
V. ANEXO DE IMÁGENES



Fig. 21. Logo de la productora Solax.

SOLAX COMPANY
145 FOURTH AVENUE :: NEW YORK
CORNER 14th STREET
FACTORY AND STUDIO, FLUSHING, L. I.

 Our pictures are distributed exclusively by
THE MOTION PICTURE DISTRIBUTING AND SALES COMPANY



"A CHILD'S SACRIFICE"—FRIDAY, OCT. 21st

Fig. 22. Publicidad de *A Child's Sacrifice* (1910).

New Solax Plant at Fort Lee

A Finely Equipped Studio and Factory Representing an Investment of \$100,000 to be the Permanent Home of this Popular Company.

By Hugh Hoffman.

FORT LEE, NEW JERSEY, and environs, may in time rival Los Angeles as a motion picture community. It is toward that region, quite close to New York, that Manhattan motion picture directors turn instinctively when they want a good scene without going far from New York City. For a number of years Fort Lee and Coytesville have been a favorite stamping ground. As many as seven and eight motion picture companies have been noticed, all working on the same day, around these two Palisade villages. Only a week ago a humorous incident took place when the Biograph Company was working on one side of a fence while the Reliance Company was using the other side of the same fence, both using the gate. The two directors worked in harmony and with much courtesy, somewhat on the "Gaston and Alphonse" order.

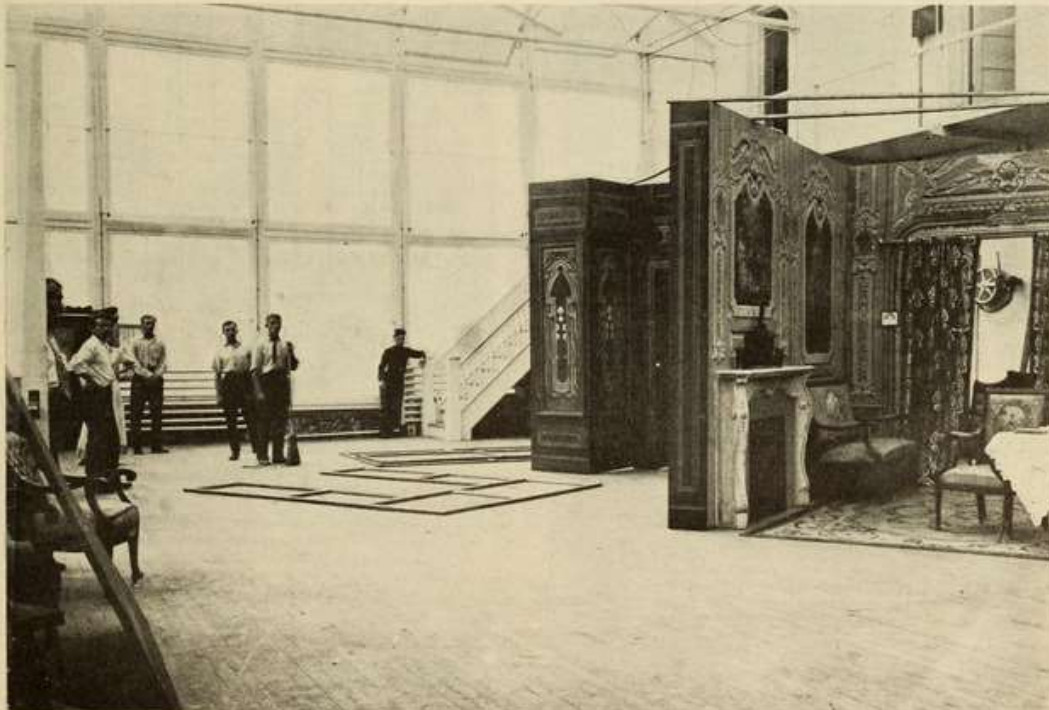
With all their excursions into this particular district, it is rather strange that most of the manufacturing companies located their studios elsewhere, but the reason perhaps was that most of the studios were in rented quarters in the city. However, as the business of manufacturing concerns continues to grow to the point where they feel obliged to erect a studio, it is more than likely that Fort Lee will become the ultimate location of a number of picture making companies. The Champion Company was the first to locate on the Palisades, having a studio at Coytesville. Pathe Freres, after operating further down the State of New Jersey at Bound Brook, finally erected a large studio on Jersey City Heights, overlooking the Hudson River. About a year ago the Eclair Company erected the first plant and studio in Fort Lee and now the Solax Company has just moved into its fine new studio and factory, which has recently been completed at an outlay of \$100,000. That more companies will follow their example is hardly to be doubted, as an hour's automobile ride in either direction from that location will furnish suitable backgrounds for years to come. While

very close to New York City, the vicinity of Fort Lee affords many varieties of natural scenery. Jersey scenery has been derided by certain critics and writers who probably could not name an equivalent substitute for the scenery of the Palisades without involving much expense for transportation, and other items.

The new Solax plant is a decidedly complete and permanent institution. It is large and roomy and all departments can be conducted there without being cramped in any way. The building is four stories in height, and it is built of brick, with concrete floors and steel girders. The studio proper is constructed of structural iron and glass. The floor of the studio is large enough to accommodate five ordinary stage settings at once, or three extra deep settings. The glass frames surrounding the studio are so constructed as to be easily removable, allowing a full flood of sunlight to enter the place. This arrangement is valuable also for natural backgrounds to interior settings that have windows. The camera, by this means, can record a studio interior with a genuine landscape as a vista.

The entire studio and factory were planned by Madame Alice Blache, the presiding genius of the Solax Company. She is a remarkable personality, combining a true artistic temperament with executive ability and business acumen. Every detail of the making of a Solax picture comes directly under her personal supervision. She takes full responsibility for the Solax product, and, when one considers that this model factory is the result of her work during the two years existence of the Solax Company, her judgment is hardly to be questioned.

In company with Madame Blache the World representative was shown about the various departments of the Solax plant. The itinerary began at the business office, which is a delightful place on the ground floor. Fresh from the workman's hand, it is immaculate with its clean walls and woodwork, the new desks and general office equipment. Everything there sparkled with newness and seemed to breathe out an incentive to good work. About the walls many of the Solax posters were hung in frames. These Solax posters are really posters from an artistic point of view. They are not exactly photographs of scenes from the drama, but are done in broad simple poster fashion, much after the manner of "Harper's Weekly," and other large business firms that are experts in poster advertising. The business office opens directly



Section of Main Studio at the New \$100,000 Solax Plant, Fort Lee, N. J.

Fig. 24. Artículo sobre el nuevo estudio de la compañía Solax en Nueva Jersey, *The Moving Picture World* (1912).

into the shipping department where the finished product is crated for general distribution. There also the posters are piled in large quantities to be shipped with the films. Over these departments, as all others, the sense of newness spread its crisp charm. Next into the projection room where the finished product must meet its final test, which is the all-seeing eye of Madame Blache. The laboratories and dark-rooms are equipped with machinery that is considered the last word in picture making.

The spacious drying rooms are located directly beneath the main studio offices and have a capacity of drying 6,000 feet at a time on the huge drums. The long joining room is flooded with light and along the window sides are clean sanitary work benches for the girls. The factory superintendent's office and the boiler rooms complete the ground floor itinerary, after which the studio proper on the next floor was visited. Opening just off the main studio floor are various accessory departments. The property room is at one end and next to it is the papier-mache working department. The third room is a property room, containing

girlish with all the fussy little feminine frills that she had added to it from time to time.

"This is surely heaven," she said. "When I look back and think of two solid years of one night stands that I did before joining the Solax Company."

The men's dressing room is directly opposite and it needs no label to designate it as such. Well distributed cuspidors and a large pinochle table in the center of the room together with muddy boots here and there, and an aroma of well seasoned pipes told the story in an instant. Contrary to general usage, the masculine members of the Solax stock company, by vote, decided that, rather than occupy the individual rooms that were built for them, they would prefer to share together the large room that was originally intended for the extra people, and it was therefore decreed that the regular members will occupy the big room and that the extra people will dress in the smaller rooms. There is only one explanation for this unusual state of affairs and that explanation can be put into one word—"pinochle."



Northwest Corner of the New Solax Building, Devoted to Executive Offices and Laboratory Department.



Southern View of the New Solax Building, Showing Studio Proper. All Window Sashes Are Removable.

The entire Solax Company, both artists and artisans, as well as business staff, feel the vast improvement of their new environment over their former cramped quarters at Flushing, Long Island. The change has given them all new energy and a new interest in their work, and there is not one of them who does not sincerely believe that Madame Blache is a wonderful woman.

The new Solax factory has a capacity for turning out 12,000 feet of finished positive film per day. Besides the

the more solid and unbreakable articles in great profusion. Fourth along the line is the large scene-room where many, many flats are stacked close together. At the extreme right end the carpenter shop is located, and its connection with the scene painting department just above it is ingenious. To get to the scenic department it is necessary to climb a flight of stairs to a balcony that runs the length of the studio.

The scenic artists work directly above the carpenters and at either side of their room is a wide slot through which a sliding frame raises or lowers the scene, according to the desire of the artists. In this way the carpenters and the scenic artists are separated and kept from being in each other's way and yet they are in close touch. The carpenters below build and cover their frames. They are then placed upon these sliding frames and sent up to the scenic artists direct. Along the balcony various doors lead to other departments. Next to the scenic room is another property room for the storing of the more delicate articles, such as bric-a-brac and crockery. The next door down the corridor is the wardrobe room, well stocked for most every requirement. And next to the wardrobe room is the door leading to the labyrinth of dress rooms. The directors room is a comfortable well furnished office, just off the entrance. This section of the plant more resembles a hotel as the rooms are finished in hotel fashion with running water, furniture, carpets, etc. As the World scout peered into the star's dressing room he beheld Miss Blanche Cornwall, the Solax leading lady, who was industriously engaged in beautifying her comfortable sanctum. It surely did look



Detail of Solax Studio Interior Showing Room for Heavy Props, and Wardrobe and Bric-a-Brac Rooms Opening on Balcony.

factory building, a large tract of land surrounding it is also owned by the Solax Company, and already an expert landscape gardener is at work laying out the grounds after a plan that will make them into a beautiful park when completed. In this large enclosure the Solax Company will enact many large outdoor scenes that call for extensive scenic preparations and large ensembles. Among all the various motion picture factories, the Solax plant stands today as one of the most complete, if not the largest motion picture plant in existence.

Fig. 25. Artículo sobre el nuevo estudio de la compañía Solax en Nueva Jersey, *The Moving Picture World* (1912).



SCENE FROM "MAKING AN AMERICAN CITIZEN"
Solax Release.

MAKING AN AMERICAN CITIZEN Solax, October 30

A husband and wife, belonging to the most ignorant and lowest class of peasantry, where the husband is lord and master and the wife his servile slave, emigrate to the United States. On landing in New York, the husband loads a huge bundle on the back of his wife, and, carrying nothing but a rough walking-stick himself, starts to pass through the Battery, walking behind his wife, who is bent nearly double with the weight of the bundle. Soon a crowd gathers around them, some laughing, jeering, others indignant and threatening, until, suddenly, a huge American pushes his way through crowd, stops wife, takes bundle off her back, lays huge hand on shoulder of husband, bending him nearly double, picks up bundle, places on his back, and orders him to march on.

This is the husband's first lesson in Americanism. Other lessons follow, in which the husband is taught, with an emphasis he cannot doubt, American ways and manners, until after he has been arrested and sent to jail for beating his wife, he becomes thoroughly convinced that Old World methods will not do in this strange New World, and decides to become an American in spirit and in manners.

A transformation is also worked in the character and spirits of the wife. Her animal-like patience and servile docility gradually give place to a spirit of independence, until, at last, she vigorously resents the brutality of her husband and asserts her rights as an American woman.

The scenario closes with husband and wife working harmoniously together, each doing his or her proper share of the work.

Shenandoah, Pa.—The contract has been let for a new theatre in this city, the Arcade Theatre.

Dallas, Tex.—The Mutual Film Corporation; capital, \$5,000. Incorporators: J. D. Wheelan, E. T. Porter and C. B. Peterson.

BULL MOOSE FILMS GO BIGGER THAN EVER

Unfortunate as the recent accident to the ex-President was, it has made a tremendous boom in the film business of the General Film Publicity and Sales Co., for now the demand upon them for Bull Moose films is so great that it means almost twenty-four hours in the day to keep on the job with an adequate supply.

The accompanying cut is a scene taken from one of the



films in which figure Col. Theodore Roosevelt, Geo. Roosevelt, Col. Cecil Lyons, of Texas, and Dr. Terrill, the surgeon who first attended the wounded ex-President.

A tremendous value attaches to the Roosevelt films apart from the fact that they are entertaining; they are valuable accessories to the historical records of our country. And should Col. Theodore Roosevelt have lost his life at the hands of the insane assassin, their value would have tripled itself. In that event no means within the power of man could have given to the country the life likeness of one of our greatest men, such as has been given it by the General Film Publicity and Sales Co. in their series of Bull Moose films.

Fig. 30. Artículo promocional de la película *Making an American Citizen*, *The Moving Picture News* (1912).

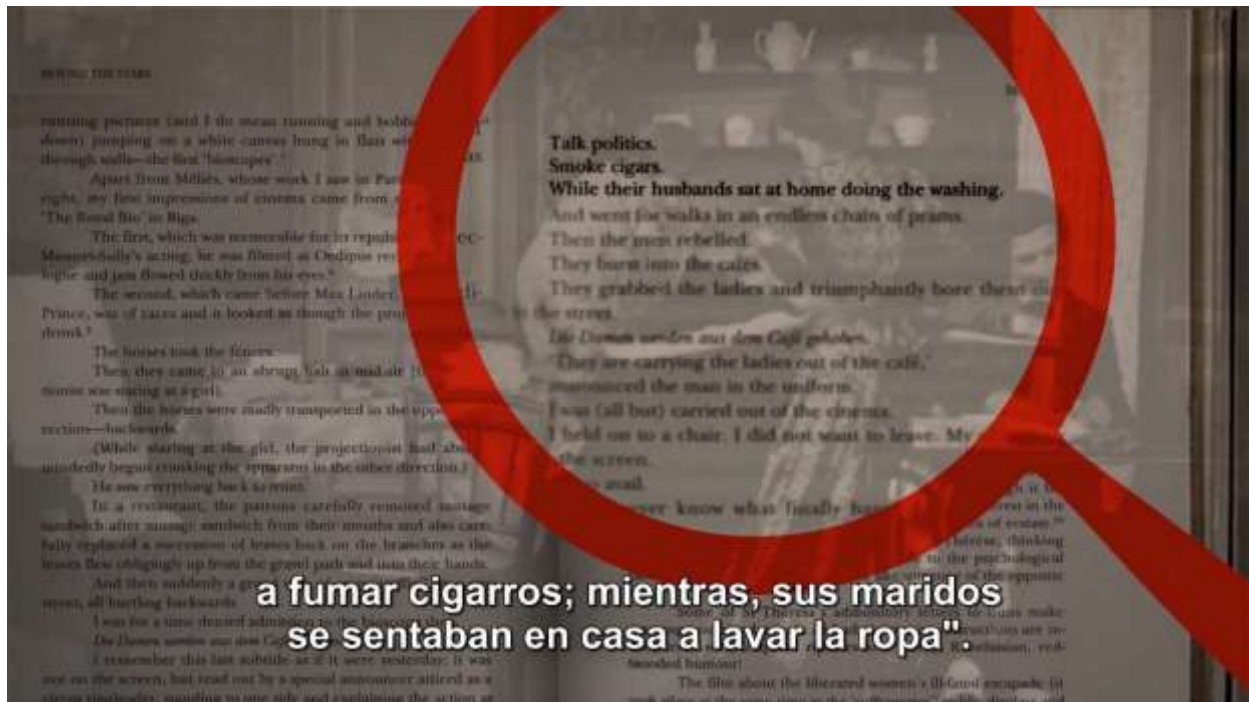


Fig. 54. Eisenstein menciona *Le Résultats du féminisme* en sus memorias.

VI. FUENTES DE LAS IMÁGENES

Fig. 1: Captura de pantalla de la película *La Fée aux choux* (Alice Guy, Francia, Gaumont, 1896).

Fig. 2: Captura de pantalla de la película *La Fée aux choux* (Alice Guy, Francia, Gaumont, 1896).

Fig. 3: Captura de pantalla de la película *La Fée aux choux* (Alice Guy, Francia, Gaumont, 1896).

Fig. 4: Captura de pantalla de la película *La Fée aux choux* (Alice Guy, Francia, Gaumont, 1896).

Fig. 5: Captura de pantalla de la película *Sage-femme de première classe* (Alice Guy, Francia, Gaumont, 1902).

Fig. 6: Captura de pantalla de la película *Sage-femme de première classe* (Alice Guy, Francia, Gaumont, 1902).

Fig. 7: Captura de pantalla de la película *Madame a des envies* (Alice Guy, Francia, Gaumont, 1907).

Fig. 8: Captura de pantalla de la película *Le Matelas alcoolique* (Alice Guy, Francia, Gaumont, 1906).

Fig. 9: Captura de pantalla de la película *Le Matelas de la mariée* (Charles-Lucien Lépine, Francia, Pathé, 1906).

Fig. 10: Captura de pantalla de la película *Le Matelas alcoolique* (Alice Guy, Francia, Gaumont, 1906).

Fig. 11: Captura de pantalla de la película *Le Matelas de la mariée* (Charles-Lucien Lépine, Francia, Pathé, 1906).

Fig. 12: Captura de pantalla de la película *Una femme collante* (Alice Guy, Francia, Gaumont, 1906).

Fig. 13: Captura de pantalla de la película *Le Matelas alcoolique* (Alice Guy, Francia, Gaumont, 1906).

Fig. 14: Captura de pantalla de la película *Le Matelas de la mariée* (Charles-Lucien Lépine, Francia, Pathé, 1906).

Fig. 15: Captura de pantalla de la cinta *Espagne*, (Alice Guy, Francia, Gaumont, 1905).

Fig. 16: Captura de pantalla de la cinta *Espagne*, (Alice Guy, Francia, Gaumont, 1905).

Fig. 17: Captura de pantalla de la cinta *Espagne*, (Alice Guy, Francia, Gaumont, 1905).

Fig. 18: Captura de pantalla de la cinta *Alice Guy tourne une phonoscène* (Alice Guy, Francia, Gaumont, 1905).

Fig. 19: Captura de pantalla de la fonoescena *Félix Mayol. Questions indiscretes* (Alice Guy, Francia, Gaumont, 1905).

Fig. 20: Captura de pantalla de la fonoescena *Les Fredaines de Pierrete* (Alice Guy, Francia, Gaumont, 1900).

Fig. 21: <https://themoviestudios.com/fort-lee-page/solax-company>

Fig. 22: <https://www.pinterest.es/aliceguyjr/be-natural-original-story-of-alice-guy-blach%C3%A9-by-h/>

Fig. 23: <https://eu.northjersey.com/story/entertainment/2017/07/01/reel-jersey-girl-first-woman-filmmaker-made-her-mark-fort-lees-solax-studio/433203001/>

Fig. 24: <https://archive.org/search.php?query=creator%3A%22Chalmers+Publishing+Company%22&page=2>

Fig. 25: <https://archive.org/search.php?query=creator%3A%22Chalmers+Publishing+Company%22&page=2>

Fig. 26: <https://awfj.org/blog/2019/04/16/pamela-s-green-on-be-natural-and-alice-guy-blaches-untold-story-marilyn-ferdinand-interviews/>

Fig. 27: Captura de pantalla de la película *A Fool and his Money* (Alice Guy, EE.UU., Solax Studios, 1912).

Fig. 28: <http://www.agenteprovocador.es/publicaciones/vudu-macbeth>

Fig. 29: Captura de pantalla de la película *Making an American Citizen* (Alice Guy, EE.UU., Solax Studios, 1912).

Fig. 30:
[https://en.wikipedia.org/wiki/Making_an_American_Citizen#/media/File:Still from Making American Citizen\(1912\).jpg](https://en.wikipedia.org/wiki/Making_an_American_Citizen#/media/File:Still_from_Making_American_Citizen(1912).jpg)

Fig. 31: Captura de pantalla de la película *The Lure* (1912) en el documental *Be Natural: The Untold Story of Alice Guy Blaché* (Pamela B. Green, EE.UU., Be Natural Productions, 2018).

Fig. 32: Captura de pantalla de la película *Falling Leaves* (Alice Guy, EE.UU., Solax Studios, 1912).

Fig. 33: Captura de pantalla de la película *A House Divided* (Alice Guy, EE.UU., Solax Studios, 1913).

Fig. 34: Captura de pantalla de la película *La Naissance, la vie et la mort du Christ* (Alice Guy, Francia, Gaumont, 1906).

Fig. 35: <https://phillipmedhurst.com/tag/james-tissot/page/29/>

Fig. 36:
<https://catholicharboroffaithandmorals.com/Tissot%20Illustrated%20Bible%20V4%20Part1.html>

Fig. 37: Captura de pantalla de la película *La Naissance, la vie et la mort du Christ* (Alice Guy, Francia, Gaumont, 1906).

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Fig. 41: Captura de pantalla de la película *La Naissance, la vie et la mort du Christ* (Alice Guy, Francia, Gaumont, 1906).

Fig. 42: Captura de pantalla de la película *La Naissance, la vie et la mort du Christ* (Alice Guy, Francia, Gaumont, 1906).

Fig. 43: Captura de pantalla de la película *La Naissance, la vie et la mort du Christ* (Alice Guy, Francia, Gaumont, 1906).

Fig. 44: Captura de pantalla de la película *Les Résultats du féminisme* (Alice Guy, Francia, Gaumont, 1906).

Fig. 45: Captura de pantalla de la película *Je ne suis pas un homme facile* (Éléonore Pourriat, Francia, Autopilot Entertainment / Film Invaders / LOVEMYTV / MademoiselleFilms, 2018).

Fig. 46: Captura de pantalla de la película *Les Résultats du féminisme* (Alice Guy, Francia, Gaumont, 1906).

Fig. 47: Captura de pantalla de la película *Je ne suis pas un homme facile* (Éléonore Pourriat, Francia, Autopilot Entertainment / Film Invaders / LOVEMYTV / MademoiselleFilms, 2018).

Fig. 48: Captura de pantalla de la película *Les Résultats du féminisme* (Alice Guy, Francia, Gaumont, 1906).

Fig. 49: Captura de pantalla de la película *Je ne suis pas un homme facile* (Éléonore Pourriat, Francia, Autopilot Entertainment / Film Invaders / LOVEMYTV / MademoiselleFilms, 2018).

Fig. 50: Captura de pantalla de la película *Two Little Rangers* (Alice Guy, EE.UU., Solax Studios, 1912).

Fig. 51: Captura de pantalla de la película *Algie the Miner* (Alice Guy y Edward Warren, EE.UU., Solax Studios, 1912).

Fig. 52: Captura de pantalla de la película *Les Résultats du féminisme* (Alice Guy, Francia, Gaumont, 1906).

Fig. 53: Captura de pantalla de la película *Je ne suis pas un homme facile* (Éléonore Pourriat, Francia, Autopilot Entertainment / Film Invaders / LOVEMYTV / MademoiselleFilms, 2018).

Fig. 54: Captura de pantalla del documental *Be Natural: The Untold Story of Alice Guy Blaché* (Pamela B. Green, EE.UU., Be Natural Productions, 2018).

Portada: <https://www.artforum.com/print/200909/alice-guy-blache-24001>