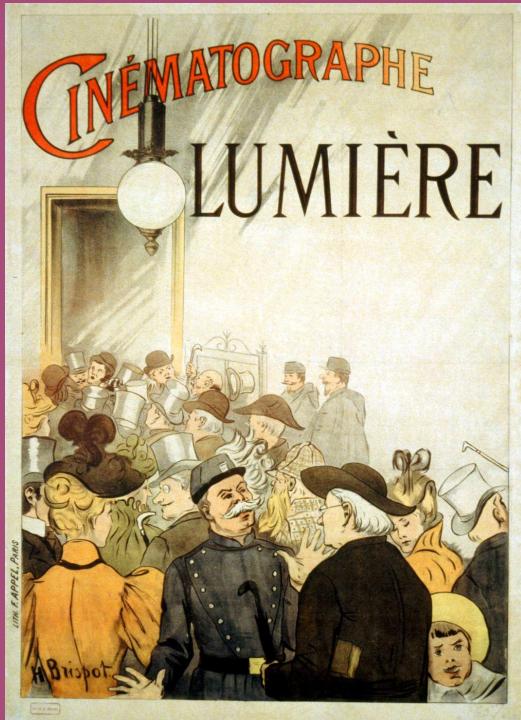


HISTORY OF *EDITING*

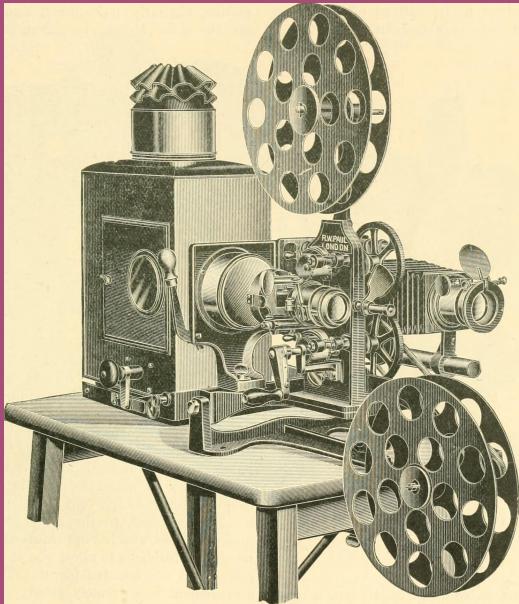
By RyeV

June 20

Primitive editing:



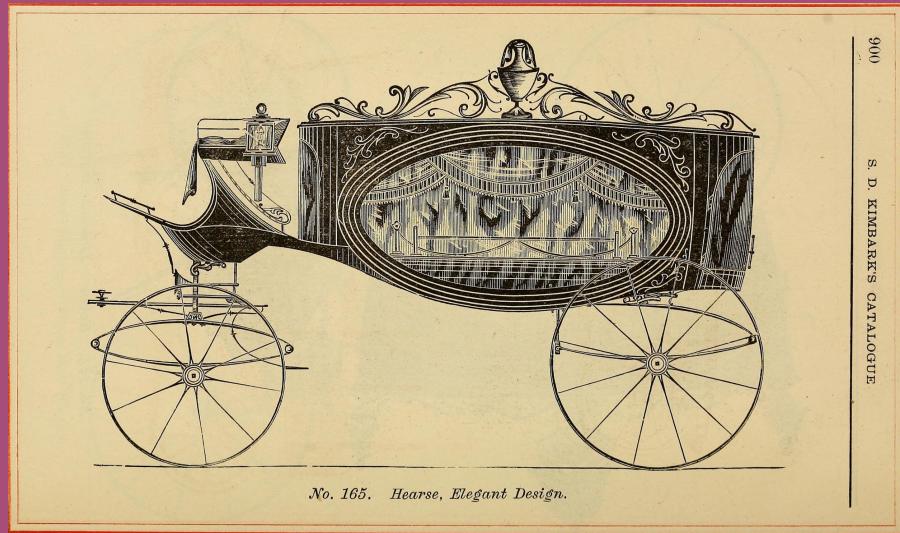
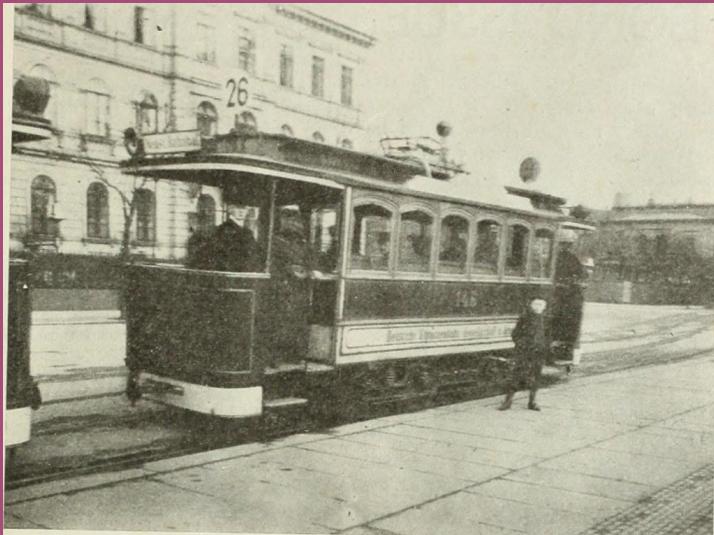
George Melies



Primitive editing:

The first Screening was December 28, 1895, at Cinematographe Lumiere. The film was about Workers Leaving the Lumiere Factory and Arrival of a train At LA Ciotat. George Melies who saw something above a moving photograph, an approach to recount to a story. George went out his approach to attempt to purchase a Cinematographer That was 10,000 Francs at that point, in any case, the Lumiere considered his to be rivalry, so they disapproved of him, so George later purchased an English made one called the Animatograph for 1,000 Francs and made it into his first camera.

Primitive editing:



Primitive editing:

In a couple of months George was going present at the Grand bistro Screening and he was going to show one of his movies And it was shot The Fall of 1896 George was two by two shooting a bus leaving a passage under a tunnel, anyway his camera stuck up in the center of the take and when he got it to work again the transport was a distant memory, yet he supplanted it with a hearse. After Melies went to build up the film, he found an extremely otherworldly thing when the bus came into outline it changed to the hearse in the middle of the frame. At that point George was the principal individual on record of doing the first jump cut ever.

Primitive editing:



Primitive editing:

George utilizes this new ability immediately and you can see him use it in the film "The Haunted Castle" 1896. Where he uses it to make vanishing and returning impacts on individuals just as stuff around the room

George likewise brought different impacts like:

Fade in & fade out

Overlapping Dissolves

Stop Motion Photography

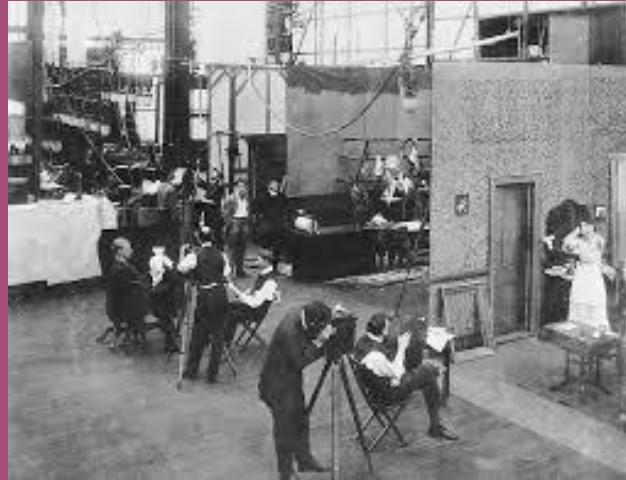
On account of George he drove individuals from single activity shots into an increasingly account narrating "A trip to the moon" 1902 and All his shots in motion pictures however were normally set up like you were influencing everything and had the best seat for it not in the sense where now we have various camera just as shots where we are attempting cause to feel like you are there and not watching a play

The Birth Of Editing:



Edwin S Porter

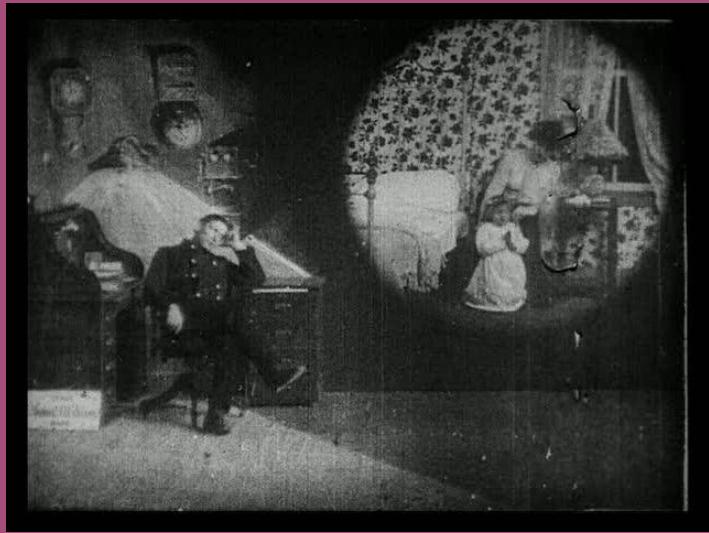
Edison's Skylight Studio



The Birth Of Editing:

Edwin S Porter began as a Vitascope Projectionist and set one of the first Edison Projections in Koster and Bial's music Hall in New York city in April of 1896. For not many years he worked his gear until he got together with Edison Manufacturing Company 1900 and turned into the head of creation for Edison's Skylight Studio in 1901 just as for just five years he filled in as Edison's chief and cameraman. Edwin was very affected by crafted by George Melies particularly the film "A Trip To The Moon" and regularly copying it for Distribution for Edison.

The Birth Of Editing:

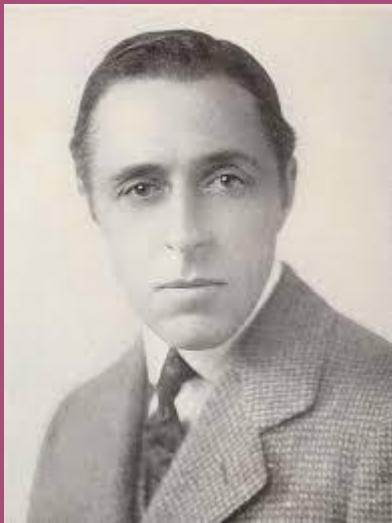


The Birth Of Editing:

Edwin attempt to make a story film called "Life of an American Fireman" in 1903 he got a reserve of film from the enormous Edison Library and grafted them along with organized scenes to make an anecdotal Narrative, However, he was stuck in the Tableaux intellectually building each shot as a total scene.

Transient Overlaps: Shots with covering activities, so essentially envision an individual going out and your record them doing it just as film for them outside exiting, anyway with Temporal Overlaps implies when the individual exits the house the following shot will be them exiting the house once more, so they kinda travel back in time, however with more current motion pictures, you don't see that any longer... .Example each shot in " Life of An American Fireman". After that Film Edwin continued pushing for account filmmaking and makes his next large film Called " The Great Train Robbery" in 1903. Where he is increasingly definitive with his cutting albeit every scene is as yet one ace take, be that as it may, he cuts straight between scenes without utilizing blurs or breaks down just as significantly he got every scene to arrive at its sensible end. in 1908, Just before leaving Edison To began his own creation organization, he recruited a youthful starving entertainer to fill the lead part in "Rescued from an eagle's nest" (1908) This would wind up being the primary break of one 40-year-vocation of one David Wark Griffith

D.W. Griffith & Continuity Editing:



D.W. Griffith & Continuity Editing:

The seventh offspring of a Confederate Army Colonel From a provincial locale of Kentucky, David Wark before going into the film he was a Hop picking, Offering reference books Door to Door, and was in Acting. Griffith Life-long desire was to be an essayist beginning to look all starry eyed at the Victorian style of writing, particularly that of dickens. Following up on guidance from a companion, Griffith took a stab at composing situations for film organizations, Under stage name Of Lawrence Griffith, he presented an adjusted play to as a matter of fact Edwin, be that as it may, Edwin dismissed it for having such a large number of scenes, notwithstanding, Edwin Hired the youngster to star in one of his movies.

D.W. Griffith & Continuity Editing:



D.W. Griffith & Continuity Editing:



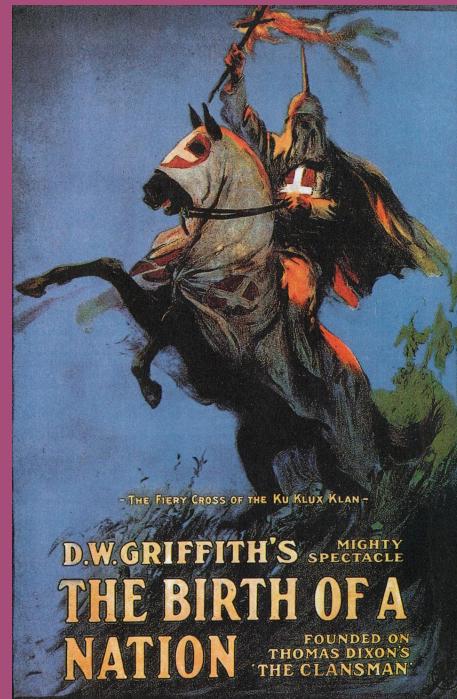
The Greaser's Gauntlet – the cut to a full shot

D.W. Griffith & Continuity Editing:

Griffith found a position at a biograph Company that is struggling in debt and looking for new directors. After directing “The Adventure of Dollie” which was shot in 2 days, Griffith was given a \$45-a-week director’s contact. Under contract with biography, Griffith would make over 450 films from 1908-1911 and pushing cinema out of primitive tableau mentality and into a multi-shot medium.

Griffith’s first inventions were “cut-in” and was used in “The Greaser’s gauntlet” (1908) and that was four months from his first film. The first cut-in was a medium-long shot to a hanging tree to a full shot in the middle of the scene to emphasize the emotional impact of an exchange between two actors. Griffith continued to experiment with alternating shot lengths using multiple camera setups to create a scene through what’s called continuity editing. Continuity Editing: A cutting style that maintains a sense of continuous space and time. With the multiple Camera setups being used, the 180-degree rule evolved out of practice, with the 180 degrees rule, you can avoid continuity problems of confusing geography when cutting from one angle to another. Griffith favorite style of Editing was Intercutting or Cross-cutting: Cutting between shots in different scenes in parallel actions. He put this form of editing to use in the film called “After many years” (1908) based on the poem. Example: Where the man is shipwrecked and then it switches to another person who is his wife in the film who is 1000 miles away from him

D.W. Griffith & Continuity Editing:



D.W. Griffith & Continuity Editing:

Griffith began to establish the tenets of classic Hollywood continuity editing. Through practical problem solving and experimentation he had and contemporary filmmakers who often copied his style, brought about concepts like:

Establishing shots

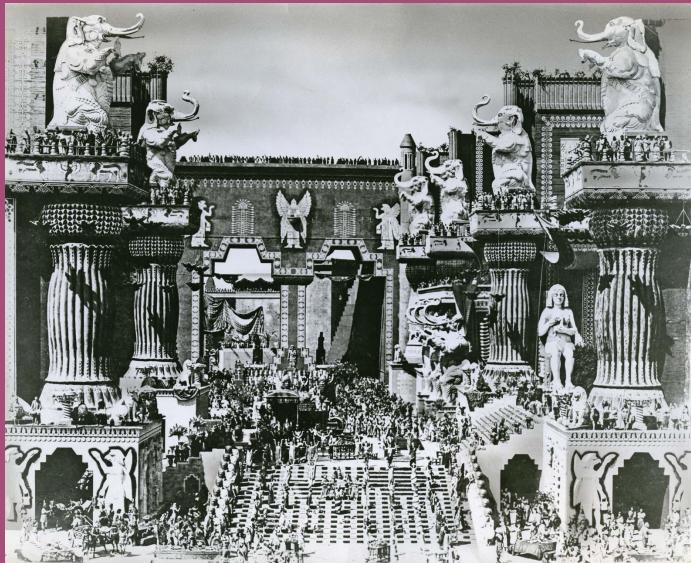
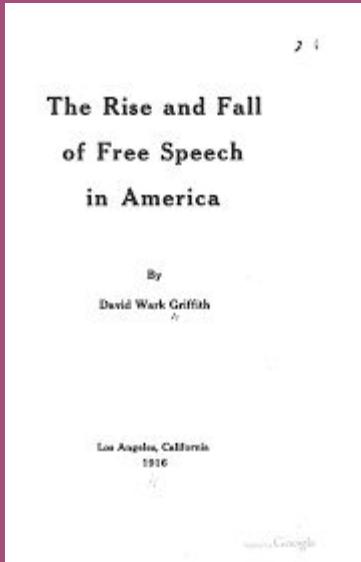
Reverse Shot

Matching Eyeliners

Cutting action

Griffith released an independent film that would be cinema's most expensive movie ever made to date, But also the first worldwide blockbuster: "The Birth of A nation" (1915)A major hit, but condemned as racist even during its time, The birth of a Nation was the culmination of all of Griffith's editing and cinematic techniques, however, the pro-Ku Klux Klan film didn't sit well with many, Censorship boards requested alterations, Some states flat out banned the film as riots broke out at premieres in Boston, Atlanta, and Chicago

D.W. Griffith & Continuity Editing:



D.W. Griffith & Continuity Editing:

Brought up Confederate Kentucky Colonel's child Griffith couldn't comprehend the charge of prejudice and considered all to be as an assault on him by and by, He reacted by distributing a flyer: The rise and fall of free speech in America, The rise and fall of free speech in America, energetically guarding his film against what he thought was bigotry.

In 1916 Griffith made a film considered Intolerance that was separating 4 different narratives and cost about 2.5 million dollars to produce, sinking a large portion of the benefits from the birth of the nation which only cost \$115,00. The primary cut ran 8 hours before Griffith woke up and cut it to minuscule 3 and a half hours, yet that wasn't sufficient Intolerance shelled in the cinema world, however, Griffith would at present proceed to coordinate 26 additional highlights he would bite the dust despite everything taking care of the obligation on Intolerance. D.W. Griffith stays a questionable figure of history, in any case, he practically without any assistance developed the shows of altering that would build-up