

Mutoscope
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Anthony, Richard Brown & Barry. *A Victorian Film Enterprise*. Wiltshire: Flicks Books, 1999. Book.

The fourth chapter of the book “A Victorian Film Enterprise” titles *The Social Impact of the Mutoscope* describes the social implication of the use of these devices around 1900 in England. The text first discusses the moral consequences that were thought about the use of these devices. As most of the “films” shown were that of a pornographic nature, negative connotations of the device became quite prominent. As these works offered “real” sights of unspeakable acts (most often just everyday activities that involved some sort of partial nudity, such as a woman on a swing in a skirt) they became incredibly popular. This was seen by many as a vice that needed to be stopped. To combat this several attempts at suppressing the devices were attempted. Most prevalently actresses need to be covered at all times. To somewhat comply with this, filmmakers would make them wear bodysuits under their clothes. While this technically solved the problem, the small scale of the devices made it seem as if the actresses were still nude. After this had not resolved the issue, those against the devices moved to a higher level of government and prosecutions occurred. To further combat this Mutoscope companies attempted to output what were called “Animated Newspapers”. This however would be their downfall as the middle class who supported the company had little interest in looking at the news through these devices.

This text is most intriguing as it really focuses on the Mutoscope itself and its purpose and consequence. Its impact on a particular place really gives insight to the rise and fall of this device. This text also adds greatly to something that has not had a great amount of study done upon it. While topics such as cinema have years of scholarship associated with them, it is refreshing to learn about this particular subject.

Chanan, Micheal. *The Dream That Kicks: The Prehistory and early years of cinemain Britain*. Boston: Routledge, 1980. Hard Cover.

In a chapter 3 of Michael Chanan’s book he discusses the Conditions of Invention. Here he is specially referring to the ways in which the original cameras and projectors were formed. He first contextualizes this, into a time where there was great need for these cinematic devices, yet the world lacked the technical engineering abilities to reliably produce a large amount of these devices. As such Chanan outlines how many of these first devices were put together using what he calls bricolage. Bricolage describing the action of taking something apart and using its pieces to build something new. With this in mind Chanan outlines how every device made at this time was in fact a prototype that no two devices were exactly the same because all of the parts were taken from items on hand. It was from all of these variations that the best outcomes were figured out as engineers would borrow ideas form each other.

The concept of bricolage is very thought provoking. As we now have full art forms that consist of this action alone, it is very interesting to think about it in “pre- cinema” terms. I think this term also somewhat describes my current work in trying to make some of these devices. The difference here is that I am trying to collect lost pieces of information that will lead me to a finished result as opposed to physical pieces.

Christie, Ian. *The Last Machine: Early Cinema and the Birth of the Modern World*. London: M J Horrigan Limited, 1994.

In this chapter entitled Space and Time Machine Ian Christie discusses the images of transportation in early cinema and their links to modernity. He begins his discussion by analyzing the events of the Lumieres screening in which a train was shown moving toward the audience. While there were many accounts of people fearing the oncoming train Christie notes this as one of the first images of transportation in cinema. He then outlines the impact that this imagery had on the future of cinema and its influence to show methods of transportation in cinema. He outlines how after the train the car was the next mode of transportation to be featured in films. He notes that in the beginning the car was seen as more of a

magical device that could transport the passengers to almost anywhere. In some films the car could even take people to places in the solar system. The next vehicle discussed is the ship. This Christie links this to ideas around the acceptance of modernity and an understanding of the technological abilities of the time. Christie then links these notions of transportation to the air plane. This seems rather mundane now, but at the time the future of this device was uncertain, and as such was quite a work of fiction. Christie then moves to notions of more fantastic machines that could transport one to the center of the earth. This notion of the magical transport device then, as Christie infers, leads to notions of time travel in films.

Christie's account of the transportation in film is quite interesting. His connection of travel in cinema to modernity is something that I think really reflects the state of how other saw films. Today we have no issues seeing something that is fantastic or ridiculous yet the human brain needed to be trained somewhat to accept this. This text is useful in regards to the mutoscope as it reflects the state of mind of the viewers of the time from an interesting perspective.

Frykholm, Joel. "Local Showmanship in the early Feature Era: The Case of Stanley Mastbaum." Marta Braun, Charile Keil, Rob King, Paul Moore and Louis Pelletier. *Beyond the Screen: Institutions, Networks and Publics of Early Cinema*. Herts: John Libbey Publishing, 2012. 263-270. Book.

In his text *Local Showmanship in the early Feature Era: The Case of Stanley Mastbaum* Frykholm discusses ideas around showmanship in the year 1915. He does this by looking at the specific case of Stanley Mastbaum, a theatre owner and promoter. Frykholm focuses on two specific elements of Mastbaum's methods to promote screenings at his theatres. The first is the association that Mastbaum had with local printers. With this he was able to get printed works for every film to be showed, a nod to the movie posters of today, and he was able to get the paper to print information about upcoming screenings. The second element that helped to promote business was Mastbaum's early adoption of multi-reel films. This allowed him to charge more, and elevate the spectacle of the event.

Its beneficial to understand these early methods of promotion as I intend to be unitizing them soon. In learning about past promoters I can not only learn from their mistakes, but also better emulate the same style of promotion.

Mannoni, Laurent. "The Passage of Venus and the Galloping Horse." Mannoni, Laurent. *The Great Art of Light and Shadow*. Devon: Uiniversity of Exeter Press, 2000. 229-319.

This chapter discusses the move from still photography to attempts to capture motion with no animation. The chapter first describes Jules Jansen and his attempt the celestial event of Venus moving through the night sky. The goal of this was to hale in calculations of things such as the earths distance from the sun. This was done by creating a photosensitive disc that would spin and take consecutive images over a period of time. While this method was not helpful in photographing everyday objects it did work well to see the Sun and Venus. The text then moves on to discuss Muybridge and his investigation into movement. It outlines the buildup and execution of his famed horse experiment as well as his scientific exhibition of this work afterward. The article concludes by examining Muybridge's final works, an anthology of similar movement based images.

This again useful to contextualize the happenings of pre cinema also offers some interesting insight into the motivations for the creation these devices. It seems that many of these devices were created out of a need to solve something else, which is interesting because the device itself was not the focus. This makes me wonder if I would be more successful in my endeavours if I simply thought in these terms.

McCloud, Scott. *Understanding Comics*. New York: Harper Perennial, 1993. Soft Cover.

In chapter 7 of his book “Understanding Comics” Scott McCloud looks at how human expression can be considered art, and what steps he believes this expression must go through to truly be considered art. (or at the very least “good art”) Initially McCloud defines art as any action made by a person that is not linked to basic needs. (Survival or reproduction) McCloud then states that over time this process has become much more complex. McCloud outlines that now expression involves six steps: Idea/Purpose, Form, Idiom, Structure, Craft, and Surface. He then states that when making a work one must move through these steps (in reverse order which is a bit confusing) in order to really make a good work of art.

This text although referring specifically to comics, really has influenced my work. I can see a parallel between panels of comic books and the short form of the mutoscope or flipbook. I also think that his notions about art and expression can help to better cement “pre-cinema” devices into their own various art forms.

Popple, Colin Harding and Simon. *In the Kingdom of Shadows: A companion to Early Cinema*. Cranbury: Farleigh Dickinson University Press, 1996. Hard Cover.

In chapter 2 of the text entitled “In the Kingdom of Shadows” the authors discuss the uses for early cinema. (It should be noted here that many of the specific devices referred to in the chapter have been lumped together into the term “Early Cinema.” It is known that this term is somewhat problematic as it infers that the devices that were created before cinema as we know it were simply stepping stones to that final outcome. While in reading the text this becomes somewhat clear it is necessary to state it outright.) The authors state that since the creation of cinematic devices, many have attempted to find uses for them. This has been the case with many innovations, but the authors site this as the reason the cinema’s success. The main body of the text consists of several articles taken from the time period, to illustrate the possible uses for an assortment of cinematic devices. These uses range from the possibility to have a surgery recorded to disseminate knowledge, to a projector that would show a film on the ceiling for bored insomniacs. While the main body of the text in not linked form article to article, we can see how there was a race to find the best fit for these devices.

The benefit of this text is twofold. Firstly, it again better contextualizes the time in which these devices were created. With more study it’s clear that this was a hectic time with a vast range of inventions being made, and to think of the development of cinema in chronological order doesn’t make sense. Secondly, from all of these different and unique uses of cinema it makes more possibilities come to light. As the basic principles apply to all of these applications the possibilities become endless.

Spehr, Paul C. "Movies and the Kinetoscope." Gaudreault, André. *American Cinema 1890-1909*. New Jersey: Rutgers University Press, 2009. 22-44.

This article outlines the history of Edison’s Kinetoscope. It starts with an explanation of the first parlour that housed these devices. The article then moves back to discuss how the devices were made from an administrative perspective. It outlines how Edison had gained some control of phonograph companies and how that enabled him to build the kinetoscope. The article also discusses how the terms were decided for the distribution of kinescopes. Spehr then discusses how from the creation of the device the “Black Maria” was formed. This was a space that was set up specifically to film the content for the devices. The remainder of the article discusses what kinds of subjects were to be recorded inside the Black Maria. This article is quite useful for contextualizing the creation of one of the devices in the pre-cinema period. As this time was somewhat flooded with these kinds of devices, this chorological discussion helps to better understand this period. It also adds an interesting perspective to the construction of such a device, as I am attempting to make something similar. While Spher does not go deep into the conceptual elements of the work here, the simple business of making the device and content for it offers a new perspective on a

device that was assumed to be a stepping stone to cinema.

MUTOSCOPE

This wiki is devoted to the cinematic device known as the Mutoscope. Put simply a Mutoscope is a device that rotates paper frames around on a pivot in order to create an animation similar to a flipbook. This wiki will serve as a repository for my research into this device as well as my attempts at creating one.

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A "What the Butler Saw" Mutoscope

Week 1: Research Begins

History

The beginning of this long journey starts on November 21, 1894. It was on this date that Herman Casler (a former employee of Thomas Edison) wrote a patent for the device known as the Mutoscope. Casler did this on the recommendation of William Kennedy Dickson. (another former employee of Edison) Shortly after the pair (and others) founded the American Mutoscope and Biograph Company. (Spehr)

Original Patent:<http://www.google.com/patents/US549309>

<http://patentimages.storage.googleapis.com/patents/US549309-0.png> <http://patentimages.storage.googleapis.com/patents/US549309-1.png> <http://patentimages.storage.googleapis.com/patents/US549309-2.png>

The devices created by the American Mutoscope and Biograph Company were for the most part soft-core pornography scenes. Their most notable works were a series known as "What the Butler Saw," where the viewer would take the place of a peeing butler looking at some erotic activity of a woman through a small peep hole.

Creation

Work on my own Mutoscope has begun. Plans found from various sources:

<http://www.instructables.com/id/Mutoscope-The-Hand-Cranked-Cinema/>
<https://www.youtube.com/watch?v=5uc1-1-2les>

The plan for first version will be made using around 1000 printed index cards bound together and mounted on some sort of pvc pipe. The enclosure for this will consist of a fine box with a mechanism to properly crank the device. I would also like to make it coin operated in some manner, but that may have to wait for the next version.

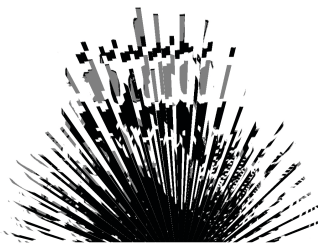
As for the content shooting has already been completed and I am now currently working on animating everything.

Venture Forth

Met with the Machinist today. He did some work and got the Mutoscope and it looks like it is coming along. Soon I will be able to connect the core to the already bound frames. Once that is done I should be able to just put it in and crank away. It has been quite the trek to get to this point, but I think the payoff is not long off. He also showed me some other materials that he had laying around for a core, so once this prototype is done there may be more room for improvement.



Gerald and I also discussed some other method of animation. I have done some work using [scanimations](#). In doing some research I found this blog of someone who attempted to do it using a circle. [The B-Roll](#) This looked interesting so I decided to give it a go. I used the instructions found here, but I think that the process is lacking slightly. I intend to keep working on this because I think that the use of the circle will result in a better object for display. While this test was ultimately not successful, I do however like the way the prepared image looks.



Next week... the view master!

Finally!

Mutoscope Prototype #1

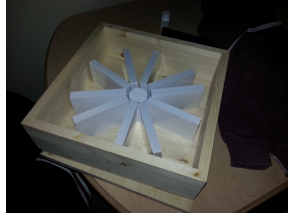
It has been a lot of work to get to this point, but I now finally have a good first prototype. It does as it should, but there are still many improvements that can be made. In printing the cards they took on a curved shape, and this has caused some problems. Most notably the cards bending over the viewing area, and it is somewhat difficult to crank. I believe that a larger handle will solve the cranking issue, and at the moment I do not have any ideas about the bent cards.. Perhaps now I can recreate the original style of card and test it in the Prototype. Also the option has been brought up that on the next version metal would be a better choice of material. It would be lighter, and stronger, which might be the best way to go.

Also this week I gave a lecture/demo to Gerald's experimental film class. In it we covered several different pre-cinema devices which has lead to the beginning of [The Dead Cinema Archive](#). Here a collection of instructions will be assembled and perhaps a community built.

Week 2-

Construction:

Production on the Mutoscope has been moving along steadily in some ways while others seem to be



difficult to move at all.

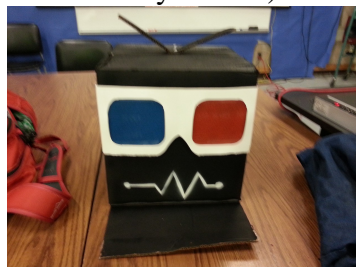
First things first, the box to house the first Mutoscope has been cut, nailed and glued. So far all of the measurements have been working out and this part of the device will be ready for the hardware. But that is another story.

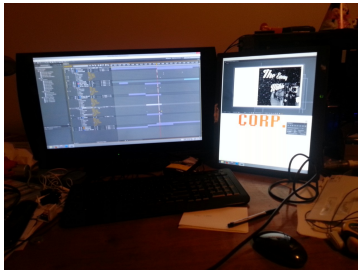


After taking the patent images to a mechanically inclined friend he informed me that not only would he help locate the proper parts, but he could also assist in the assembly of the final product. The main issue comes with dealing with many of the suppliers. It seems they either do not have any to sell or will only sell to me if I want more than 1500 units. I have sent emails to several suppliers to try and work it out and am currently awaiting a response.

Animation:

The animation to be placed inside the Mutoscope is coming along swimmingly. After filming some robot action in front of a green screen I have moved it all into After Effects and am now piecing all of the components together. I have also added another monitor to to my computer set up which has allowed a better work flow. (Also below see a screen shot of one of the early frames)





Influences:

This week Gerald and I met with local artist Sean William Randall who had an old Edison Kinetoscope, a device used to project 35mm film. It had been left in the elements for quite some time, and also left on a shelf. Sean has hopes of returning it to its full glory, but holds back for fear of destroying it. If he does get it going it could lead to a future project.

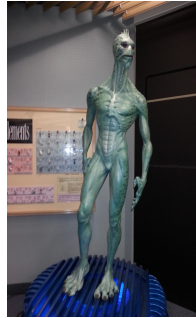


I cant seem to rotate this?!

I also found this video: http://www.youtube.com/watch?v=-5fiJ49-o_8 and this one: <http://www.youtube.com/watch?v=Bnt6hb3Tyks>

They show a commercial for a video game in which they drove a car by stationary panels to animate. Its pretty cool, and nice to see animation being used in new and different ways.

Lastly, this week I had to go to the Science Center (for work) and was able to see the exhibition How to Make A Monster. It showcased a lot of animatronic work which was amazing. Many of their highly technical creatures make me wonder why it is so difficult to get all of the components needed to make the Mutoscope.



Week 3

Progress!!

It seems that after a long search I may have finally found a source for the gear parts need for the Mutoscope. I have sent emails to the manufacturer in China and hopefully they can simply send them and all will be well. I find it strange tht it will be easier to get these parts from the other side of the globe, but I guess that how the world works now...



I have also found a printer that will allow me to print off the index cards for the Mutoscope at home and fairly cheap. I have already started on some tests and they look good, but I am limited to black and white. This will work just fine for the first Mutoscope and testing any colour reels that may come in the future. This has also started me thinking about if these things will be editioned and if so how.



The animation itself is coming along well and I hope to have a better than rough cut by mid week. As I am still learning all of the capabilities of After Effects I keep finding more elements to add and alter. Anyway see below fro the first 150 frames. (Its a .gif so I hope it will work on this) Gerald once drew my attention to the parallel between the Flipbook/Mutoscope and animated .GIFs. I wonder what mixng them like this could mean..



Influences

A friend from Vis-arts is moving out of town and let me have a book on pin hole cameras. Gerald has used it in the past so I think if I have some time while something renders I might work on a couple with some tins that I have (Go RIDERS).



Lastly, My mom got me an old film splicer (A Revere Curv-a-matic). It should come in handy if I ever need to splice some 16 mm together. I am really starting to get quite a collection of old film technology assembled. This dead media (as I have heard it called) really gives me hope for some of the ideas I have for physical animations for the future. Seeing how it was done in the past can really help to work through my digital age problems.



Week 4:

Progress

The Mutoscope has moved ahead in several ways this week. I was finally able to locate at least one supplier for the worm gear. It is in China and expensive, but at least I will be able to get them. Gerald and I have a few more options before we go this route, but at the very least it looks like it will happen.

The animation for the first Mutoscope is done! I am currently in the process of printing the 100 frames on my new little laser jet printer. The frames look good, but they are using much more toner than anticipated. I assume I will have to purchase a cartridge for every 1000 frames. My studio mate told me about a way to fill it by hand which may be the way to go. But I hope I can at least get this 1000 printed so I can bind them by the end of the week.



Gerald and I also talked about some old animation troupes that could be added to these projects. One of the ones that stood out was from a Winsor McCay film called Gertie the Dinosaur. (<http://www.youtube.com/watch?v=ixK1DffOsBE>) which is much more of a film about an animator than about a Dinosaur. This may just fit into one of the upcoming LAGUE CORP. Mutoscopes.

Anyway my goal for the night is to hopefully finish the printing of all the frames, but according to the printer it's almost out of toner.....

Tune in next time for the dramatic conclusion of Jeremy's Toner Troubles.....

Week 5

Worm Gear Woes....

My focus this week has once again returned to locating a worm gear to drive the Mutoscope. On Thursday Gerald and I visited different machine and plastic shops in the city to attempt to find someone who would either be up to the task or knew of a better way to get the gear. This gave us a few options, and knowledge of places around town that could do different jobs. (At one point we found a man who was a big Chaplin fan and we thought he might be our guy... but no luck) I also spoke with Ian Campbell (Artist and Film Lab tech) to see if he had a source for gears, but no luck. However he suggested the use of a more complicated system using easier to find parts. This suggestion has lead to countless emails between Gerald and I to discuss how it would work. I am also meeting with an acquaintance of Gerald's tomorrow who is more mechanically inclined to see what the best option may be.

At this point here are the possible sources for the mechanism:

1. If I have plans I can order the sets from somewhere in China. This will be fairly cheap, but it may take some time. I have also had communication problems here so my confidence would not be the highest.
2. If I have plans I can order them from a local source in Saskatoon. They would be made fairly quick, but I imagine the cost would be high.
3. If I can get plans I could get them made in town out of plastic. These would be fairly quick, cheap, and I would have access to the people that are actually making it. However, there is an issue with the making of the worm itself (which has yet to be sorted) and the plastic won't hold up in the machine as well as metal.
4. A more complex system. This method would allow to use easier to find parts to make the needed ratio. As the gears used for this are much more common they are cheaper. (I would still be able to incorporate a worm gear into this design) However a more complex system creates more room for error, and I am not yet confident that it will work in the manner that I want it to.
5. Finding some other way to make it happen. Both Gerald and I agree that the worm gear is the best option, but something else may have to be used.

Article Review:

Gerald has let me borrow one of his new books, and has asked that I do an article review. So here we go.

On the Origins of the Origins of the Influencing Machine –Jeffrey Sconce in [Media Archaeology: Approaches, Applications, Implications](#)

In this article Sconce discusses the implications and origins of the "Influencing Machine" a delusion that many schizophrenics share. This is the idea that there is some machine in existence that is trying to control people through brain waves. The article uses the film The Matrix as a starting off point because many criminals use a defense that involves some model of unrelenting control as a delusion. (As shown in the

film) Sconce goes on to discuss the origins of this concept as observed in the time of Modernity. Here everyday people had generalized understandings of how things like radios and telegraphs worked, and due to this people started to allow this knowledge into their delusions. Sconce then discusses the link between well understood concepts of brain and radio waves, and the studies that occurred. He also outlines how the attempts at building different physical apparatus to actually links minds and the effects that these had on the public. At the end of the article Sconce returns to his discussion the The Matrix film, by looking a real criminals who have cited the exact film in their defense. Suggesting that this machine has now moved to become the media itself.

This article, although very interesting, may not have much to do with the Mutoscope itself. However the terms that it discusses will be most useful when accompanied with other texts. The article will undoubtedly point to something that I can use.

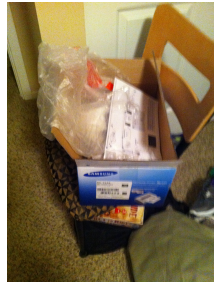


..and of course, I have a cold.

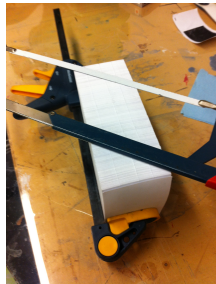
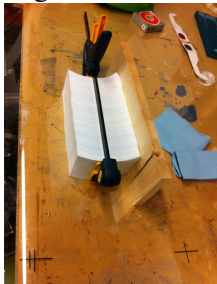
One step forward... four back, three to the left, one full rotation, and seven paces ahead.

Toner

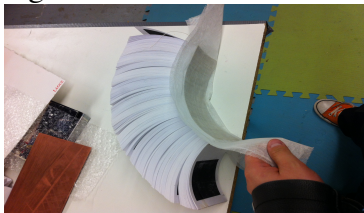
As I had stated a few weeks ago I was out of toner. I ordered a refill kit and it took a couple weeks to arrive. After it got here I refilled the cartridge and attempted to keep printing. However there is a chip in the cartridge that keeps track of how many pages have been printed, and it prevents the printer from working. So another solution needs to be found. As a band-aid I decided to purchase another toner cartridge. They cost around \$80...and the printer itself was on sale for \$60...so...



..and with the new toner I was able to finish printing the frames for the Mutoscope! After that the binding begun.



After the cards were lined up they were clamped together. Then 3 cuts were made along the back. These were then widened with the hacksaw so that three strings could be inserted into them. However once the glue was applied they kept falling out. They are in there, but I am not sure if they are actually holding it together. I was unsure if the bind would, but 24 hours later...



... It looks like its going to hold. Next I just have to figure out the best way to attach it to a central object. I also have to get in touch with my machinist to see if the cards should be attached beforehand or after.

THE BIG NEWS

Its here. It was expensive. Its.. the worm gear...



I will now be able to take all of the parts to get assembled. It has been quite the battle to get these parts... I have had many sources who said they could get them, but this is the only one who could deliver. (Cone drive also got back to me with a price. Just under \$9000)

So this week two of the main components of the machine came together. Tomorrow I hope to meet the machinist for assembly.

The Calm before the Storm....

Most of the parts are off to the machinist for assembly. Which is great. Earlier in the week I was able to pick up some small pieces of pipe that will hopefully be the core of the spool (the roll of frames that goes into the Mutoscope), and that too is awaiting assembly. This creates a small lull in production, but hopefully we are quite close to a working model.



Using these two pieces of pipe I hope to make a solid core for the spool.

Gerald also made reference today to the travelling exhibitors of pre-cinema. This has applied to other works, but I feel its also relevant here. With this in mind I chose to review an article on this subject.

"The Crazy Cinématographe, or the Art of the Impromptu Spectator" by Dick Tomasovic

The article discusses the lost art of film presentation. The article begins with the description of a fair. It describes a man walking through a sea of people to be handed a card by a mysterious person. This leads the man to a booth where he is able to purchase a ticket to some sort of cinema experience. He quickly finds a seat on a wooden bench within a nearby tent and settles in for a 20 minute presentation of sorts. In the tent there is a screen and a curtain on either side, and a man playing some music on a piano. The lights dim and a man comes out holding a cane. He taps the screen and begins to spin a tale. A story is told, images are shown and the light some back up. The man is once again forced outside of the tent and back into the fair. This is the style of work created by The Crazy Cinématographe, a group who is attempting to bring back the showmanship that was lost from early cinema. Their work consist of a similar experience as described above. A film is shown in a small setting with a presenter to provide the narration. Tomasovic discusses the elements that comprise one of these shows, but the element that he puts on the forefront is the interaction between the presenter and the audience. It is here that this style of presentation truly differs from the proper cinema we know today. As the presenter is able to pull elements from the audience, the story of a given film may change from viewing to viewing. Tomasovic then suggests that through this action the work creates certain kinds of spectators, who are able to stumble across a screening only for it to end as quickly as it started. He outlines three specific types of spectators. Firstly, the metamorphosed cinema spectator who go intending to see a typical cinema experience, but has been forced to deal with an unexpected performance. The second spectator is that of the fair ground flaneur, wandering about until they discover the presentation. Lastly, he outlines the visitor. This spectator goes to see the strange or odd qualities of the performance, much like a museum attendee. Tomasovic ends his observations by recounting his own experience with The Crazy Cinématographe's performance.

Waiting Part 2

The parts are still with the machinist and I still have to wait for their assembly. However work on the prototype for the core of the spool has gone quite well, and I hope to implement it soon. I have settled on two small pieces of pipe glued together and then wrapped in cheese cloth and re glued. This allows me to have some control over the diameter of the core, while also having a perfectly round inside. If this exact model doesn't work there are still options done in a similar way. Only time will tell.



Article Summary

Movies and the Kinetoscope by Paul C. Spehr in American Cinema 1890-1909

The article first contextualizes what happened in the years 1890-1895. It then goes on to talk about the opening of the Holland Brothers first Kineitioscope parlour and the events leading to its successful opening. It then discusses how Edison and his assistants worked with Eastman to make the film better for the Kinetioscope. The process it seems was full of difficult twists and turns, mostly with regards to the cellulose film. After a suitable solution was found for the film, efforts then turned to getting Kinetoscopes built and then sold. Yet another process made difficult by the economic issues of the time. The text then discusses how the Kineotscope was marketed, a task linked to the phonograph business.

Edison had fulfilled a large order to the Chicago Central Phonograph Company, and as the company was unable to pay him, he received controlling ownership of it. This however presented many more problems, and in the turbulence of running the company Edison made contracts for the purchase of Kineotsopes. After the agreement that Kinetoscopes would be sold to other companies with distribution rights, but without any ownership of the patents (a downfall of the phonograph business) full scale production could begin. The factories that produced phonographs were altered to make Kineitpsscopes and then supply the orders.

The focus then moved to the creation of films for viewing. This task was given to one of Edison's employee's W.K.L. Dickson. This lead to the creation of the Black Maria. A studio of sorts to shoot and develop films for Kineotsopes. The entire design of the building was to enable the easy capture and process. The text then describes the filming of Sandow, a muscle an of the time, and how the goal was to show him flexing in motion as opposed to what was typically shown in pictures of him. This was mutual to both Edison and Sandow, as it provided good press for both.

The text continues to discuss some of the more successful applications of the machine. This includes Annabelle Moore and her serpentine dance. Another application was in the sports world, specifically with boxing. Bouts were staged in the Black Maria and distributed. Another event common at the Black Maria was the filing of exotic rituals and dances from around the world. These were supplied by the likes of Buffalo Bill, and the circus.

After a short period of success the creation of projectable films greatly harmed the Kinetoscope business. This enviably led to the cinema we know today and in time would completely destroy Edison's business. The author then concludes by disputing arguments that infer these works as primitive.

While the article focuses on the narrative of the creation of the Kinetoscope, it also helps to contextualize the time period, as well as offer an explanation of the business surrounding it. It also helps to pull the inventions early cinema (typically seen as stepping stones) into the light of proper art objects themselves. This is one of the more difficult aspects of the Mutoscopes creation. Perhaps this will assist that.