a different axis and scale, and potentially in another setting. Comes therefore the possible thought of a cut, and thereby of editing: shots linked together according to a thoughtful order and duration, creating a dramatic tension depending on the point of view adopted, subject to a rhythm dependent of their relative length. The two English films of the program, *Rescued by Rover* and *The '?' Motorist*, are perfect examples of the powerful narrations generated by editing.

In *Gypsy Life*, the changes of axis and scales allow a thorough detailing of the daily work gestures. Some are shown from start to finish, but for others, cuts between the shots create ellipses ("holes" in time, more or less wide and highlighted time jumps). Some lengths of shots may seem strange nowadays. It has become rare in cinema to watch a dog's race or swim, from the back of the frame to its foreground, and this for several shots edited one after the other, like in *Rescued by Rover*. The fact that things were shown for the first time probably explains the will to let the action unfold, with no rush to move to what was to follow, and without seeking a dramatic efficiency. Didn't Cecil M. Hepworth consider that the Cinematograph was the "photography gifted with a soul"?



1



2



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4



5



6

Fabrication et vente d'un guéridon en osier dans *Les Nomades*
Jump-cuts (même plan repris un peu plus tard et collé bout à bout)
et découpage avec changements d'axe et d'échelle

BRIDGES

The visual composition in the cinema finds its roots in the rules of perspective and camera obscura, optical device which allowed from the 16th century to represent shapes and spaces in two dimensions integrating perspective effect through the use of light, projecting trace of the world on a flat surface. First designed for geographers, this invention enabling the creation of optical images was also very useful for painters and photographers. Other artistic practices also had repercussions in the early days of the Cinematograph.

1. PAINTING

“With Edouard Manet began modern painting, meaning the cinematograph” Jean Luc Godard, *Histoire(s) du cinéma* (1998)



Claude Monet, *Impression, Sunrise* (1872-73)

Like the American art historian Richard Brettell highlighted: “There is an ontological link between impressionism – pictorial movement which virtually sought to trap the time – and cinema – and pictorial movement that succeeded in doing it.” These links grow stronger also in the choice of subject, frames, the work on light and the technical experimentation. Several films in this program show the palpitation of life recorded in the frame, in particular in *Boat Leaving the Port* where we watch the wind in the sea, in the dresses, the movement of the waves, the variations of light; we can think about some “marines” like *Impression, Sunrise* (1872-73) by Claude Monet, for example. Louis Lumière carried on in that sense, a few year later the impressionist movement in painting, born at the end of the 19th century, preferably choosing outdoor topics and scenes from the everyday life, taking care about rendering the elusive substantial. In an interview of 1967, Jean-Luc Godard considers that « Lumière was one of the big impressionists with Degas, Renoir, Bonnard”.

The impressionist painters demonstrated interest for industrial topics, being a witness of their time. The train station is a fabulous location to observe men in the middle of machines and smoke. Hereby, we could put in echo *Arrival of a Train at La Ciotat* and *The Saint Lazare Station* painted by Claude Monet in 1877.

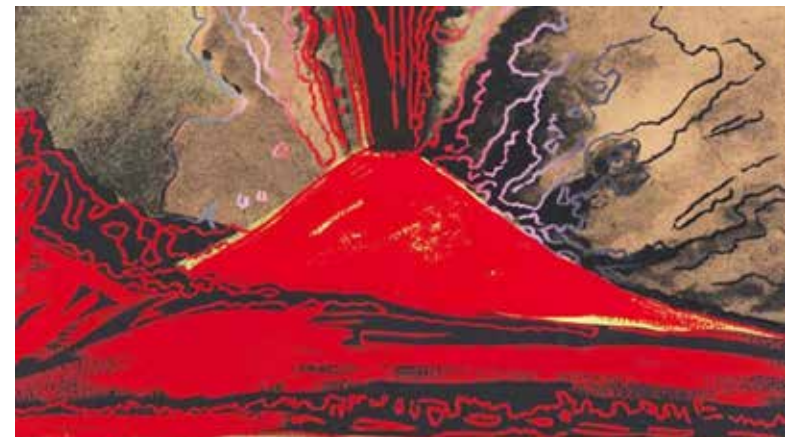


Claude Monet, *The Saint Lazare Station* (1877)



William Turner, *Vesuvius* (1817)

The way the Vesuvius is shown in *Tour in Italy*, with the choice of this sudden red tint, and the “studio” effect, encourages us to go and investigate how this same volcano was represented in paintings. We therefore discover that red, and central location of the volcano, are elements found already in the work of the English William Turner (also known as “the painter of light”, romantic and pioneer of impressionism), later in Andy Warhol’s who composed a series of fourteen Vesuvius, one particularly red.



Andy Warhol, *Vesuvius* (1980)

2. ILLUSTRATION, ENGRAVING, MAGIC LANTERN



Gustave Doré, *Gargantua's Meal* (1848)

The Lumière also knew how to get inspiration from popular form for the short cinematographic scenes. Thereby, the idea for the famous *Sprinkler Sprinkled* (1896) come from a little comic strip edited a few years earlier by the company of the *Imagerie artistique de la Maison Quantin*.

The projections of a magic lantern invite us to take a look at the world's beauties. The painted plaques have, before the Cinematograph, spread their incredible images, illustrating tales of travellers.

The magic lantern often used (by Méliès, amongst others) during magic and cabaret shows, inventing charlatanic worlds. Using two magic lanterns, it is possible to present two images one on top of the other, simulating therefore an appearance by overlay or creating crossfades: the first filmmakers used these tools in their trick films.

The illustrations by Gustave Doré for the 1862 edition of *The Adventures of Baron Munchausen* inspired the most iconic image of Méliès: the capsule landing in the Moon's eye in *A Trip to the Moon* (1902). A stylistic relationship links Doré's engraving filled with details and the painted sheets of Méliès. Doré also illustrated the work by Rabelais *Gargantua* in 1848, and *Gulliver's Travels* bring it to mind.



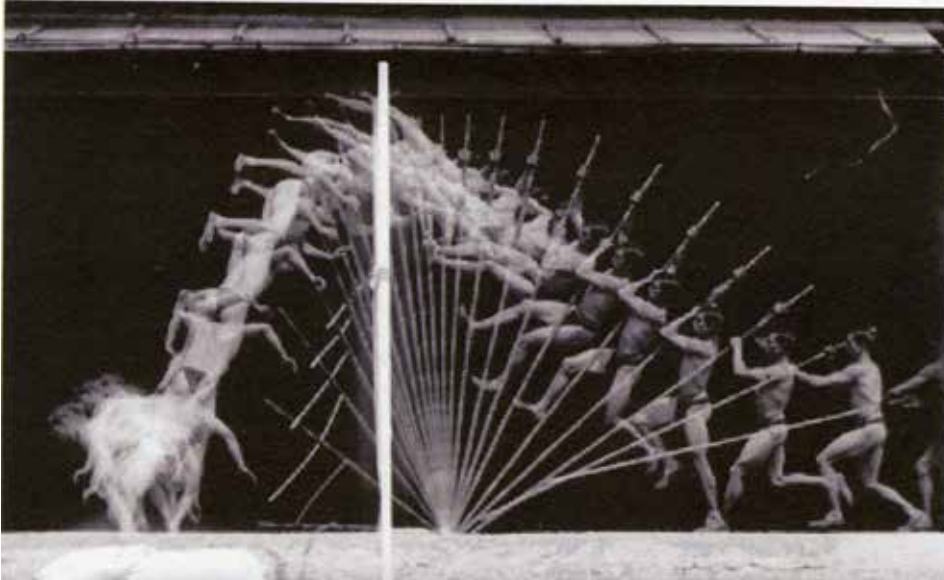
Hermann Vogel, « *L'Arroseur* » (1887)



William Robert Hill, *Volcano at Hawaii* (mid-19th century, England)

3. PHOTOGRAPHY AND MEDICAL IMAGERY

From its birth around 1820, photography moved by its capacity to represent reality. Photography, mechanical art (like the cinema), perfectly fitted in the industrial 19th century, and gave pride to the machines, whether it was for work, transports, science or the arts. Photography and cinema has enabled scientists to perceive phenomena invisible for the naked eye. The French Albert Londe, director of the Photographic ward of the Salpêtrière hospital in the 1880s (under the direction of Charcot), noted that “the photographic plaques are the scholar's true retina”. This ability to study reality led other scientists (in particular Jules Janssen, Muybridge, Marey... see chap Context) to search for a way to render movement: these numerous experiences succeeded in the invention of the cinematograph. Like the historian of the arts Élie Faure pointed out in 1964: “The cinema, designed to lead us to its continuation into a yet unknown poetic universe, has chosen its starting point and all its means of expression in the most rigorous scientific methods.”



Saut à la perche, chronophotography by Etienne Jules Marey (vers 1880)

In 1903, the Lumière brothers designed the autochrome, method directly enabling to catch the colours photochemically in one take. Before that, the only solution was to take three identical images in monochrome and to superimpose them. The operator Gabriel Veyre used this method during his trips to Morocco. These photographs, often very pretty, plastically synthesise the research of the pictorialist photographers (the portrait sculpted by the light and the grain of the sensitive plaques, in the photographs by Julia Margaret Cameron) with those of the Impressionists in painting.



Lumière Family Meal in 1910 in La Ciotat (with Louis Lumière) – Lumière Autochrome plaque © Institut Lumière



Gabriel Veyre, self-portrait in Casablanca in 1908 – Lumière Autochrome plaque © Collection Jacquier-Veyre



Ella Maillart, Giboulée de neige vers la vallée du Boron Kol au Tsaidam. China (1935)

In the footsteps of the Lumière operators, or of those specialised in outdoor scene like Camille Legrand, many famous traveller photographers, like the Swiss Ella Maillart, brought back documentaries and poetic images from around the world.



Dorothea Lange, Migrant Mother (1936)

The Gypsies poses facing camera interact with the photographic portraits who seize on the one hand a part of staging (and even of challenge) and also of abandonment. The American photography following the 1929 crisis was particularly prolific of this type of portraits, paying attention to documenting the existing conditions of migrant, farmers, unemployed, some living in camps.

In France, the “zone” occupied by slums and rag-pickers huts at the gates of Paris, was photographed by Eugène Atget or Germaine Krull.



Eugène Atget, *Zoniers de la porte d'Italie* (1913)



Édouard Isidore Buguet, *Photographie spirite* (France, vers 1880)

Intrigued by the creative power of photography, artists created spiritual images relying on tricks: bonding effect, effects of overlay and even of abstraction play with reality,

Arts using a medium suited to copyback, cutting, overlaying, photography and cinema invent unprecedented bonding shapes. All through the 20th century flourished these types of compositions.



Marcel Duchamp, *Autour d'une table*, (1917)

The German filmmaker Fritz Lang, in the style of Méliès or Chomón, staged spectral appearances.



Das Testament des Dr. Mabuse, Fritz Lang (1933)

4. LITERATURE

The authors have imagined many fantastic worlds before the cinema (for example the fantastic tales by the German Ernst Theodor Amadeus Hoffmann).

The world of Jules Verne, very prolific author, has inspired the fantasies by Méliès, as well as *A Little Jules Verne* by Gaston Velle of course. Here are some titles by Verne close to the films by Méliès and Velle: *Five Weeks in a Balloon* (1863), *Journey to the Centre of the Earth* (1864), *From the Earth to the Moon* (1865), *Twenty Thousand Leagues Under the Sea* (1869), *Journey Through the Impossible* (1882, adapted by Méliès in 1903).

Around the question of the big/small, we can refer to *Gulliver's Travels* by Jonathan Swift (1721), or even *Alice in Wonderland* by Lewis Carroll (1865).

Obviously, theatre, melodramas, adventure tales and social chronicles were also real matrices for the emerging cinema. The news items and popular tales also contributed to providing stories for the filmmakers, who widen their narrative modes, and built little by little the foundations for the different cinematographic genres.

5. MUSIC

« A piano played atmospheric things / Guillaum' Tell ou l'grand air du Trouvère », sang the French poet Boris Vian in 1954, pointing some frequent choices of backing tracks, to which we can add the inevitable Beethoven, Wagner, Verdi, Rossini, Bizet, and a few “modern” like Debussy or Saint-Saëns. These repertoires corresponded to the tastes at the time. Reminiscing his experience as a spectator in a local cinema, the German art historian Siegfried Kracauer remembers a drunk pianist who did not look at the images and played each night a different music, which undoubtedly made the apprehension of the story of the film vary. However, music was also used to calm the anxiety linked to the animated shadows of the cinematographic projection. “The music of the cinema has the gesture of a child singing in the dark” affirmed the German philosopher Theodor W. Adorno in 1947.

We can seek, for the films with music in this program (they are contemporary suggestions), what are the dynamics present and if they adhere to the images. To wonder about the expressive, “significant”, aspect of the musical themes chosen (melodramatic, humorous...) allows to also discuss the possibilities of interpretation of each person in front of the images (see Educational paths p. 36).



Journey to the centre of the earth (1864),
Five weeks in a balloon (1863),
Jules Verne, Editions Hetzel



Alice in Wonderland,
engraving by Sir John Tenniel (1869)



Les Voyages de Gulliver,
engraving by Jean-Jacques Grandville (1838)



Orchestra playing during the projection of *A Trip to the Moon* by Méliès

HOW TO PRESENT AND PROJECT THESE FILMS

The way of presenting the films to the pupils already is a pedagogical challenge.

As an introduction: it is appropriate to speak ahead of these programs, and to remind that these films were made by people whose curiosity and imagination pushed to experiment this new tool that was the cinema. Before the projection, the pupils can be asked what the films titles evoke for them.

Rather than projecting the whole program, it is preferable to group the films in 4 blocs following the suggested order, then to intervene in between each of these blocs to highlight, make links between films that were just watched, to engage the pupils in expressing themselves:

1. following the projection of the Lumière views: come back to the essential elements about the Lumière brothers (see Context et film sheets). Try to define with the pupils what a « view » is and how these films are made (foreground and background, traffic of the elements in movements, presence of the “characters”, duration). The description of a view is an excellent awareness exercise.

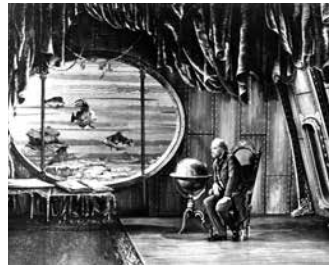
2. following the projection of the films *Tour in Italy, Gypsy Life and Rescued by Rover*: make a link between the Lumière views, the “outdoor scenes”, and the way to film outdoor: the documentary, the impressionist part (see links with other arts, paintings), the frame crossing, the depth of focus. Reflect with the pupils on what happens when there is a change of shot: how is the link made with the previous one? Is there a change of framing, is so why? What temporality is invented by the changes of shot? What space, what geography, does this succession create? What difference exists between the sequences indoor and outdoor?

3. following the projection of the films *A Little Jules Verne and Gulliver’s Travels...*: point out the differences between the Lumière and the Méliès trends; come back to Méliès’s contributions (see context and film sheet), the magician films, the transformation trick stopping the camera, the studio, the “fantasies”, the influence of theatre and literature (Jules Verne, Jonathan Swift). Draw attention to the composition of images by bonding (overlay, deux worlds/spaces at the same time).

4. following the projection of the films *The Spring Fairy and The ‘?’ Motorist*: ask the pupils if we are rather in the Lumière or the Méliès’s trend, why ?; come back to the colours in *The Spring Fairy* and in the previous bloc (see context and films sheets), on what it produces. Insists on the aspect of tales, game, childhood in these films (“help this poor lady”, “oh the pretty flowers”, “wow, a flying car ...”). Point out the effects generating amazement.

We can also discover other films:

- made from Jules Verne: *Excursion to the Moon* by Segundo de Chomón (1908); *20,000 Leagues Under the Sea* two American versions by Stuart Paton (1916) and by Richard Fleischer (1954); *Invention for Destruction / Vynález zkázy* (1958), *The Stolen Airship / Ukradená vzducholoď* (1967) and *On the Comet / Na Komete* (1970) by the Czech Karel Zeman.



Fantastic adventures,
Karel Zeman (1958)



Original French poster of *20,000 Leagues Under the Sea,* Richard Fleischer (1954)

- on the beginnings of cinema: *The Mischances of a Photographer* by Georges Méliès (1908); *The Masquerader* by the American Charlie Chaplin (1914); *Hugo Cabret* by the American Martin Scorsese (2010)...

- inspired by the Lumière brothers: the “Lumière Minutes” made nowadays by children from all around the world, viewable of the Cinéma, cent ans de jeunesse website: www.cinematheque.fr/cinema100ansdejeunesse

PROGRAMMING WORKSHOP

This exercise consists in setting up a short session thinking about the organisation of films according to a motive or a theme. The CinEd program offers to show the films following the cinematographic forms (Lumière trend, Melies trend, the composed narration). But a program can be created from a motive (“In nature” or “work moves”), a situation (“dinner’s ready!” or “On holidays”), of a frame (“Views from afar” or “Getting closer”), of a theme (“Like in a dream”)... These new programming can be the subject for a short text presenting the choice of the order of the films.

MUSIC AND SOUND

- Part of a new viewing, watch the films again without the music: *Tour in Italy*; *Rescued by Roger*; *Gulliver’s Travels*; *The ‘?’ Motorist*... Identify the differences of perception.

- Offer pupils the opportunity to write a pitch made with words and onomatopoeia for certain films (for example *The Cordelier’s Square in Lyon*, *Panorama during the Climb of the Eiffel Tower*, *The Spring Fairy*, *Rescued by Rover*, *Gulliver’s Travels*, *The ‘?’ Motorist*).

- The classes studying music can compose a few musical accompaniments on the films of their choice. The others can also offer musical accompaniments and observe how the choice of music modifies the perception of the film.

- Listen to the Napolitana song “Funiculi Funicula” (written in 1880), as well as Italian tarantellas or barcarolles, with regards to Tour in Italy.

- Compare the music present in this version of Gulliver’s Travels with Pictures of an Exhibition / Kartinki s vystavki by the Russian Modest composer Moussorgski (1874): Ballet of Unhatched Chickens (n°9), then the theme of Bydlo (n°7).

PRACTICAL EXERCISES

Make a flip-book : the aim is to design an image booklet with drawings where they would break a simple movement down. This can easily be done with a booklet of Post-Its or by cutting small sheets that will then have to be organised in order of the drawings. The number of pages can vary 15 to many more... To help drawing successive and slightly different images, pupils can work in transparency to move from one drawing to the other.

Make a thaumatrope : this object dating from the pre-cinema allows to play with the overlapping effects producing an optical illusion. On a fairly rigid piece of cardboard, of approximately 15 x 10 cm, and white on both sides, make a hole in the middle of the two length, on the edges. Then draw a drawing with two elements: a dog and the master, a flower and a tree... Draw the first drawing on one side of the board, on the right-hand side. Turn the cardboard upside down and draw the second drawing on the left-hand side. Tying two strings to the holes, it will be easy to make the cardboard spin which will make the two drawings appear alternately; spinning it fast, these drawing will mix: it will then be possible to see the two drawings side by side. A setting can also be drawn on one side and a character on the other. The films The Sea, Kids Fishing Shrimps, A Little Jules Verne or even Gulliver’s Travels can represent a source of inspiration.

Offer the pupils to make some “Lumière Minutes”: with a filming device (phone, camera...) the pupils are encouraged to make a view in the Lumière way (static shot, a sound take can be added). There can be a common topic

for the whole class (on the way to school, view from my window, a local shopkeeper...) with the view restrictions. It is interesting to make them feel well the point of a take respecting the length of the views (1 minute). The projection and the comment of these views can be done in class collectively. The discovery of the views can then be done by the other children on the Cinéma, cent ans de jeunesse website (www.cinematheque.fr/cinema100ans-dejeunesse).

Film the landscape for a minute or anything that can be seen from a means of locomotion (car, train, glassed lift...), after deciding the position and the camera axis (frontal or lateral, forward or back) and choosing the precise moment when to start the camera.. Think about the sounds and about a possible music (if it really adds something).

Following the model of Tour in Italy and of Rescued by Rover, film the return journey of a familiar journey, looking into bringing an emotion alive; identifying the differences between the two, choosing and positioning a music (with an intention).

With Gypsy Life in mind, film in 4 shots, (thinking about the changes of frames) a manual and/or crafty action involving an expertise (sowing, cooking, geometry exercise, DIY, gardening...) and several steps (beginning, middle, end); film another action which continuity can hold within one single shot of two minutes (a sequence shot).

With Rescued by Rover in mind, film three shots with an animal, leaving space for the unforeseen.

In groups of pupils, invent and film a small situation, with no dialogue, staging two characters, or a character and an object, in a shot in which three tricks intervene by stopping the camera: for an appearance, a disappearance, and a metamorphosis.

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Graphisme

Benjamin Vesco and Alice Hameau



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