



Presentation:

This is a discovery educational collection case called the «Balbu-Cine Box» (In French “La Boîte à Balbu-cine”). It makes it possible to explore the B.A.-BA of the cinema. One can experience the first attempts of animated pictures production. The pre-cinema kit is a kind of «cabinet of curiosity», which takes a hands-on approach to history. Ten classic cinematic devices have been selected to represent the historical progress of the movies.

Using the Balbu-Cine box is a sensory experience : seeing, handling, feeling these objects of the pre-cinema; you also make your own image animation using the props provided. We’ve included the oldest origins of the 7th art, such as the magic lantern and shadow theatre.

The starting point is the fixed image, then changing to arrive at the first attempts of movement until more elaborate narratives. A race towards a better visual comfort which is always going on today, with the contemporary cinema.

“It is rare that an invention is born abruptly, as if by spontaneous inception of the brain, even by a brilliant researcher. Generally it is the fruit of a long maturation with many attempts, multiple gropings, sometimes failing, sometimes successful succession of inventors. The cinema is no exception.” Claude Lamboley.

The Balbu-Cine box was designed by Coralie Leray and Laurent Wysocka known as COLORANT 14. These two creators revisited those objects of the past to make them with simple and modern lines, making them more contemporary, more attractive. Omnipresent wood, a warm material, whets your appetite for action. Recycled paper (or labelled f.s.c) , is the main material used for the animations. Note that all the Balbu-Cine box is carefully made by hand in colorant 14’s workshop and thus requires a significant amount of time to be constructed. The kit must be handled with care as the contents are solid but delicate.

In addition to the objects inside the kit, you will find:

- * An indexed inventory card including a diagram to allow easy identification and location of the contents
- * 11 index cards with instructions for each object in the kit to help you create your animations.
- * 6 workspoc cards include practical exercises to organise workshops.



TEKI

Throughout the case a central character TEKI is featured. He wears square, screen-shaped glasses and a early 20th century style bathing costume, creating a strong visual image for the Balbu-Cine box’s illustrations.

TEKI is the featured actor in the animations, exploring all the presented contents – apart from the scanimation which is patented. His movements, funny at first glance, can also take on deeper meaning when read more attentively.

You will also find him in the INSTRUCTION cards under the heading “Teki’s note’ where he gives simple and lively comments on each invention, as well as descriptions of the stories proposed (in orange post-it notes).

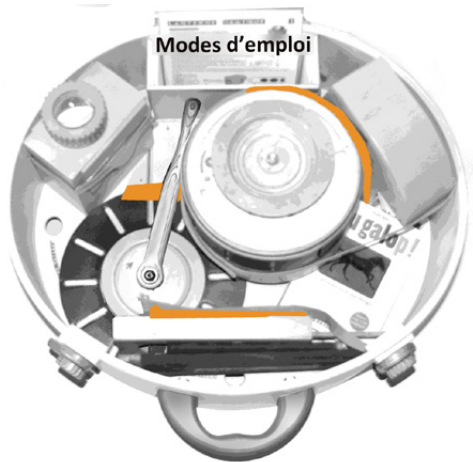
TEKI was animated by Colorant 14. Many thanks to Melisse, who played him with much patience.

This project was an originally ordered and financed in France by Poitou Charentes Cinéma, Angouleme Paper Museum, Pôle image Magelis, and with the help of EMCA Angouleme.

The BDE essonne and ACAP (pole image picardie) each acquired a duplicata of the Balbu-Cine Box.



All the «Boîte à Balbu-Ciné» has been deposited under no 429883 241011 INPI.Fr



The case contains ten objects.
Three compartments below are, respectively, for
the «small objects», «documentation», and
«strobotop» (if included)

outside depth 28 cm. (11 inch)

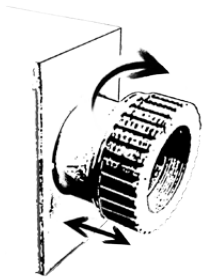
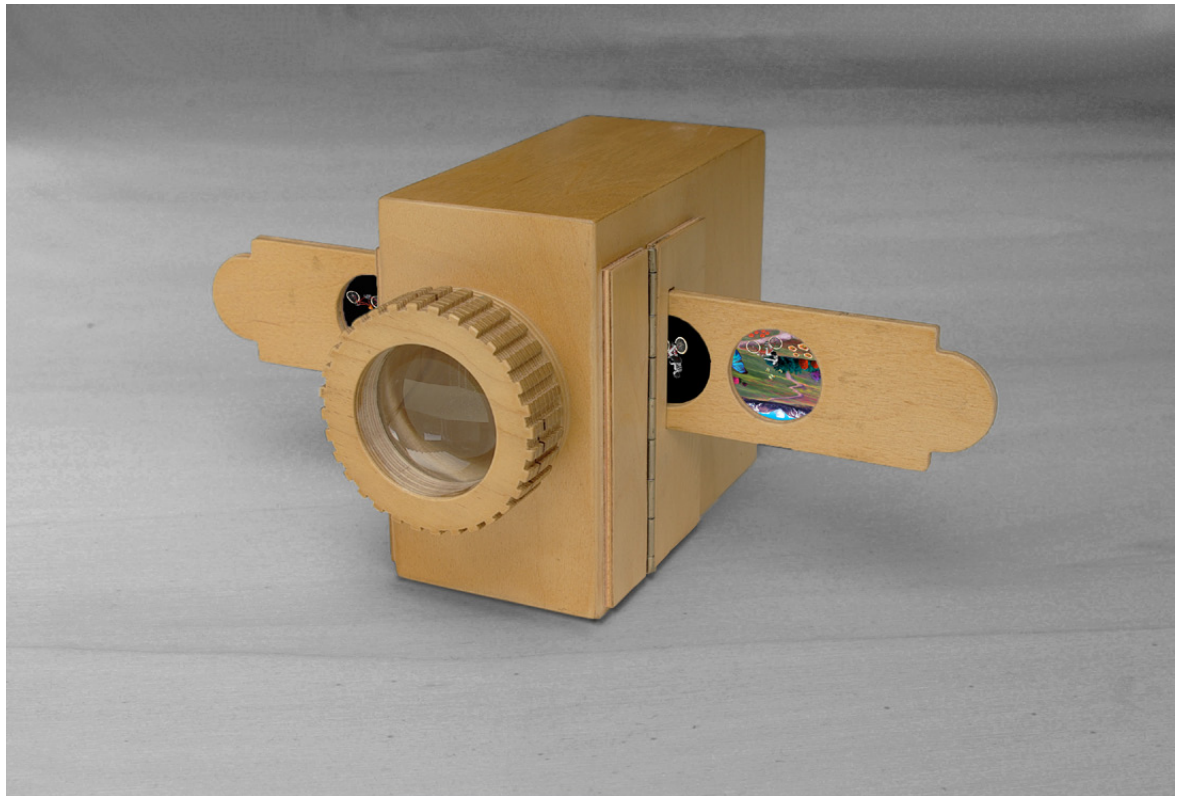
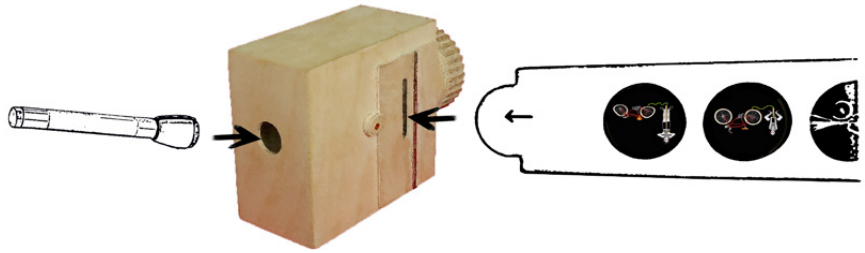


The whole collection
Option2 with choreutoscope

MAGIC LANTERN

description:

The magic lantern is a image projector (slides). Before the invention of the cinema, it caused much curiosity and fascination. Projecting the images made it possible for a large number of people to watch at the same time. It also demonstrates the art of telling stories through images – the basic concept of cinema, even today.



Dimension: depth 20 cm (7,9 in) x width 8 cm (3,1 in) X height 14 cm (5,5 in).



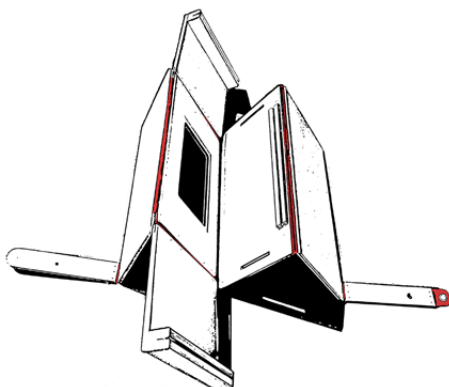
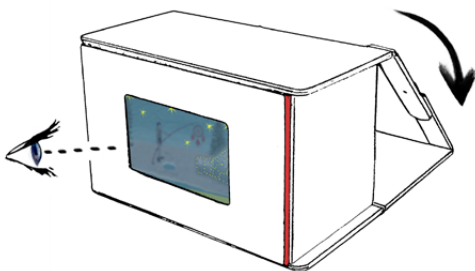
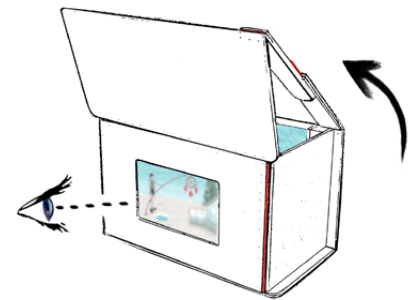
OPTICAL BOX

OPTIONAL

description:

One of many optica box, this version was originally named Polyorama panoptique popular from the 1820s through to the 1850s

This had an eye-sized viewing lens at the end that was not attached to the box. The illustration card would be inserted at the back of the box, which would be held up to the light. It would then be viewed through the lens. Most cards would be designed to include small cut-out parts through which the light would pass. Other parts of the cards may be made of thinner material to create a glowing effect. The empty parts would typically represent windows or street lights, so that the card's scene would appear to be illuminated by light from these sources. The device included separate doors at the back which allowed the user to control the degree and direction of light. Cards were designed to change appearance depending on which door was opened, so that a scene might appear to alter, for example, from a daytime to a nighttime view. Here it is simplified of course.



Our design makes it foldable. It can be folded flat.



Inclcd in option 1 and 3

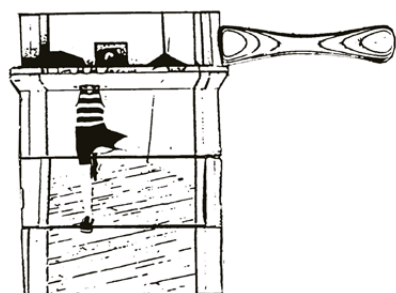
JACOB'S LADDER

In the 19th century, there was great interest in toys based on optical effects. The Jacob's ladder is one example which explores the transformation of image.

description:

Five blocks cleverly attached by ribbons have an image on each side. When the top block is flipped over, the blocks beneath flip over in a downwards cascade. Curiously, the image which was on the back, appears on the other side.

This device is an example of the 19th century's increasing fascination with illusions and the transformation of images.



Dimension : width 12,5 cm (5 in)/ height 21 cm (8,26 in).

THAUMATROPE

This object presents an optical illusion trick but is not yet animation. The eye and the brain are misled.

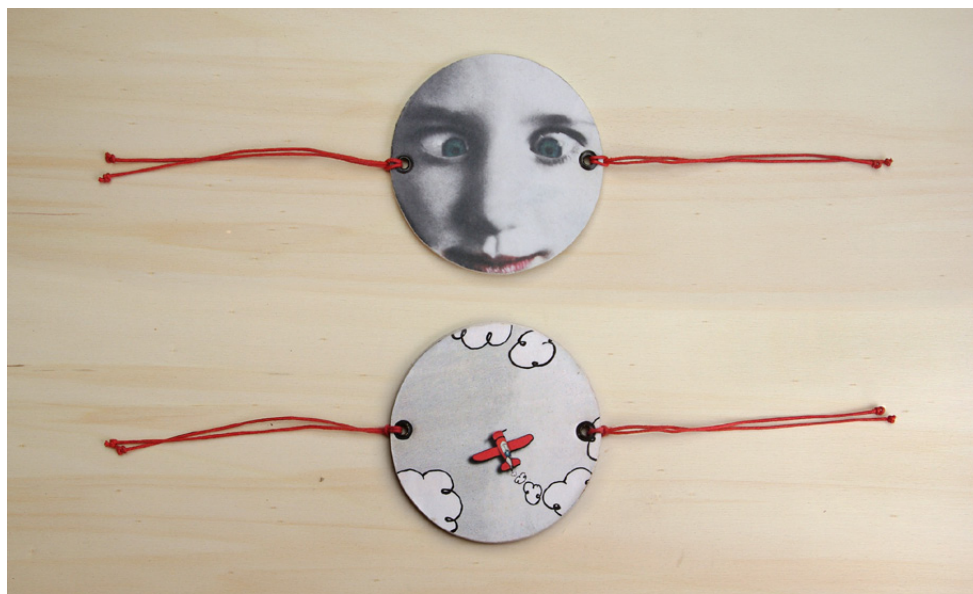
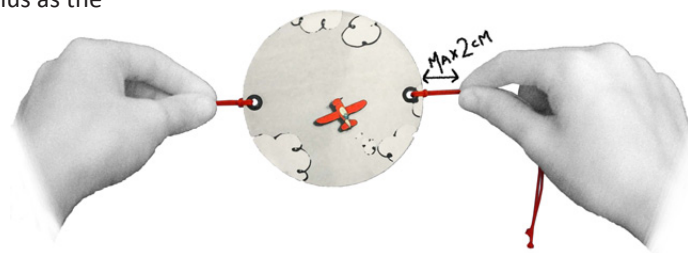
It is a perfect illustration of persistence of vision. The image is recorded at the back of our eye (the retina) and remains there for a short moment. Thus as the next image is viewed, it is superimposed on the preceding one.

description:

It is a square or a disc with picture on each side.

Two strings are hung on the two opposite edges;

When the strings are twirled quickly between the fingers the two pictures appear to combine into a single image



A thaumatrope with two images combined. Diam: 9 cm (3,5 in)



A thaumatrope with a word-based game .size : 13 cm (5,12 in).

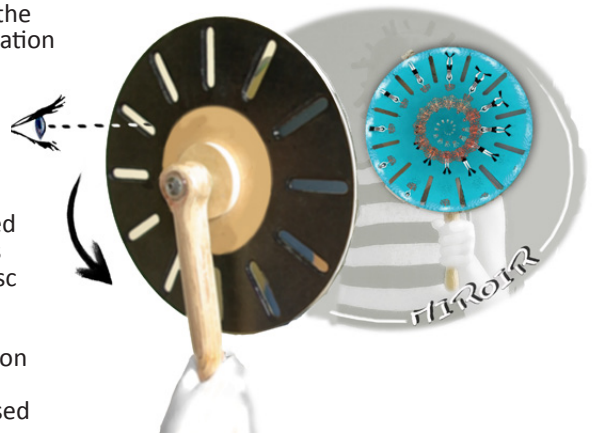
PHENAKISTISCOPE

This device was a crucial development in the history of pre-cinema, as it was the first to create a true illusion of movement. At first, it was explained by the persistence of vision. Today it is recognized as being caused by an interpretation of the brain (the phi phenomenon or beta movement, depending on the source of research).

description:

It is a disk with slits around its circumference, upon which is printed a movement broken up into a succession of fixed images. A handle is attached so that the disk can be spun. To see the movement effect, the viewer holds the illustrated side of the object towards a mirror. Then, by spinning the disc and looking at the mirror through the slits, the images appear to move.

The image is a bit blurred and the movement can only be seen by one person at a time. The phenakistiscope embodies a major technique of cinema, the obturator : because it creates alternate black sections and slits – still used in today's film projectors.



Disk diameter: 25 cm (9.8 in)

ZOETROPE

The zoetrope was an improvement on the phenakistiscope. No mirror is needed and the spectacle can be seen by several people at the same time.

description:

It is a cylindrical drum with slits cut vertically along its sides and an animation broken up into a sequence of drawings located around the inside of the cylinder. The drum spins and -similarly to the phenakistiscope - the viewer looks through the slits at the pictures on the opposite inner-side. However, the effect is still a little bit fuzzy.

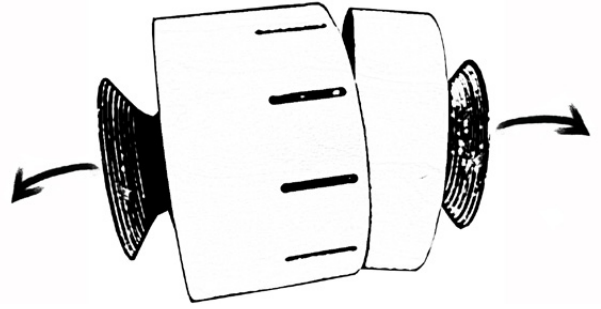
The eye perceives the first image through a slit in the drum, then sees the black color of the drum, then the second image and again, the black and so on. It is this black, neutral color which, when seen by the eye, triggers the perception of movement by our brain (known as, the beta/phi effect)

Here we have an aspect of the early origin of film where the animated picture is within a frame and on a flexible band.

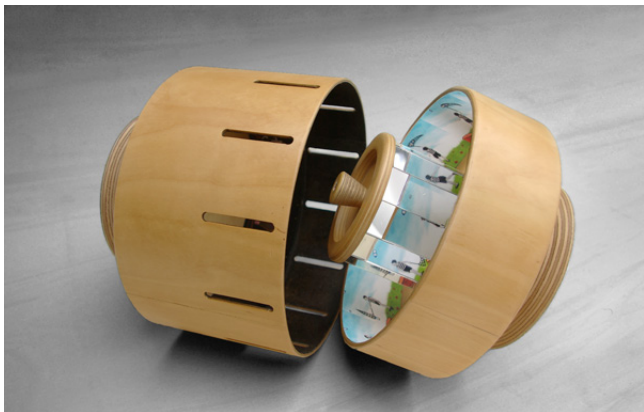
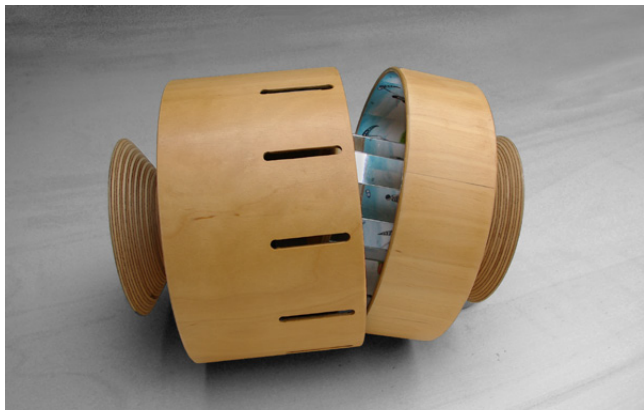
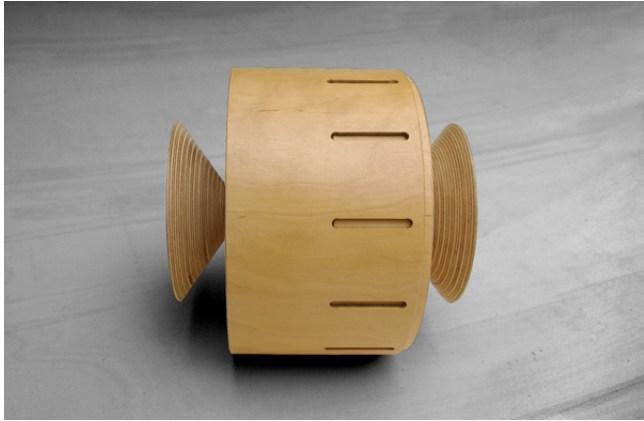


Diam: 22 cm (8.7 inch)





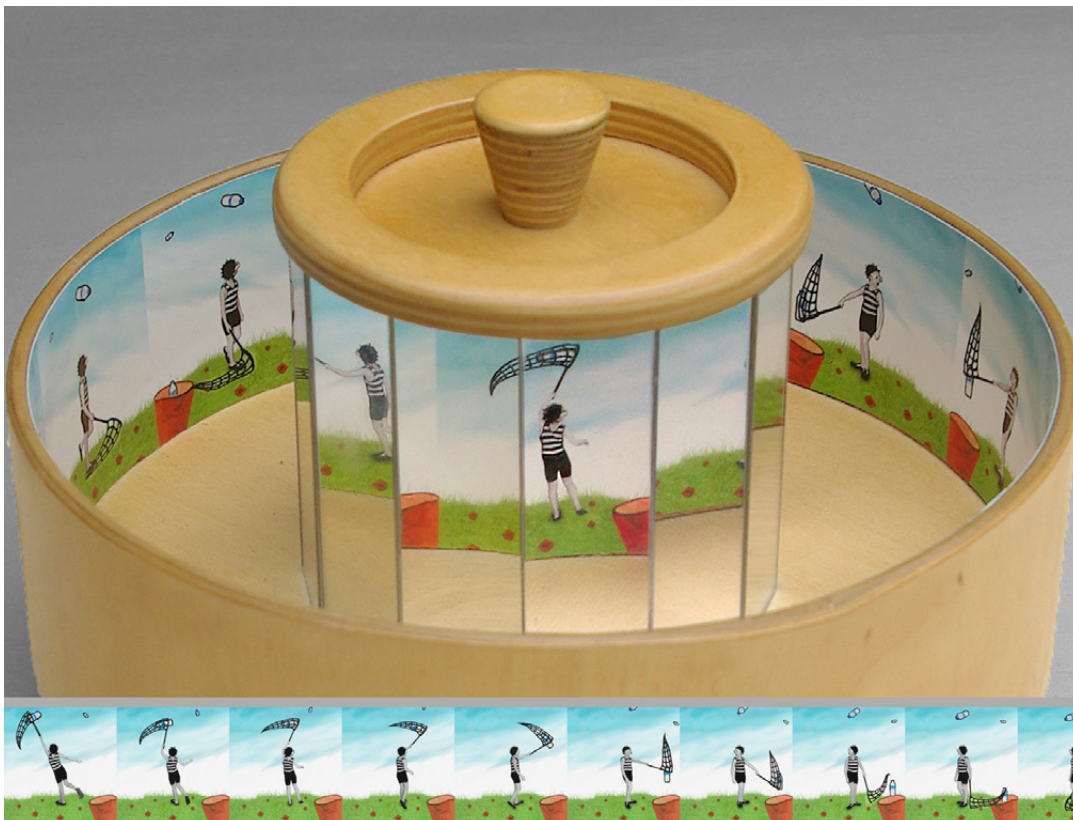
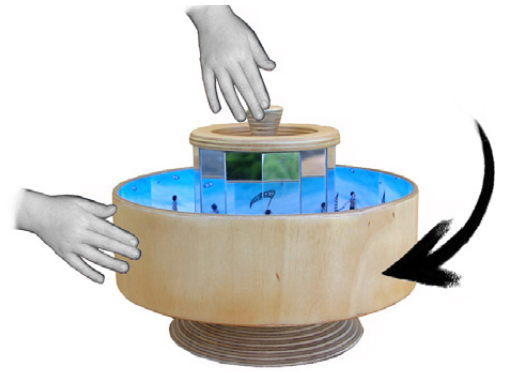
The zootrope and the praxinoscope are fitted together to save space in the box.



PRAXINOSCOPE

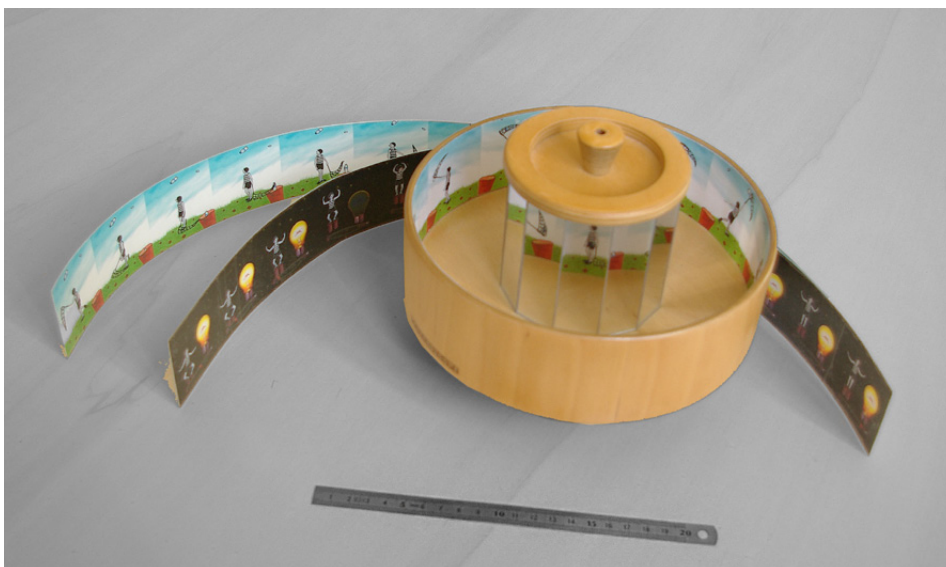
description:

The praxinoscope is a further improvement upon the zoetrope with increased luminosity and image clarity. It also uses a strip placed around the inner surface of a spinning cylinder. But, instead of looking through the slits, a cylinder with 12 mirrored sides (corresponding to the 12 drawings) is placed in the center of the drum, thus creating the illusion of movement. It can be seen from a distance, making for more comfortable viewing, and the number of spectators can be increased.





The Balbu-Cine Box includes also duplicates of the pictured-strips which make it possible to test the differences of vision between praxinoscope and zootrope.



The twenty centimeter ruler gives a idea of the scale.
 Praxinoscope's heigh 16 cm (6.3 in)/Drum diameter : 22 cm. (8.7 inch)
 Band length : 63,3 cm. (24.9 inch)

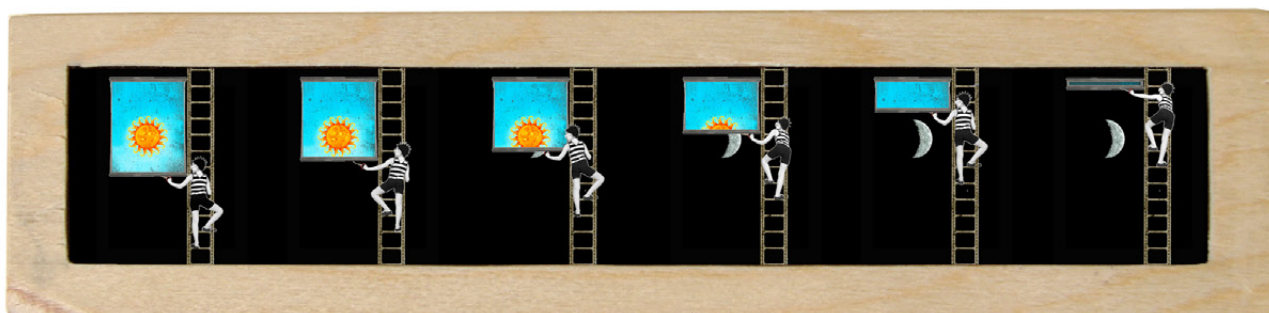
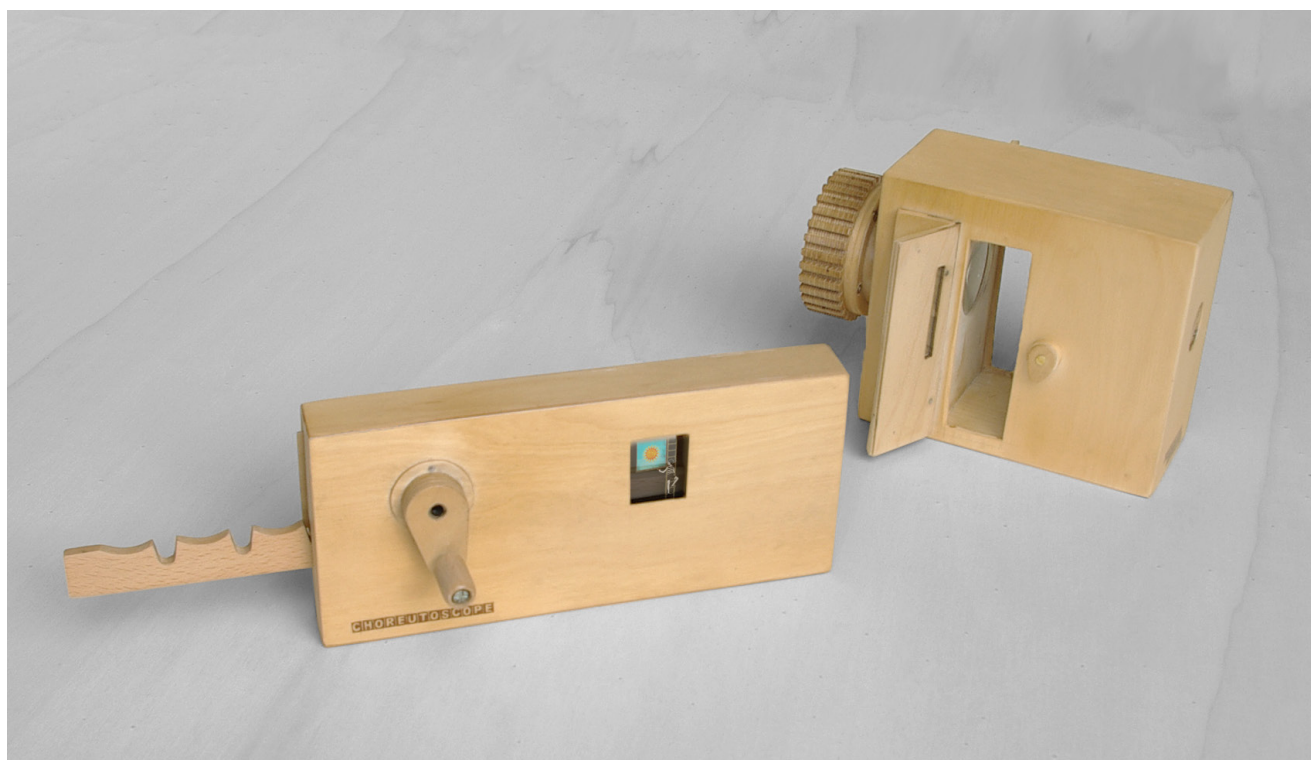
CHOREUTOSCOPE

description:

The choreutoscope belongs to the magic lantern family. For a long time, there existed only a manually operated slides show. Then the technology improved, resulting in the choreutoscope, which makes it possible to animate a band with six slightly different images moving back and forth.

The Maltese cross mechanism and single-toothed gearwheel made fast movement possible and also created a blank between each image. This type of mechanism was included in the Lumière brothers's "cinematograph" for their first projected film. It perhaps inspired Reynaud's optical theatre, as well as the first perforated film propelled by sprockets and claws.

Optional



Dimension: 23,7 cm (9,2 in) X 10,8 (4,3 in) X 3,2 (1,2 in)



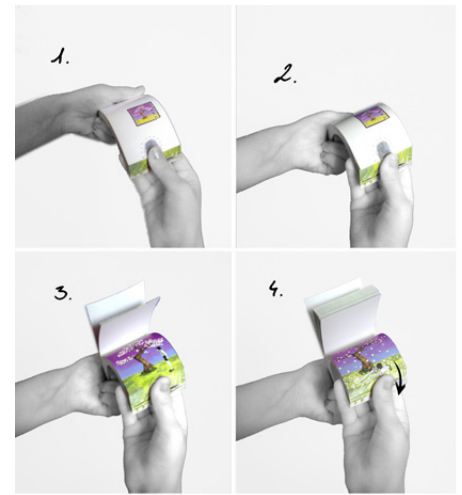
FLIP-BOOK

The flip-book is exemplary in the search for moving images before the invention of cinema. It does not require any equipment and increases the duration of the animation, although it is always limited to a few seconds.

description:

The rapid flipping of the pages of this small book gives the illusion of movement. On each page one stage of the movement is pictured. With its good image quality, this device from the past has been in continual and frequent use since its invention.

With a format that allow for narration, the flipbook is already a pocket-sized ultra short film.



The content of the flipbook:
«Flip-feuille» (Flip-sheet) : a tree with leaves. So far, so normal, but these leaves are square!
 (Feuille = Leaf and piece of paper in French).
 If you gather and pile them up, you can create a flip book which tells you this story.



The Balbu-Cone Box contains a selection of 3 flip-book (folioscopes):

- * a flip book created by Colorant14: "flip-feuille" (as details above). 10 x 5,5 cm (3,94 in X 1,97 in) printed on recycled paper.
- * a flip book by a contemporary artist Armelle CARON anagram #8, this is a play on letters to form an animation where "argument" ('dispute' in french) becomes "stupid" ('stupide' in french) not available for english speakers.
- * a flip book with animations of Eadweard James Muybridge, testifying to his historic scientific research in photography. This is a beautiful stop-motion view of a cat running.

VIEWERS

description:

The flip-book evolved into longer loops with Viewers, patented as MUTOSCOPE or KINORA, where the images are assembled on a wheel and mechanically flipped using a crank. It enables longer plots (up to one minute long in its original versions) where techniques such scene setting and framing are possible, and more elaborate story-lines start to appear. The stories form a loop, and could be viewed by only one spectator at a time in the original versions of the device.

In spite of their immense initial popularity, the advent of the movies proved to be disastrous for the Viewers, even though they continued to be used for a time afterwards.





The round hole is used to fold up the handle. It is articulated and the button fits into the hole.
Dim: height 19,5 cm (7,6 in).

A plexiglass window underneath (or the bottom, depending on the version) allows you to see the wheel of sheets.

OMBRO-CINEMA

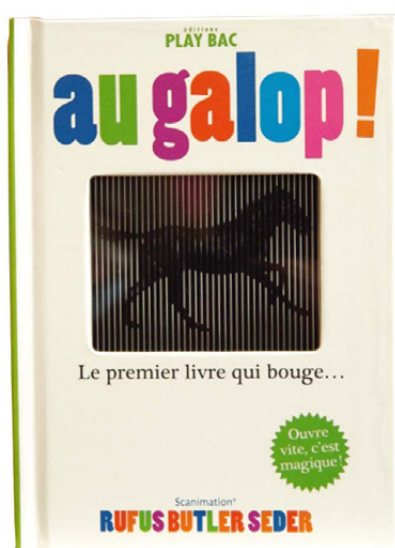
The Ombro-Cinema, appeared rather late and represents ,here,the tradition of Chinese shadow plays which , like the magic lantern, were another ancestor of the cinema. In the most advanced form of the shadow show, one could see silhouettes passing in front of a screen with black stripes revealing two alternate views of an animation.

Decription:

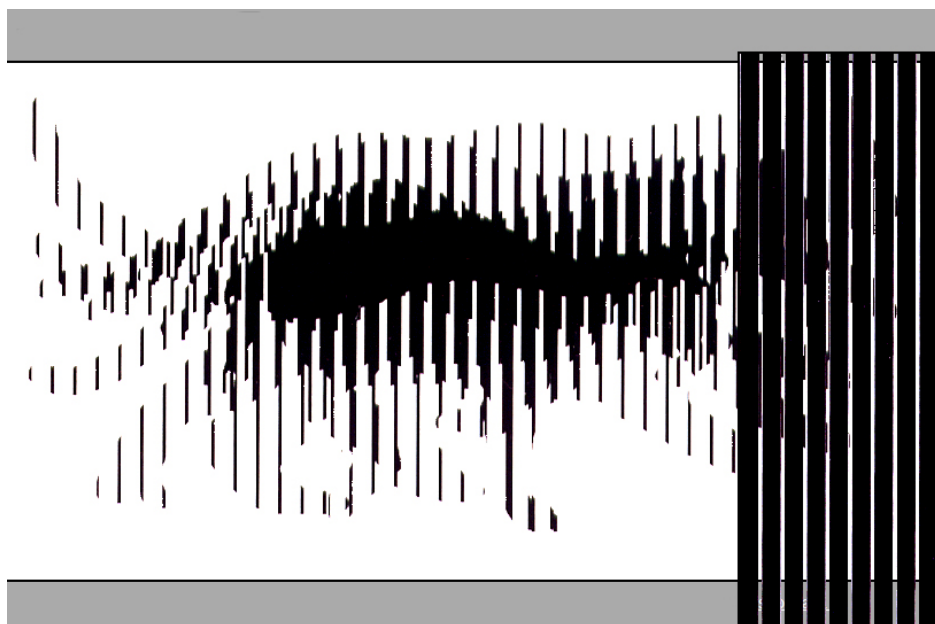
The ombro-cinema is the paper version of this little trick. It's a screen technique: a transparent plastic sleeve with a fine pattern of black lines printed on it is slipped over the stages of an animation, made up of vertical lines slightly shifted. As the transparent sleeve moves laterally, another position is visible, and the movement appears.

This technique is still in use (contemporary edition) and was improved upon by Rufus Butler Seder, under the name of scanimation© which makes it possible to see up to six phases of an animation (*). Its illustrations are sometimes inspired by work of Eadweard James MUYBRIDGE, great figure in the history of the cinema - the first to introduce movement into photography.

R.B.Seder's book is included in the Balbu-Cine box and illustrates this recent discovery while testifying to an old animation tradition.



★



Other edition using the same technic «Luna Parc en pyjamarama», «New York en Pyjamarama» ed. ROUERQUE (not included)