

coll Day 8/4/36

179, 33 Victoria Road

Honour to  
**LOUIS LUMIÈRE**

AT

The Polytechnic, on 20th February, 1936



6<sub>D</sub>

THE INVENTOR WHOSE WORK IN KINEMATOGRAPHY  
PROVIDED THE FIRST SHOW OF MOVING PICTURES  
TO THE PAYING PUBLIC FORTY YEARS AGO AT

**THE POLYTECHNIC**  
20th FEBRUARY, 1896

1896

1936

J.A.R.

1936



# THE POLYTECHNIC

REGENT STREET

## THE LUMIÈRE CELEBRATION

In Honour of M. LOUIS LUMIÈRE whose invention was used for the First British Exhibition of Moving Pictures to the Paying Public at The Polytechnic, 20th February, 1896.



The Celebration includes a Re-construction of the Original Events of Forty Years Ago with the Actual Moving Pictures then Shown.

Also an EXHIBITION depicting the various stages, Technical and Pictorial, in the Evolution of Kinematography from the Past through the Present to the Future.



The Exhibition is open to the Public from 1 p.m. to 9.30 p.m. on Thursday and Friday and until 8.30 p.m. on Saturday.

20th, 21st & 22nd FEBRUARY, 1936,

THE POLYTECHNIC SCHOOL OF KINEMATOGRAPHY

W.D.  
40  
81  
BR



# THE LUMIÈRE CELEBRATION

## ORGANISING COMMITTEE

Chairman : P. KIMBERLEY, O.B.E.

LESLIE EVELEIGH, CECIL HEPWORTH, E. LAUSTE (Kodak Ltd.)  
A. S. NEWMAN, J. SMITH (Selo Ltd.), D. HUMPHREY,  
L. J. HIBBERT (Hon. Sec.)

with the co-operation of

HENRY D. DAVRAY, C.B.E.,  
Chevalier de la Légion d'Honneur

M. BERNHEIM,  
Président du Comité  
Permanent de la Colonie Française

Publicity Organiser:  
ROBB LAWSON

## Contributors to The EXHIBITION

BELL & HOWELL Co., Ltd.  
CINEX Ltd.  
J. H. DALLMEYER Ltd.  
WILFRID E. L. DAY  
ENSIGN Ltd.  
G.B. EQUIPMENTS Ltd.  
ILFORD Ltd.  
KALEE Ltd.

"KINEMATOGRAPH WEEKLY"  
KODAK Ltd.  
ERNEST F. MOY Ltd.  
NEWMAN & SINCLAIR Ltd.  
PATHESCOPE Ltd.  
R.C.A. PHOTOPHONE Ltd.  
TAYLOR, TAYLOR & HOBSON Ltd.  
W. VINTEN Ltd.  
WESTERN ELECTRIC Co., Ltd.

THE SCIENCE MUSEUM, SOUTH KENSINGTON

The Governors of the Polytechnic are indebted to the following for Loan of the Moving Pictures undermentioned :—

FOR THE ORIGINAL LUMIÈRE PROGRAMME OF POLYTECHNIC FILMS, and

"A TRIP TO THE MOON"	- - - - -	Will Day
"NEWS FILMS," "EXPLOSION OF MOTOR CAR," "FATAL SNEEZE"	- - - - -	Cecil M. Hepworth
"THE GREAT TRAIN ROBBERY"	- - - - -	The British Film Institute
MARY PICKFORD'S FIRST FILM	- - - - -	Norman's Library
"MUTINY ON THE BOUNTY" sequence	- - - - -	Metro-Goldwyn-Mayer
"FIRST A GIRL" sequence	- - - - -	Gaumont British Corp. Ltd.
Technicolour sequence	- - - - -	Radio Pictures, Ltd.
Dufay Colour sequence	- - - - -	Ilford, Ltd.
"THE GHOST GOES WEST" sequence	- - - - -	Alexander Korda

## OPENING CEREMONY

Thursday, February 20th, 1936 at 11 o'clock.

In the Chair

SIR KYNASTON STUDD, Bt., L.L.D.  
President of the Polytechnic.

Introduction by

His Excellency The French Ambassador, MONS. CHARLES CORBIN

Speech Declaring the Exhibition Open

MONS. LOUIS LUMIÈRE

PROJECTION OF FILMS

Compère - - - Mr. CECIL HEPWORTH

A REPRODUCTION OF THE ORIGINAL PROGRAMME OF 40 YEARS AGO.

Mr. WILL DAY assisted by Mr. E. DAY

Some early Silent Films, some being shown by the courtesy of The British Film Institute.

Scenes from later Silent Films.

The Talking Picture :—excerpts from films adjudged by their authors to be their best work.

Colour Films;—a few scenes representative of the leading processes.

Inspection of the Exhibits.

The Film portion of this programme will be repeated daily at 2.30, 5.30 and 8.30 in the Polytechnic Theatre.





Front cover of Original Programme



The Brothers Lumière

## PROGRAMME

Will be selected from the following subjects, and will be liable to frequent changes, as well as ADDITIONAL PORTRAYALS.

Lecturer - FRANCIS POCHET.

Bathing in the Mediterranean.  
Arrival of a train in a country station.  
Treway (under the hat).  
Fall of a wall.  
Babies playing.  
A quiet game of écarte.  
Russian Views.  
London Street Niggers.  
Racecourse Scene.  
Cavalry horses led to be watered.

## PROGRAMME. Continued.

Surf boat leaving harbour.  
Ludgate Circus.  
Change of Guard—St. James' Palace.  
Hyde Park at noon.  
Spanish Life.  
Blacksmith at work.  
Breakfast on the lawn.  
Travelling Photographer.  
Charge of Cavalry.  
Tit for Tat.  
Champs Elysees (Paris).  
Place des Cordeliers (Lyons).  
Teasing the gardener.  
Arrival of the Mail Boat at Folkestone.  
The Tuileries, Paris.

The Original Programme Presented by the Polytechnic, 20th February, 1896.

Illustrations by courtesy of Will Day.

## IN THE FYVIE HALL

A few Exhibits from the Famous  
Will Day Collection of Cinema Relics.

### 1. EARLY MOVING LANTERN SLIDES OF 100 YEARS AGO

1. A Trip to Calais from Dover.
2. A Chromotrope by Carpenter and Westley, 1835.
3. Gold Fish Swimming in Aquarium.
4. The Skipping Footman.
5. The Origin of Mickey Mouse.
6. An Equilibrist, the figure is cut from Brass.

### 2. THE THAUMATROPE OR REVOLVING CARD

First instance showing more than one picture in same plane of vision. Invented by Sir John Herschell, 1824.

### 3. THE PHENAKISTICOPE OR FANTOSCOPE

Invented by Dr. Plateau, of Ghent, from the formula of Dr. Peter Mark Roget, M.D., F.R.S., in 1830.

### 4. THE STROBOSCOPE

Invented by Dr. Stampfer, of Vienna, in 1830. This was contemporary to Plateau of Ghent.

### 5. THE "DÆDALEUM" OR "WHEEL OF THE DEVIL"

Invented by Dr. Horner, of Bristol, in 1834. This instrument was later patented in 1860 by Mons. Devigny, a Frenchman, and called by him the "Zoetrope" or "Wheel of Life." This instrument was instrumental in teaching Dr. Marey, Mr. Muybridge, T. A. Edison and others the basic principles of a moving picture.

### 6. THE ANORTHOSCOPE

Invented by Dr. Plateau, of Ghent, which reconstructs a perfect image from a distorted figure, when rotated before a light.

### 7. BEALE'S CHOREUTOSCOPE, 1866

Invented by Mr. Beale, of Greenwich. This little instrument has all the similar movements to an up-to-date Projector. It has an Oscillating Shutter to mask the movement and a Cam and Striking Pin working in conjunction with an elongated Maltese Cross to give the necessary Picture Shift.

### 8. ROSS'S WHEEL OF LIFE, 1871

Invented by Thomas Ross and has a glass disc carrying the figures portrayed in various phases of movement.

### 9. OTTOMAR ANSCHUTZ TACHYSCOPE

Anschutz was a native of Lissa in Posen.

### 10. THE VIVISCOPE

Invented by Mr. Brennan, an American, and is somewhat akin to the Zoetrope.

### 11. REYNAUD'S PRAXINOSCOPE THEATRE

Invented by Charles Reynaud, of Paris, in 1871. The model here shown is the German invention of the same instrument called the "Kinematofor."

### 12. EDISON'S ORIGINAL KINETOSCOPE

One of the first to be imported into England. Invented and Patented in 1891 and first shown in 1893; the pictures are viewed and seen moving through the top Eye Piece. It was this machine which first gave Mons Lumière the incentive to show moving pictures upon a screen in France, also Mr. R. W. Paul, in England.

### 13. THE FIRST FILM MADE AND PATENTED IN THE WORLD

Invention of W. Friese-Greene, Bristol, whose Patent No. Lo.131, was the prior patent for a Motion Picture. The margins of this first film were unperforated; date, June 1889.

### 14. THE SECOND FILM

Invented by W. Friese-Greene, with perforated margins. 1890.

### 15. THE FIRST LAMP HOUSE AND ARC LAMP

With Water Bottle Condenser, made by the Bros. Lumière

### 16. THE FIRST MECHANISM

Which was Camera Printer and Projector Combined, mounted on Tripod for use as a Camera, by Lumière.

### 17. SIX DARK BOXES FOR USE WITH MECHANISM

When used as Printer Camera and Projector, by Lumière.

### 18. THE KINORA

Invented and Patented by Lumière in 1898. Can be operated by hand or by clockwork.

### 19. THE FIRST THEATROGRAPH PROJECTOR

Invented and Manufactured by Mr. R. W. Paul in February, 1896, and taken by Carl Hertz on an African tour.

### 20. AN EARLY TYPE ROTARY FILM PERFORATOR

Made by Darling & Sons, of Brighton.

### 21. AN EARLY STEP BY STEP PERFORATOR

Made by Mr. Arthur Newman in 1898.

### 22. A PORTION OF A FILM MEASURING MACHINE

Made by Mr. Cecil Hepworth in 1897 and bearing the original trade label.

### 22a. ORIGINAL QUICK STRIKE HAND-FEED ARC LAMP

By Cecil Hepworth, 1896.

### 23. A KINETO PROJECTOR

Invented by Moy and Bastie, of Camden Town. A very fine example of Engineering; working from a drunken Cam revolving in an oil Bath which forms the base of the mechanism.

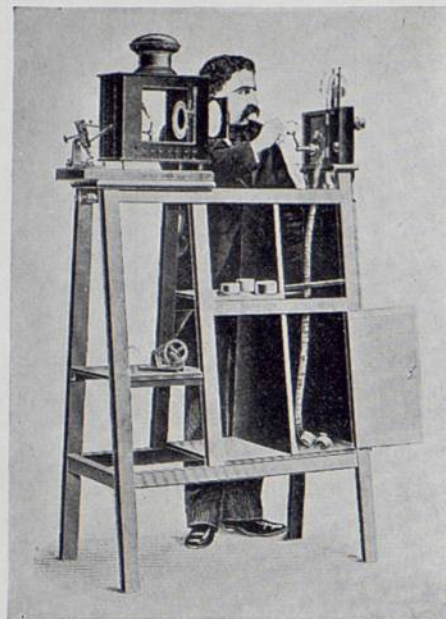
### 24. ONE OF THE FIRST FILMS TAKEN ON THE BIOGRAPH PROJECTOR

By William Kennedy Laurie Dickson in 1897. Note, there were no perforations on the film and the quality of the pictures was superb.

### 25. EDISON'S EDISONOGRAPH

The first projector made by Edison to show Moving Pictures.

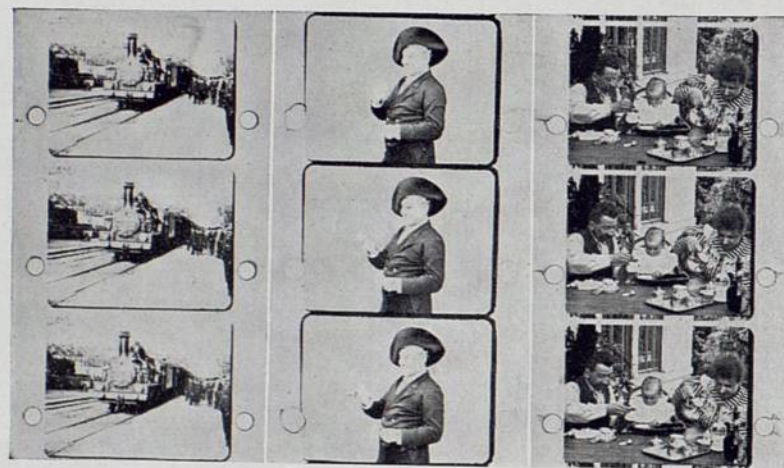




Lumière's Projector, with Operator



Cutting from original Lumière film, 1896.  
"A Quiet Game of Écarté."



Cuttings from Original Lumière films.

1. Train Leaving Station. 2. Under the Hat (Treway). 3. Breakfast on the Lawn, showing August Lumière and Family.

*Illustrations by courtesy of Will Day.*

## IN THE FYVIE HALL

THURSDAY, FRIDAY and SATURDAY,  
20th, 21st and 22nd FEBRUARY,

Daily from 12 noon till 9.30 p.m.

Depicting Various Stages, Technical and Pictorial in the  
Evolution of Kinematography.

### BELL & HOWELL Co., Ltd.

FILMO "STRAIGHT 8" CAMERA. Smallest Cine Camera in the World. 4 Speeds. Fitted with 12.5 mm. T.T.H. F/2.5 Lens.  
FILMO "8" PROJECTOR. 400 watt direct illumination. 6 foot pictures.  
FILMO AUDITORIUM PROJECTOR. 16 mm. 1,000 watt illumination. 1,600 foot film capacity.  
FILMO Model 129a PROJECTOR. 750 watt 110 v. lamp. 1,600 foot.  
FILMO S. PROJECTOR. 500 watt 110 v. lamp. Popular model.

### J. H. DALLMEYER Ltd.

Series of DALLMEYER CINEMATOGRAPH LENSES, for taking and the reproduction of SOUND, including the new SUPER-SIX f/1.9 ANISTIGMAT.  
VICTOR Model III, IV and V CAMERAS. Model V with back turn for tap dissolves.  
VICTOR Model 21 SILENT PROJECTOR, to take up to 1,600 foot reels. 750 watt lamp.  
VICTOR Model 25 ANIMATOPHONE SOUND PROJECTOR. 500 watt lamp with output of about 6 watts undistorted.

### ILFORD Ltd.

DUFAYCOLOR. Showing how Dufaycolor RESEAU is made and the processes.  
SELO 9.5 mm. Reversal Cine Film. Series of 4 frames enlarged about 12 in. wide to illustrate extreme fineness of grain.  
ILFORD CINE SERVICE.  
Showing processing and control of 16 mm. and 9.5 mm. Ilford Cine Films. Various types of 35 mm. Cine Film and reductions.  
DUFAYCOLOR PICTORIAL.

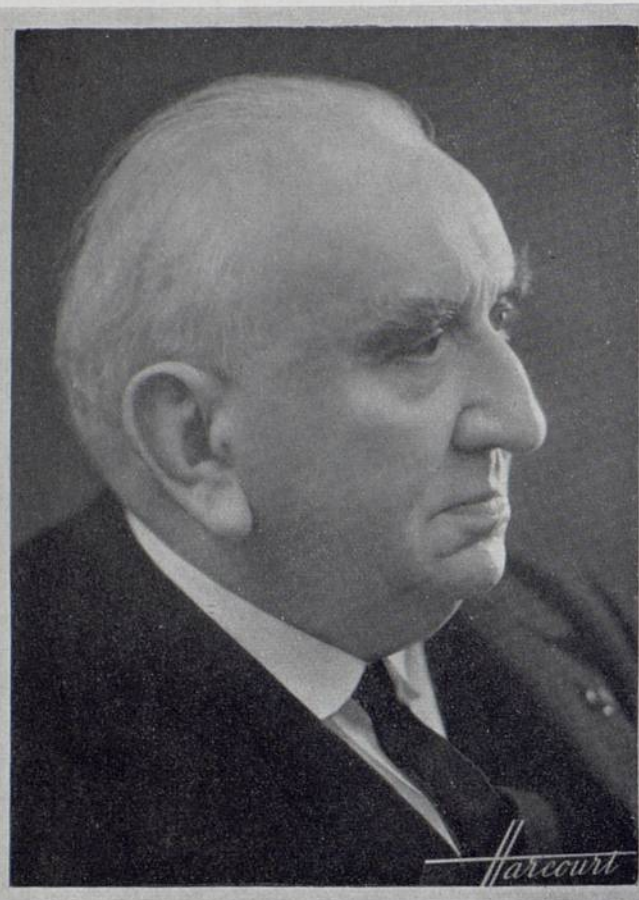
### KALEE Ltd.

KALEE 11 PROJECTOR. Large Theatre Model.  
KALEE "INVICTA" Semi-Professional Model. Similar to Model sent to H.M. King of Iraq for his Private Cinema.  
KALEE Sub-Standard Model N.P.3 PROJECTOR for 16 mm. Silent Films.

### TAYLOR, TAYLOR & HOBSON Ltd.

RANGE OF COOKE'S ANISTIGMAT LENSES representing "The Development of Photographic and Projection Lenses for the Cinematograph Industry."





Louis Lumière

KODAK LIMITED welcome this opportunity of associating themselves with the world-wide homage to Monsieur Louis Lumière on the fortieth anniversary of his epoch-making exhibition of motion pictures.

All who are connected with cinematography will join enthusiastically in recognising the scientific achievements of the brothers Lumière.

Kodak Limited, as the premier manufacturers of motion-picture film, are proud to take their part in these celebrations.

**K O D A K   L I M I T E D**



**HISTORICAL NOTE**

GEORGE EASTMAN, the inventor of the "Kodak", also invented the first practicable celluloid roll film. It was the film supplied by Eastman in 1889 that enabled Edison to produce his "Kinetoscope."

## IN THE FYVIE HALL

### WESTERN ELECTRIC Co., Ltd.

HIGH SPEED MOTION PICTURE TIMING SYSTEM. Instrument embodies a high-speed Motion Picture Camera which photographs simultaneously at speeds up to 2,500 pictures per second.

### W. VINTEN Ltd.

Model "H" CAMERA OUTFIT.  
SUB-STANDARD 17.5 mm. CAMERA FOR BAIRD TELEVISION.  
Examples Ancient and Modern embodying progress of 25 years in developing modern requirements.

### R.C.A. PHOTOPHONE Ltd.

1. R.C.A. PHOTOPHONE 16 mm. DIRECT RECORDING APPARATUS.
2. R.C.A. PHOTOPHONE 16 mm. SOUND CAMERA.
3. R.C.A. PHOTOPHONE 16 mm. SOUND REPRODUCER with Reversing Prism for D.I.M. standard films.
4. R.C.A. PHOTOPHONE "HIGH FIDELITY" SOUNDHEAD, Type PS24, mount for Simplex Projector.
5. R.C.A. "ROTARY STABILISER" SOUNDHEAD.
6. R.C.A. PORTABLE SOUND REPRODUCING EQUIPMENT, Type PG-71.

### ERNEST F. MOY Ltd.

STUDIO MICROPHONE BOOM, Tall Model, Type 155. Fitted with Microphone directional Control and Counter-balanced Arm.  
35 mm. FILM NUMBERING MACHINE.

### ENSIGN Ltd.

With over 100 years in service of PHOTOGRAPHY and Optics, offer their latest Equipment for Cinematography. Their 16 mm. Cine Cameras and Projectors are precision made.  
ENSIGN KINECAM CAMERA.  
Displaying SILENT SIXTEEN PROJECTORS, Models 100B and 300B.  
Also the ENSIGN SIMPLEX POCKETTE 16 mm. CINE CAMERA and the ENSIGN AUTO KINECAM, Models 6 and 8.  
Complete range of ACCESSORIES, including Splicers, Film Editors, Film Winders, Cine Pan Tripods, Humitin carrying bags, etc.

### KODAK Ltd.

Showing how Cine Kodak has advanced since introduction in 1923.

Models of (a)	CINE KODAK Model "A"	f3/5	...	...	1923
(b)	CINE KODAK Model "B"	f3/5	...	...	1926
(c)	CINE KODAK Model "A"	f1.9	...	...	1927
(d)	KODASCOPE Model "B"	50 v. 200 W.	...	...	1928
(e)	CINE KODAK Model "BB"	f1.9	...	...	1929
(f)	THE BUSINESS KODASCOPE AID FOR SALESMEN				1929
(g)	CINE KODAK Model "BB"	Junr. f3/5	...	...	1930

And other ranges of Models since 1930, culminating in :—

KODASCOPE "EIGHT" 80 and CINE-KODAK "EIGHT" 60 f1.9, their latest PROJECTOR and CAMERA Models.





NEWMAN & SINCLAIR PATENTS

# AUTO KINE' CAMERAS

have a

## WORLD WIDE REPUTATION

They are  
The Most Marvellous  
Clockwork-Driven Cameras  
in the World.

They hold 200 feet Standard  
(35m.m.) Film mostly driven with  
one wind of the Mechanism.



*Mr. Robert J. Flaherty with the "N.S." Auto Kine Camera. By courtesy of the Gaumont-British Corporation, Ltd.*

The 'GRAND PRIX' FOR DOCUMENTARY FILMS was won by films taken with the NEWMAN-SINCLAIR AUTO KINE' CAMERA in 1934, by :—

Mr. Robert J. Flaherty with 'MAN OF ARAN'

and in 1935 by :—

Mr. Basil Wright with 'SONG OF CEYLON'

Amongst notable users may be mentioned :—

H.M. Admiralty. H.M. Post Office. H.M. Air Board. London County Council.

PRICE FROM £120

**JAMES A. SINCLAIR & CO. LTD.** 3 WHITEHALL  
LONDON, S.W.1

## IN THE FYVIE HALL

### G.B. EQUIPMENTS Ltd.

G.B. Equipments and their major technical subsidiary, BRITISH ACOUSTIC FILMS Ltd., present an array of their Equipment, ranging from Super-Theatre Projection and Sound Equipment to a tiny Sub-Standard "Gebescope." Also "N" type Portable TALKIE Set as supplied to Royal Navy and R.M.S. Queen Mary—News Reel Sound Camera, Studio Recording Apparatus and Sub-Standard Talkie Set as supplied to the Duke of Gloucester.

### PATHESCOPE Ltd.

The "Pioneers of Cinematography" have been responsible for many developments in the "AMATEUR MOVIE" field.

The Exhibit includes the first SUB-STANDARD (28 mm.) AMATEUR CINE CAMERA and also :—

First SUB-STANDARD (9.5 mm.) HAND-TURNED AMATEUR CINE CAMERA.

First SUB-STANDARD (9.5 mm.) AMATEUR CINE MOTOR-DRIVEN CAMERA.

First SUB-STANDARD DAYLIGHT LOADING FILM CHARGER.

PATHESCOPE "ACE" PROJECTOR.

PATHESCOPE "IMP" PROJECTOR.

PATHESCOPE "200-B" PROJECTOR.

PATHESCOPE 17.5 mm. HOME TALKIE complete.

PATHESCOPE MOTOCAMERA "B."

PATHESCOPE DE LUXE MOTOCAMERA.

PATHESCOPE DE LUXE MOTOCAMERA, fitted with Multi-speed device, End of Film Indicator, Double-view Finder, f/3.5 Anastigmat Lens.

PATHESCOPE DE LUXE MOTOCAMERA, fitted with f/2.5 Hermagis Lens and Tele-Attachment.

PATHESCOPE DE LUXE MOTOCAMERA, fitted with Multi-speed device, End of Film Indicator, Double view Finder, f/2.5 Hermagis Anastigmat Lens and Tele-Attachment.

### "THE KINEMATOGRAPH WEEKLY"

In 28 years of service to the Trade, this journal has recorded every technical advance since the birth of Kinematography. The two Exhibits record in concentrated form, examples of notable COLOUR and SOUND RECORDING systems. Specimens of actual film are self-explanatory. Compare the results of modern colour work with 1912. A colour photograph showing what can be done by a still stereoscopic process will also be noted.

### NEWMAN & SINCLAIR Ltd.

Historic examples from this famous firm :—

PERFORATOR. Fourth model embodying principle of pilot pin. Made in 1899—awarded Gold Medal, PARIS EXHIBITION, 1900. It is adjustable for length of gauge to 1/7000th of an inch. Any gauge between 63 perforations per foot to 65 perforations can be produced.

PRINTER. Machine made 1892.

PROJECTOR. Machine made 1894 and used during early period.

CAMERA. Placed on market 1898 principally for amateur use.

### PATHE EQUIPMENT Ltd.

16 mm. SOUND EQUIPMENT and a ROSS STANDARD PROJECTOR.

### PHOTOGRAPHIC ELECTRICAL Co., Ltd.

EDITING MACHINE.

### CINEX Ltd.

PAILLARD-BOLEX ultra modern G.3 PROJECTOR for all three sizes of films, 8 mm., 9.5 mm. and 16 mm., which machine can subsequently be converted to take the Paillard soundhead now under construction, thus making the projector more than ever universal. The new Paillard camera can also be seen.





# TRUSTWORTHY SERVICE

All over the world, the name ILFORD stands for the highest standard of quality in sensitised photographic materials.

For more than 50 years ILFORD have played a prominent part in the development of photographic science, and to-day are as prompt as ever in placing the benefits of each fresh advance in the hands of photographers both professional and amateur.

## ILFORD

PLATES · FILMS · PAPERS  
SELO & SELOCHROME ROLL FILMS

*Made in England by*  
ILFORD LIMITED - ILFORD LONDON

## How Moving Pictures Were Born.

TWENTY MILLION BRITISHERS have now acquired the weekly habit of attending the Cinemas for their regular ration of entertainment or culture. To them the screen comes as a spy-glass looking out upon the activities of the world. The miracle has only become possible through the thousands of years' striving which has reached its ultimate climax in the greatest of all inventions—Kinematography.

For this, combination of the arts and sciences, co-ordinates in one brilliant synthesis the dreams and discoveries of hundreds of pioneers driven to action by the one daemonic urge—to find some method of presenting to their fellows the counterfeit presentment of man himself. The crude language of primitive man had to suffice, in describing to his heir the manner of the stranger folk beyond the mountains; lamely enough the adventurer tried to empicture them in primitive cave-drawings—the genesis of pictorial art.

But among the doubting Thomases of every era there was the ever-recurring desire for actuality—the demand for proof, for some mirrored image that would testify to the reality of the men or place spoken about. The fabled man of Missouri was not the first to ejaculate, "Show me."

So, right down the centuries, the search went on, stage by stage. The invention of glass by the Phoenicians,—the discovery of the lens through a tear in the eye being perceived to enlarge an object,—the wonders of the Camera Obscura,—Roget's finding the basis for creating apparent moving figures,—the securing of an image on a glass plate, the law of persistence of vision,—the invention of celluloid,—Friese-Greene's process for clarified film in celluloid form, which ended in his being the first man to be granted a patent (in 1889) for the complete process we enjoy to-day of being able to secure "upon a band of celluloid film, a perfect sequence of photographic images, taken in rapid succession by a single camera, fitted with one lens, and taken from one point of view." On the American side, Thomas Edison had been working out the same problem as Friese-Greene and had achieved similar results. As to the question of who invented Kinematography, that has already been settled for all time, not only by the American Courts, but also by Edison himself, who transferred the credit to W. Friese-Greene, the Bristol man whose self-sacrifice in the cause of Kinematography led to his ultimate beggarment.

So far as Great Britain was concerned, the climax of these successive developments in Kinematography had yet to be reached, in commercial terms, in the presentation of moving pictures to the paying public.

The Brothers Lumière had, as a result of an arduous period of research, succeeded in inventing the Cinematographe. It was left to them to carry the sacred torch borne so bravely by their forerunners, and to present to the public the actual results of their marvellous new invention. The romance of that event has yet to be written—as for the poesy of Kinematography, the world still awaits the Laureate. It was in December 1895 in the basement of a café in the Boulevards that Louis Lumière organised a public seance to witness the projection of moving pictures by means of his newly-invented CINEMATOGRAPHE. The admission price was 20 sous (tenpence) and the session lasted 20





*The Technical Sections of  
GAUMONT-BRITISH  
extend to Mons. Lumière and all  
engaged in the Cinematograph  
Industry hearty good wishes in  
the Celebration of this, the 40th  
Anniversary of the showing of  
the first motion pictures in this  
country.*

Sound Recording  
Apparatus; News Reel  
Recording Cameras;  
Sub-standard (16 mm.)  
Projectors and  
Accessories, etc., etc.



Sound Reproduction  
Apparatus; Projection  
Equipment; Electrical  
Fittings; Theatre  
Furnishings, etc., etc.

BRITISH ACOUSTIC FILMS, LTD.  
FILM HOUSE : WARDOUR STREET  
LONDON, W 1

minutes. The first takings amounted to 35 francs (29s. 2d.) Compare this with the average takings on a chosen day at British picture theatres—estimated at £115,000. Let that, to save controversy, in a simple cash simile represent the enormous growth of the public taste for the Cinema.

To the mechanical contrivance through which pictures could be presented on the public screen the Lumières gave the title "LE CINEMATOGRAPHE." For the first time in their life, the Parisian public could see living photographs of actual events. The Cinematographe became the sensation of two continents, and calls for an exhibition of the marvels projected through "the magic box" came from New York, Madrid, Berlin, Vienna, St. Petersburg and London.

From The Polytechnic, Regent Street, under the leadership of Quintin Hogg, and enterprising as ever, came the first British request that the Brothers Lumière should repeat their cinematograph exhibition to the West End public. So eventually M. Louis Lumière sent over his representative M. Trewey to present the invention and its new sensation, "moving pictures," to the Polytechnic patrons.

To the modern picture fan the original moving pictures should come as a unique event. On another page will be found a replica of the original Programme submitted at The Polytechnic on 20th February, 1896.

The titles were announced by Francis Pochet, who filled up the pauses between each with descriptive speeches, while the operator-electrician, Matt Raymond, changed the reel of film ready for the next picture. A musical accompaniment was provided by a pianist, who supplied simple improvisations based on popular tunes.

The happy inspiration to invite M. Louis Lumière, the inventor of Le Cinematographe, to assist at the re-enactment of his 40 year old entertainment came from the School of Kinematography at the Polytechnic, which, true to the tradition of its founders, has always been the pioneer in providing practical and scientific knowledge for practitioners of various trades. In its initial stages the British film industry was prone to follow the old methods of "trial-and-error" in its studio practice. A suggestion from the film industry that the practice and science of Kinematography might well be added to the list of varied subjects in the Polytechnic curriculum ended three years ago in a Course being started under the direction of Mr. L. J. Hibbert, the Head of the Polytechnic School of Photography. Since then 37 students have entered the School, more than half of whom have already secured appointments in British Studios.

The School of Kinematography is delighted to welcome M. Louis Lumière again to the scene of his earliest achievement, and proud to point out that since this day and date forty years ago, his invention, which attracted a few thousands 40 years ago in the centre of the Metropolis, has assumed such gigantic proportions that in 1934, as recorded in Mr. Simon Rowson's recent declaration before the Royal Statistical Society, no less than 957 million people in the United Kingdom paid £40,950,000 in one year to see what is more familiarly known as "The Pictures."

ROBB LAWSON.



CINEMA VETERANS  
who unite in homage  
to  
LOUIS LUMIÈRE



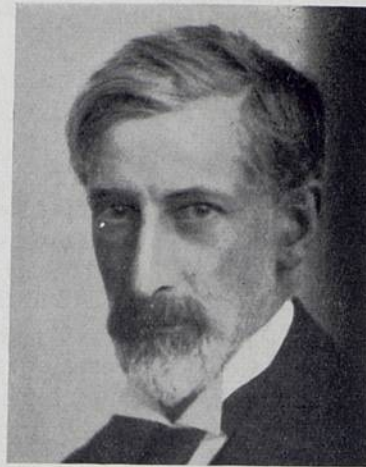
MATT RAYMOND

Operator-Electrician to Louis Lumière at first showing, 20th February, 1896. Started on own account 1898, touring United Kingdom and Continent. With Sir William Jury 1899. In 1900 toured Music Halls with Raymond's "Vivagraph."



CECIL HEPWORTH

One of the pioneers of Kinematography. Started production in 1896. Supplied pictures to America in early days, and responsible for some of earliest and best British pictures.



R. W. PAUL

Showed pictures at the Alhambra, March, 1896. First manufacturer of Projector for commercial use in this country. Erected first Film Studio in U.K.



ALBANY WARD

Began with Birt Acres in 1895. Joined Velograph Co., Ltd., of Croydon, 1897. Started own touring Co., 1898—ran till 1906. Started first permanent Theatre at Weymouth.



G. D. ADAMS

Represented Lumière's British Agents for Film subjects and Cameras, 1896. Assisted at original show, 20th February, 1896.

**WILFRED E. L. DAY**  
Began exhibition 1898 with Paul's "Animatograph," and has been identified with all sides of Trade ever since. Regarded as 'historian of the Screen,' and responsible for the famous Will Day Collection lent to this Exhibition.



WILL BARKER, Capt.

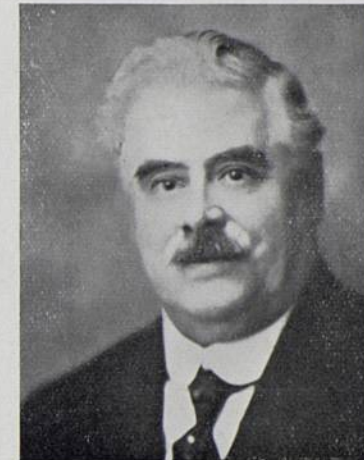
One of the oldest Producers. Years of connexion with technical side. Famous for 'topical' work.

CINEMA VETERANS  
who unite in homage  
to  
LOUIS LUMIÈRE



Lt. Col. A. C. BROMHEAD

Began business of L. Gaumont & Co. in September, 1898, in Cecil Court. Equipped first large studio in London, which subsequently became The Gaumont Co., Ltd.



G. H. CRICKS

One of the oldest in the trade. Managed R. W. Paul's London office in Holborn, 1896. Among group who first formed K.M.A.



E. E. BLAKE

Started 1897, in partnership with brother, W. N. Blake. Own touring Exhibition in Midland Counties. With Kodak since 1902.



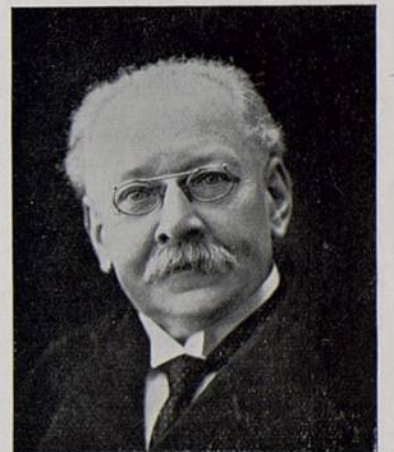
H. S. CHAMBERS

Started as Manager-Lecturer with Caygill's Pictorial Tours, 1898, Curzon Hall, Birmingham, and identified with numerous Film enterprises, including joint-ownership of Circuit.



W. C. JEAPES

Started exhibiting Pictures on Haydon & Hurry machine in 1898. Exhibited for Edisonograph Co. Bought the Cinematograph Co. of E. F. Moy and started own production, 1901.



WALTER JEFFS

Lecturer, Caygill's Pictorial Tours, 1898. National Diorama Co., 1899. Own touring companies, Choirs, Pictures, 1901-12. Secretary-Manager Stratford-on-Avon Picture Theatre Co., Ltd.

**SIR WILLIAM JURY**  
One of the oldest members of Trade. Organised supply of Films for War Fronts, 1915-1918. Director of Cinema Propaganda, Ministry of Information.



## PIONEERS

Taylor-Hobson of Leicester and London were pioneers years ago in providing Cine Projection lenses of a quality previously unheard of. Their Cooke Speed Panchro lenses are used more extensively than any others at Hollywood and in the British film Studios for photography. Taylor-Hobson are still Pioneers.

## BELL & HOWELL

### CINEMATOGRAPH APPARATUS

Away back in 1907—when movies were seen for the first time, Bell & Howell were producing the cameras and equipment that made them.

For 29 years Bell-Howell engineers have gone on experimenting and improving, until to-day, the motion picture apparatus produced in their factories is as near perfection as the accumulation of these years and modern ingenuity can make it. Recognition of this lies in the fact that to-day the bulk of the world's movies are produced by Bell-Howell professional cine equipment. Studio cameras, projectors, splicers, silent and sound film printers, etc., are among the many Bell-Howell productions used by most of the world's leading film producers.

Bell-Howell "Filmo" sub-standard equipment, too, has become the standard by which all amateur apparatus is judged. Used by travellers, explorers, amateur film societies, Kings, Princes and nobility throughout the world—by people whose first and last consideration is quality and absolute reliability. Details on request.



**FILMO J.S.**  
A selection from the long range of 16mm. apparatus. All-gear driven. Aero cooled. Automatic rewind. 750 watt illumination. F/1.65 projection lens. £84.

## BELL & HOWELL

CO. LTD.

WORLD'S LARGEST MANUFACTURERS OF CINEMATOGRAPH CAMERAS AND CINE EQUIPMENT

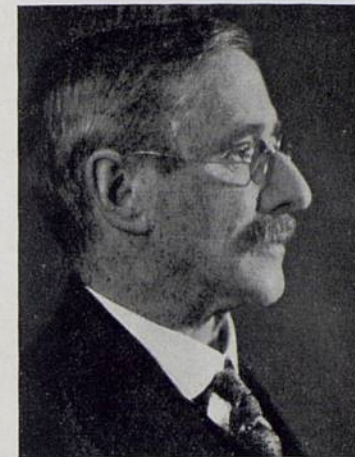
**320, REGENT ST., LONDON, W.1**

Telephone: Langham 4376

## CINEMA VETERANS

who unite in homage to

### LOUIS LUMIÈRE



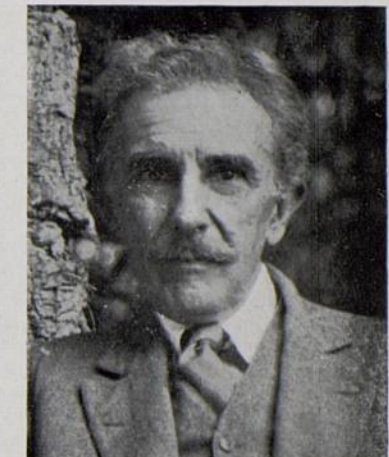
A. S. NEWMAN

Took out Patents for Apparatus—1896, 1897 and 1898. Inventor and constructor of the celebrated Newman Sinclair Movie apparatus.



CHARLES URBAN

One of the pioneers of motion pictures since 1895. European representative of Thomas A. Edison 1896. Inventor of the Bioscope, Kinekrom Cameras, etc.



H. K. LAURIE-DICKSON

Left London 1879. With Edison 1881-1895. Joined Edison as co-worker in 1881 to carry out experiments in Electric Lighting, etc. Completed First Talkie in 1889—then took up research work.



RICHARD DOONER

Pioneer of Kinema movement starting in Wales, 1897. Thirty-nine years in the business—still going strong!



A. D. THOMAS

One of the pioneer showmen of the industry since 1896. Toured his own picture shows.



MONTE WILLIAMS

Very active in the Industry 1896. His 'sire' one of the largest Fairground showmen in the country who showed 'Pictures.'

**F. W. BAKER**  
Entered Film business 1897, and responsible for early Empire Films output. Director and General Manager, Butchers' Film Services Limited.



## ANCIENT AND MODERN

The firm of VINTEN has been established over 25 years. This experience of the past is invaluable in maintaining progress and development of modern requirements as shewn by our exhibit.

### W. VINTEN LTD.

*Showrooms :—*

106, Wardour Street,  
W.1.

Phone : GERrard 4792

*Factory :*

North Circular Road,  
Cricklewood, N.W.2.

Phone : GLAdstone 6373/4,

RELIABLE, STRONG AND ECONOMICAL

## HOME MOVIES

from

**37/6 to £15**

**HOME TALKIES from £60**

**PATHESCOPE LTD.** North Circular Rd., Cricklewood, London, N.W.2  
and 10, Great Marlborough Street, London, N.W.1

## THE SCHOOL OF KINEMATOGRAPHY

THE Kinematograph section of The School of Photography was instituted at the suggestion of the British Kinematograph Society, who were desirous that there should be brought into existence some recognised gateway into the technical side of the Industry. At first the intention was to provide a training mainly photographic in its character, but later on the need for a broader foundation was recognised.

The period of two years covers a first year preliminary course in still photography, and foundation work in chemistry, sound, light, heat, electricity and magnetism.

During the summer vacation at the end of this year, each student carries out the production of a substandard film. The subject is selected by the student, and approved before shooting commences. The treatment, subject to advice, is that of the student concerned, and the scenario and shooting script are prepared as an exercise, without previous instruction, but again subject to advice. The uncut negative is therefore the work of the student, and is representative of his character and ability.

The second year's work starts with the film negative and its conversion into a programme subject. During this year the electrical work deals directly with audio-frequency topics, and the school has recently obtained a 35 mm. recorder, adapted to 16 mm. film. A Phillips sound-head is being built into a reproducer for the study of film tracks, and this side of the subject is likely to be well catered for.

The Professional Studio from the light and photographic points of view is not reproducible even in miniature. It is therefore highly desirable that a closer co-operation with the Producing units of the various firms should be brought about.

Of the students who have passed out on completing the course, the percentage engaged in the industry is over 70 per cent. for the two sections. These young men appear to be giving satisfactory service in their various posts, and Studio and Production Managers are invited to become acquainted with the work of the School, and to add their names to the list of satisfied employers of our students.

The School wishes to acknowledge with gratitude the following gifts :—

Messrs. ILFORD LTD.,  
*Generous supplies of sub-standard film stock, processing and printing.*

Messrs. R.C.A. PHOTOPHONE,  
*An adapted 35 mm. recorder.*

Messrs. PATHESCOPE LTD.,  
*9.5 mm. Cameras.*

Messrs. KODAK LTD.,  
*16 mm. Kodacolor Camera.*

Messrs. CINEX, LTD.,  
*The loan of projectors at the annual shows of students' films.*

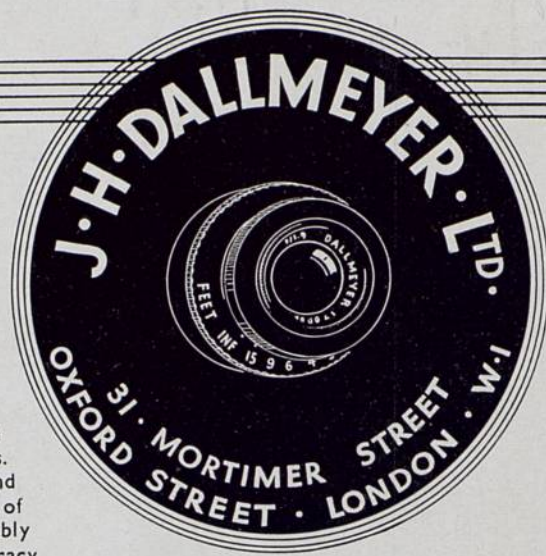
Messrs. ENSIGN, LTD.,  
*The loan of two Cameras.*



## LENSES FOR ALL CINÉ PURPOSES



Dallmeyer have manufactured and catalogued Cinematograph lenses, (both for taking and projecting) since the commercial inception of cinematography in 1905. Today these lenses are available for both amateur and professional use in Hollywood and all up-to-date film studios. Dallmeyer lenses are ground and polished to an accuracy of 1/500,000th of an inch, probably the highest degree of accuracy humanly possible. Only British optical glass of the finest quality is used in their manufacture. Full details of all lenses for standard or sub-standard use willingly sent on request.



Telephones - - MUSEUM 6022/3  
Dallmeyer lenses are manufactured in a model factory at Willesden, London, N.W.10, employing all the latest machinery and appliances, where skilled optical science workers maintain the high standard always associated with the name of Dallmeyer.

**E. T. Heron & Co. Ltd.**  
(the Producers of this Brochure)

Have always been  
associated with  
the Film Trade

9-11 Tottenham Street, W.1

'Phone MUSEUM 4777-8 & 6166

\*

High Class Printing of every  
Description

## "Illustra"

Bargains for Callers or Customers who promptly remit to avoid disappointment. All in order and as described.

- 75/- Sound Head for Talkies, with optical system, other sound equipment available.
- 80/- Screen Panel, 8' 6" x 72", for mounting as permanent screen, non-directional, silver.
- 95/- Pathe Home Movie, with auxiliary resistance and super-reel film.
- 99/- 16 mm. Projectors of a new type, 6" picture, from mains or accumulator, fitted declutching device for stills.
- £6 Pathescope 9 mm. with super attachment and case, other 9 mm. Projectors from 21/-.
- £8 Home Movie, with motor drive and all mains equipment.
- £9 Standard Motion Picture Camera, originally listed at £25, all metal, 100 ft. capacity.
- £10 De Vry Portable Standard Projector, 500 watt model, £10; others from 30/-.
- £11 Ensign Projector, motor drive and super lighting, £11 only.
- £13 Pathe 200 B Projector, with motor and 200 watt lamp, £13, as new.

THIS list is merely representative, many other bargains are available; Projectors and Cameras from 21/- to £99. No Catalogue is available of bargains far too numerous to list. Therefore,

**YOUR INSPECTION INVITED**

**Illustra Enterprises**

159, WARDOUR STREET, LONDON, W.1.  
Oxford St. End, Facing Gaumont-British. Ger. 6889  
Demonstrations Daily.

## THE NATIONAL FILM LIBRARY

presents

## CINEMA 1896-1915: FROM LUMIÈRE TO D. W. GRIFFITH

On the second day of the Exhibition, Friday, February 21st, at 10.30 a.m., the National Film Library will pay its tribute to M. Lumière by presenting a programme of early films to illustrate the development of the cinema from 1896 to 1915.

TO BE OPENED BY

RT. HON. SIR HERBERT SAMUEL, G.C.B., G.B.E.

The Programme falls naturally into three sections: the emergence of the story-film (1896—1903); the period of the one-reel film (1903—1914); and finally, the triumph of the six-reel feature film (1915).

Among the films shown will be:—

THE GREAT TRAIN ROBBERY—the first story film.

THE GOLF GAME AND THE BONNET, with John Bunny and Flora Finch.

ISLAND MAIDEN—an early historical drama.

HOTEL MIX-UP—an early Chaplin comedy.

MARCUS LYCINIUS—the beginning of the spectacle film.

SIMPLE CHARITY, with Mary Pickford.

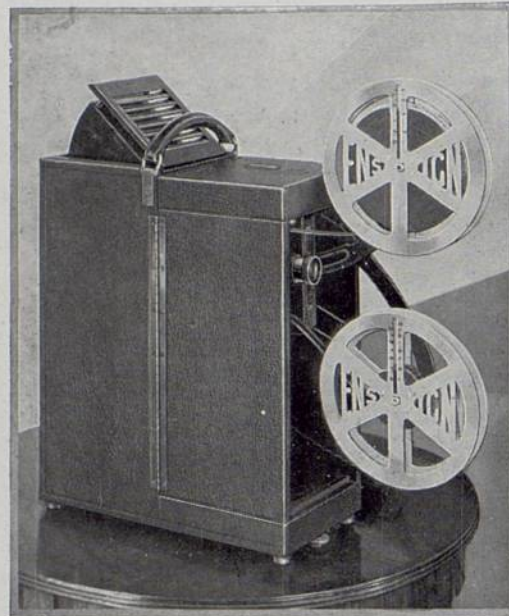
THE BIRTH OF A NATION (1915)—D. W. Griffith's famous film.

Admission to this performance will be by ticket only, prices 1s. 6d. and 2s. 6d., all seats reserved. Tickets may be obtained from the British Film Institute, 4, Great Russell Street, London, W.C.1, or The Polytechnic Cinema, Regent Street, London, W.1.

NOTE.—The National Film Library was inaugurated in July 1935, under the auspices of the British Film Institute, with two main aims, to undertake the organised preservation for posterity of films of national and historical value, and to distribute films to schools, clubs and similar organisations. The National Film Library is acquiring a considerable collection of films of outstanding interest, and demonstrations of these films will be given from time to time. Full particulars of the National Film Library and of the British Film Institute may be obtained on application.



# FIRST for Portability and Convenience...



Ready for use in a moment, without any trouble. No larger than an attache case, and just as easy to carry.

Model 100B, with 100 watt lamp - - - - - **£17.10.0**

Model 300B, with 300 watt lamp - - - - - **£29.10.0**

*Both models fitted with Dallmeyer 2" Superlite F/1.8 Projection lens.*

## ENSIGN SILENT SIXTEEN 16 m.m. PROJECTORS

ENSIGN Limited, LONDON, W.C.1.

## 1910-1936

Right from the early days of the Cinema the name of Kalee has been associated with projection equipment of the highest standard.

Every model introduced embodied the latest features and enhanced their reputation.

To-day the Kalee factory produces a range, covering every type and size of Cinematograph Equipment, which still upholds this fine reputation. Kalee Projectors are installed in 76 per cent. of the Cinemas in Great Britain and also in many schools, hospitals and similar institutions.

## KALEE Ltd.

60-66, Wardour Street, W.1.

Branches

BELFAST, BIRMINGHAM, CARDIFF, DUBLIN, GLASGOW, LEEDS, MANCHESTER, NEWCASTLE.

Cables:  
Katja, London.

## FILMS & EQUIPMENTS LTD

Cinema & Studio Equipment  
Microphones, Amplifiers, Etc.

145 Wardour St., London, W.1

Telephone:  
Gerrard 6766

# PAILLARD

THE APPARATUS THAT  
IS ULTRA-MODERN IN  
DESIGN and PERFORMANCE

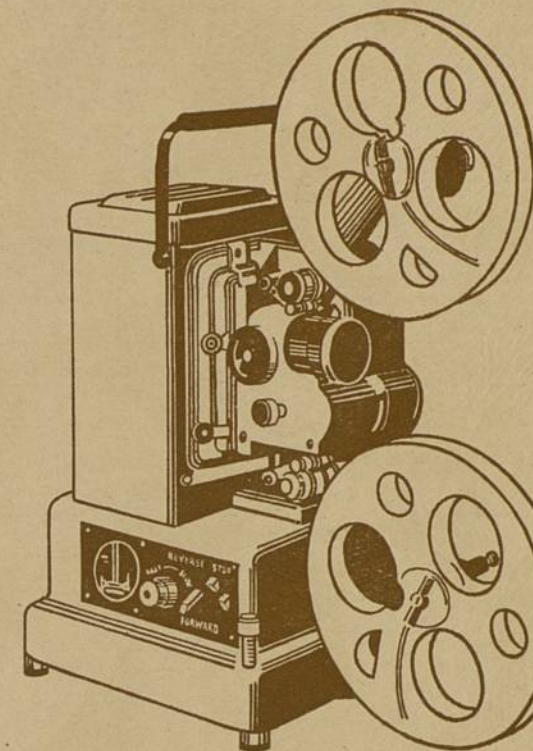
THE  
**PAILLARD-Bolex G.3**  
The Only Projector on the Market  
Showing Three Film Sizes

**8mm. 9.5mm. 16mm.**

A triumph of cine engineering, this projector gives vastly increased film scope for Educational, Commercial or Home use. Gives exceptionally high standard of screen illumination and definition. Incorporates all the latest refinements.

G.3 Projector, with accessories, fitted 2-in. lens and 500-watt lamp. ... **£60**  
Hugo Meyer special eccentric 1/20-mm. lens for projection of 8-mm. film. ... **£4**

Model G.916 for projecting 9.5 and 16 mm. films. Price, with Dallmeyer 2 in. lens and 500-watt lamp. . . . **£47**



## THE PAILLARD CINE Camera

### Special Features

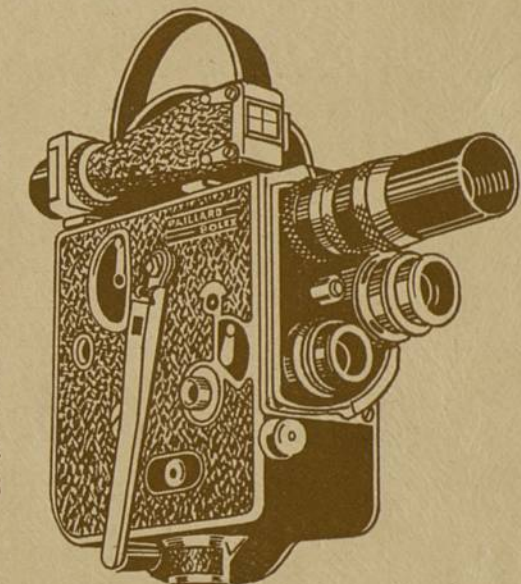
Turret head of exclusive semi-circular design avoiding bulk.

Automatic loading of film—quick, easy and certain.

Accurate Parallax compensation down to 2 ft. Camera will film backwards whole length of 100 ft. A precision instrument incorporating a host of cine refinements.

Model H.16 for 16 mm. films, with Dallmeyer F/1.5 speed Anastigmat Lens . . . **£53**

Model H.9 for 9.5 mm. films, with Dallmeyer F/1.5 speed Anastigmat Lens . . . **£53**



WRITE FOR PARTICULARS TO:—

**CINEX LTD.** 70, HIGH HOLBORN  
LONDON, W.C.1.



# RCA PHOTOPHONE OFFER

THE MOST COMPLETE RANGE OF SOUND  
RECORDING AND REPRODUCING EQUIPMENT

(35-m.m. or 16-m.m.)

---

---

---

---

*"High Fidelity" Recording Apparatus*

*"High Fidelity" Reproducing Apparatus*

*35-mm. Portable Reproducers*

*16-mm. Portable Reproducer*

*16-mm. Portable Sound Camera*

*Reduction Apparatus 35-mm. to 16-mm.*



RCA PHOTOPHONE LIMITED,  
ELECTRA HOUSE,  
VICTORIA EMBANKMENT, LONDON,  
W.C.2.

---

---

---

---