

Seaver Center, NHMLAC Film Frame Collection Finding Aid

Overview of the Collection

Title: Film Frame Collection

Dates: 1889-1947, undated (bulk 1900-1933, undated)

Collection number: P-074

Creator: Theisen, Earl, 1903-1973

Extent: 5.8 linear feet (14 boxes)

Repository: Seaver Center for Western History Research, Natural History Museum of Los Angeles County

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Abstract: The Film Frame Collection consists of fourteen boxes of motion picture film specimens compiled and identified by Earl Theisen (1903-1973). A portion of the collection is derived from other motion picture history donations to the Museum, but most of the items were collected by the donor. The specimens represent film stock by manufacturers, processing firms, and early studios in the U.S. and abroad including Bell and Howell, Walt Disney, George Eastman, the Lumière Brothers and many others. The collection reflects each technical process available at the time—including color, sound, animation, and television—and ranging from an 1889 Eastman film to a pre-1900 collodion experimental film to the latest samples collected by Theisen in 1932-1934, as well as some subsequent samples dated 1936, 1946, and 1947.

Language: English

Administrative Information

Conditions Governing Access:

Open for research. All requests to access Special Collections materials must be made in advance by telephone or online.

Conditions Governing Use:

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Preferred Citation:

[Identification of item], Film Frame Collection (Collection P-074). Seaver Center for Western History Research, Natural History Museum of Los Angeles County.

Acquisitions Information: The bulk of the collection was compiled, identified, and donated to the Museum by Earl Theisen between 1931 and 1973; a portion of the collection is derived from other motion picture donations to the Museum including film specimens donated by Wallace W. Clendenim (1932), Henri Chretien (1933), and several other accessions to the collection.

Processing Information

The collection was numbered, re-housed, and arranged by Prithvi Dinesh Chandra, Taryn Haydostian, Brent Riggs and Kim Walters. The film specimens were identified, described in the original spreadsheet, digitized by Taryn Haydostian, Brent Riggs, Kim Walters, Prithvi Dinesh Chandra, and Betty Uyeda. Finding aid and cataloguing terms were created by Taryn Haydostian, Jacqueline Morin, Brent Riggs, and Kim Walters.

Biographical Note

Earl Theisen (1903-1973) was the Honorary Curator of Motion Picture and Theatrical Arts at the then-called Los Angeles County Museum of History, Science, and Art for several years following 1931. He had a primary role at the Museum in developing the Motion Picture Gallery. Many of the film collections in the Museum's History Department were acquired as a result of his efforts.

Theisen was born in Denver and educated in Chicago and Los Angeles. He entered the film industry in 1922 when he accepted a position with the Alexander Film Industry. He then later took a job with Consolidated Film Company and was technician at the Dunning Process Plant. In 1931, he began researching early cinema history and collecting artifacts under the auspices of the Los Angeles County Museum and the Society of Motion Picture Engineers where he was a member of the Society's Historical Committee.

He wrote articles for the publication *The International Photographer* from about 1932 to 1936 and also served as its associate editor. In these articles, he discussed the history of motion pictures; film production and the film industry—including the art of animation; in a semi-regular column, he covered news about the Hollywood industry. One of the articles from the May 1934 issue noted that he was a "member of the Faculty as Lecturer in the Department of Cinematography, University of Southern California." In addition, Theisen became the West Coast representative for the *Register and Tribune Syndicate* and a photographer for *Look*.

While serving as a curator at the Museum, Theisen became active as the Executive Secretary of the Motion Picture Hall of Fame at the California-Pacific International Exposition (1935-1936) at San Diego, California. He organized a motion picture gallery at the exposition using his contacts in the hectic film industry to acquire props and materials within a matter of five weeks.

Scope and Contents

The Film Frame Collection spans the years 1889-1947 and encompasses 5.8 linear feet. The collection consists entirely of motion picture film-frame specimens and related materials collected by Theisen; they number in the thousands and document a wide variety of formats in relation to image size, sound on film, and color processes.

The collection contains representative film stock by manufacturers, processing firms and early studios from the East and West coasts, and abroad, including Bell and Howell, Biograph, Bison, Walt Disney, Louis Dufay, Dunning, Max B. Dupont, George Eastman, Thomas Edison, Lee de Forest, William Fox, Léon Gaumont, David Horsley, Siegmund Lubin, the Lumière Brothers, MGM, Nestor, Paramount, Pathé-Freres, RKO, William Selig (pre-1900 and later), Mack Sennett, Universal, Vitagraph, and Warner Bros.

The collection reflects each technical process available at the time, (including color, sound, animation, and television) ranging from an 1889 Eastman film to a pre-1900 collodion experimental film to the latest samples collected by Theisen in 1932-1934, as well as some subsequent samples dated 1936, 1946, and 1947. Film types include early safety stock; varying widths include 8mm amateur film and 58mm Widescope; metal; ultraviolet; silent tracks; split sound tracks; early sound; early picture; synchronization tests; and color film processes that include pre-sound color, stencil, tint, hand color, Keller-Dorian, Kodacolor, Multicolor, and Technicolor. Additional formats include Mutoscope cards and color-filtering "eyeglasses."

Specimens reflecting the work of others prominent in motion picture science (but not possessing eponymous standings as those cited above) include E.H. Amet, Max Handschiegl, Walter Lantz, Eugene Lauste, Jean A LeRoy, Georges Méliès, T.K. Peters, Earnest Ruhmer, and T.L. Talley.

Animation specimens include the first animated cartoon by J. Stuart Blackton and the Vitagraph Company in 1906. Disney specimens include an early test frame (1921) for the main title of a "Laugh-O-Gram," the first in a series. The collection includes the first complete color cartoon from Ted Eshbaugh's "Goofy Goat" that was previewed in 1931 and commercially released in Los Angeles on March 2, 1932.

Some of the earliest film project specimens include Thomas Edison's "Carmencita, the Dancer (1890), "In the Chinese Laundry" (1893), "The Burning Stable (ca. 1898), and "The Great Train Robbery" (1903, re-issued synchronized to sound in 1930). D.W. Griffith's "Birth of a Nation" and other works by Biograph and Vitagraph are documented. There is a scene at the Los Angeles Pershing Square in 1902, taken with the Lumière Cinematograph. There is a Mutoscope card of Biograph's 1906 "Field Day of the Vaquero Club," the first film made in Los Angeles.

Examples of actors in the frames include Charlie Chaplin and Elmo Lincoln as Tarzan. Unidentified frames abound in the collection, and many are described in example "man in tattered clothing in jail cell" and "frontier woman tending sick man in bed." There are numerous frames of titles and intertitles.

Included in the collection are contact prints along with glass and other negatives produced internally for Museum use. When possible, these reproduced formats are filed with the original specimens.

Arrangement

Museum staff have numbered the specimens over the years, and the collection is arranged in numerical order. An attempt has been made to loosely organize the specimens by film subjects, film processing companies, technical processes, formats, and filmmakers.

Related Materials in the Natural History Museum of Los Angeles County

- Animation Collection (GC 1108)
- Earl Theisen Collection (P-190)
- Earl Theisen Collection on the History of Motion Pictures (GC 1338)
- Motion Picture Photograph Collection (P-026)
- Walt Disney Collection (GC 1295)
- Willis O'Brien Scrapbooks (P-141)

Related Materials in Other Institutions

- Earl Theisen Collection, 1773-1935 at the Margaret Herrick Library at the Academy of Motion Picture Arts and Sciences (AMPAS): select frames from the P-074 Collection were photographed by AMPAS and reside with their collection.

Subjects and Indexing terms

Names:

Agfa (Firm)
Armat, Thomas J., 1866-1948
Bailey
Barnes, George, 1892-1953
Barrymore, Lionel, 1878-1954
Bergen, Edgar, 1903-1978
Bitzer, G. W., 1872-1944
Blackmer, Sidney, 1895-1973
Blackton, James Stuart, 1875-1941

Blayney, J. M.
 Boardman, Eleanor, 1898-1991
 Bradbury, James (Sr.), 1857-1940
 Bray, John Randolph, 1879-1978
 Brewster Color Film Corporation
 Brewster, P. D. (Percy Douglas)
 Brown, Lloyd
 Casler, Herman, 1867-1939
 Cervera y Topete, Pascual, 1839-1909
 Chaplin, Charlie, 1889-1977
 Chrétien, Henri, 1879-1956
 Christie, Al, 1886-1951
 Clément-Maurice, 1853-1933
 Colbert, Claudette
 Coleman, Ronald C., 1891-1958
 Columbia Broadcasting System, Inc.
 Columbia Pictures Corporation
 Comstock, Daniel F. (Daniel Frost), 1883-1970
 Coney Island (New York, N.Y.)
 Consolidated Film Industries
 Cooley, James, 1880-1948
 Coolidge, Calvin, 1872-1933
 Cooper, Diana, 1892-1986
 Corbett, James J., 1866-1933
 Costello, Maurice, 1887-1950
 Cranfield & Clarke
 Crespinel, William Thomas, 1890-1987
 Currie, William Finlay, 1878-1968
 Czerny, Ludwig, 1885-1941
 Davis, Bette, 1908-1989
 De Forest Phonofilm Corporation
 De Forest, Lee, 1873-1961
 Delhi, India
 DeMille, Cecil B. (Cecil Blount), 1881-1959
 DePue, Oscar B.
 Derwent Water (England)
 Devore, Dorothy, 1899-1976
 Dickson, W.K.L. (William Kennedy Laurie), 1860-1935

 Doretto, Phil
 Dufay, Louis, 1874-1936
 Dufaycolor, Inc.
 Duncan, Bud, 1883-1960
 DuPont

Dupont, Max
DuPont-Pathé Film Manufacturing Corporation
E. I. Du Pont de Nemours & Company
Eastman Kodak Company
Eckener, Hugo, 1868-1954
Edison, Thomas A. (Thomas Alva), 1847-1931
Edouart, Farciot
Eshbaugh, Ted, 1908-1969
Essanay Film Manufacturing Co.
Famous Players Film Co.
Famous Players-Lasky Corporation
Fay, Frank, 1897-1961
Fazenda, Louise, 1895-1962
Feuillade, Louis (1873-1925)
Fitzsimmons, Robert James 1863-1917
Fonda, Henry, 1905-1982
Fox Film Corporation
Fox, William, 1879-1952
Friese-Greene, William, 1855-1921
Garbo, Greta, 1905-1990
Garcia Moreno, Gabriel, 1880-1943
Gaspar, Bela, 1898-1973
Gilbert, John, 1897-1936
Gish, Dorothy
Gish, Lillian, 1893-1993
Grable, Betty, 1916-1973
Griffin, Frank, 1889-1953
Griffith, D. W. (David Wark), 1875-1948
Hal Roach Studios
Hale, Louise Closser, 1872-1933
Halperin, Victor H., 1895-1983
Hamilton, Lloyd
Hardy, Oliver, 1892-1957
Holmes, Burton, 1870-1958
Hoover, Herbert, 1874-1964
Hopkins, Miriam, 1902-1972
Horsley, David, 1873-1933
Horst, Ludwig
Horst, Ludwig
Houdini, Harry, 1874-1926
Howard, Joseph Edgar, 1870-1961
Hunter, C. Roy, 1890-1954
Huston, Walter Thomas, 1883-1950

Ince, Ralph, 1882-1937
 Ince, Thomas H., 1880-1924
 Ives, Frederic Eugene, 1856-1937
 Jackman, Fred, 1881-1959
 Jeffries, James J., 1875-1953
 Jesse L. Lasky Feature Play Company
 Kalem Company
 Kalmus, Herbert T. (Herbert Thomas), 1881-1963
 Keaton, Buster, 1895-1966
 Keller-Dorian, Albert, 1846-1924
 Keystone Film Company
 Koopman, Elias B., 1860-1929
 Laemmle, Carl, 1867-1939
 Lantz, Walter, 1899-1984
 Lasky, Jesse L., 1880-1958
 Laugh-O-Gram Films (Firm)
 Laurel, Stan
 Lauste, Eugène, 1857-1935
 Lindbergh, Charles A. (Charles Augustus), 1902-1974
 Lloyd, Harold, 1893-1971
 Lubin Manufacturing Company
 Lubin, Siegmund, 1851-1923
 Lumiere (Firm)
 Lumière, Auguste, 1862-1954
 Lumière, Louis, 1864-1948
 Mack Sennett, Inc.
 Marsh, Mae, 1895-1968
 Massolle, Joseph, 1889-1957
 Mayer, Henry, 1868-1954
 Méliès (Firm)
 Méliès, Georges, 1861-1938
 Metro-Goldwyn-Mayer
 Meyer, Abe
 Motion Picture Patents Company
 Murray, Charlie, 1872-1941
 Nestor Films
 O'Brien, Willis, 1886-1962
 Parker, Jean
 Perry, Paul, 1891-1963
 Peters, Thomas Kimmwood, 1884-1973
 Pickford, Jack, 1896-1933
 Pickford, Mary, 1892-1979
 Promio, Alexandre, 1868-1926
 Quimby, Harriet, 1875-1912
 Radio Corporation of America

Radio-Keith-Orpheum Corporation
RCA Corporation
RCA-Victor Company
Reid, Wallace, 1891-1923
Rice, John C.
Rogers, Ginger, 1911-1995
Roosevelt, Franklin D. (Franklin Delano), 1882-1945
Sandow, Eugen, 1867-1925
Schüfftan, Eugen, (1893-1977)
Selig Polyscope Company
Selig, William N., 1865-1948
Sennett, Mack, 1880-1960
Star Film Company
Swanson, Gloria, 1897-1983
Taylor, Robert, 1911-1969
Technicolor Corp.
Tellegen, Lou, 1881-1934
Theisen, Earl
Thomas A. Edison, Inc.
Thomas A. Edison, Inc.
Three little pigs (Motion picture)
Torres, Raquel, 1908-1987
Urban, Charles, 1867-1942
Valentino, Rudolph, 1895-1926
Vitacolor Corporation
Von Stroheim, Erich, 1885-1957
Wyckoff, Alvin
Young, Loretta, 1913-2000
Zukor, Adolph, 1873-1976

Subjects:

3-D films
Advertising in motion pictures
Affairs of Anatol (Motion picture)
American Mutoscope and Biograph Company
Anamorphosis (Visual perception)
Anderson, Gilbert M., 1880-1971
Animation (Cinematography)
Arc de Triomphe (Paris, France)
Artcraft Pictures Corporation
Automobiles--1910-1920
Automobiles--1930-1950
Badger, Clarence G., 1880-1964

Barnum and Bailey
Bell & Howell Co.
Ben-Hur (Motion picture : 1959)
Biograph Company
Birth of a nation (Motion picture : 1915)
Bison (Firm)
Bodybuilders–United States
Boxing
Brooklyn Bridge (New York, N.Y.)
Caddo Company
Camera, early photography & moving pictures
Carmencita
Case Research Lab
Case, Theodore W., 1888-1944
Cheat (Motion picture : 1931)
Check and double check (Motion picture)
Cine Art Productions
Cinematography--Printing processes
Clay animation films
Color cinematography--Printing processes--Dye transfer
Color photography–Patents
Disney, Walt, 1901-1966
Don Juan (Motion picture : 1926)
Drums along the Mohawk (Motion picture)
Dyes and dyeing
Educational Pictures (Firm)
Electrical Research Products, Inc.
Elephants
Empire State Express
England–Lake District
First National Exhibitors' Circuit, Inc.
First National Pictures, Inc.
Freaks (Motion picture)
Gaumont (Firm)
General Film Company
Great train robbery (Motion picture : 1903)
Greed (Motion picture : 1924)
Iron horse (Motion picture)
Joan the woman (Motion picture)
King of jazz (Motion picture : 1930)
Lawrence, Florence, 1890-1938
Liberty Pictures
Logos (Symbols)
May Department Stores Company
May Irwin kiss (Motion picture : 1896)
McCarthy, Charlie (Fictitious character)
Monsieur Beaucaire (Motion picture : 1924)
Motion picture film–Archives

Motion picture industry--Technological innovations
Motion picture industry--United States--History--20th century
Mouse, Mickey (Fictitious character)
Natural Color Kinematograph Co.
Oswald the lucky rabbit (Fictitious character)
Paramount Pictures, Inc.
Pathé cinéma (France)
Pathé Exchange
Photography & the creative process
Photography--History--20th century
Photography--Light filters
Photography--United States--History--20th century
Picture of Dorian Gray (Motion picture)
Pinocchio (Motion picture : 1940)
Popeye (Fictitious character)
Radiography
RKO Radio Pictures
Robetta
Santa Claus (Fictitious character)
Silent films
Silly Symphony
Snow White and the seven dwarfs (Motion picture)
Stop-motion animation films
Strongheart (Dog), 1917-1929
Sweet, Blanche
Teague, George J.
Thackery, Bud
Trader Horn (Motion picture)
United Artists (Firm)
Universal Film Manufacturing Company
Universal Pictures Corporation
Vitagraph Company of America
Vitaphone
Vitascope Company
Walt Disney Animation Studios
Walt Disney Productions
Warner Bros. Pictures (1923-1967)
World War II

Keywords:

All on Account of a Lie (Motion picture : 1910)
Anamorphic
Anderson, Bronco Billy
Annabelle the Dancer (Motion picture : 1893)
Artist's Dream (Motion picture : 1913)
Autruches
Bahama Passage (Motion picture : 1941)

Bat Whispers (Motion picture : 1930)
 Becky Sharp (Motion picture : 1935)
 Bingham, George
 Birthday Party (Motion picture : 1931)
 Blue Rhythm (Motion picture : 1931)
 Bluffer (Motion picture : 1930)
 Bride of the Regiment (Motion picture : 1930)
 Bright Lights (Motion picture : 1930)
 Broadway et Union Square (Motion picture : 1896)
 Bureau of Missing Persons (Motion picture : 1933)
 Burning Stable (Motion picture : 1896)
 Capstaff, J. G. (John G.), 1879-1960
 Carmencita (Motion picture : 1894)
 China Plate (Motion picture : 1931)
 Cinecolor Corporation
 Creation, unfinished film (Motion picture : 1931)
 Czerny-Springefeld method
 Dachshund and the Sausage (Motion picture : 1913)
 Dancing Girl (Motion picture : 1898)
 Danger Lights (Motion picture : 1930)
 Dolorita Passion Dance (Motion picture : 1897)
 Don Lee Network
 Dunning Process Company
 Dunning, C. Dodge, 1907-1959
 Dunning-Pomeroy Process
 Elms, John D.
 Ex-Flame (Motion picture : 1930)
 Fantômas (Motion picture : 1913)
 Fear, Ralph Gordon
 Flesh and the Devil (Motion picture : 1927)
 Flowers and Trees (Motion picture : 1932)
 Forbidden Fruit (Motion picture: 1921)
 Four Troublesome Heads (Motion picture : 1898)
 Fox Chase (Motion picture : 1928)
 Fox Movietone
 Girl From 10th Avenue (Motion picture : 1935)
 Girl Shy (Motion picture : 1924)
 Glorious Adventure (Motion picture : 1922)
 Goofy Goat (Motion picture : 1931)
 Grim Game (Motion picture : 1919)
 Guillaume Tell et le clown (Motion picture : 1898)
 H. J. Küchenmeister-Kommanditgesellschaft (Berlin)
 Handschiegl, Max
 Harriscolor Company
 Hell's Angels (Motion picture : 1930)
 Her Fame and Shame (Motion picture : 1917)
 Her Resale Value (Motion picture : 1933)
 Humorous Phases of Funny Faces (Motion picture : 1906)
 Hypergonar Lens

In a Chinese Laundry (Motion picture : 1893)
 Interrupted Honeymoon (Motion picture : 1910)
 Irish in Us (Motion Picture : 1935)
 Joueurs de cartes arrosés (Motion picture : 1896)
 Just Imagine (Motion picture : 1930)
 Keystone Studios
 King Neptune (Motion picture : 1932)
 Klondike Kid (Motion picture : 1932)
 KMCD Syndicate
 Kodak Electric and Manufacturing Company
 La Cucaracha (Motion picture : 1934)
 La Sortie de l'Usine Lumière à Lyon (Motion picture : 1895)
 L'Arrivée d'un train à La Ciotat
 L'Arroseur Arrose (Motion picture : 1895)
 Laurel and Hardy
 Lena and the Geese (Motion picture : 1912)
 Little Lost Sheep (Motion picture : 1939)
 Lottery Man (Motion picture : 1919)
 Married in Hollywood (Motion picture : 1929)
 Märska, Theodor "De La Garde"
 Masquerader (Motion picture : 1933)
 Mender of Nets (Motion picture : 1912)
 Mickey Steps Out (Motion Picture : 1931)
 Mickey's Revue (Motion picture : 1932)
 Milano Films
 Monkey's Paw (Motion picture : 1933)
 Motion picture film formats
 Moviola Co.
 Obey the Law (Motion picture : 1933)
 Partie d'écarté (Motion picture : 1896)
 Paying the Piper (Motion picture : 1921)
 Perry, Paul, 1891-1963
 Photocolor Corporation
 Photographe (Motion picture : 1895)
 Pinto's Prizma Comedy Revue (Motion picture : 1919)
 Playful Pan (Motion picture : 1930)
 Pleasure Cruise (Motion picture : 1933)
 Poulsen, Arnold, 1889-1952
 Prizma Color Process
 Promio, Jean Alexandre Louis, 1868-1926
 Purdon, Roy
 Querelle enfantine (Motion picture : 1896)
 Record of a sneeze (Motion picture : 1894)
 Rector, Enoch J., 1863-1957
 Repas de bébé (Motion picture : 1895)
 Right to Love (Motion picture : 1930)
 Rio Rita (Motion picture : 1929)
 Rogue Song (Motion picture : 1930)
 Ruhmer, Ernst, 1878-1913

Sagamore Chemical Company, Inc.
Sandow the Strongman (Motion picture : 1890)
Santa's Workshop (Motion picture : 1932)
Seminary Girls (Motion picture: 1897)
Silent Call (Motion picture : 1921)
Sinbad the Sailor (Motion picture : 1947)
Skeleton Dance (Motion picture : 1929)
Sky Bride (Motion picture : 1932)
Song O' My Heart (Motion picture : 1930)
Song of the Flame (Motion picture : 1930)
Spoor, George K., 1871-1953
Steamboat Willie (Motion picture : 1928)
Sweet Rosie O'Grady (Motion picture : 1943)
Tally, Thomas L., 1861-1945
Tender Comrade (Motion picture : 1943)
Theisen, Earl, 1903-1973
They Had to See Paris (Motion picture : 1929)
Three-Cornered Wedding Journey (Motion picture : 1912)
Tobis Tonbild-Syndicate A.G.
Traffic Troubles (Motion picture : 1931)
Two Portraits (Motion picture : 1910)
Un homme de têtes (Motion picture : 1898)
Un lycée de jeunes filles (Motion picture : 1896)
Under Two Flags (Motion picture : 1922)
Virgin Queen (Motion picture : 1923)
Virginia (Motion picture : 1941)
Wayward Canary (Motion picture : 1932)
Widescope Camera and Film Corporation
Wolheim, Louis Robert, 1880-1931
Woman Hungry (Motion picture : 1931)

Genre Terms:

3-D films
Anaglyphs
Animation films
Clay animation films
Color separation negatives
Documentary films
Ethnographic films
Film negatives--1890-1940
Film negatives--Color
Film soundtracks
Film stills
Filmstrips
Nitrate film negatives
Promotional films
Short films
Stop-motion animation films

Container List:

BOX 1

Folder 1:

Animation-related film frames. Animation-related film frames found loose in the collection that include Mickey Mouse. Three film specimens-- moved Mickey Mouse to Box 2 Folder 76A; moved two specimens for China Plate to Box 2, 760.

Folder 2:

Collodion experimental film before 1900. Unprocessed collodion experimental film before 1900. Three film specimens; one index card.

Folder 2A:

Eastman raw stock. One specimen of 3½" film as made by George Eastman in 1889. Used in first model 50 exposure by Harry Riechenbach for Eastman. Patented Dec. 1888. First celluloid stripped from glass, next applied to paper backing. Finally successful in making celluloid without support. U.S. patent applied for March 3, issued Dec. 10, 1889, #417,202 to Riechenbach. Two patents granted to Eastman and Riechenbach March 2 and Jan. 19, 1892, for manufacture of film.

Folder 3:

Eastman Positive Film Tinted Base, Sample card. Eastman Kodak Sonochrome tinted film, 1921. Eastman Positive Film Tinted Base. Three panel tri-fold card with nine samples -- Image emulsions are beginning to silver; Nine (9) film specimens: 1. Pink; 2. Red; 3. Orange; 4. Amber; 5. Light Amber; 6. Yellow; 7. Green; 8. Blue; 9. Lavender. One card with nine frames; index card.

Folder 3A:

Eastman Kodak early pre-sound colors in raw stock. Eastman Kodak early pre-sound colors in raw stock. Unprocessed and processed Sonochrome 35 mm film specimens including Eastman Positive Film. One index card.

Folder 3B:

Eastman Kodak early stencil. Eastman specimen of stencil used prior to 1914. Specimen made 1911. Index card only, specimen is missing.

Folder 3C:

Eastman gray base negative experiments. Index card for 1-3C: Eastman Gray Base Negative Experiments. #1 Type 2 panchromatic. #2 Perfected Gray Base. #3 Deep blue base used experimentally to eliminate halation." Thirteen film specimens.

Folder 3D:

Eastman Kodak Footage Stencil, by Joseph Aller, 1917. Eastman Kodak - Footage stencil patented by Joseph Aller, 1917. From index card: "Originally the stencil gave the date, as per specimen, along with the footage numbers. The patents are used by Eastman Kodak Co., and are light printed in. While DuPont and Agfa print their stencil visibly. Eastman Kodak Co. is not visible until developed." Images of a young man seated, in most of the images, he has a dog. Ten 35 mm negatives. One index card.

Folder 3E:

Eastman Kodak 8 mm amateur film. Eastman Kodak "regular 8" amateur film introduced in August 1932. From the index card: "1) The film before it is split (five specimens); 2) After splitting, ready for projection." Regular 8 film was modified from 16 mm and is run through the camera once, exposing one-half of the film. Then the film spool is turned over and run through the camera again, exposing the other half of the film. Four 8mm frames fill the space of one 16 mm frame. Then the film is split in half lengthwise. Total of thirteen prints. One index card.

Folder 4:

DuPont general raw stock colors. DuPont general raw stock. Ten colors used for prints prior to the introduction of sound, 1927. 35 mm. Thirty-nine film specimens; three index cards.

Folder 4A:

DuPont experimental stock. DuPont experimental stock, 1930. From index card: "1. A stock experimented by Kelley for color. Stock made under formulae by DuPont. 2. Red Ortho stock for color negative. 3. Yellow dye emulsion used to prevent penetration of latent image where a softer image is required - ordinarily freer from grain. 4. A stock made for black-and-white sound and color image. Made by DuPont under order. Patented by John G. Jones. Assigned to Eastman Kodak Co." Twenty-eight double emulsion film frames, two index cards.

Folder 5:

Lumière and Edwards. Black-and-white 35 mm stock. From notes: "No. 1. [Louis] Lumière negative made in France in 1909; fastest negative at that time. No. 2. Edward's [?] film, made in England about 1909." One negative; one print; one index card.

Folder 6:

Motion picture negatives. Motion picture negatives, 1933: DuPont Superior Panchromatic; Eastman Type 2; Eastman Supersensitive Panchromatic Grey Base; and DuPont Panchromatic. Twenty-six 35 mm negatives; two index cards.

Folder 14:

Width comparison: different types of film. From index card: "Width comparison of different formats: 1. 9 mm Pathex Reversed Image [reversal film]; 2. 16 mm Reversed Image [reversal film] 1923; 3. Standard 35 mm Bell and Howell Perf., 1923; 4. 58 mm Gaumont and Depue, 1898; 5. 70 mm used by Fox, MGM, 1930; also Biograph 70 mm [actually 68 mm]; Edison 6mm [actually 22 mm], both made in 1897." Index card. See P-074-11-28-4a for a film copy print that matches this folder description.

Folder 14A:

Width comparison: 68 mm and 22 mm Edison Home Kinetoscope film. From the index card: "Width comparison: Large specimen is 68 mm Biograph [see 1-14A-2]. The small specimen is an attempt by Edison to make home movies. It has three pictures side-by-side of 6mm width. This film was run through the projector three times. Both of these specimens were made in 1897 [Home Kinetoscope film is circa 1912]." Home Kinetoscope 22 mm film with three

rows of images sized 4 x 6 mm, separated by two rows of sprocket perforations. One column of images was cranked forward, the middle row backward, and the third row forward again. Unknown productions. One 5" x 7" copy film positive.

Folder 14B:

Width comparison: different types of film. From index card: "Biograph film of 1897; '*The Pennsylvania Limited*'." [Home Kinetoscope film is circa 1912]. One 68 mm print; Two 22 mm prints; two 3.5" x 4.5" copy negatives; five paper contact prints; one handwritten index card.

Folder 15:

Pathex 9.5 mm reverse image (Reversal Film). Pathex 9.5 mm Reversed Image [reversal film]: Eight prints; one index card; one handwritten note explaining that a notch in the side of the film actuated a clutch to pause the projector on a frame of a title card long enough to allow the card to be read by the audience.

Folder 15A:

RCA Victor 16 mm sound on film. RCA Victor Corp. 16 mm sound on film. Five prints with picture and variable area sound. One index card.

Folder 16:

16 mm film types. 16 mm film types introduced by Eastman in 1923: 1. Keller-Dorian patent Kodacolor* (*Citation (see 1-16-Index Card): "Kodacolor Process for Amateur Cinema," by J.D. Capstaff; Journal SMPE, Vol. xii, #36, Sept 1928, p.940."); 2. Reversed image [reversal film]; 3. Title superimposed; 4. Early type safety stock. 15 film specimens; one index card.

Folder 16A:

Kodel Electric 16 mm. Kodel Electric utilized special cameras and projectors in which a 16 mm frame was divided into four separate images, roughly the size of regular 8 mm frames, in a quadrant in camera using a boustrophedonic pattern of film movement. The film moved from the lower right quadrant to the lower left quadrant, then to the upper left quadrant and then the upper right quadrant, and then repeated the pattern for each 16

mm frame. Two 16 mm prints, each with four 8 mm images per 16 mm frame; one index card. Also, see P-074-11-28-6a for a copy negative showing the progression of film movement in the camera and projector.

Folder 16B:

Movette 17.5 mm (35m split). Movette 17.5 mm (35 mm split). Index card: "An early attempt to make narrow gauge film for the amateur. Note two circular sprocket perforations per [side of] each frame; the standard 16 mm has only one. This 17.5 mm wide film was introduced about 1915 by Erneman's 'Kinetette' in Europe and 'Movette' in the United States. It was [for home use] until Eastman introduced 16 mm reversal film in 1923." Notation on card: "See 'Cinematography Simplified' by Wm. Stull in vol. 1, American Annual Cinematography, p. 466." Six prints; one index card; and one handwritten note.

Folder 16C:

17.5 mm film. An example of a 17.5 mm film format (narrow gauge film). There is a single, oblong sprocket hole in the center of the film between frames. No maker is identified, but it looks like Biokam. Two film specimens and one index card.

Folder 17:

Pathé 28 mm film. Pathé 28 mm film (introduced 1912) shot by amateur Mr. Warner in 1916. Index card: "1. Negative made at Warner's home. 2. Positive of Mr. Warner and his family." One 28 mm negative; three 28 mm prints; one index card and handwritten note.

Folder 18:

United Artists, Magnifilm 65 mm reduced to 35 mm. United Artists, Magnifilm 65 mm nitrate reduced to 35 mm. Index card: "Photographed on 65 mm film, then reduced to 35 mm as per specimen. 1931. MGM reduced 70 mm to 35 on 'Billy the Kid'." This is a scene from *THE BAT WHISPERS* (United Artists, Magnifilm). Five sprocket perforations per frame. Twenty widescreen Magnifilm 65 mm, or reduced 35 mm, film specimens. Two index cards.

Folder 18A:

RKO 35 mm enlarged to 63 mm negative. RKO 63 mm black and white, widescreen negatives enlarged from 35 mm original. Six film negatives of dancers on a stage, and two negatives showing a clock on a wall. One 35 mm slide duplicate, not digitized. One index card.

Folder 19:

RKO Spoor Camera 63 mm. RKO Spoor Camera, 63 mm. From index card: "Experimented on by Radio-Keith-Orpheum, Spoor Camera. Louis Wolheim in 'Danger Lights'. Known as Spoor-Bergren 'Natural Vision Pictures'." Two 63 mm positive prints; six index cards (duplicates).

Additional information: RKO teamed with George Spoor to utilize the 63.5mm Natural Vision format for the feature film "*Danger Lights*." The cameras and projectors were made for Spoor in Chicago. But the Natural Vision format was developed during the silent era, and the modifications needed to show the format with sound made the process impractical for most theaters. Therefore, RKO also investigated the use of other formats that might prove to be more practical.

Folder 20:

Fox 70 mm. Fox 70 mm positive prints. From "*Song O' My Heart*". Two film specimens; two different index cards.

Folder 20A:

Fox 70 mm. Fox 70 mm, by Billy Bitzer. (Billy Bitzer - Bitzer, George William, or Bitzer, Gottfried Wilhelm, 1872-1944). Two film negatives; two different index cards.

Folder 21:

Ralph Fear wide-screen 35 mm experiment. Ralph G. Fear, wide-screen on 35 mm experiment. From the index card: "This was an experiment of Ralph Fear in 1928 in an endeavor to get grandeur on 35 mm stock. The negative was photographed flat and a print made from this and this print was set upright [--inverted by prism--] in projection." Ralph G. Fear was the president of Cinema Equipment Company. Three film negatives; two index cards.

Folder 22:

Ralph Fear 50 mm. Ralph G. Fear 50mm specimen from demonstration reel. Ralph G. Fear was the president of Cinema Equipment Company. The card refers to a film specimen (missing) from an experimental motion picture camera that could shoot both 35 mm and 50mm film. Index card only, no film.

Folder 23:

Bitzer 56 mm experiment. Gottfried Wilhelm "Billy" Bitzer 56 mm black-and-white experiment. From index card: "Also used by Paramount in New York. Perfected by Lorenzo del Riccio for Paramount, known as "Magnifilm". Two 56 mm film specimens; two 35 mm black-and-white slide duplicates not digitized. One index card.

Folder 24:

Widescope 56 mm. Widescope 56 mm black-and-white print. Unknown production. From index card: "In this plastic process the film was bent concavely and then projected. Originally on 35 mm stock with double frames, but in a later Italian patent the film was held cylindrical. 1929." Seven film specimens; two duplicate 35 mm slides, not digitized 3/15/2022. One index card.

Folder 25:

Universal 35 mm wide-screen experiment. Universal 35 mm wide-screen negatives and positive prints. "*Baby Grandeur*" was an experiment by Roy Hunter and Bob Pierce for Universal to develop a wide-screen format on 35 mm film. Each image is one-half frame high and the full frame width. Six black-and-white film specimens; one 35 mm slide transparency, not digitized. One index card.

Folder 26:

Spoor stereo attempt 63 mm. Identified in legacy data as a stereoscopic attempt by George K. Spoor on 63 mm. Two 63 mm wide-format negatives; one index card; one envelope addressed to Ransom Matthews, Los Angeles Museum from The American Association of Museums.

Folder 28:

Hypergonar Lens photography. Hypergonar Lens photography. Hypergonar is a film format patented by French astronomer Henri Chrétien in 1927, an anamorphic widescreen process. From index card: "A lens an optical system whereby the photographic rays are narrowed laterally, leaving space for the sound track without affecting the composition. In projection, the picture is reconstructed to its original proportions. 1. Ordinary Negative; 2. Hypergonar image; 3. Hypergonar positive and multiple sound track." Black-and-white standard format 35 mm film.

Folder 41:

Lee de Forest Phonofilm Talking Pictures. Lee de Forest Phonofilm Talking Pictures. From index card: "The early film specimen of de Forest Phonofilm Talking Pictures was made in 1921. W.C. Garity, who was assistant to Dr. de Forest, is shown holding a microphone to his chest." One 35 mm positive print, picture and sound. One index card.

Folder 41A:

Lee de Forest television experiments. Lee de Forest television experiments. From index card: "A series of experiments were conducted by Dr. de Forest during the years 1927-1933 in an attempt to achieve television. His system consisted [of] broadcasting a motion picture which was to be picked up by a receiver. This receiver etched the broadcast picture by means of lines in a silver deposit." One completely deteriorated film specimen and one index card.

Folder 42:

E.H. Amet sound track strips. E.H. Amet sound track strips. Twenty-five 35 mm film specimens, sound only. Two index cards. From one index card: "Types of sound made by Amet between 1922 and 1928. Multiple recording. Variable area. High frequency. Positive and negative on variable area." From the second index card: "Types of sound made by Amet between 1921 and 1930. Multiple recording. Variable area. High frequency. Positive and negative on variable area."

Folder 43:

Earnest Ruhmer (Germany) sound recording. Ruhmer, Earnest (Germany) sound recording. Two film specimens; one index card. From index card: "Method described in 'Scientific American, July 29, 1901.' Apparatus known as 'Photographophone' used an arc for illumination."

Folder 44:

Eugène Lauste, picture and sound. Lauste, Eugène, made with string galvanometer. From index card: "Made in 1911 or 1912 with a string galvanometer, using two diamagnetic wires of silicon bronze acting between the poles of two strong magnets." Two 35 mm black-and-white positive prints, picture and sound; two index cards.

Folder 44A:

Eugène Lauste. From index card: "A sound and picture record made by Lauste in Brixton, England. A negative of Mr. and Mrs. Lauste in 1913. First Grate Light Valve, 1900. First apparatus made in 1904 and patented in Britain in 1906, #18,057." 1 badly deteriorated film specimen; two index cards.

Folder 45:

Sound types. Sound types: Information from the index card: "1. Technicolor imbibition with black-and-white sound track; 2. Squeezed track for MGM; 3. Photophone ("She Goes to War" Eleanor Boardman); 4. Movietone - Lowell Sherman; 5. Multicolor with Blue Photophone; 6. Early Movietone; 7. Silent title and consecutive picture frame (Note: there is no silent title and consecutive picture frame specimen.); 8. Disc Vitaphone. 'Coquette' with Mary Pickford." Two film specimens; One index card. There are no images of Mary Pickford in this folder, and the handwritten note was not from Earl Theisen 3/29/2022.

Folder 45A:

Electrical Research Products, Inc. Sound tracks. Electrical Research Products, Inc. Index card: "Specimens of various sound frequencies made by the Western Electric Sound System. 1 - 60 cycles. 2 - 100 cycles. 3 - 500 cycles. 4 - 1000 cycles. 5 - 2000 cycles. 6 - 3000 cycles. 7 - 4000 cycles. 8 - 5000 cycles. 9 - 6000 cycles. 10 - 7000 cycles. 11 - 8000 cycles." Forty-two 35 mm film sound stripe specimens. Index card.

Folder 46:

MGM squeezed track on Movietone. MGM squeezed track on Movietone, November 1930. From the index card: "Squeezed track on Movietone. A Supplementary film is used in conjunction with this for volume. This matt is printed on and varies with the volume. This necessitates triple printing - picture, track and matt. Attention is called to the curious round photographic patent of C.E. Fritts, applied for October 22, 1880 and granted to him October 21, 1916." Ten film specimens, sound only; one index card.

Folder 46A:

Movietone Western Electric System biased track. Movietone Western Electric System biased track. From the index card: "The volume is controlled by the bias light value - 1931. First Vitaphone shown August 1926; first Movietone shown September 1927; first Movietone News shown October 1928." Twelve film specimens and one index card.

Folder 47:

Cinephone (Powers) perfected. Cinephone perfected: Pat Powers, R. Halpenny, W.E. Garity. Cinephone sound system (Powers Cinephone) was derived from the Photophone sound system. The first Cinephone recording was "White Lilacs" (test only, Guy Roberts, lead). Used by Disney, the first film released using Cinephone was "*Steamboat Willy*," with Mickey Mouse. Eleven 35 mm sound track samples, one index card.

Folder 48:

Selenophon Company - Selenophone Process for sound recordings. Selenophon Company. From the index card: "This system of recording multiple sound records on paper was introduced in 1933 for Radio Broadcasting and similar purposes. The sound record is made without picture and it is then projected to the photo-electric cell by reflected light." Four 35 mm paper sound frame samples, sound only. One index card.

Folder 49:

Ultraviolet sound track. Ultraviolet sound track. From index card: "Sound track opaque to ultra violet light used in sound reproduction, but invisible to light used in projection of picture which is to be printed over the ultra violet sound track." Four disintegrated film specimens. One index card only.

Folder 49A:

Gaumont Studio (Paris) sound film. Gaumont Film Company (Paris) sound film. Gaumont is the oldest film company in the world, in operation since 1895. Eight 35 mm film specimens with sound track only. One index card. See 1-51 for the Peterson-Poulsen German version of this system.

Folder 50:

Universal sound track 1931. From the index card: "This type of sound track was used by Universal in editing their sound pictures. The narrow secondary line was used to indicate the silent track [this is an unmodulated sound track used as a filter] which was inserted during the editing of pictures for synchronization purposes." There is a reference note to see #57A. Four 35 mm film specimens, sound only. One index card.

Folder 50A:

Metro-Goldwyn-Mayer split sound track. From the index card: "Split sound track, used by Metro-Goldwyn-Mayer in Spring of 1932, as an economy measure to save stock. Adopted by Universal in 1933." These 35 films have been split vertically into a filmstrip one-half frame wide. Ten 35 mm film specimens; two index cards.

Folder 51:

Petersen-Poulsen sound track. Petersen-Poulsen sound track (Europe). Index card: "A sound track made in Europe recorded at 135 ft. per min. Negative and positive, invented by Arnold Poulsen and Axel Petersen, first shown in Berlin in 1926. German rights owned by Tobis, Danish by Nordisk Tone-film, French by Gaumont and English by British Acoustics." Eight 35 mm film specimens, sound track only. One index card (additional Index written on an envelope with the index.)

Folder 52:

Tri-Ergon 42 mm picture and sound. Tri-Ergon 42 mm sound track made in Europe. Index card: "A sound track and picture made in Europe... Invented by Hans Vogt, Joseph Massolle, and Joseph Engl. First public demonstration Berlin, 1923. Patents sold in America to Wm. Fox in 1927. These are the basic patents used by Tobis in Germany." The sprocket holes are rectangular and image area is standard to 35 mm film, with the sound record outside the

perforations on one edge of the film. Three black-and-white 42 mm positive prints, picture and sound; one index card.

Folder 53:

Kuchenmeister sound. Kuchenmeister sound. From index card: "The sound record is outside the perforations on 35 mm stock. H. J. Kuchenmeister was a collaborator with Tri-Ergon until 1927 when he devised a recorder of his own. These patents were pooled with Tri-Ergon in the founding of Tobis." Three black-and-white 35 mm film specimens with picture and sound on one edge outside of the perforations. One index card.

Folder 54:

Notofilm Specimens. Notofilm, devised by Ludwig Czerny. From the index card: "This shows the musical notation at the bottom of the frame, which live singers sang at each performance. Exploited in various parts of Europe, 1920-1925." From Wikipedia (4/5/2022): "Czerny co-developed the NotoFilm system, in 1919, for adding sound to a film (also called Czerny-Springefeld method). In the system, sheet music was copied into part of a film image, which was to serve as a score for the conductor and orchestra present in a cinema theater. During the music passages, the conductor was able to direct the melody from the images of the notes running at the bottom of the picture." Three black-and-white 35 mm prints on green-tinted film, one index card, and one handwritten index card (possibly written by former NHM Curator, Ransom Matthews).

Folder 55:

Foreign versions of superimposed titles. Two types of superimposed titles used in Europe. From index card: "1. Super-imposed titles for foreign version (the title is stamped in the Ericson system) used only in Norway. Invented by Leif Ericson. 2. Super-imposed title - title is photoed [sic]. (Geyer) #2 is generally used by European companies since the advent of sound." Notations: Hvorfor, Leidenschaft. Three black-and-white 35 mm positive film prints, picture and variable-density sound; one index card.

Folder 56:

Sub-Standard Color and Sound, 16 mm. Sub-Standard Color and Sound. From index card: "Example of 16 mm sound and picture. The color was perfected by

the Dunning Process Company and sound recording developed by RCA-Victor." Four 16 mm black-and white film negatives; one index card.

Folder 56A:

RCA Photophone 16 mm sound on film. RCA Photophone 16 mm sound on film. From index card: "RCA Photophone. This 16 mm sound on film was first used in the spring of 1932. This is the first 16 mm sound on film." One 16 positive print with sound; one index card.

Folder 56B:

Dunning 16 mm color with RCA sound. Dunning 16 mm color with RCA sound. "This system of sub-standard sound and color was first introduced by the Dunning Process Company in January, 1934, and was used as a commercial advertising film made for the Californian Packing Corporation." Four black-and-white prints with sound, all title frames for "*Out of the Spirit of '49*"; one index card.

Folder 56C:

RCA-Victor Sound Track. RCA-Victor sound track. Index card: "#1. Specimen of sound track photographed so the sound could be heard and seen simultaneously. #2. Main title and RCA variable area sound track. #3-4. Picture and sound track. #5. Positive sound track of High Fidelity type. #6. Negative of High Fidelity sound track. #7. Positive High Fidelity sound track." 34 black-and-white, 35 mm film specimens; five index cards.

Folder 56D:

RCA- Victor Sound, visible and audible. RCA-Victor Corporation; Sound visible and audible. From the index card: "A sound record photographed so that the record could be projected as a motion picture. The sound record along the perforations actuated the sound equipment simultaneous with the appearance on the screen of the record." Two 35 mm film specimens, picture and sound." One index card. See also 1-56C-1a and 1b.

Folder 57A:

Unmodulated sound track. Unmodulated sound track. From the index card: "A system adopted by cutters for designating unmodulated track. To be used where blank track is needed in 'staggering' and getting proper sync. #1.

Generally used (Pink). #2 Unmodulated track as designed by Universal. #3. From 12 foot blank leader used to let machines get up to speed." Thirteen film sound track specimens; one index card.

Folder 58:

RCA-Victor Company: High Fidelity Recording, 1933. RCA-Victor Company high fidelity recording, 1933. Handwritten note: "RCA Fidelity recording officially announced May 1932 at SMPE Convention in Washington, D.C." Four 35 mm prints with variable area sound. One index card and one handwritten note.

Folder 59:

Dunning Process. Glass plate of a color schematic diagram of the Dunning Process showing an actor on a set, lit by red light, in front of a blue background, which is filmed in a bi-packed camera through a red dyed frame onto the composite negative. 3¼ " x 4¼".

BOX 2

Folder 60:

Dunning Process transparencies. The Dunning Smooth Grain Developer formulated in January 1934 (Pat. Jan. 1927), illustrating 10 types of transparencies. From the legacy index card: "Transparencies used in Dunning Process. 1. Experimental, 1926. Blue Tone, complimentary soft red dye. 2. Exp. 1926. Single-coated. 3. First double-coated used in FBO picture. 4. Test on double-coated. 5. Test on FBO lots. 6. First contract work, *The Divine Lady*, Corinne Griffith. First National Production. 7. Will Rogers, 'They Had to See Paris. Fox Production. 8. Howard Hughes' *Hell's Angels*. Caddo Productions. 9. *The Sky Hawk* - Fox, Blystone directed. 10. *Dirigible* - Columbia, Capra directed." Fifty 35 mm film prints and negatives; one index card. The frames in this folder were not individually identified on the index card.

Folder 60A:

Dunning: Types of plates and results. Three 35 mm prints, one index card. The index card lists five subjects though the frames in this folder were not individually identified, and a note in the folder says "60A incomplete". From the legacy index card: "1. A test of Wallace Kelley D.C., 2. 'Saturday's Children' with Colleen Moore. D.C., 3. Test at First National 1928. D.C., 4. Test FBO 1927. D.C., 5. Will Rogers in 'They Had to See

Paris.' Negative image by Acid Dye. Fox 1930. Single-coated." Condition note: each of the three frames has indentations from a paper clip.

Folder 60B:

Dunning Process. Early Dunning Process illustrating types of plates or transparencies. From Whip. From the legacy index card: "1. Early Dunning Process plate or transparency. Plate is double-coated according to Dunning Patent which designates a double image. 2. Fogging Positive, used as image balance. This positive is printed on reverse side of Dunning plate, the negative being printed on the other side. Both are in register, however. 3. Composite picture showing man on studio set introduced into background on Dunning plate." Five 35 mm film specimens; two index cards.

Folder 60C:

Dunning Process. From the legacy index card: "1. Dunning plate showing view of New York to be used as a background. 2. Set on studio lot representing aero plane cabin. 3. Shows No. 1 introduced by Dunning process into No. 2 to show as a background seen through the open windows of No. 2." Production title unknown. Three 35 mm film specimens; one index card.

Folder 60D:

Dunning process: *Creation*. Dunning Process: Scenes from *Creation*, a 1931 unfinished film by Willis O'Brien. Some of the footage was incorporated into *King Kong*, 1933. The Dunning Process was a black-and-white film composite method utilizing red, blue, and yellow filters, dyes, and film camera bi-packing to create matte effects. Thirty-six 35 mm film specimens; three mounted 35 mm slide transparencies; one index card.

Folder 60F:

Dunning Process: Red and blue absorption filters. Two specimens; one index card.

Folder 60G:

Dunning process: Miniatures from *Creation*. Dunning Miniature specimens from the RKO test sequence before shooting *Creation*. Three film frames; index card. See the triceratops miniatures in folder P-074-2-60D.

Folder 60H:

Dunning Smooth Grain Developer. Dunning Smooth Grain Developer, formulated in January 1934. Production title unknown. Two 16 mm negatives; one index card.

Folder 60I:

Dunning Process experiment with atmospheric backgrounds. From the legacy index card: "A negative specimen from the first experiment with the 'Transparency Process' of introducing atmospheric backgrounds conducted by Carroll H. and Dodge Dunning. By this process, it is possible to add a foreign motion picture atmosphere in a scene without leaving the sound stage. Patented, Jan. 4, 1927." Two black-and-white 35 mm negatives ca. 1926, one index card.

Folder 61:

Transparencies. Dunning Process transparencies. #1- Dunning, from *Trader Horn* (1931), MGM, and *Check and Double-Check* (1930), RKO. #2- Farciot Edouart for Paramount in *The Right to Love* (1930), Paramount. #3- Jackman for First National. Pomeroy and Dunning Patent. Sixteen 35 mm specimens, two index cards.

Folder 62:

Douglas squashed picture. Douglas squashed picture, a test for three-dimensional film. From Ex-Flame. From the legacy index card: "Squashed picture produced optically for third dimension pictures. This black and white specimen was made from an ortho[chromatic] color negative, made as a test for Multicolor in 1930." Four 35 mm prints of an unidentified actress, one index card.

Folder 62A:

Douglas squashed picture. Douglas. From the legacy index card: "A negative made by the Douglas lens. This is part of a test before shooting the picture *Ex-Flame* for Liberty Pictures, with Victor Halperin directing." Seven 35 mm black-and-white negatives; two index cards.

Folder 63:

Edgar Rogers: Widescreen test. Edgar Rogers: Widescreen. From the legacy index card: "[By] Rogers for Mary Pickford during 1929." [Note that two different dates are given, 1928 and 1929.] "These "sidewise" pictures were set upright optically. The eye sees proportionately more width than height, and this attempt was made in part to produce [a three dimensional]

illusion." Note on sleeve: "Actually this is a wide-screen, not 3D film... Film runs horizontally as in Panavision." One 35 mm black-and-white negative; two index cards.

Folder 64:

Fox Projection Process. Fox Projection Process, from *Just Imagine*, 1930. Rear screen projected image perfected by George J. Teague and first used in feature films by Fox in 1930. The rear screen projection within the frame was not synchronized with the camera recording the live action. From the legacy index card: "An effect perfected by George J. Teague for Fox. The picture is photographed along with a projected image as shown in specimen slide. Known as Projection Process. A composite system of projection patented by Sontag 2/18/1913, not covering synchronization of camera and projector." Thirteen 35 mm film specimens; 2 index cards.

Folder 64A:

Teague Projection Process. George J. Teague's rear-screen projected background shots. From legacy data: "Process shots, stereopticon. These shots, projected images were used as a background." These are probably described as "stereopticon" because the rear projected images create the illusion of depth. Twenty-one 35 mm black-and-white film specimens.

Folder 65:

RKO Moviola synchronization. From the legacy index card: "Two pictures were to be matched in a process super-imposure [sic]; this being a combination of the two being used to show the action in both pictures correspondingly when run on a Moviola." The Moviola is an editing device invented by Iwan Serrurier in 1924. One 35 mm print and one index card.

Folder 66:

Purdon optical print. From the legacy index card: "Double exposure; the insert exposure is a reduction from a lavender 35 mm print. This was made for '*The Voice of the Air*.' #1. Composite Completed. #2 First half of #1." See "Optical Printing by Lloyd Knechtel in American Cinematographic Annual, Vol. 2 pg. 267." Ten 35 mm film negatives; one index card.

Folder 66A:

Gaumont lap dissolve. Gaumont dissolve. From the legacy index card: "Specimens of a lap dissolve made by stop motion about 1912. It is a combination of real life photography and cartoon drawing. The specimens are from each end of the dissolve [beginning to end]." Production title unknown. Optical printing, combining photography and drawn images. Nine 35 mm prints, one index card.

Folder 67:

Warner Bros. glass shots. Glass compound exposures by Ellis J. "Bud" Thackery (cinematographer) for Warner Brothers. These frames use matte glass paintings to create backgrounds in composite images. From the legacy index card: "1. Shot in Red Rock Canyon; 2. In interior." Not all of the images fall into these categories. The images are arranged to illustrate the effects of painted mattes (i.e., 2-67-1a shows the foreground scene; 2-67-1e shows the composite image). Fifteen double-emulsion 35 mm film specimens. The film has a varnish coating on both sides. Three index cards. Additional index on sleeve: "Paintings by Paul Grimm and M. Laranaga." Reference: "Glass Shots" American Cinematographic Annual, vol. 2, P. 223. See also P-141 Willis O'Brien Scrapbook: Matte Shots for the title of the films.

Folder 67A:

Glass shots photographed by I.E. Edwards. Optical effects: Matte paintings on glass photographed by I.E. Edwards, Paramount Publix Corporation. From legacy index card: "photographed by I.E. Edwards. The glass painting 'blocks' out the undesirable portions of the set, which are replaced with the picture as painted on the glass. The glass is placed about 3 feet in front of the camera." The images are foreground scenes with blacked out mattes, and composite images with matte glass paintings printed in. Twenty-eight 35 mm black-and-white prints, three index cards.

Folder 68:

Fox-Case Newsreel. From the legacy index card: "This combination of sound and picture on the same film was made in a camera devised by Theodore Case which Wm. Fox financed. Case perfected the Aeo tube 1922. This was the forerunner of Fox Movietone, premiere showing in conjunction with '*What Price Glory*' Jan. 1927. Part of program was short subject in sound." Four 35 mm black-and-white film specimens, one index card.

Folder 69:

Surfaced Negatives and Positives. Surfaced Negative. From the legacy index card: "No. 1: Negative having special recast surface (matte finish) to eliminate scratches and wear. No. 2: Positive from the negative. Finished in Germany in 1931." Unattributed note on sleeve: "German Rejuvenation." Six 35 mm black-and-white film specimens; five index cards.

Folder 70:

Negative treatment - intensification. From legacy data: "Negative treatment - intensification." Intensification is a chemical treatment to improve the contrast of underexposed negatives after developing. Production title unknown. Image of an unidentified actor in the sky superimposed over boats on the ocean in the background. Three 35 mm black-and-white negatives.

Folder 71:

35 mm film specimens. Three 35 mm film specimens - two unprocessed film specimens and one negative stencil. No legacy data except the sleeves noting the frames.

Folder 72:

Handschiegl bi-pack system. Handschiegl bi-pack system for composite photography. From the legacy index card: "In the bi-pack system two negatives are made at the same time by running two negative stocks through the camera. The front one had a light red or amber dye which acts as a filter for the rear negative." Ten unprocessed 35 mm black-and-white stock film specimens; two index cards.

Folder 72A-F:

Handschiegl bi-pack system. Handschiegl bi-pack system for composite photography. From the legacy index card: "In the bi-pack system two negatives are made at the same time by running two negative stocks through the camera. The front one had a light red or amber dye which acts as a filter for the rear negative." Twenty-three 35 mm film specimens, two index cards.

Folder 73:

Peterson stereo effect. From the legacy index card: "Stereo effect photographed by a mirror [sic] in the camera. Announced in the *Los Angeles*

Examiner, December 15, 1930." Two 35 mm black-and-white prints; one index card.

Folder 74:

Movie of the Stomach in Action. From legacy data: "Surgical method - x-ray motion picture of stomach in action." Two 35 mm black-and-white x-ray film images of an abdomen.

Folder 75:

Optical Effect - Split Matte. From legacy data: "Part of the film is covered in the camera and the uncovered part exposed; then the exposed part is covered and the part previously covered is given an exposure. Initial work done in 1916. Also known 1931 as Saracen or Fox Process and Glass Shots." Production title unknown. Three 35 mm film prints on orange or amber film; one index card.

Folder 76:

Pathé animated cartoon. Description from Information card: "A line drawing animated by stop motion. Made about 1911 at which time Pathé used short animated cartoon novelties on the end of the Pathé Weekly Newsreel." Animated line drawings of a British nobleman and a chauffeur who drives a mysterious vehicle. Six 35 mm black-and-white film negatives and one index card. See SCWHR-P-074-12-13 for a longer, 16 frame strip of this animated film. The General Film Company distributed this film in the United States.

Folder 76A:

Walt Disney Animation: Mickey Mouse cartoons and anti-malaria campaign. Walt Disney animation. From legacy index card: "1. Picture negative; 2. Sound negative; 3. Composite print from picture and sound negatives." Twenty 35 mm black-and-white film specimens; two index cards. Note: One frame from Box 1 folder 1, Mickey Mouse playing the piano, which relates to the print in folder 76A, was moved to this folder.

Folder 76B:

Pathé cartoon (Line Drawing), *The Artist's Dream*. Pathé cartoon, J.R. Bray's first completed animated cartoon: *The Artist's Dream*, also called *The Dachshund and the Sausage*, released by Pathé in 1913. The film showed an artist drawing a cabinet with a dog sleeping next to it. For further index see: *International Photography*, March 1933. Four 35 mm black-and-white negatives; one black-and-white print; two index cards.

Folder 76C:

Vitagraph cartoon by J.S. Blackton: *Humorous Phases of Funny Faces*. This is Blackton's first animated cartoon. In 1906, Blackton directed *Humorous Phases of Funny Faces*, his first animated cartoon, which combines live action and animation to produce a series of sequential effects. After Blackton's hand draws two faces on a chalkboard, they appear to come to life and engage in antics. Most of the film uses live action effects instead of animation; this film had a huge effect in stimulating the creation of animated films in America. Two 35 mm black-and-white on blue-tint film prints; five black-and-white glossy prints; one index card.

Folder 76D:

Walt Disney cartoons. Walt Disney cartoons: 1. *Laugh-O-Grams*, made in St. Louis in 1921; 2. *Alice*, made in Hollywood in 1923-1927; 3. *Steamboat Willie*, the first Mickey Mouse cartoon with sound, Sept. 19, 1928; 4. *Skeleton Dance*, first *Silly Symphony*, July 1929; and 5. Mickey Mouse films with picture and sound, 1932: *Blue Rhythm*; *Mickey's Revue*; and *The Birthday Party*. Seventeen 35 mm film specimens; two index cards.

Folder 76E:

***Oswald The Lucky Rabbit*.** *Oswald The Lucky Rabbit* in *Fox Chase*, directed by Walt Disney. Eight film prints; one note regarding removal of damaged frames.

Folder 76F:

Walt Disney: *Silly Symphony - King Neptune*. Walt Disney *Silly Symphony* cartoon, *King Neptune*. From the legacy index card: "Example[s] from 'King Neptune' of the Technicolor Three-Color imbibed process used in coloring the Disney Animated Cartoon *Silly Symphonies*." Twelve 35 mm color prints; one index card.

Folder 76G:

Ted Eshbaugh's *Goofy Goat*. Ted Eshbaugh's *Goofy Goat* in *Getting His Nanny*, and other animation. This was one of the first complete cartoons in color. From legacy data: "It was first shown in a preview at Warner's Alhambra (California) on July 6, 1931 and was commercially released at Loew's State in Los Angeles on March 2, 1932. It was colored by the Multicolor Process." Twenty-six 35 mm color prints; one 35 mm mounted slide; three index cards and one handwritten note.

Folder 76H:

Walter Lantz, Technicolor. Walter Lantz, 1930. This animation served as the introduction for Universal's feature film, *King of Jazz*, starring Paul Whiteman, released March 30, 1930. This was the first cartoon filmed in the two-color Technicolor process. The film includes live appearances and animated cartoons. Nine 35 mm prints, all deteriorated beyond recognition, have been removed. Four index cards.

Folder 76I:

Walt Disney: *Steamboat Willie* used as example of "bouncing ball" synchronization. Walt Disney: *Steamboat Willie*. From legacy data: "Specimen of the 'Bouncing Ball' method of synchronizing sound to animated cartoons. This system was used in the early Disney Sound Cartoons." The image of a ball is print in the sound stripe space. Eight 35 mm black-and-white positives on a yellow-tinted film base with picture and sound. One index card. See also P-074-2-76D-3a and P-074-2-76D-3b.

Folder 76J:

J. Packer Process for animated cartoons. J. Packer Process for animated cartoon. *Crayon Capers of J. Itney Buss* by 'Pack.' Jessen Studios, Los Angeles." From the legacy index card: "Main title, hand drawn setting, and a setting from photograph inked and bleached. Motion picture film of living actors was enlarged on 6 1/2" x 8 1/2" bromide paper and the outlines inked in by hand using water-proof India ink after which the photographic image was bleached out leaving the outline drawings which were again photographed on motion picture film." Thirteen 35 mm black-and-white prints; one black-and-white paper print; three index cards; one handwritten note. Please note that all of the specimens in this grouping are very dirty on the emulsion side.

Folder 76K:

Walt Disney Animation: Technicolor samples. Title card from *Three Little Pigs*, a *Silly Symphony* cartoon. One 35 mm Technicolor print, one frame with picture and unilateral variable-area sound. Condition note: there is some paper residue on the sprockets. Edge markings: PROCESSED [and] BY KODAK H0.

Folder 76L:

Kelley Cartoon. William Van Doren Kelley's Prizma Process: *Pinto's Prizma Comedy Revue* cartoon, from The *Red-Head* series. Scene with three pirates on a ship. One 35 mm two-color print on double-coated film. Condition note: The blue stripe sprocket edge has separated from the frame. Edge markings: EASTMAN.

Folder 76M:

Walt Disney Animation: *Playful Pan*. Walt Disney Animation: *Playful Pan*, a *Silly Symphony* cartoon from 1930. Lightning striking a tree. One 35 mm print on amber-tinted film, with picture and variable-density sound.

Folder 76N:

Universal Cartoon: Hy (Henry) Mayer. Universal Cartoon drawn by Hy (Henry) Mayer around 1919; described in legacy data as a "chalk talk type of cartoon." Production title unknown. Five 35 mm black-and-white positives on a yellow-tinted film base; two index cards.

Folder 76O:

Walt Disney Animated Cartoons: *The China Plate*, *Snow White and the Seven Dwarfs*, *Pinocchio* and unidentified films. Walt Disney Animated Cartoons: *The China Plate* (a *Silly Symphony* cartoon), *Snow White and the Seven Dwarfs*, *Pinocchio*, and unidentified films. Four 16 mm prints; nine 35 mm prints and negatives. Some are black-and-white and some are color. One handwritten note.

Folder 77:

The StillFilm Company. The StillFilm Company, Los Angeles. Production title unknown. Positive transparencies on 2¼" acetate roll film. Educational pictures and descriptive title cards approximately 2¼" x 5¼". Three film prints.

Folder 78:

David Horsley: Title System. David Horsley created a system of introducing titles at the bottom of the frame, used in 1909. No film specimen; index card only.

Folder 79:

Metal film, invented by Christian Semenitz. Production title unknown. From legacy data: "Metal Film, invented in 1922 by Christian Semenitz. A special system of episcopic projection [projection of light reflected off the film] is used. The support which conforms to standard 35 mm motion picture film is an alumina-argent alloy [sic]." Possibly a test of an aluminum and silver alloy film base. Three 35 mm film specimens; one index card.

Folder 80:

Schüfftan process photo reflection. Schüfftan process photo reflection, 1930. From legacy data: "German process for combining straight line photography and glass reflection, for effect and process shots." Combines live action and miniatures using mirrored mattes. One 35 mm black-and-white film print.

Folder 99:

Woodville Latham: Ernest Roeber--Duncan C. Ross wrestling match. Woodville Latham: Film of the Ernest Roeber--Duncan C. Ross wrestling match, 1895. A Lambda Company widescreen film (51 mm) made for the Eidolscope, which employed the projector Latham Loop, still in use today. Woodville Latham and Eugène Lauste invented the Eidolscope. They joined the Lambda Company along with Woodville's sons Grey Latham and Otway Latham. Note the holes cut inside the frame line; these were used with contacts for turning on and off the projection light. There were no shutters on this early projector model. Rober--Duncan [sic] Wrestling. See J S M P E [Journal of the Society of Motion Picture Engineers], Jan. 1930. [...]" One 51 mm Eidolscope film print; one black-and-white paper contact print; three index cards; one handwritten note.

Folder 99A:

Woodville Latham Eidolscope. Woodville Latham: Wide-format Eidolscope film. Production title unknown. A Lambda Company widescreen film (51 mm) made for the Eidolscope, which employed the projector Latham Loop, still in use today. The Eidolscope was invented by Woodville Latham and Eugène Lauste. They joined the Lambda Company along with Woodville's sons, Grey Latham and Otway Latham. Note the holes cut inside the frame line; these were used with contacts for turning on and off the projection light. There were no shutters on this early projector model. Three black-and-white 51 mm film negatives; no legacy data.

Folder 100:

Georges Méliès: *The Four Troublesome Heads (Un homme de têtes)*. Note that specimens were originally misidentified in legacy data as Edison's *The Layman*. Scene of Méliès as the magician standing between two tables with heads on them. One 35 mm black-and-white print on orange-tinted film stock, two frames. Corresponds to the black-and-white print SCWGR-074-2-100-1b. See also copy negatives and black-and-white prints of this image: P-074-9-63-1, P-074-9-63-2 and P-074-9-64-1, P-074-9-64-2.

Folder 100A:

Edison copyright label. Edison. From the legacy index card: "Edison inserted copyright labels about 10 feet from the end of his pictures to prevent them being torn away." One 35 mm black-and-white print; four index cards.

Folder 100B:

Edison Home Kinetoscope. Edison Studios film for Home Kinetoscope. Copyright 1912 re-issue of a 1904 film for the home market. Edison Home Movie Kinetoscope was introduced in 1912 and employed 22 mm film with three rows of images sized 4 x 6 mm, separated by two rows of perforations. One column of images was cranked forward, the middle row backward, and the third row forward again. The machine for projecting this type of film was covered by two patents, issued in 1897, for the projecting Kinetoscope. Edison's first screen show was at Koster and Bial's, New York, April 23, 1896. Prior to this, his pictures were confined to the "Peep Show." Seven 22 mm black-and-white film specimens; three index cards; one handwritten note from Ray Phillips July 24, 1990.

Folder 100C:

Edison Kinetoscope: *The Seminary Girls*. The Kinetoscope was a floor-standing viewing device which was a coin-operated, movie "peep show" cabinet with images on a continuous film loop. Scene of young women in a dorm room having a pillow fight. One 35 mm black-and-white print. Condition note: The emulsion is beginning to flake.

Folder 100D:

Stencil specimen licensed to run on Edison apparatus. Described in legacy data as a stencil specimen licensed to run on Edison apparatus. Stenciling

was the outgrowth of the attempt of the Motion Picture Patents Company to control their patent rights. The stencils on the edge markings state "Property of Edison Manufacturing," and "For use only on machines licensed by the Motion Picture Patents Company." Edge markings: Y OF EDISON MANUFACTU [and] MACHINES LICENSED BY MO. One 35 mm print; three index cards.

Folder 100E:

Edison: *The Burning Stable*. Exterior view of a stable with smoke drifting out of the door. One 35 mm print; one index card; one handwritten note.

Folder 100F:

Edison Kinetoscope: Ouled Naïl dance. Dolorita's Americanized version of an Algerian Berber Ouled Naïl dance, known as *The Passion Dance*, reenacted for this Kinetoscope film. Five 35 mm black-and-white prints; one index card; one handwritten note.

Folder 100G:

Edison: *The Great Train Robbery*, 1930 reissue with sound. Edison: *The Great Train Robbery* featuring George Barnes and Broncho Billy Anderson, photographed by Edwin Porter. Reissue of the 1903 film with RCA variable-area synchronized sound in 1930. Two 35 mm black-and-white positive film prints with sound. One index card.

Folder 100GA:

Edison: *The Great Train Robbery*. Edison: *The Great Train Robbery* featuring George Barnes and Broncho Billy Anderson, photographed by Edwin Porter. One 35 mm amber tinted black-and-white print; one index card.

Folder 100H:

Edison: *In a Chinese Laundry* (1893). Comedy. Two 35 mm black-and-white prints.

Folder 100I:

Edison: Early film specimen by Dickson (missing). Edison: From the legacy index card: "One of the very first motion pictures made on celluloid. Prior to this Edison and Dickson had conducted some experiments on cylinders

similar to his early phonograph records; these were abandoned when Eastman supplied the first practical coated flexible celluloid. This specimen was made early in 1889 by Dickson. See *Motion Picture World* March 26, 1927 and Terry Ramsay's '*Million and One Nights*'. The man standing at the rear of the horse is Dickson." No specimen; index card only.

BOX 3A

Folder 100J:

Edison Kinetoscope: "*Carmencita the Dancer*." Edison Studios Kinetoscope film, "*Carmencita the Dancer*." Spanish dancer Carmencita was the first woman to appear in an Edison motion picture. Four black-and-white 35 mm positive prints, one index card, two handwritten notes. Related copy prints: SCWHR-P-074-9-55; SCWHR-P-074-9-56; SCWHR-P-074-9-57; SCWHR-P-074-9-57A; SCWHR-P-074-9-57B; SCWHR-P-074-9-58.

Folder 100K:

Edison Kinetoscope: "*Sandow the Strong Man*." Edison Studios Kinetoscope film, "*Sandow the Strong Man*." Eugen Sandow was a bodybuilder known as, "The Strong Man." One 35 mm black-and-white positive print with two frames. Condition note: flaking, shrinking emulsion.

Folder 100L:

Edison Kinetoscope: "*Annabelle the Dancer*." Edison Studios Kinetoscope film: "*Annabelle the Dancer*." From index card: "Spool bank peep show subject from endless paper belt used in device patented by Stuart and Frost." One paper offset print with two frames, one index card. One 4" x 5" copy negative and two paper contact prints are located in P-190.

Folder 100M:

Edison Kinetoscope: Fiji Islanders from Barnum and Bailey's circus. Edison Studios Kinetoscope film of Fiji islanders from Barnum and Bailey's Circus doing a "*Short Stick Dance*". These may be the only surviving frames from this film. From the index card: "Note the frosted appearance of the celluloid base which was necessary because the motion pictures of the time were viewed directly." One 35 mm black-and-white positive print, one index

card, one handwritten note. Note that 100M-2 through 100M-6 are located in P-190: two sepia-tinted positive prints, one copy negative, two copy prints.

Folder 100N:

Edison Kinetoscope: Unidentified film. Edison Studios unidentified Kinetoscope film. From index card: "From a picture made and copyrighted in 1897 by Thomas A. Edison." Scene of a police officer and a woman on a lakeshore. Production title unknown. One 35 mm black-and-white positive print, two frames.

Folder 100O:

Edison Kinetoscope: Unidentified film. Edison Studios unidentified early film. Series showing an unidentified actor in a bowler hat raising an American flag. Six 35 mm black-and-white positives.

Folder 100S:

Edison Studios: "*The Great Train Robbery*," reissue to RCA sound. Edison Studios: "*The Great Train Robbery*" including George Barnes and Broncho Billy Anderson. One 35 mm black-and-white positive print and one index card reading: "*The Great Train Robbery*. Photoed by Edwin Porter in 1903 near Patterson, N.J. on the Lakawana R.R. George Barnes took the lead. Brancho [sic] Billy Anderson had his start with this picture. This specimen is a reissue to RCA sound 1930. Showing George Barnes and main title."

Folder 100T:

Broncho Billy Anderson: "*Roman Numerals are Seeing Numbers*." Broncho Billy Anderson: "*Roman Numerals are Seeing Numbers*". Two different scenes, three 35 mm black-and-white positives. See also SCWHR-P-074-6-309 for more frames from this film.

Folder 101:

C. Francis Jenkins. This film format was cut to size from 35 mm film stock and viewed in a darkened cabinet, a variation on Edison's Kinetoscope. One black-and-white negative approximately 32 mm square, two identical index cards.

Folder 101A:

C. Francis Jenkins: "The Little Dancing Girl." This was the first 100-foot filmstrip made by Jenkins. One 35 mm black-and-white negative, two index cards.

Folder 101B:

C. Francis Jenkins: Stereoscopic film. C. Francis Jenkins. From the index card: "The first stereoscopic film on record, made in 1896 by Jenkins. Patented by Jenkins in 1898, #0606993 [...]" One 35 mm black-and-white positive print and two index cards.

Folder 101C:

C. Francis Jenkins: Square perforations. From the index card: "Jenkins used square perforations prior to the Atlanta Exposition in 1895, at which time he changed to the conventional shape. This specimen was made in 1894. Jenkins and [Thomas] Armat in a partnership arrangement applied for a patent on their 'Phantascope' (later known as 'Vitascope'), March 26, 1894. The Vitascope was later perfected by [Thomas] Armat using Geneva movement." One black-and-white positive and three index cards.

Folder 102:

William Friese-Greene. From the index card: "This specimen of film is credited by Will Day (Friese-Greene's biographer) as being the first specimen made by Friese-Greene in the summer of 1889. The small perforations were made by sewing needles [...] Friese-Greene is said to have made his own celluloid [...]" One wide-format, 67 mm black-and-white negative and one index card.

Folder 103:

Bullfight. From the index card: "A bullfight fought in [Mexico City], February 2, 1902 [...] An early picture used by T.L. Talley in Los Angeles." Possibly filmed by Grey Latham. One 35 mm positive print, three black-and-

white contact prints, one 5x7 black-and-white print, two copy negatives, one index card, and one handwritten note.

Folder 103A:

Edison Studios: "*The Kiss*". From index card: "The May Irwin-John Rice Kiss reenacted for Edison from their play '*The Widow Jones*' that swept Broadway in 1896. This picture gave [the] screen censorship movement its start. Photographed in 1896 by Edison at the 'Black Maria.'" Four 35 mm black-and-white positives, one black-and-white paper contact print, three index cards. See also SCWHR-P-074-11-29 for copy negatives and SCWHR-P-074-12-11 for copy prints.

Folder 103B:

L'Histrionic Film / Famous Players Film Co: "*Queen Elizabeth*." From "*Queen Elizabeth*," French, starring Sarah Bernhardt and Lou Tellegen. Original film title: "*Les Amours de la reine Élisabeth*." L'Histrionic Film went into liquidation during production and the film was finished with funding from Adolf Zukor. Famous Players Film Co. released it in the United States. One 35 mm black-and-white positive print and one index card.

Folder 103C:

President McKinley inaugural parade. President McKinley inaugural parade, 1897. "The McKinley Inaugural Parade was made into an early news-reel picture. It was forty feet in length." Index card only; no specimen enclosed. See #A-104J-1, 2, and 3 for McKinley inaugural images.

Folder 103D:

Lubin Manufacturing Co.: Reproduction of the Fitzsimmons-Jeffries Fight. Misidentified in legacy data as "Corbett-Fitzsimmons Prize Fight, 1898" by Enoch J. Rector but actually matches Library of Congress footage of Fitzsimmons-Jeffries fight, 1899, cataloged under "unid. Atkinson no. 41" (1:49 - 2:19) from the AFI/Atkinson Collection. The real fight was filmed by Enoch J. Rector. Described by Dan Streible of NYU at archive.org as "Exterior. Boxing scene in small ring with referee, attendants, and audience of men in foreground and background. Likely from the Lubin company's Reproduction of the Fitzsimmons - Jeffries Fight (copyright 12 June 1899), shot on rooftop in Philadelphia. Performers restaging James J. Jeffries

winning the heavyweight title from Robert Fitzsimmons at Coney Island, New York, earlier that week." Six 35 mm black-and-white positives.

Folder 103E:

Prize fight in Madison Square Garden. From index card: "This prize fight photographed at Madison Square Garden in 1897 was one of the earliest attempts to artificially light a motion picture." Misidentified in legacy data as "Prize fight, 1898, Fitzsimmons-Corbett." Six 35 mm black-and-white positives, three index cards, and one handwritten note.

Folder 103F:

E. H. Amet: McKinley inaugural parade, 1897. E. H. Amet: William McKinley inaugural parade. Index card only; no specimen enclosed. From index card: "The President McKinley Inaugural Parade taken by E. H. Amet in 1896 [sic]. This event was also photographed by a number of competitor motion picture companies as an equivalent of the news-reel of that time."

Folder 104:

Lumière: "La Sortie de l'Usine Lumière à Lyon / Workers Leaving the Lumière Factory in Lyon." Lumiere (Lumière): "La Sortie de l'Usine Lumière à Lyon (Workers Leaving the Lumière Factory in Lyon)." Early film of workers leaving the Lumière factory. See <https://catalogue-lumiere.com/sortie-dusine-iii/>. From index card: "The Cinematographe was perfected by the Lumière Brothers in 1895 [...] A rate of 16 pictures a second was established with the apparatus whereas 40 had been the rate on the Edison Kinetoscope until this time." Two 35 mm black-and-white positives with one circular sprocket hole per frame and one index card.

Folder 104B:

Lumière. Lumiere (Lumière): Four films, some of which were possibly shown in Paris at Grand Café in Boulevard des Capucines, Dec. 28, 1895. 1) "*L'Arroseur Arrosé*" (*The Waterer Watered*), 1895; 2) Unidentified film of three men with a cow; 3) "*Repas de bébé*" (*Baby's Meal*), 1895; and 4) "*Arrivée d'un train à La Ciotat*" (*The Arrival of a Train*), 1897. Five 35 mm black-and-white film prints with Lumière sprocket perforations; three prints;

three index cards. See also SCWHR-P-074-9-75, SCWHR-P-074-9-77, SCWHR-P-074-9-78, SCWHR-P-074-9-78a, and SCWHR-P-074-9-78b.

Folder 104C:

Lumière: Film reperforated by hand. Lumiere (Lumière): Legacy index card: "A Lumière picture reperforated by hand for running on the Edison standard....Due to the compactness of the Lumière apparatus at this time, their pictures were diversified and from far ports. Consequently their prints were stolen and either duplicated or reperforated to Edison Standard. Films were not copyrighted until later." Two 35 mm black-and-white film prints; two index cards. See P-074-11-28-10 for side-by-side images of Lumiere sprockets before and after reperforation.

Folder 104D:

Lumière: "*Joueurs de cartes arrosés*" (1896) duplicated for Edison apparatus in 1897 - Lumière standard. Lumiere (Lumière): "*Joueurs de cartes arrosés*," a 1896 Lumière film duplicated to the Edison standard by Lubin in 1897. See <https://catalogue-lumiere.com/joueurs-de-cartes-arroses/>. Four 35 mm prints; two 35 mm slide transparencies; two glass negatives; two index cards.

Folder 104E:

Lumiere (Lumière): "*Arrival of Ferry Boat, East River, New York*." The title is handwritten on the head or tail of the film: "Cinematographe Lumiere (Lumière), 13 East 30th Street, New York Round sprockets with silk reinforcements on both sides. One film specimen; one black-and-white glass copy negative; one black-and-white copy print; two index cards.

Folder 104F:

Lumière: "*Photographe/Photographer*." Lumiere (Lumière): A motion picture of a client, played by August Lumière, having his picture taken by a portrait photographer, played by Clément Maurice. See <https://catalogue-lumiere.com/photographe/>. One 35 mm positive black-and-white film print, three frames with Lumière sprocket perforations.

Folder 104G:

Lumière: "*Steamship Leaving dock in New York harbor.*" Lumiere (Lumière): "*Steamship Leaving dock in New York harbor*" on tinted or discolored stock by Lumiere (Lumière) about 1896. One 35 mm film print with Lumière sprocket perforations; five index cards.

Folder 104H:

Lumière: "*Partie d'écarté / Game of Cards.*" Lumiere (Lumière): "*Partie d'écarté (Game of Cards)*," 1896. Antoine Lumière, Alphonse Winckler, Antoine Féraud, and Félicien Trewey playing cards in Lumière's garden. See <https://catalogue-lumiere.com/partie-decarte/>. Three 35 mm black-and-white film print with Lumière sprocket perforations; one index card.

Folder 104I:

Lumière: "*Querelle enfantine / Childish Quarrel*" (1896). Film by Louis Lumière of two babies (Suzanne Lumière and Andrée Lumière) in high chairs playing with dolls. From legacy data: "One of first four Lumière pictures before March 22, 1895". The Lumière catalogue dates this film to March 1896. See <https://catalogue-lumiere.com/querelle-enfantine/>. Three 35 mm black-and-white film prints with Lumière sprocket perforations; two index cards.

Folder 104J:

Lumière: "*Défilé de l'artillerie du district de Columbia / District of Columbia Artillery Parade*" (1897). Lumiere (Lumière): William McKinley inauguration ceremony or parade in Washington DC, photographed by Félix Mesguich on March 4, 1897 with a Lumière camera. See <https://catalogue-lumiere.com/defile-de-lartillerie-du-district-de-columbia/>. Three 35 mm black-and-white positive film prints with Lumière sprocket perforations; one index card; one handwritten note.

Folder 104K:

Lumière: "*Pont de Brooklyn / Brooklyn Bridge*" (1896). Lumiere (Lumière): "*Pont de Brooklyn (Brooklyn Bridge)*," photographed by Alexandre Promio on September 25, 1896. See <https://catalogue-lumiere.com/pont-de-brooklyn/>. New

York elevated locomotive taken with Lumière camera. Note the Brooklyn Bridge in the background and workers working on the tracks. Three 35 mm black-and-white film prints with silk reinforced Lumière sprocket perforations, two index cards, and one handwritten note.

Folder 104L:

Lumière. Lumiere (Lumière): Soldiers marching with drums. Unknown production. From legacy data: "Made in France." Three 35 mm black-and-white positives; two black-and-white copy negatives; three black-and-white copy prints; one index card.

Folder 104M:

Lumière. Lumiere (Lumière): "Made on Lumière's Cinematograph (Cinématographe)." Identified in legacy data as "Street scene in Los Angeles facing Pershing Square" but is actually the Louis Lumière film "*Broadway et Union Square (New York: Broadway at Union Square)*," photographed by Alexandre Promio on September 25, 1896. See <https://catalogue-lumiere.com/broadway-et-union-square/>. Building in background is the 1870 Tiffany & Co. building and building under construction is the Spingler Building, confirming 1896 as the correct date. Three film specimens, two black-and-white prints, one glass negative, two index cards, and one handwritten note.

Folder 104N:

Lumière: "*Broadway et Union Square / New York: Broadway at Union Square.*"
Lumiere (Lumière): "Made on Lumière's Cinematograph (Cinématographe)." Identified in legacy data as "Street scene in Los Angeles" but is from the Louis Lumière film "*Broadway et Union Square (New York: Broadway at Union Square)*." One 35 mm black-and-white positive print, three frames with silk reinforced Lumière sprocket perforations. May have been dyed originally, but is now badly discolored. Note: Moved from 104N to 104M.

Folder 104O:

Lumière: Raw film stock. Lumiere (Lumière): Raw film stock with round, Lumière standard perforations. Two black-and-white film specimens. No index card.

Folder 104P:

Lumière: "*Autruches / Promenade of Ostriches, Jardin d'Acclimatation*." Lumiere (Lumière): "*Autruches (Promenade of Ostriches)*." Multiple frames of an ostrich pulling a cart in the Jardin d'Acclimatation, 1896. See <https://catalogue-lumiere.com/autruches/>. Three black-and-white positives.

Folder 105:

KMCD Biograph: "*Empire State Express*." KMCD Biograph (Koopman, Marvin, Casler and Dickson). "*Empire State Express*" shot by W.K.L. Dickson. One black-and-white paper print, two index cards. See also SCWHR-P-074-1-14C.

Folder 105A:

KMCD Biograph: "*Taken at Coney Island*." KMCD Biograph (Koopman, Marvin, Casler and Dickson): "*Taken at Coney Island*." Index cards only; no specimen enclosed. From legacy data: "The KMCD group was formed in Sept. 1895. The members were Koopman, Marvin, Casler, and Dickson. Koopman financed the group. The camera was made under Casler's name; it was ready in 1896, at which time a prizefight was photographed on Casler's lawn. The camera took 30 frames per second, which made the film run 3,208 feet per minute. The Mutoscope may still be seen in the poorer sections of any city, still using photographs to show action. This specimen was shot at Coney Island in 1897."

Folder 105B:

KMCD Biograph: "*Fire in Herald Square, New York*." KMCD Biograph (Koopman, Marvin, Casler and Dickson). Scene of a horse-drawn fire wagon with smoke taken at Herald Square, New York, 1897. From index card: "Taken during period when Biograph was trying imperforate film and film with various perforations between frames or along sides. Vertical marks in pictures caused by static or frictional electricity." One 68 mm black-and-white Mutoscope positive with no sprocket perforations; four index cards.

Folder 105C:

KMCD Biograph. KMCD Biograph (Koopman, Marvin, Casler and Dickson). Index card only; no specimen enclosed.

Folder 105D:

KMCD Biograph: "*Niagara Falls*." KMCD Biograph (Koopman, Marvin, Casler and Dickson): "*Niagara Falls*" photographed by Joseph Mason. One 68 mm black-and-white, unperforated Mutoscope positive print, two index cards. "*Whirlpool below Niagara Falls*" frame is missing.

Folder 105E:

Biograph: "Henley Regatta." Biograph (American Mutoscope and Biograph Company). From legacy data: "Henley Regatta (Leander vs. Pennsylvania) photographed by Joseph Mason and Wm. V.D. Kelley in England, June 1901. The boats and crew can be seen in the upper center of the picture." Index card only; no film specimen enclosed.

Folder 105F:

Biograph: Sprocket specimens. Biograph (American Mutoscope and Biograph Company). From legacy data: "Biograph used 35 mm negative film with one hole perforated on each side in the Camera after 1904. The positive had three on each side, two holes being added in the printer." Three 35 mm black-and-white negatives with three sprocket perforations, one index card.

Folder 105G:

Biograph: Mary Pickford in "*Lena & the Geese*." Biograph Company. From legacy data: "Mary Pickford in '*Lena & the Geese*,' 1911. Her first picture was with Biograph in 1908, D. W. Griffith directing. This first picture was '*Violin Maker of Cremona*.'" Index card only; no film specimen enclosed.

Folder 105H:

Biograph: Perforated and unperforated 35 mm film. Biograph (American Mutoscope and Biograph Company). Film stock to show perforation process. From legacy data: "Biograph 35 mm unperforated raw stock. To be perforated in camera. Negative with single perforation on each side per frame, perforated in camera. The subsequent positive was to be perforated by the printer." Four film specimens, one index card.

Folder 105I:

Biograph. Biograph (American Mutoscope and Biograph Company). Identified in legacy data index card as: "Biograph. Raw stock. (Large Biograph) Specimen of Biograph film with one of the different types of [sprocket] perforation tried by this organization in their effort to avoid conflict with Edison's patent which specified regular perforation along the sides of the film. These perforations were between the frames." No film frame was found. Film format size unknown. After acquisition, many frames were mounted between glass (in the 1930s or 40s), which sometimes caused deterioration of the film.

Folder 105J:

Biograph: Newsreel, "The Hanging of Mary Rogers." Biograph (American Mutoscope and Biograph Company). 1905 newsreel, "The Hanging of Mary Rogers." Three black-and-white Mutoscope cards, one index card. See the following link for information about Biograph's version:
<https://books.google.com/books?id=bCYkCQAAQBAJ&pg=PA42&lpg=PA42&dq=the+hanging+of+mary+rogers+newsreel&source=bl&ots=lmihBzSEYp&sig=ACfU3U0q1vf7eI-FfE6WcNaSQ7cRH8IJfw&hl=en&sa=X&ved=2ahUKEwiPxpmZtJ72AhVGJUQIHZ0pBQsQ6AF6BAgXEAM#v=onepage&q=the%20hanging%20of%20mary%20rogers%20newsreel&f=false>

Folder 105K:

Biograph: Flipbook card of Pope Leo XIII. Biograph (American Mutoscope and Biograph Company). Flipbook card of Pope Leo XIII. From index card: "Actual picture of Pope Leo XIII from a card flipping device licensed by the British Mutoscope and Biograph Company". One small black-and-white offset print; page size is 3/4" x 3 3/4." One index card.

Folder 105L:

Biograph: Mutoscope card, 1903. Biograph (American Mutoscope and Biograph Company): "Card picture from Biograph mutoscope reel, 1903." No index card or film specimen; legacy data only.

Folder 105M:

Biograph: Mutoscope card: Members of Motion Picture Patents Company.

Biograph (American Mutoscope and Biograph Company). Three slightly different group photos of the members of Motion Picture Patents Company on Mutoscope cards. Index card: "A photograph that was used in a Biograph Mutoscope peep-show of 1908 (this device may be seen in the Museum Collection) of the Patents Co. Members, left to right: 1. George K. Spoor, 2. Samuel Long, 3. Albert E. Smith, 4. J. J. Kennedy, 5. William Scull, 6. George Kleine, 7. Thomas A. Edison, 8. Richard N. Dyer, 9. J. A. Berst (behind), 10. Harry N. Marvin, 11. J. Stuart Blackton, 12. Frank Marion." Three Mutoscope cards, one index card, one handwritten note.

Folder 105N:

Biograph: "San Francisco Fire", 1906. Biograph (American Mutoscope and Biograph Company). "San Francisco Fire" of 1906. Two 35 mm black-and-white positives, one handwritten note.

Folder 105O:

Biograph: "Field Day of the Vaquero Club." Biograph (American Mutoscope and Biograph Company). "Field Day of the Vaquero Club." From index card: "Original peep-show card picture from the first picture made in Los Angeles, June 10, 1906 by the Biograph Co., who had opened a branch office at 2623 Vine on March 6, 1906." Note: Address may be incorrect. One Mutoscope card, two index cards.

Folder 105P:

Biograph: Boer War flipbook card. Biograph (American Mutoscope and Biograph Company). Flipbook page. From index card: "A specimen of the photos used by Biograph in their peep show device. This was #1 photo of their "Boer War" series; photoed by Dickson. These photos were flipped like a deck of cards giving the illusion of motion." Index card only; no film specimen.

Folder 106:

Vitagraph: "Gardner and Bad Boy," 1897. Vitagraph: "Gardner and Bad Boy," 1897. "Made by Albert E. Smith and J. Stuart Blackton." Index card only; no film specimen enclosed.

Folder 106A:

Vitagraph: Framing correction. Vitagraph: index card: "Harbor scene, 1897, showing misframe. As pictures went into their second year, in 1897, they were troubled with misframes in projection. The operator would have to stop and reframe the picture [...] Albert E. Smith of Vitagraph invented a framing device which was quite a deciding factor in the later success of Vitagraph. Note the double sprockets of the accompanying specimen." Four 35 mm black-and-white positives with four sprocket perforations on each side and three index cards.

Folder 106B:

Vitagraph studio set. Vitagraph: Taken in the first Vitagraph studio on roof of Morse Building, New York, 1898. Legacy data: "[Background] furniture was painted on the wall. This specimen is from a later duplicate print." Three 35 mm black-and-white positives with four sprocket perforations on each side and one index card.

Folder 106C:

Vitagraph: Paul Panzer. Vitagraph: Paul Panzer. Thirteen 35 mm black-and-white positives with four sprocket perforations per frame and one 35 mm copy slide. No index card. Handwritten on some sleeves is "Paul Panzer" and/or "Vitagraph."

Folder 107:

Burton Holmes trip to China, Depue camera negatives. Filmed by Burton Holmes on a trip to China, a lecture tour entitled "On Board Empress of Japan," using a special camera built by Oscar A. Depue. Legacy data: "Holmes was a licensee of the Armat patents on projection." Three 60 mm black-and-white film specimens; two index cards.

Folder 108:

Oscar A. Depue: 58mm negative of "Island of Hawaii showing sugar cane cutting." Index card: "58 mm negative made in 1898 by Oscar A. Depue. 'Island of Hawaii' showing sugar cane cutting and photographed with a Gaumont camera." Index card only; no film specimen.

Folder 108A:

Oscar A. Depue: filmed in Naples with Gaumont camera. Oscar A. Depue: Street scene filmed in Naples with a Gaumont camera with 60 mm film. One black-and-white negative; two index cards.

Folder 109:

Arthur St. Claire Perry: Advertisement. Arthur St. Claire Perry filmed this insert advertisement for Silverwood Furnishings for Men that, along with other ads and images, was projected onto a screen atop a building on Broadway at Herald Square in 1900. One 35 mm black-and-white positive print on yellow-tinted film; one index card.

Folder 109E:

Arthur St. Claire Perry. Arthur St. Claire Perry. "Made on Lumière's Cinematographe." Index card only; no film specimen.

Folder 109G:

Arthur St. Claire Perry. Arthur St. Claire Perry. Legacy data only, no film specimen, no index card. "A slide projected to the screen showing the election returns of 1900. 'N.Y, 1540 out of 3124 districts, in State outside greater New York give McKinley 284,857; and Bryan 192,718. Same in '96 McK. 185,480; Bryan 166,135'. This slide was used by Mr. Perry in conjunction with the Los Angeles Times as a news service. This was an early form of the 'Newsreel'."

Folder 110:

Edward H. Amet: Circus in Waukegan, Illinois. Edward H. Amet: Circus parade and images of pigs and piglets in Waukegan, Illinois. Production title unknown. "Amet made the Magniscope projector which was used by George

Spoor when he formed Essanay Co." Fifteen 35 mm black-and-white film prints; six index cards.

Folder 110A:

Edward H. Amet: Locomotive synchronized to sound. Edward H. Amet: Railroad locomotive, synchronized picture and sound. In 1911, Amet designed the Audio-Moto-Photo, a synchronized phonograph and film system. The phonograph recorder was linked directly to the camera, and to the projector for screening. Seven 35 mm black-and-white film prints; one black-and-white paper contact print; two index cards. Note the synchronizing perforation for the phonograph in the film pictured in 3A-110A-8.

Folder 110B:

Edward H. Amet: Hand-colored American flag. Edward H. Amet: Hand-tinted image by E.H. Amet of an American flag. Made shortly after the Spanish-American War as a propaganda picture. Film title unknown. Eight 35 mm hand-colored positive film prints; two index cards.

Folder 110C:

Edward H. Amet: "*Sinking of Cervera's Fleet at Saratoga*." Edward H. Amet: "*Sinking of Cervera's Fleet at Saratoga*" (re-enacted in miniature) in the Spanish-American War. From legacy data: "[M]iniature work but claimed at the time to have been actual pictures taken at distance of six miles." Twenty-four 35 mm black-and-white film prints; three index cards; one envelope with handwritten notes.

Folder 110D:

Edward H. Amet: Synchronized picture and sound. Edward H. Amet: Two title frames "Coronet Solo;" and "Mr. Monk Comes to Town, I'll Tell the World;" and two frames from an unidentified film. Synchronized picture and sound. In 1911, Amet designed the Audio-Moto-Photo, a synchronized phonograph and film system. The phonograph recorder was linked directly to the camera, and to the projector for screening. Index card: "...made in 1914, for the Audio-Moto-Photo Co. First shown in Redondo, California." Nine 35 mm black-and-white film prints; two index cards.

Folder 110E:

Edward H. Amet: Synchronizing mark. Legacy data describes "Amet with synchronizing marks for use with phonograph. With and without marks." Nine 35 mm black-and-white negatives.

Folder 110F:

Edward H. Amet: "*Silver Threads Among the Gold*." Edward H. Amet. Title Card: "Silver Threads Among the Gold, Amet Inventions Company." Six 35 mm black-and-white positive prints.

Folder 110G:

Biograph: "*Launch of the Oceanic*." Biograph: From "*Launch of the Oceanic*," directed by William K.L. Dickson. The ocean liner in the harbor. One 78 or 80 mm black-and-white filmstrip with 11 frames, with no sprocket perforations.

Folder 112:

General Film Company. General Film Company. Credit frame: "This Film is rented from the General Film Company." The General Film Co. was organized in Trenton, New Jersey on Feb. 10, 1910 to release the Motion Picture Patents Company films. One 35 mm black-and-white positive and one index card. See also SCWHR-P-074-2-76-1 through 2-76-6 and SCWHR-P-074-12-13 for a Pathé animated film distributed by General Film Company.

Folder 112A:

General Film Company: Pathé Frères stencils. General Film Co. Pathé Frères stencils. Seven 35 mm black-and-white positives and one handwritten note: "Large slide packed with large slide."

Folder 112AA:

General Film Company: Pathé Frères title card and stencils. General Film Co. Pathé Frères title card: "Pathé Frères Film d'Art: The Two Portraits",

and the Pathé rooster logo. Film d'Art was an independent producer of films for Pathé Frères [from "Beyond the Screen: Institutions, Networks, and Publics of Early Cinema"]. Four 35 mm positives and one 35 mm copy slide. No index card.

Folder 112B:

General Film Company: Edison stencils. General Film Company: Edison patent stencil. Twelve 35 mm black-and-white Edison film prints; one handwritten note: "Large slide. Packed with large slides." No large slide was found.

Folder 112C:

General Film Company: Vitagraph stencils. General Film Company: stencils of Vitagraph Company, one of the members of the Patents Group (Motion Picture Patents Company). Five film specimens; two index cards.

Folder 112D:

Méliès Motion Picture Patents Corporation stencils. Méliès Motion Picture Patents Corp. stencil, Méliès (Melies), N.Y.C. Two 35 mm film specimens, no index cards.

Folder 112E:

Disney Title Card: "*The Three Little Pigs*." Disney animation: three-color Technicolor for the Silly Symphony "*The Three Little Pigs*." Five 35 mm color positive film prints. Mickey Mouse "The End" card. Three 35 mm black-and-white positive film prints. One sound track specimen; no index cards.

Folder 112F:

Universal Animated Weekly: Title card "*Elephant Goes Shopping*." Universal Animated Weekly: Title card "*Elephant Goes Shopping*." Issue No. 50, vol. 4. Text: "Elephant Goes Shopping. Getting shoes fitted is quite a job, if you have four feet. Boston, Mass." Three 35 mm black-and-white positive film prints; no index card.

Folder 112G:

Milano Films title card: "*A Three Cornered Wedding Journey.*" Milano Films: "*A Three Cornered Wedding Journey*" title card. 1052 in bottom-left corner. One 35 mm black-and-white film print with Lumière sprocket perforations; no index card.

Folder 112H:

Atlas Films: Title card. Atlas Films illustrated logo: "Atlas Films Hold the World" with an illustration of Atlas with a rope around the earth. One 35 mm black-and-white film print on yellow tinted film; no index card.

Folder 112I:

Bison Films logo card. Bison Films logo card: " 'Bison' Films 101 N.Y.M.P. Co. Agents." One 35 mm black-and-white positive print, three frames. No index card.

Folder 112J:

Powers Universal Title Card: "Having Their Picture Took" (1913). Powers title card: "Powers. Having Their Picture Took. Copyrighted by the Universal Film Mfg. Co. 1913." One 35 mm black-and-white positive film print; no index card.

Folder 112K:

Gaumont Title Card: "'*Judith and Holofernes*' or '*Judea's Triumphant Queen*,' *A Biblical Drama.*" Note on sleeve: Patent Stencil. One 35 mm black-and-white positive on orange-tinted film, four frames. Edge markings: GAUMONT.

Folder 112L:

Metropolitan Pictures Title Card: "The Movie Goofs." Metropolitan Pictures Title Card: "The Movie Goofs". "Metropolitan Pictures Present [sic] The Movie Goofs. Copyright MCMXXIX." One 35 mm black-and-white positive film print, no index card.

Folder 112M:

New York World-Telegram Universal News Reel: Main Title Card. New York World-Telegram: Universal News Reel main title card. Four 35 mm color positive film prints, no index card.

Folder 112N:

Metro-Goldwyn-Mayer (MGM): Main Title Card. Metro-Goldwyn-Mayer (MGM): Main Title Card with lion trademark. Three black-and-white positives and no index card.

Folder 112O:

Mack Sennett: Main title card, "A Mack Sennett Talking Picture." Main title card: "A Mack Sennett Talking Picture, synchronized by R.C.A. Photophone, distributed by Educational Films Exchange, Inc." One print contains two spliced frames that are similar to 3A-112R. Six 35 mm black-and-white positives. No index card.

Folder 112P:

RKO Pathé Title Card. RKO Pathé: Main title card. Twenty 35 mm black-and-white positive and negative film specimens showing the steps in printing the composite title card, a rooster standing on top of the globe (earth) in a cloudy sky, with the superimposed text: "An RKO Pathé Picture." No index card.

Folder 112Q:

Columbia Pictures "Screen Snapshots." Columbia Pictures "Screen Snapshots" title frames, showing stages of adding the title letters one by one to spell "Screen Snapshots" superimposed over a grainy illustration of a film set. "Copyrighted and distributed by Columbia Pictures Corp." is printed at the

bottom of each frame. Ten 35 mm black-and-white positive film prints. No index card.

Folder 112R:

Educational Pictures Main Title. Main title: "*Educational Pictures: The Spice of the Program*," printed above and below an illustration of an incense burner or teapot. Four 35 mm black-and-white positive film prints; no index card. (see also in frame 3A-1120-3)

Folder 113:

Selig Polyscope. Two 35 mm black-and-white positive film prints; one index card.

Folder 113A:

Selig: Chicago Armor packing plant. Selig: Chicago Armor packing plant. From legacy data: "Early commercial strip made at the Armor Packing Plant in Chicago by Col. Selig, using a machine copied by Shustek of Chicago from the Lumiere Cinematograph. About 1906, due to propaganda against the packing industry started by Sinclair's book 'The Jungle,' Philip Armor recalled these pictures and realizing their value as a defense of the packing industry brought his legal batteries to the defense of Selig, who was being hard pressed by Edison in a patent battle." One 35 mm film negative; one black-and-white paper contact print; five index cards; one handwritten note.

Folder 113B:

Selig: Chicago Armor packing plant. Selig: Chicago Armor packing plant. From legacy data: "First piece made by Colonel Selig, about 1899." One black-and-white paper print; no film specimen (deteriorated); two index cards. Envelope marked "Film Ruined." See also SCWHR-P-074-9-73 and SCWHR-P-074-9-74.

Folder 114:

Lubin Manufacturing Company. Lubin Manufacturing Co., Philadelphia, PA, edge stencils. Six 35 mm positive prints; no index card.

Folder 114A:

Lubin Manufacturing Company: Fitzsimmons-Corbett fight as re-enacted by Lubin. Lubin Manufacturing Co.: Legacy data: "Colonel Selig believes this to be a specimen of the Fitzsimmons and Corbett fight as faked by Lubin ['Facsimile of the Great Fight']. There is a wig on the fellow made to represent Fitzsimmons." Closely matches a frame identified as such by Dan Streible of NYU, cataloged at the Library of Congress as "Unidentified. LACMNH #9. Early Boxing Film." (Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division.) See SCWHR-P-074-3A-119 for real Enoch Rector/Veriscope version. Five 35 mm black-and-white film prints with Lumière sprocket perforations; four index cards.

Folder 114B:

Lubin Manufacturing Company: "Reproduction of the Jeffries and Sharkey Fight" (1899) and "She was bred in Old Kentucky" (c. 1909). Lubin Manufacturing Co.: "Reproduction of the Jeffries and Sharkey Fight" (1899) and "*She Was Bred in Old Kentucky*," a film illustrating a song. Three 35 mm black-and-white film prints with Lumière sprocket perforations; two index cards; note on sleeve indicates, "film spoiled."

Folder 114C:

Lubin Manufacturing Company: Hand-colored "Haverstraw Tunnel." Lubin Manufacturing Co.: Hand-colored film of the Haverstraw Tunnel in New York. Two 35 mm hand-colored positive film prints; one slide transparency; one index card.

Folder 115:

Georges Méliès (Melies): Star Film Company. Georges Méliès (Melies): Star Film Co. Two index cards; no film specimen enclosed. From legacy data: "Georges Méliès film with stencil.... This is a specimen of one of the earliest motion pictures made by Méliès.... It is 58 mm in width. Courtesy Will Day.... Large slide. Packed with large slides."

Folder 115A:

Georges Méliès: "Le Diable au couvent / The Devil in a Convent" (1899). Georges Méliès (Melies): Four 35 mm positive film prints from "*Le Diable au couvent / The Devil in a Convent*" (1899), and an unidentified film, possibly "*Un lycée de jeunes filles / Academy for Young Ladies*" (1896, a lost film). From legacy data: "'*Lucifer in a Cathedral.*' A Comic in a cathedral in which the devil came and contested with the disciples of religion; there was much waving of pronged forks, but religion finally annihilated the fellow. Made by Melies [sic] before 1900 by Stop Motion." Two index cards.

Folder 115B:

Georges Méliès: "Guillaume Tell et Le clown / Adventures of William Tell" (1898). Georges Méliès (Melies): Three 35 mm black-and-white positive film prints from "*Guillaume Tell et Le clown / Adventures of William Tell*" (1898) and an unidentified film. From legacy data: "Note the stock imperfections which occurred every six feet, accompanied with change in emulsion speed showing the negative stock was in six foot lengths." Four film prints; three index cards.

Folder 115C:

Georges Méliès: "The Dancing Girl" (1898). Georges Méliès (Melies): Identified in legacy data as "*The Dancing Girl*" (1898). "The first Melies pictures were on wide film (2½ inches)." One black-and-white film specimen; three index cards.

Folder 116:

Spoor. Stereoscopic attempt at 63 mm by Spoor. Index card only; film specimen is missing.

Folder 117:

Essanay Film Manufacturing Company. Essanay Film Manufacturing Co.: Film title cards with the Essanay logo. "*All on Account of a Lie*" and "*An Interrupted Honeymoon*," both shorts from 1910. From legacy data: "Formed by Broncho Billy Anderson and George Spoor in Chicago in 1907." Five 35 mm black-and-white positive film prints; one 35 mm copy slide; one index card.

Folder 118:

Gaumont: "*The Rough Sea*" (1898). Gaumont: "The Rough Sea." One 58 mm black-and-white film print; one index card.

Folder 119:

Enoch J. Rector: "*The Corbett-Fitzsimmons Fight*" (1897). Enoch J. Rector: Photographed by Rector for his Veriscope projector. The Corbett-Fitzsimmons prizefight took place in Carson City, NV on St. Patrick's Day 1897 and was the longest film released to date with a run time of over 100 minutes. Due to early film copyright conflicts, this film was recreated with staged versions; see SCWHR-P-074-3A-114A for Lubin/Vitagraph version. Note the copyright notice painted onto the stage at the bottom of the frame. One 86 mm black-and-white positive print; one 35 mm slide transparency; four index cards.

Folder 120:

Kinema Color: News Reel of the Delhi Durbar. Kinema Color news reel of the Delhi Durbar, celebrating the change of administration from Calcutta to Delhi and marking a royal visit to India. Kinemacolor was the first successful color motion picture process, a two-color additive process with alternating red and green filters in front of both the camera and the projector. Five 35 mm film prints with four sprockets perforations per frame; one glass copy negative (broken) with one black-and-white paper contact print; five index cards; one handwritten note.

Folder 125A:

D.W. Griffith: "*Birth of a Nation*" (1915). D.W. Griffith: "*Birth of a Nation*" (1915). From index card: "'*Birth of a Nation*' from the novel '*The Clansman*,' by Rev. Thomas Dixon. Work started Feb. 14, 1914 under Mutual and had its premiere at Clunes Auditorium in Los Angeles on Feb. 8, 1915 by Road Show Method. The specimen shows Mae Marsh, Henry Walthall, Lillian Gish and others were in the cast [sic]. Title at opening was '*The Clansman*' and was later changed." Scene of Klansmen riding horses. Contact prints also include a frame from Edison's 1903 film "*The Great Train Robbery*." Two film specimens; one paper contact print; two contact copy negatives; three index cards.

Folder 126:

T.L. Tally: Charlie Chaplin announcement frame. T.L. Tally. Charlie Chaplin trademark slide: "My Signature Just Like This - Charlie Chaplin, on my new Million Dollar Comedies, To Be Shown Here. This trademark at this theatre, stands for good entertainment. First National Exhibitors Circuit." Projected to advertise upcoming films. One black-and-white 72 mm positive film print. Two index cards.

Folder 127:

Arthur Newman: 86mm spiral arrangement. Arthur Newman. Index card: "A spiral arrangement worked by Arthur Newman in London about 1918. The complete picture was about ten feet long on a 1½-foot piece of celluloid and is 86 mm wide. The picture ran parallel on the film." Two 86 mm black-and-white negatives; two index cards. See SCWHR-P-074-13-4 for more.

Folder 128:

David Horsley: Title frames. David Horsley: index card: "[Horsley] created a system of introducing the title at the bottom of the frame. Used in 1909. Eight 35 mm black-and-white film prints (four deteriorated); three index cards; one commemorative envelope for the American Historical Revue and Motion Picture Exposition, July 1923.

Folder 129:

Foreman Laboratories. Foreman Laboratories: Described as "end piece" on index card. End credits: "Foreman Laboratories, AL. C. Palm, Jesse L. Lasky Feature Play Co." with a close-up of an unidentified man on either side of the card. One 35 mm black-and-white positive film print. One index card and one handwritten note: "Large Slide: Packed with Large Slide."

BOX 3B

Folder 130:

William Fox presents "The Iron Horse." Produced and directed by John Ford; distributed by Fox Film Corporation. Twenty-six 35 mm black-and-white film specimens; accession number card.

Folder 140:

Charles Chaplin: "The Blundering Boob." "Charlie Chaplin in the 'Blundering Boob.' Adapted from 'Tango Tangle.'" Four 35 mm black-and-white positive prints on an orange-tinted film base. Condition note: all deteriorating.

Folder 201:

Friese-Greene. William Friese-Greene: From legacy data: "Color additive, patented in England Oct. 15, 1896... This specimen made by [Claude] Friese-Greene later, under the patent specification." These images were probably made in 1926, or later, by Claude Friese-Greene following his father William's process. From information written by Ray Phillips, 7/24/1990. Five film negatives, silent; three information cards; one handwritten note.

Folder 202:

La Brea Pictures: "Releivo" 3-D glasses; used for color stereo effect. From the mount: "Releivo Pictures. Made by La Brea Pictures - Los Angeles-Cal.; Manufactured by Freedman Cut-Outs, Pat. No. 1548262." Three hand-held specimens; two information cards.

Folder 203:

KMCD Biograph: "Toned Positive" 35 mm. Biograph: "Toned Positive" 35 mm. Written information: "Carried by Dave Horsley, as a sample of his quality of the prints put out by his Century Co." One 35 mm black-and-white positive with blue tone; one 35 mm slide transparency; one handwritten note.

Folder 203A:

Ince: Dye and Metallic Tones. Ince. Legacy data: "Made for Ince by Alfred Brandt - an experimental test for color. One of the Tarzan series enacted by Elmo Lincoln." And "one of the Tarzan Series showing experimental strip of color. Dye and metallic tones." Four 35 mm film specimens; one 35 mm slide transparency copy; two index cards; one handwritten note.

Folder 204:

Color demonstration. From index card: "A color demonstration showing natural colors and their component parts. These two primary colors when superimposed (subtractive system) give the resulting color as shown." Information card only, the film specimen is missing or mislabeled elsewhere in the collection.

Folder 205:

Earl Theisen: Tones (Metallic). Earl Theisen: Metallic Tones. Samples of metallic tinting and toning on various bases. "1. Blue on amber base stock. 2. Iron chloride on clear. 3. Iron and Ammonium Citrate on red. 4. Double tone (Iron and Uranium on clear). 5. Left blank [here used for any specimens not able to be identified]. 6. Iron on pink. 7. Comb. blue tone and red dye (double emulsion). 8. Uranium on clear. 9. Uranium on pink. 10. Sulphide on yellow." 26 film specimens, three information cards. Some of the sample frames were toned by W.E. Theisen.

Folder 205A:

Agfa: Metallic tones. From the index card: "These specimens are from a chart made by AGFA and were furnished through courtesy of Dr. Ing. - Herbert Meyer." 1. Uranium (left is complete tone while right specimen is short tone.) 2. Sulphide (left is complete tone while right specimen is short tone.) 3. Copper (left is complete tone while right specimen is short tone.) 4. Iron (left is complete tone while right specimen is short tone.)" Twenty-four film specimens; three index cards.

Folder 205B:

Metallic tone: Patents Group. From index card: "A tone to make a night effect, by one of the Patents Group. Sepia tone green mordant dye. Prior to 1909." Two 35 mm film specimens; one information card.

Folder 205C:

Vitagraph: Tones, "Revolutionary Days." Exterior scene, a group of Revolutionary War era soldiers in the woods. Ralph Ince and Maurice Costello. Three 35 mm positive prints; two information cards.

Folder 205D:

Ince Library: Samples of color, 1917-1920. Four 35 mm positive prints, four slides. No index card.

Folder 206:

Dunning Dye tones. From index card: "1. Wool Green (hard), 2. Ac[id] Orange (hard), 3. Ac[id] Orange and Serichrome Blue, 4. Alphazurine and Tartrazine, 5. Safranin A[cid] (soft), 6. Alphazurine and Tartrazine, 7. Combination Tartrazine, Ac[id] Orange and Serichrome, 8. Another combination of above [Tartrazine, Ac[id] Orange and Serichrome], 9. Another combination of above [Tartrazine, Ac[id] Orange and Serichrome], 10. Blue tone [unknown]. 11. Two unknown dyed specimens." Thirty-two 35 mm, positive and negative film specimens; three information cards; one handwritten note. Specimens supplied by C. Dodge Dunning.

Folder 206A:

Dye tones, Gaumont, 1910. Seventeen 35 mm red-toned positive film prints, dye unknown.

Folder 207:

Color negatives. Two-color negatives, illustrating processes of color correction. Mainly Technicolor. Includes "*The Rogue Song*." The legacy information card lists seven different parts of the process, and the specimens are arranged by the information provided. Twenty 35 mm film specimens, three index cards, one handwritten note.

Folder 208:

Pathé hand stencil colors. From legacy index card: "Hand stencil colors produced by Pathé in France presumably in 1907.... The first hand color on record was done on '*Annabelle the Dancer*,' for Edison in 1894. Since then Biograph, Gaumont, Pathé and more recently Kelley, Handschiegl and others have used it." Two film specimens; two information cards.

Folder 208A:

Pathé hand stencil colors. From index card: "Note the 'Patents Company' stenciled edge which was used by members of the Patent Company as a protective measure." One film specimen; One information card.

Folder 208B:

Pathé sepia color. Pathé sepia tone. From legacy data: "A sepia color presumably produced in developing. Pathé was financed by a group known as 'Eclectic' until about 1914. Pathé opened their American branch at Bound Brook, N.J., on April 19, 1910." Four 35 mm film specimens, two information cards.

Folder 208C:

Pathé hand-cut stencils. From legacy index card: "Specimens of the stencils cut by hand for a four color stencil picture and the print on which these colors were applied, and the finished picture." There are actually five colors. Note: The specimens are numbered 1 through 6 according to the index card. 7 was added for the orange stencil. Twenty-three 35 mm film specimens; two information cards. Frames were supplied by W.V.D. Kelley.

Folder 208D:

Pathé Coloratura. Pathé Coloratura, a subtractive, two-color process made at Bound Brook, New Jersey. Pathé Exchange. Bi-packed and toned. Six film specimens, picture and unilateral variable-area sound; four information cards.

Folder 208E:

Two color. A group of ten 35 mm film specimens and one 35 mm slide transparency; no index card. Labeled as Coloratura, but 3B-208E-1a through 3B-208E-2b may be an additive process, unattributed notes on the sleeves suggest that the frames may be by W.V.D. Kelley. Note on sleeve for 3B-208E-

5c says it was found with Handschiegl frames. 3B-208E-3 through 5c are the Kelley Color-Handchiegl process.

BOX 4

Folder 209:

Gaumont: Hand-stenciled color. One 35 mm black-and-white, hand-colored, positive film print (faded); two index cards.

Folder 210:

Kinemacolor: Additive two-color using rotary filter. One 35 mm black-and-white positive film specimen; one information card; one handwritten note. "British Patent to Lee and Turner, 1898. Turner died in 1902. His interests were bought by Urban who installed Albert Smith. Process discarded because impossible to match three lenses as called for in original patent. Urban tried additive idea and projected color in 1906. Public showing in London at opening of Urbanora House in May 1908. Kinema Color introduced to United States in December 11, 1909 at Madison Square Gardens. Courtesy W.T. Crespinel."

Folder 211:

Prizma II Color System. Prizma II Color System: Subtractive two-color process; toning on double-coated film. Ten 35 mm color film specimens and two 35 mm slide transparencies. Three index cards: "Prizma organized by W.V.D. Kelley in 1915. Prior to this Kelley had a color concern named Panchro-Motion which had been formed in 1914. This specimen made in 1918 by their single lens camera. First Prizma was by a color wheel until 1918 when they perfected color in the emulsion.

Folder 211A:

Prizma II Color System: "*The Glorious Adventure*" (1922). Prizma II Color System: Subtractive two-color process; toning on double-coated film. Specimen from "*The Glorious Adventure*" (1922). Misidentified in legacy data as "*Adventures of Dolly*." From legacy data: "From '*Adventures of Dolly*,' the first five reel picture in color. Made in England by J. Stuart Blackton, 1921." One film specimen; one 35 mm slide; two index cards.

Folder 211B:

Prizma II Color System. Prizma II Color System: Subtractive two-color process; toning on double-coated film. J. Stuart Blackton prints using the Prizma II color process. Two 35 mm color positive film prints; no information card.

Folder 213:

Kelley: Subtractive single emulsion color. Subtractive single emulsion two-color process, employed by W. V. D. Kelley in 1924. Blue tone and chromic acid (misspelled "chronic acid" in legacy data). Process discussed in US Patent No. 1505787; source: Kelley, William Van Doren. "Color Photography Patents." Journal of the Society of Motion Picture Engineers 21 (May 1925): 113-119 and 24 (October 1925): 149-161. Handwriting on envelope: "The four dyes are impregnated in layers in a single emulsion. Each of the two negatives are printed individually and finished. The red is printed and developed and then the blue is printed from the rear and finished." Eight film specimens; one index card; one handwritten note. Note that 4-213-1 appears to be a different process than 4-213-2 through 4.

Folder 213A:

Kelley: Imbibition process. Kelley Color-Handschiegl: Subtractive applied color process, experimented with by W. V. D. Kelley in 1926. Red and blue dye imbibition on black-and-white positive. Victor McLaglen in Coloring the Stars, Number 4). Print at Library of Congress. One 35 mm color, single emulsion print; with one frame. Edge markings: KODAK.

Folder 213B:

Kelley: Additive alternating dye process. Sequential two-color additive process by W. V. D. Kelley, employing alternating red and blue dyed image frames, 16mm. From legacy data: "The color is obtained by double-speed projection. A combination of these two colors superimposed on the screen gives a natural color effect." Five 16 mm color film specimens; two index cards.

Folder 213C:

Kelley: Single-sided, double emulsion dye experiment. Subtractive color: Single-sided, double emulsion dye experiment, by W. V. D. Kelley. From legacy data: "The dyes were impregnated in the raw stock emulsion. Red on

one side and blue on the back [of] a neutral layer between them." Two 35 mm color positive animated film prints; two index cards.

Folder 213D:

Kelley: Offset colors for three-dimensional effect. Index card: "Offset colors for three-dimensional effect to be viewed thru red and green glasses, by W. V. D. Kelley. (Washington Monument)." Index card only; no specimen enclosed.

Folder 213E:

Kelley: Split image for two-color, three-dimensional effect. Split image negative for additive two-color, three-dimensional effect (aligned by a prism), by W. V. D. Kelley. One 35 mm color positive specimen, one index card.

Folder 213F:

Kelley: Additive color process with variable-density sound. Additive color process. Five 35 mm black-and-white prints, with half-height frames for wide screen effect; picture and variable-density sound. Index card: "An additive process with sound made by W.V.D. Kelley about 1928." Two index cards, one handwritten note.

Folder 213G:

Roy Hunter (Universal Films): Magnachrome Film System. Roy Hunter (Universal Films): Magnachrome Film System (misidentified in legacy data as Kelley Monochrome). Additive film system using red and green dyes. From handwritten note: "Magnachrome? Fits the description in Color Report, J.S.M.P.E., and Jan '31. Two-color additive, 48 pix/sec - taken with bi-pack, 24 color pix/sec - tinted." Nineteen film specimens; two index cards; two handwritten notes.

Folder 213H:

Kelley: Subtractive. W. V. D. Kelley: Subtractive single-coated imbibition (applied color) process on lavender film base. Medium close-up appears to be Mary Pickford. Three 35 mm film prints; two index cards.

Folder 213I:

Kelley: Color process for cartoon coloring. W. V. D. Kelley: Kelleycolor subtractive two color process for cartoon coloring. Four 35 mm animation film prints; one index card.

Folder 214:

Paramount: Color imbibition process. Subtractive, single emulsion, applied color imbibition process on black-and-white film. Index card: "This color was started for Paramount by Handschiegl and [later] perfected to a degree by Lauren [sic] Taylor." [Actually Loren Taylor]. Includes title cards from Famous Players-Lasky films "*Paying the Piper*" (1921) and "*Forbidden Fruit*" (1921). Eighteen 35 mm film specimens; two index cards; one handwritten note.

Folder 214A:

Paramount: Color imbibition process, double emulsion, "*Forbidden Fruit*" (1921). Subtractive, double emulsion, applied color imbibition process on black-and-white film. Title card from "*Forbidden Fruit*" (1921), end of film. One 35 mm film print with dye; one 35 mm slide; one index card.

Folder 214B:

Paramount: color imbibition process, single emulsion, "*Forbidden Fruit*" (1921). "*Forbidden Fruit*" (1921). Subtractive, double emulsion, color imbibition process on black-and-white film. From legacy data: "Shows where black-and-white ends and imbibition color from color matrix continues." Two 35 mm film prints; two index cards.

Folder 216:

Handschiegl: "Christ in *Château-Thierry*." Max Handschiegl's applied color imbibition process. "Christ in *Château-Thierry*." Six 35 mm film specimens;

one index card. Note that legacy data lists as "spoiled"; other specimens possibly included.

Folder 216A:

Handschiegl Process. Handschiegl Imbibition Process: Single emulsion applied color. A 35 mm black-and-white matrix used in the Handschiegl applied color imbibition process, before dye is applied to the film. The black shape on the otherwise blank film frame is the area that will absorb the color dye to be transferred to part of the final print. From "*Greed*," directed by Erich von Stroheim. Duplicate image, not scanned.

Folder 216B:

Handschiegl Process. Handschiegl Imbibition Process: Single emulsion applied color. Matrices and color composites. Eighteen 35 mm positive film specimens; two index cards; one handwritten note. Note that the index card has "spoiled" written on it and the specimens in this folder may not correspond: "Three-color imbibitive [sic]: 1. Yellow matrix, 2. Red matrix, 3. Blue matrix, 4. Colored picture." Handwritten note on envelope: "Incomplete. Not to be bound between glass because of danger of spoiling. Not to be hypoed or washed to prevent spoiling because of danger of washing out the dye."

Folder 216C:

Handschiegl: Hand-colored Mat. Handschiegl: Described in legacy data as "A mat used by Handschiegl. The 'matting' color was applied by hand. First perfected and used during 1917." Four 35 mm positive film prints; one index card.

Folder 216D:

Handschiegl: Imbibition color made for Ince. Handschiegl Imbibition Process: Single emulsion applied color. Described in legacy data as "Imbibed color made for Ince in 1916 [also written as 1918] by Johnny Jones. Courtesy Roy Purdon, Ince Library." Printed using Handschiegl's color imbibition process for director Ralph Ince. Seventeen 35 mm positive film prints; three 35 mm slides; two index cards.

Folder 216E:

Handschiegl color imbibition process. Various examples of the Handschiegl color imbibition process. Includes Mary Pickford in "The Little American" and hand puppet of Felix the Cat. 14 film prints; one 35 mm slide; one handwritten note. No index card.

Folder 216F:

Handschiegl "spot" imbibition process, "*Joan the Woman*" (1916). Prints colored by the "spot" imbibition process perfected by Max Handschiegl, used in Cecil B. DeMille's "*Joan the Woman*" (1916) starring Geraldine Farrar and Wallace Reid. Twelve 35 mm film prints, single emulsion; three 35 mm slides; one index card.

Folder 217:

Brown: Experiments with additive color. Identified in legacy data as an "additive color process" by Brown (unidentified, probably Lloyd Brown). Index card: "Color produced by a revolving red and blue-green filter in front of the projector. Film sleeve marked "spoiled," the film specimen is missing; two index cards.

Folder 217A:

Brown: Experiments with additive color. Identified in legacy data as "additive alternating dye color process" experiments by Brown (unidentified, probably Lloyd Brown), 1927. Six 35 mm film prints with alternating red and blue-green dyed frames, one above the other. The frames are half the usual height. One index card.

Folder 218:

Bailey: Three-dimensional camera and projection experiments with additive color (after Brown). From legacy data: "[3-D] experiments by Mr. Bailey [unidentified]. An outgrowth of the Brown experiments with this method of additive color." From correspondence from a donor: "The inventor was a man named Bailey. 1920, New York. The film was taken and projected on specially built machines which employed two lenses. The results were pretty awful, as it was not possible to focus the two projection lenses exactly and the picture was always blurred. Constant tearing occurred due to the strain put on the single sprocket hole. The [film] I am enclosing shows one of those tears. The film also buckled toward the outer edges. The invention is interesting only as another step in the search for color and third dimension

in the comparatively early days of the movies." Eleven 35 mm nitrate film prints, most with red and green dye; two index cards.

Folder 220:

Fischer: Alexander Film Co. advertising. Duplitized color prints made by C. Harry Fischer in the Alexander Film Company studio in Denver, Colorado for advertising. Originally D. M. Alexander Color; perfected by Fischer. Twenty 35 mm color film specimens; two index cards; one handwritten note.

Folder 221:

Eastman Kodak Company: Kodachrome Two-Color. Eastman Kodak Company: Kodachrome two-color demonstration reel specimens. From legacy data: "This is a specimen of the demonstration reel of a color process perfected by Eastman Kodak Company. The negative is made by split image, the images following consecutively. It is printed by prism on double emulsion stock known as 'Kodak-Chrome.' Perfected by J. G. Capstaff for Eastman Kodak Company in 1928." Four prints; two index cards.

Folder 221A:

Eastman Kodak Company: Kodachrome Two-Color. Eastman Kodak Company: Kodachrome Two-Color demonstration reel print. Subtractive, two-color process: Beam-splitter; double-coated film. The film was tanned to harden the exposed areas. The specimens represent seven steps of the Kodachrome process, and detailed technical index is included. Twenty-eight 35 mm film specimens; one empty envelope (no specimen); three index cards; one 8"x10" piece of paper with the Kodachrome technical process.

Folder 221B:

Eastman Kodak Company: Kodacolor. Eastman Kodak Company: Kodacolor, a three-color, lenticular, additive film process using red, blue, and green filters. Marketed for amateurs from 1928-1936. Also known as "Keller-Dorian Color." Thirty 16 mm film specimens; one accession information card.

Folder 221C:

Eastman Kodak Company: Kodachrome. Eastman Kodak Company: "Kodachrome made by Capstaff for Eastman, 1928." Three film specimens; no information card. Anonymous note written on the sleeve questions that these are Kodachrome.

Folder 221D:

Eastman Kodak Company: Kodachrome 16 mm. Eastman Kodak Company: Early Kodachrome 16 mm, acetate. Thirteen positive film specimens, no index card. Early batches of Kodachrome had issues with the cyan dye fading, leaving the specimens with a red tint. This was fixed circa 1937.

Folder 222:

Fox Nature Color. The Kodachrome Two-Color process was purchased by Fox Film Corporation and renamed Fox Nature Color in 1930. Subtractive two-color, double-coated film process exposed through a beam-splitter. See SCWHR-P-074-4-222-2a for clapperboard with "Fox Nature Color" written on it. See SCWHR-P-074-4-221And SCWHR-P-074-4-221A for more Kodachrome Two-Color process specimens and final examples. Forty-two color composite prints; two index cards.

BOX 5

Folder 223:

Crespinel and Leventhal: Offset stereo. Crespinel and Leventhal: Offset stereo, a 3-D process. From information card: "A two-color third dimension process by Crespinel and Leventhal. The images of the accompanying specimen are separated too far - they were later corrected." Three film specimens.

Folder 223A:

Crespinel and Leventhal: 3-D anaglyph; stereo and color. From information card: "An additive color process and stereo effect combined. Known as the 'offset system'." Two film specimens, one 35 mm transparency, and two information cards.

Folder 223B:

Crespinel: Alternate dye experiment. Crespinel: "Alternate dye experiment made by Crespinel in 1925. Similar to the Friese-Greene color first patented

in 1896." Color additive process. One 35 mm color positive print, one 35 mm transparency, and two information cards.

Folder 223C:

Cinecolor. Made by Crespinel and Kelley; "This was an early subtractive two-color motion picture process that was based upon the Prizma system of the 1910s and 1920s and the Multicolor system of the late 1920s and the 1930s. It was developed by William T. Crespinel and Alan M. Gundelfinger." Thirty-three 16 mm and 35 mm film specimens, one 35 mm transparency, one information card, and one handwritten note.

Folder 224:

Harriscolor. Harriscolor process. This is a two-color subtractive process. From the information card: "Harris acquired the patent in 1924. It is single coated and presumably, metallic tones were used with an overall yellow dye. Copper base image." Twenty-five two-color, 35 mm specimens and two information cards.

Folder 225:

Multicolor. From the information card: "Metallic tones, double emulsion made in the earlier days of multicolor." Multicolor was a two-color, subtractive process using orthochromatic film and complementary color dyes on emulsion coating opposite sides of the film. Sixty-five 35 mm film specimens on a blue-toned film base, five 35 mm transparencies and three information cards.

Folder 225A:

Multicolor: After Howard Hughes acquired the process. Multicolor. From information card: "The color as perfected after Howard Hughes acquired the Multicolor Process, 1930- 1931." Multicolor was a two-color, subtractive process using orthochromatic film and complementary color dyes on emulsion coating opposite sides of the film. Sixteen 35 mm color positive film specimens, one 35 mm transparency, and two information cards. Many of the images are the same as in SCWHR-P-074-5-225.

Folder 226:

Technicolor Process II and III: Illustrated with frames from various films. The information card lists nine different processes related to the evolution of two-color Technicolor that are illustrated by film frames in folder 226. Technicolor Process II used two black-and-white matrices recorded through a beam-splitter then cemented together, and the emulsions on the opposite

sides were then dyed red and green respectively. Technicolor Process III used the dye-transfer process to combine two complementary-color images in red-orange and green-blue onto one side of a single strip of film. Both processes are often incorrectly referred to as "two-strip Technicolor." Thirty-two 35 mm film specimens, two 35 mm unprocessed film stock, two brass leaders, and three information cards.

Folder 226A:

Technicolor: no specimen. From legacy data: "The three-color imbibitive color which was made by three color matrixes [sic] imbibed separately. This specimen is from an experimental piece, 1931." Information card only; no specimen.

Folder 226B:

Technicolor Process IV: Walt Disney's "*Flowers and Trees*." Technicolor Process IV: Walt Disney's "*Flowers and Trees*," the first *Silly Symphony* cartoon. This was the first commercially released film to be produced in the full three-color, three-strip Technicolor process (red, green, and blue) using "bi-packing". Twenty-seven 35 mm color positive prints with picture and variable-density sound, three information cards and one handwritten note. Specimens have been organized chronologically in relation to where they appeared in the finished film.

Folder 226C:

Technicolor Process III: Examples of the subtractive two-color beam-splitter, dye-transfer process. Technicolor Process III: Examples of the subtractive two-color beam-splitter, dye-transfer process. The information card lists nine steps related to the Technicolor Process III process and are illustrated by the film frames in this folder. Technicolor Process III used the dye-transfer process to combine two complementary-color images in red-orange and green-blue onto one side of a single strip of film. Thirty-five 35 mm film specimens, five 35 mm transparencies, and two information cards. Note - 226CA - *Santa's Workshop* is an example of #7 Sound and picture, from the list of process.

Folder 226D:

Technicolor Process IV: Three-color cartoon separation negatives and composite prints. Twenty-one 35 mm black-and-white separation negatives: Scene of a man and duck on a steamroller made of logs with snakes for the

treads. Twenty-four 35 mm color and black-and-white positives: Walt Disney's "*Santa's Workshop*," a *Silly Symphony* cartoon. This was the first Disney animation to use RCA Photophone synchronization. The specimens have been organized as closely as possible by their sequence in the finished film. No information cards.

Folder 226E:

Technicolor Process IV: Three-color process stages. This folder illustrates four steps in the Technicolor Process IV three-color process, a subtractive, dye-transfer color process utilizing both orthochromatic and panchromatic film. Three strips of black-and-white negative film were exposed simultaneously in the camera through a beam-splitter that consisted of two prisms and a combination of filters and dyes to create a unique negative for each color. Ten 35 mm film specimens, both positives and negatives with labels attached to identify each specimen. Two handwritten notes.

Folder 226F:

Technicolor Process IV: "*National Velvet*" (1944), 16mm reduction print. Note this specimen was moved from folder 226 - it may have been added to the collection later. Note on sleeve reads: "'*National Velvet*,' 1944. 'Technicolor Patent,' 'Tri-color imbibitive with blue dye imbibed sound track.' ' 16mm reduction print from 35 mm original, 1945.'" Specimen only; no information card.

Folder 227:

Brewster Process: Double-coated positive film specimens. Brewster Process: P. D. Brewster, double-coated color positive print film specimens using basic dye and iodide bleach. From information card: "Specimens of color produced by Brewster on double-coated stock by iodide and basic dye during 1930. Plant in Newark, N.J." Additional information on the process: "The Brewster Process: The red and blue negatives are printed on to two sides of double-coated color positive print film. The images are bleached out to invisible iodide images and are toned with basic dyes, pink and blue. The pink side is then coated with another emulsion, which is exposed to the green negative record and correspondingly tinted by a new process [...]. Basic dyes are said to give an advantage over the acid dyes used by Technicolor." See <https://filmcolors.org/timeline-entry/1359/>. Twenty 35 mm color positive print film specimens. Two information cards and one handwritten note. The specimens are organized according to the information written on the sleeves.

Folder 228:

A.B. Doran: Indoxyl and thio-indoxyl developed images. A.B. Doran: Indoxyl and thio-indoxyl developed images; subtractive color process. From legacy data: "Ordinary stock was exposed to white light and developed in thio-indoxyl and indoxyl to produce this color. These two chemical are very difficult to control to get a good color. The red is thio-indoxyl and the blue is indoxyl." According to SCWHR-P-074-5-228A, Albert B. Doran was working for Multicolor Laboratory at this time; according to a patent search, Doran appears to have also worked on behalf of Carus Chemical Company. Five 35 mm film specimens and two information cards. Note that the date is given as 1924 on the information card but 1930 in legacy data.

Folder 228A:

A.B. Doran: Double-coated metallic color. Subtractive color process made by Multicolor Laboratory on 16mm film stock of Mary Pickford's home. Two 16 mm color positive prints and two information cards.

Folder 228B:

A. B. Doran: 35 mm dye-transfer on reversal film. From information card: "A reversed image and imbibed hard dyes." Fifteen film specimens and two information cards.

Folder 229:

G.R. Silvera: hand-colored specimen. One 35 mm color positive print, one information card. From information card: "Hand colored by G.R. Silvera in 1907. Mr. Silvera charged three dollars (\$3.00) per foot for hand coloring at this time. [Following line crossed out:] Mr. Silvera lived at 590 W. 178 St. New York City. The first picture to be hand colored was '*Annabelle the Dancer*' made and colored at the Edison Laboratories in 1894."

Folder 229A:

Subtractive color examples. Legacy data lists these specimens as hand-colored film, but they actually represent various subtractive processes. Seven 35 mm film specimens; no information card.

Folder 230:

Keller-Dorian prismatic color system. From legacy data: "540 lines to the inch, running across the film, whereas the Eastman Koda-color [sic] runs parallel with the perforation pitch. Note the prismatic effects due to the lines crossing at different angles." Note that this system is a lenticular process and requires the correct lenses to view. For more information, see <https://filmcolors.org/timeline-entry/1362/>. 14 35 mm stock film specimens; two information cards.

Folder 231:

Pathé Frères: Stencil color. Pathé Frères: Stencil color (France). Two 35 mm film specimens; no information card.

BOX 6

Folder 240:

DuPont Vitacolor on 16 mm. DuPont. From the index card: "An additive color on 16 mm made by DuPont called 'Vitacolor'." This was a sequential additive, two-color process. In the Vitacolor process, identical, black-and-white images photographed through color filters are then projected through corresponding filters to match on the positive print. Ten 16 mm film prints; one information card. (DuPont, Max, A.S.C. [1929, January]. Vitacolor a success. American Cinematographer, 7.)

Folder 241:

Tally & De La Garde: Additive Color. Tally & De La Garde (T.L. Tally and Theodor M. De La Garde). A sequential additive, two-color process experiment. Half-frame height, wide screen format. Seven black and white prints. Every second frame is marked with a round dot on the edge of the film to indicate which frames are to be dyed red, and which are to be blue-green, and one 35 mm slide.

Folder 242:

Tally & De La Garde: Additive color. Tally & De La Garde: (T.L. Tally and Theodor M. De La Garde). "Specimens of 2, 3, and 4 color separation additive processes experimented with by De La Garde for Talley during 1928. Reference: Los Angeles Times, February 15, 1931." Nineteen film prints, two 35 mm slides, two index cards.

Folder 243:

Photocolor Corporation: Subtractive two-color. Photocolor Corporation. Subtractive two-color; double-emulsion; bi-pack. Six 35 mm color prints and one 35 mm slide.

Folder 244:

Raycol Ltd.: Two-color additive process. Raycol Ltd.: An English two-color additive process; beam-splitter. From the index card: "An English additive process, based on the inventions of Dr. Bernardi. Shown in England in 1930. Two separate pictures are projected simultaneously, one through a red filter mounted in a twin lens, the other black and white. A physiological effect caused by eyestrain produces the complimentary colors. Maurice Elvey photographed a full length picture, "School of Scandals" by this system, which was never released." One film print; two index cards.

Folder 245:

Magnacolor: Subtractive two-color. Magnacolor: Subtractive two-color process, bi-pack, double-coated film. From the index card: "Magnicolor [sic] made by Consolidated and announced the summer of 1931. Double-coated and Bi-pack negative. Percy Higginson and Joseph Aller, engineers." Twelve film prints and three information cards.

Folder 246:

A. Heine and Fritz Jenne: German subtractive color. A. Heine and Fritz Jenne. German subtractive color. From the information card: "A method using split beam for the negative and double coated positive, devised by A. Heine and Fritz Jenne." Two 35 mm color prints and two information cards.

Folder 247:

Sirius: Dutch, subtractive two-color process. Sirius: Dutch [legacy data says German] subtractive two-color invented by Ludwig Horst and sons. From the index card: "A German subtractive method using split beam for the negative and double-coat positive. Generally used for advertising reels. 1929. Invented by Ludwig Horst and sons." Five 35 mm film specimens, two 35 mm slides, two index cards.

Folder 248:

Geyer: German tint and sound. From the index card: "A method of tinting picture portion of sound film, leaving the sound track uncolored. 1931" One 35 mm print with one frame and 2 information cards.

Folder 249:

Colorcraft: Additive two-color. Double coated; bi-packed. From information cards: "Color-Craft. Perfected by J.M. Blayney. Presumably made with basic dyes. 1931." Two information cards and one 35 mm color print.

Folder 250:

Paul Perry: Subtractive color. Paul Perry: Subtractive color, bi-packed. From information card: "Single emulsion positive. Negative made by bi-pack 1931." Two information cards and two 35 mm color prints.

Folder 251:

Sennett Color: Subtractive color. Double coated, bi-packed. From the information card: "Sennett-color. Presumably made under the Waddington Patent. Double emulsion---both sides toned with Uranium, then the blue side is converted to Blue." Scene from "The Bluffer," a 1930 short by Max Sennett [as indicated on the sleeve of one of the film specimens]. Three information cards, four 35 mm color prints, and one 35 mm color slide.

Folder 252:

Coloratura. For Coloratura, made by Pathe at Bond Brook, New Jersey, see SCWHR-P-074-3B-208D.

Folder 253:

Dunning: Additive color. A Dunning additive two-color process. From index card: "Fall of 1932. Similar to Kelley and Magnachrome." The half-frame process involves alternating blue and red frames projected at 48 frames per second. This produces the two-color effect when the red and blue images are merged by the eye into a single color image. Twenty-six film prints and two information cards.

Folder 254:

Ives: Subtractive color process. Subtractive color process. F. E. Ives was a pioneer of color and stereoscopic photography whose first color process was the Photochromoscope system. He employed subtractive color theory to record scenes with a camera system of mirrors and filters. [Source: National Inventors Hall of Fame]. Fourteen 35 mm color film prints and one index card regarding accession information.

Folder 255:

Kolbacher & Barnes [or Bauer]: Line screen color. Additive. From the index card: "Line Screen Color. Kolbacher & Barnes. Made at Palisades, N.J., 1932." Two index cards and one 35 mm film specimen. For an explanation of a line screen process, see Dufaycolor: <https://filmcolors.org/timeline-entry/1257/>.

Folder 256:

Bell & Howell: Morgana Color Process. From Index card #1: "Bell and Howell, 'Morgana Color.' Morgana color perfected by Bell and Howell, from idea by Lady Juliet Williams, daughter of Eleanor Glyn, and S.G. Short. Each frame is projected three times by a retractive projector movement." From index card #2: "Bell and Howell 'Morgana' Color. A two-color additive color wheel system introduced in June, 1932, by Bell & Howell." SEE: Dubray, J.A. (1933 November), The Morgana Color Process, Journal of the Society of Motion Picture Engineers, 403. Three information cards and eight 16 mm film prints.

Folder 257:

Zuckmann Color System: Direct Dye Process. Zuckmann Color System: Gaspar Color. Direct Dye Process, double emulsion. Subtractive Color. From information card: "Invented by Dr. Gaspar [Béla Gaspar] in 1932, using bi-pack negative which is reversed before printing on double-coated positive, one emulsion of which is dyed red and one blue, using hard dye." This seems to be the same process as Gaspar Color. Two information cards [one with Zuckmann's name incorrectly typed as Zuckerman] and one film print.

Folder 259:

Multicolor Process, 35 mm. Multicolor, a subtractive two-color, duplitized, bi-pack process. Seven 35 mm film prints; one 35 mm slide transparency.

Folder 259A:

Multicolor Process, 16 mm. Multicolor, a subtractive two-color, duplitized, bi-pack process. Unknown film production. Four 16 mm, two-color composite prints. One index card; one envelope with handwritten notes in red pencil.

Folder 260:

Gaspar Color. Gaspar Color or Gasparcolor is a three-color subtractive, process developed by Hungarian chemist Béla Gáspár in 1933. Silver dye-bleach multilayer print film. From the index card: "A subtractive printing process with a special double coated raw stock. The necessary dyes are contained in the emulsion and then in processing the dye not connected with the photo image is removed leaving the desired dye image." Seven 35 mm color prints and two index cards.

Folder 261:

Moreno: Crosene Color. Crosene Color. Gabriel G. Moreno invented the additive four-color process in 1935 for Crosene Corporation. Sub-standard color. Spatial synthesis (multiple lenses, beam splitter). Thirteen 35 mm black-and-white film specimens, prints and negatives, and one handwritten note.

Folder 301:

Edison: Sandow the Strong Man, 1890. Edison: Sandow the Strong Man, 1890. From the copy print: "Edison 1889 to 91 perforated film-- Geo. Eastman base--Taken at Edison's Laboratory 1890-91 by W.K. Laurie Dickson--Part of the 1889 same Exhibit." Scene from Kinetoscope film "Sandow the Strong Man." Eugen Sandow was a German bodybuilder known as "the Strong Man." One 35 mm black-and-white paper print and one 35 mm slide transparency. No index card.

Folder 302:

LeRoy: Harry Houdini. From the folder: "LeRoy: Harry Houdini." Image of Harry Houdini performing to a crowd of men. This may have been a joint appearance with magician Servais LeRoy, or possibly part of W.D. Leroy's "School of Magic." One 35 mm black-and-white positive film frame, picture and sound, and one 35 mm slide transparency (not scanned).

Folder 303:

D.W. Griffith: "The Mender of Nets." D.W. Griffith: Mary Pickford in "The Mender of Nets." From the index card: "Mender of Nets. Mary Pickford. Santa Monica Bay and mountains in background. One of D.W. Griffith's best films and one of first made in California. Lib. of Cong. has a copy 35 mm. out of sequence." One index card, two 35 mm black-and-white positives, and one slide transparency.

Folder 304:

Two-color process. An unidentified two-color process, possibly the Handschiegl process or Kodacolor two-color. Sleeve reads, "Stencil color?" Close-up of a woman wearing a green dress and hat in a garden. One 35 mm color positive print with three frames. Edge markings: NITRATE FILM.

Folder 305:

Harriscolor or Fox Kodachrome: Subtractive color. Harriscolor or Fox Kodachrome: Subtractive color. Film production unknown. A man holding a scene slate at the Adamson House in Malibu. One 35 mm color print with two frames. Edge markings: NITRATE FILM.

Folder 306:

Stencil color. Stencil color, possibly Pathéchrome. Film production unknown. Manger scene with Jesus, Mary, and Joseph, the three Magi, other people and animals. One 35 mm color print with two frames.

Folder 307:

Ince Library: Early examples of color. Ince Library: Early examples of color. One 35 mm print with four dyed black-and-white frames. Film production unknown. The top two frames, tinted a sepia color, appear to depict a scene with Mexican cowboys or military. Spliced to that are two frames dyed red and showing two unidentified actors in Pilgrim costumes. One is mounting a horse held by a boy. Edge markings: KODAK [triangle]. [Formerly in ETC 6 folder of unidentified film frames.]

Folder 308:

Ince Library: Early examples of color. Ince Library: Early examples of color. Film production unknown. Two unidentified actors in Pilgrim costumes. One is mounting a horse held by a boy. One 35 mm print dyed red. See SCWHR-P-074-6-307-1a. [Formerly in ETC 7 folder of unidentified film frames.]

Folder 309:

Broncho Billy Anderson: "Roman Numerals are Seeing Numbers." Image of four unidentified cowboy actors entering a building from outdoors. One 35 mm toned black-and-white print from "Roman Numerals are Seeing Numbers," with one full frame and one partial frame. Edge markings: VI; E; EASTMAN. See also SCWHR-P-074-3A-100T for more frames from this film.

Folder 310:

Florence Lawrence. Interior scene of an unidentified actor examining a young girl's ankle (perhaps a doctor), with Florence Lawrence looking on. Film unknown. One 35 mm black-and-white film positive with two frames, the second frame torn. [Formerly in ETC 9 folder of unidentified film frames.]

Folder 311:

Florence Lawrence. Interior scene of Florence Lawrence seated in a furnished room. One 35 mm black-and-white positive with four frames. Film unknown. [Formerly in ETC 10 folder of unidentified film frames.]

Folder 313:

Possibly from "Monsieur Beauclaire." Stencil color: Pathé. A period costume scene, possibly from "Monsieur Beaucaire" with Rudolph Valentino and Bebe Daniels. One 35 mm color positive with two frames. [Formerly in ETC 12 folder of unidentified film frames.]

Folder 314:

Prizma II: Subtractive, two-color toning on double-coated film. Close-up of an unidentified African woman in traditional dress. One 35 mm positive with red dye; two frames plus a duplicate side. Production unknown. Edge

markings: PRIZMA; KODAK. [Formerly in ETC 13 folder of unidentified film frames.]

Folder 315:

Elephant Statues. Single emulsion, film production unknown. Exterior scene of large elephant statues beside a dirt road. One 35 mm black-and-white print on amber tinted film, with eight frames. Film production unknown. [Formerly in ETC 14 folder of unidentified film frames.]

Folder 316:

Statue of Liberty, New York. Statue of Liberty, New York. Note on photo sleeve (author unknown): "Pix of New York from George Cornell to Dawes Photoplay Films." The Statue of Liberty filmed with a circular matte. One 35 mm black-and-white negative with two frames. [Formerly in ETC 15 folder of unidentified film frames.]

Folder 317:

Multicolor. Appears to be Multicolor. Subtractive two-color. Bi-pack, duplitized. Film production unknown. Image of an unidentified actress looking out a window. Unknown film. One 35 mm color print with blue dye, one frame. The film appears to be varnished. [Formerly in ETC 16 folder of unidentified film frames.]

Folder 318:

Subtractive two-color: Cinecolor or Multicolor. Subtractive two-color: Appears to be Cinecolor or Multicolor. Bi-pack, duplitized. Information from photo sleeve (author unknown): "From envelope marked Leventhal patent from W.V.D. Kelley. Kelley is of Cinecolor Corp. See 223 a, b, c." Film production unknown. Three film prints depicting a bride with flowers. [Formerly in ETC 17 and ETC 24 folders of unidentified film frames.]

Folder 319:

Subtractive two- color: Duplitized. Subtractive two-color: Duplitized. Film production unknown. Exterior of a large building at night. One 35 mm color

print with two frames. [Formerly in ETC 18 folder of unidentified film frames.]

Folder 320:

Subtractive two-color, single emulsion. Subtractive two-color, single emulsion. Appears to be by W.V.D. Kelley, see P-074-4-213-2 through 4. Film production unknown. Image of a vase of flowers. One 35 mm color print with two frames. Edge markings: KODAK. [Formerly in ETC 19 folder of unidentified film frames.]

Folder 321:

Handschiegel Process. Note on sleeve says "Handschiegel." Exterior scene of an unidentified young actor working in a garden using a hoe. Film production unknown. Imbibition, dye transfer. One 35 mm color print with two frames. [Formerly in ETC 20 folder of unidentified film frames.]

Folder 322:

Subtractive two-color, single emulsion. Subtractive two-color, single emulsion. Appears to be by W.V.D. Kelley, see P-074-4-213-2 through 4. Film production unknown. Image of two unidentified actors in historic Mongolian costumes. One 35 mm color print with two frames. Edge markings: KODAK. [Formerly in ETC 19 folder of unidentified film frames.]

Folder 323:

George Cornell. George Cornell. Film production unknown. City street view, possibly New York City. See P-074-6-316-1. One 35 mm black-and-white negative with two frames. [Formerly in ETC 22 folder of unidentified film frames.]

Folder 324:

George Cornell. George Cornell. Film production unknown. City street view, possibly New York City. See P-074-6-316-1. One 35 mm black-and-white negative with two frames. [Formerly in ETC 23 folder of unidentified film frames.]

BOX 7

Folder 1:

Edison Kinetoscope: "The Farm Scene." Edison Studios Kinetoscope film: "The Farm Scene." This film is possibly a copyright 1912, re-issue of a 1904 film for the home market. Noted as both 1895 and 1898 in legacy data. Two 35 mm black-and-white prints, both deteriorated. Digital images only.

Folder 2:

Edison Kinetoscope: "Sandow, the Strong Man." Edison Studios Kinetoscope film: "Sandow, the Strong Man", real name Eugen Sandow. One 35 mm black-and-white positive print; one black-and-white print; one note. See also SCWHR-P-074-3A-100K, SCWHR-P-6-301, and SCWHR-P-9-53 through SCWHR-P-9-61.

Folder 3:

Edison Kinetoscope: "A Morning Bath." Edison Studios Kinetoscope film: "A Morning Bath". One 35 mm black-and-white positive print, one handwritten note.

Folder 4:

Edison Kinetoscope: "Feeding the Doves." Edison Studios Kinetoscope film: "Feeding the Doves". One 35 mm black-and-white positive print, one handwritten note.

Folder 5:

Early film: Elephant and trainer. Early film of an elephant with a trainer. One 35 mm black-and-white print, one frame. Single emulsion.

Folder 6:

Early film: Bathers in swimming pool. Early film of bathers in a swimming pool. One 35 mm black-and-white print, two frames. Double emulsion.

Folder 7:

Optical sound track tests: Fox Movietone, Western Electric ERPI "noiseless recording," and RCA Photophone. Optical sound track tests: Fox Movietone, a variable-density system; Western Electric ERPI (Electrical Research Products, Inc.) "noiseless recording," a unilateral variable-area system; and an early version of RCA Photophone in a unilateral variable-area system. Twenty 35 mm film specimens, two with picture and sound.

Folder 8:

Various film stock: Includes 16 mm; experimental pre-1900 collodion base; DuPont; and Eastman Kodak. Various film stock: Includes 16 mm; experimental pre-1900 collodion base; DuPont; and Eastman Kodak. Nine film specimens.

Folder 9:

Kodaloid. Kodaloid: Nine 35 mm filmstrips labeled "Kodaloid". Kodaloid was a product developed by Eastman Kodak for use as a printing mask to obtain clean white borders on prints. It is unclear how these 35 mm film strips are related to Kodaloid as they are all deteriorated. [Pulled; not scanned due to deterioration].

Folder 10:

Technicolor Process III: "Woman Hungry" (1931). Technicolor Process III: "Woman Hungry" (1931), a lost film. One 35 mm color positive print, one handwritten note. Transcription of note: "Wanderer of the Wasteland? Technicolor? L 1200."

Folder 11:

Ultra Panavision 70: "Ben-Hur" (1959). Ultra Panavision 70: "Ben-Hur" (1959). Three 70 mm positive prints without sound. "Ben-Hur" was the first film shot in Ultra Panavision 70 (also known as MGM Camera 65). Possibly Eastman 25T 5248 film stock, showing color fading.

Folder 12:

Edward H. Amet: Scenes from various films. Seven 35 mm black-and-white film specimens. See also SCWHR-P-074-3A-110.

Folder 13:

Unidentified: Various films. Sleeves say "Amet; J. Musé; Scratch Process". 7-13-1 and 7-13-2 might be Amet. Twenty-three film specimens, both positive print and negative.

Folder 14:

Eastmancolor. Eastmancolor: Also Eastman Color. Eastmancolor was introduced in 1950 and was the first subtractive three-color single-strip color process, also known as "multilayer" or "monopack". This process has a characteristic fading of the cyan and yellow dyes, leaving magenta. Two 35 mm color positive prints.

Folder 15:

Technicolor Process III: dye-transfer, "Woman Hungry" (1931). Technicolor Process III: "*Woman Hungry*" (1931), a lost film. A two-color subtractive Technicolor process using complementary (red and green) color dyes. These frames all have only the red dye and are either double-emulsion (duplitized) or varnished. The image is an out-of-focus slate shot for a scene from "*Woman Hungry*" (1931). See also SCWHR-P-074-5-226-8 and SCWHR-P-074-11-14. One 35 mm color positive print, two frames with picture only.

Folder 16:

T.K. Peters: Newsreel footage, including Panama Railway construction, Panama Canal construction, and other scenes of Panama. Date for this footage is based on the Library of Congress timeline from his papers: <http://hdl.loc.gov/loc.mss/eadmss.ms009277>. Twenty 35 mm prints, single emulsion.

Folder 17:

T.K. Peters: Peters Display Company projected ads. T.K. Peters: Peters Display Company projected ads. Includes advertisements for Allen Hosiery; Announcer Ads; Bon Ami; Campbell's Soup; Fels-Naptha; Fisk Tires; Golflex;

Heinz; Karpen; Kuppenheimer; Lenief Paris; and one untitled ad. Thirteen black-and-white film specimens, both negative and positive print.

Folder 18:

Trimble Laboratories: Fullcolor samples. Trimble Laboratories: Fullcolor samples. Trimble Laboratories, Inc. was located in Hollywood, Los Angeles, California. L. S. Trimble invented "Fullcolor" which was a subtractive, two-color, bi-packed and duplitized film process. See also: <https://filmcolors.org/timeline-entry/1280/>. Twelve 35 mm color positive prints, some with optical sound; one handwritten note with Trimble's address and the year 1947.

Folder 19:

Unidentified film. Unidentified film. Scene of an older man wearing a monocle sitting at an ornately carved desk with artwork behind him, talking to a butler. One 35 mm black-and-white positive print, one full frame with picture only. Single emulsion. Edge markings: ATE FILM [triangle] [square] [circle]. See also SCWHR-P-074-10-105.

Folder 20:

Charles Urban: Comedy Cartoons title card. Charles Urban Trading Company: Comedy Cartoons title card. Transcription: "Comedy Cartoons, Urban, Copyright 1907." One 35 mm black-and-white print on an orange-tinted base. Double emulsion.

Folder 21:

Pathé Frères: Title cards. Pathé Frères: Title cards, "This Pathé Frères film has been passed by the National Board of Censorship." One 35 mm black-and-white positive print on an orange-tinted base, two frames. Double emulsion. Edge markings: "CO NY".

Folder 22:

Pathé Frères: "Picturesque Tasmania." Transcription: "Picturesque Tasmania; Tasmania or Van Deiman's Land is an island situated off the south east coast of Australia; Pathé Frères Films". One 35 mm black-and-white positive print on an orange-tinted base, two frames. Double emulsion. Edge markings: PATHE FRE; ICENSED.

Folder 23:

Pathé Frères: Black-and-white, tinted, and stencil color. Four 35 mm positive prints.

Folder 24:

Nestor Film Co.: "A Personal Affair" title card. Nestor Film Company: "A Personal Affair" title card. Nestor Film Company, also known as Nestor Motion Picture Company, was the West Coast production unit of the Centaur Film Company in New Jersey, owned by David Horsley. One 35 mm print, two black-and-white frames tinted blue-green. Single emulsion.

Folder 25:

Nestor Film Co.: Mutt and Jeff Comedies. Based on a popular comic strip, the Mutt and Jeff comedy shorts were created by Al Christie for David Horsley's Nestor Film Company. Four 35 mm black-and-white positive prints.

Folder 26:

Unidentified Lumière film. Scene of two early automobiles in the countryside. One 35 mm black-and-white negative, one paper print.

Folder 27:

Technicolor Process III: dye-transfer, "Paris" (1929). Technicolor Process III: dye-transfer frame, "Paris" (1929), a lost film. Identified as Technicolor Process III by the BFI:

<https://www.bfi.org.uk/features/technicolor-fragments-louise-brooks>. A two-color subtractive Technicolor process using complementary color dyes on emulsions coating both sides of the film. See also SCWHR-P-074-5-226-8g through 8i. Four 35 mm color positive prints.

Folder 28:

Loan Card. Card reads "EARLY FOUR COLOR ADDITIVE EXPERIMENTAL FILM, MADE BY THE LENDER. Loaned by Mr. T. De La Garde." Note: No film specimen found.

Folder 29:

Note on envelope. Card reads "Kodachrome slide."

Folder 30:

Unidentified additive process. Unidentified four-color additive process. The images are at a 90 degree angle to the usual format, so where either corrected by a prism or the film ran horizontally through a projector. Three 35 mm black-and-white prints. Identified on sleeve as "Ulysses Calcium," so are probably for advertising or an industrial film. See also SCWHR-P-074-7-31.

Folder 31:

Unidentified additive process. Unidentified four-color additive process. Image of a color test card. The images are at a 90 degree angle to the usual format, so where either corrected by a prism or the film ran horizontally through a projector. Street scene in East Ham, London, England. One 35 mm black-and-white negative and one 35mm copy slide. Identified on sleeve as "Ulysses Calcium," so are probably for advertising or an industrial film.

Folder 32:

Kalem Company: "Ham and Bud" Comedy. Kalem Company: "Ham and Bud" Comedy, film title unidentified. Two 35 mm black-and-white negatives.

Folder 33:

Slow motion invented by Fay, 1919. Unidentified process, "Slow motion invented by Fay, 1919" handwritten on sleeve. Probably filmed with a high-speed camera. Two 35 mm black-and-white prints.

Folder 34:

Handschiegl Process: Rainbow Division. Image of a rainbow with the text "'Rainbow', 42nd Division, Camp Mills, L.I.-N.Y." Two 35 mm color positive prints (one mounted as a slide).

Folder 35:

Examples of tints. Four 35 mm positive prints in different unidentified tints.

Folder 36:

Undersea at Laguna. Undersea at Laguna. Film tests underwater at different distances or depths. Descriptions taken from handwritten sleeve notes. Thirteen 35 mm black-and-white negatives.

Folder 37:

Dufaycolor: Additive three-color. Dufaycolor: Additive three-color, line screen (réseau). Dufaycolor was a cheaper alternative to early Technicolor and came in both reversal and negative-positive print stock. Eight 35 mm and 16 mm color positive prints; one printed pamphlet. One possibly unrelated handwritten note, transcription: "Film speculative(?), C. A. (??)isson(?), P.O. Box 111, El Monte Calif., 8mm M P developing In Fay(? Friend of Mr. Marshall.

Folder 38:

Dufaycolor: Duplicates of Technicolor IV prints. Dufaycolor: Duplicates of Technicolor IV prints, Betty Grable in "Sweet Rosie O'Grady" (1943). Dufaycolor is an additive three-color, line screen (réseau) process. "Sweet Rosie O'Grady" (1943) was printed in three-strip Technicolor IV, but these specimens appear to be duplicates in Dufaycolor, which has a signature color mosaic pattern ("réseau"). One slide mount, two 35 mm color positive prints. Handwritten on slide mount: "Dufaycolor Dup. 3-color imbibition, 'Sweet Rosey [sic] O'Grady, Betty Grable".

Folder 39:

Dufaycolor: Duplicate of Technicolor IV print, "The Picture of Dorian Gray." Dufaycolor: Duplicate of Technicolor IV print, "The Picture of Dorian Gray" (1945). One slide mount and one 35 mm color positive print. Handwritten on slide mount: "Dufaycolor Dup., 3-color imbibition, Technicolor sequence, Picture of Dorian Grey [sic], Release print".

Folder 40:

Dufaycolor: Duplicates of Technicolor IV prints, "Sinbad the Sailor." Dufaycolor: Duplicates of Technicolor IV prints, various scenes from "Sinbad

the Sailor" (1947), one slide mount. Handwritten on slide mount: Dufaycolor Dup, Rush Prints, 1946, "*Sinbad The Sailor*".

Folder 41:

Dufaycolor: Duplicates of Technicolor IV prints, birds. Three 35 mm color positive prints, one slide mount. Handwritten on slide mount: No Grey Key Image, 2-Color Imbibition, Release Print, Ag Sound Track".

Folder 42:

Technicolor: "Becky Sharp" (1935). Technicolor: "Becky Sharp" (1935), the first feature-length film shot in three-strip Technicolor. Three 35 mm color prints.

Folder 43:

Technicolor Process IV: promotional cards for "Becky Sharp" (1935). Technicolor Process IV: promotional cards for "*Becky Sharp*" (1935) showings at Fox Belmont Theatre and Fox Figueroa Theatre. Three items.

Folder 44:

Don Lee Network: test film for television. The Don Lee Network, also known as the Don Lee Broadcasting System, was a regional network of radio stations partnered with Columbia Broadcasting System, Inc. (CBS) on the West Coast to create the Don Lee-Columbia Network. The Don Lee Network launched an experimental television network, W6XA0, in Los Angeles in 1931. Five 35 mm black-and-white positive prints, one slide mount with handwritten note: "Don Lee Broadcasting System".

Folder 45:

"Shanghai". "*Shanghai*" title frame. One 35 mm black-and-white print, picture and blank sound stripe. One handwritten note, "Loretta Young."

Folder 46:

Pathé Exchange amateur film formats. Pathé Exchange amateur film formats. One index card, four Pathéscope 28 mm film specimens, one 9.5mm Pathé Baby film specimen, one print. Index card reads, "Clip from Pathe 28 mm film. First attempt at releases made only on acetate film, Collection of WM M Dennis."

Folder 47:

Movette: 17.5 mm amateur film. Movette: 17.5 mm amateur film, circa 1917. The Movette Camera Company was short-lived, existing only from 1916-1927. One 17.5 mm black-and-white print, one blank leader. The film has two circular sprocket perforations on each side of the image frame. Index card reads "Movette" "Clip of leader of 17 1/2mm film. First US made amateur movie system. Used negative and print camera. Hand cranked." "Collection of WM M Daniels."

Folder 48:

Warner Bros: "The Irish In Us" (1935). Warner Bros: "The Irish In Us" (1935), a First National Pictures-Warner Bros. film starring Pat O'Brien, James Cagney, and Olivia de Havilland. Includes title card and one unidentified frame. Two 35 mm black-and-white positive prints and one handwritten note reading: "Pat Obri[en] + James Cagne[y]."

Folder 49:

Kodak Cinegraph: "Our Navy in the World War" title card. Kodak Cinegraph: title card for "Our Navy in the World War", an educational silent film showing United States Navy ships during the first World War. See the film here, courtesy the Prelinger Archives: <https://archive.org/details/09780OurNavyInTheWorldWary>. One 16 mm positive print, thirteen frames on an orange-tinted base. Single emulsion. Edge markings: DAK SAFETY F.

Folder 50:

Kodak Cinegraph: trees. Kodak Cinegraph: Appears to be foliage, possibly amateur footage. Two 16 mm prints on a red-tinted film.

Folder 51:

Warner Bros: "The Girl from 10th Avenue" (1935). Warner Bros: "The Girl from 10th Avenue" (1935) starring Bette Davis. Two 35 mm black-and-white positive prints and one handwritten note reading: "Girl from the 10th Ave, Betty Davis"

Folder 52:

Dunning Process samples. Dunning Process samples. The Dunning Process was created to combine foreground and background shots using color separation with lighting rather than physical mattes (as the earlier Williams Process did). Eight 35 mm black-and-white prints and negatives, single emulsion. See also Box 2, Folders 60 through 61 for more Dunning Process samples.

Folder 53:

Biograph: Title card. Biograph: Title card, film title unknown.

Transcription: "Time after time the fills vanished into the earth until finally, twenty-three million-two hundred-thirty-two-thousand yards of material, 1 1/2 miles long - a half mile wide at the base and 100 feet wide at the top sealed up the gap." One 35 mm black-and-white print, two frames on an orange-tinted film. Single emulsion.

Folder 54:

Pathé Frères: Pathéchrome stencil tint. Pathéchrome stencil tint. Scene of four unidentified actors in the forest - two women embracing and two men in conversation. One 35 mm tinted print, two frames. Single emulsion. Edge markings: YORK; ERDITE.

Folder 55:

Unidentified dye-transfer process. Unidentified dye-transfer process. Subtractive, two-color, single-emulsion using red-orange and blue-green

dyes. Process appears to use one dot of each color of dye on both sides of every frame for alignment. Three color prints.

Folder 56:

Kelley Color: Subtractive single-emulsion two-color process. Kelley Color: Subtractive, single-emulsion, two-color process, employed by William Van Doren Kelley in 1924. Five 35 mm color prints. See also SCWHR-P-074-4-213, SCWHR-P-074-6-320, and SCWHR-P-074-8-6.

Folder 57:

Kinemacolor. Possibly Kinemacolor samples. Note sprocket similarities to SCWHR-P-074-4-210. Two 35 mm black-and-white positive prints.

Folder 58:

Prizma II Color System: Subtractive two-color process. Prizma II Color System. Subtractive two-color process, toning on double-coated film. Image of a young Asian girl with a baby on her back holding a parasol. One 35 mm color print, two frames. See also SCWHR-P-074-4-211 for more samples of this process.

Folder 59:

Handschiegl Process. Possibly Handschiegl Process, mechanically applied dye-transfer. Image of fireworks with multiple dye colors. One 35 mm color positive print, two frames. Single emulsion. Edge markings: 1096754.

Folder 60:

Image of a California bungalow in red-orange and blue-green tints. Three 35 mm positive prints.

Folder 61:

Unidentified single-emulsion two-color process. Unidentified single-emulsion two-color process. Appears to be a two-color process with faded red-orange and cyan dyes. Top image of a Spanish Revival-style building, bottom image of a young woman selling sweet navel oranges. One 35 mm color print, two frames. Edge markings: NITRATE.

Folder 62:

Unidentified dye-transfer process: Subtractive two-color single-emulsion.

Unidentified dye-transfer process. Subtractive two-color single-emulsion using red and blue dyes. Process appears to use one dot of each color of dye on both sides of every frame for alignment. Five color positive prints. See also SCWHR-P-074-10-132 and SCWHR-P-074-133 for more examples of the same process.

Folder 63:

Close-up of a beagle. Film production unknown. Close-up of a beagle. Two black-and-white single-emulsion prints.

BOX 8

Folder 1:

Unidentified four-color additive process. Unidentified four-color additive process, double emulsion. Four frames oriented horizontally within one 35 mm frame. Image of multiple focus target charts. One 35 mm black-and-white positive print, two frames.

Folder 2:

Kelley: Imbibition process. Possibly a subtractive imbibition (applied color) process, experimented with by W. V. D. Kelley in 1926. Red and blue dye imbibition on black-and-white positive print, double emulsion. Five 35 mm positive prints. See also 4-213A.

Folder 3A:

Vitagraph cartoon by J.S. Blackton: "*Humorous Phases of Funny Faces*" (1906). Blackton's first animated cartoon, which uses stop-motion to produce a series of effects. Four 4 x 5in black-and-white positive copy prints. Enlargements of film specimens in SCWHR-P-074-2-76C.

Folder 3B:

General Film Company, Pathé animated film. Animation of a king and a chauffeur. One 4" x 5" enlargement of a frame from SCWHR-P-074-12-13.

Folder 4:

Paper prints: Early unidentified films. Paper prints of two early, unidentified 35 mm films. (Maybe the same as 7-46-1e? Uncertain.)

Folder 5:

Multicolor: Ted Eshbaugh's Goofy Goat in "Getting His Nanny". Scene with a dog police officer. One 35 mm color positive print composite print on a blue-tinted film base, one full frame with picture and variable-density sound track.

Folder 6:

Kelley Color: Subtractive single-emulsion two-color process. Kelley Color: Subtractive single emulsion two-color process, employed by W. V. D. Kelley in 1924. See also SCWHR-P-074-4-213, SCWHR-P-074-6-320, and SCWHR-P-074-7-56. Two 35 mm color positive prints.

Folder 7:

Vitagraph: Unidentified film. Vitagraph: Unidentified film, possibly with Hughie Mack. Scene of three men in costumes. One 35 mm black-and-white positive print tinted yellow, two frames. Edge markings: VITAGRAPH, OF AME.

Folder 8:

Unidentified dye-transfer process: Subtractive two-color single-emulsion. Unidentified dye-transfer process. Subtractive, two-color, single-emulsion using red-orange and blue-green dyes. Process appears to use one dot of each color of dye on both sides of every frame for alignment. Animated scene of an ancient Greek or Roman town on a bay. One 35 mm color positive print, two frames. See also SCWHR-P-074-7-55.

Folder 9:

Unidentified film: Possibly Monument Valley, Navajo Nation, circa 1939. Scene of a Diné (Navajo) man with a horse in front of a crowd of people. One 35 mm color positive print, two frames. Edge markings: KODAK [circle] [plus].

Folder 10:

Unidentified bipack two-color process with duplex variable-area sound.

Unidentified bipack two-color process. Scene of a woman holding a photograph. One 35 mm color positive print, two frames with duplex variable-area sound. Edge markings: NITRATE FILM.

Folder 11:

Educational film: Lake Bagendit, Garut, Indonesia. Title cards for an unidentified film. Three 35 mm black-and-white positive prints tinted yellow.

Folder 12:

Advertisement: "Glendive Steam Laundry". Image of a lush garden with a waterfall with the words "Glendive Steam Laundry". One 35 mm black-and-white positive print tinted green, two frames with variable-density sound, single emulsion. Edge markings: EAST.

Folder 13:

Unidentified film: Western ranch scene, tinted. Scene of a group of cowboys and horses in front of a ranch-style building. One 35 mm black-and-white positive print tinted orange, two frames with the top frame spliced, single emulsion. Edge markings: [circle] [circle].

Folder 14:

Unidentified film, tinted red. Scene with a painted backdrop of a gate in front of rocks and a dinosaur skeleton with two costumed actors dancing in front. One 35 mm black-and-white positive print tinted red, two frames, single emulsion. Condition note: showing signs of deterioration.

Folder 15:

Silent film set. Silent film set of a living room. One 35 mm black-and-white positive print tinted orange, one frame, single emulsion.

Folder 16:

Unidentified film: Possibly a Buster Keaton chase scene. Scene of a man being chased by a crowd of other men. One 35 mm black-and-white positive

print, two frames. Edge markings: KODA. Condition note: paper stuck to sprockets.

Folder 17:

Unidentified film: Tree-lined street. One 35 mm black-and-white positive print, two frames with picture only, single emulsion.

Folder 18:

Unidentified film: Two men on a ship. Scene of two men with their backs to the camera standing on the deck of a ship at night. A partially obscured sign says "BOURG". One 35 mm black-and-white positive print, two frames, single emulsion. Condition note: showing signs of deterioration. Edge markings: N.

Folder 19:

Unidentified film: Downtown Los Angeles sidewalk at night. Unidentified film: Downtown Los Angeles sidewalk at night with neon signs for "Orpheum," "The May Co." and "Cafeteria". One 35 mm black-and-white positive print, one frame, single emulsion. Condition note: showing signs of deterioration. Edge markings: LM.

Folder 20:

Unidentified film: Woman in nightdress on a bed. One 35 mm black-and-white positive print, one frame, single emulsion. Condition note: showing signs of deterioration.

Folder 21:

Unidentified film: Woman holding flowers. Unidentified film: Woman holding flowers in an arched doorway. One 35 mm black-and-white positive print, one frame, single emulsion. Condition note: showing signs of deterioration.

Folder 22:

Unidentified film: Man dressed as a woman fanning himself. Note on sleeve: "LeRoy". One 35 mm black-and-white positive print, two frames, single emulsion.

Folder 23:

Unidentified film: Woman struggling with a child. One 35 mm black-and-white positive print, one frame, single emulsion. Condition note: showing signs of deterioration.

Folder 24:

Unidentified film: Woman in parlor with roses. Unidentified film: Woman in 1890s dress in a parlor with roses. One 35 mm black-and-white positive print, two frames, single emulsion.

Folder 25:

Advertisement: Man kissing a girl behind a cast iron pan. Possible advertisement for Wagner Manufacturing Company. One 35 mm black-and-white positive print, two frames, single emulsion. Condition note: showing signs of deterioration.

Folder 26:

Unidentified film: Man and a woman feeding chicks. One 35 mm black-and-white positive print, two frames, single emulsion. Edge markings: KODAK [square].

Folder 27:

Unidentified film: Man and a woman talking outdoors. Unidentified film: Man sitting on a fence talking to a woman with a waterfall in the background. One 35 mm black-and-white positive print, two frames, single emulsion. Condition note: showing signs of deterioration.

Folder 28:

Unidentified film: Man walking up steps to house. Scene of a man walking up the steps to a house from the sidewalk while a car passes. One 35 mm black-and-white positive print, two frames, single emulsion. Edge markings: KODAK [square] [square].

Folder 29:

Unidentified film: Two men talking at a picnic table. Unidentified film: Two men talking at a picnic table with the man on the right smoking a pipe and a horse and a tent in the background. One 35 mm black-and-white positive print, two frames, single emulsion. Condition note: showing signs of deterioration.

Folder 30:

Unidentified film: Man working on equipment. Note on sleeve: "Man working on TV camera?" One 35 mm black-and-white positive print, two frames, single emulsion. Condition note: showing signs of deterioration.

Folder 31:

Unidentified film: Man in front of a shed. One 35 mm black-and-white positive print, two frames, single emulsion. Condition note: showing signs of deterioration, and some paper stuck to sprockets.

Folder 32:

Unidentified film: Man being tied to a tree. Unidentified film production. Medium shot of an unidentified actor being tied to a tree by an actor costumed as an indigenous tribesman. One 35 mm black-and-white print, two frames, single emulsion.

Folder 33:

Unidentified film: Man standing at table in cave. Unidentified film: Man with scraggly hair with his back turned to the camera standing at a table in a cave, with a ladder in the background. One 35 mm black-and-white positive print, two frames, single emulsion. Condition note: showing signs of deterioration. Edge markings: EASTMAN.

Folder 34:

Unidentified film: Hands holding rock. Unidentified film: Close-up of gloved hands holding a rock. One 35 mm black-and-white positive print, two frames, single emulsion. Condition note: showing signs of deterioration.

Folder 35:

Unidentified film: People in a nightclub. One 35 mm black-and-white positive print, two frames, single emulsion. Condition note: showing signs of deterioration.

Folder 36:

Unidentified film: 1920s women in dresses. One 35 mm black-and-white positive print, two frames, single emulsion. Condition note: showing signs of deterioration.

Folder 37:

Unidentified film: House and shed in woods. One 35 mm black-and-white negative, two frames, single emulsion. Edge markings: 7F 32841.

Folder 38:

Unidentified film: Person surrounded by clouds. One 35 mm black-and-white negative, two frames, single emulsion. Condition note: cracked and showing signs of deterioration.

Folder 39:

Technicolor Process IV: "Bahama Passage" (1941), Paramount Pictures. Scene of Stirling Hayden and Madeleine Carroll on a beach. One 35 mm color

positive print, one frame with picture only. This frame has been trimmed down.

Folder 40:

Technicolor Process IV: "Bahama Passage" (1941). Technicolor Process IV: "Bahama Passage" (1941), Paramount Pictures. Scene of Madeleine Carroll standing on a ship. One 35 mm color positive print, one frame with picture only. Edge markings: K [triangle] [triangle].

Folder 41:

Technicolor Process IV: Unidentified western film. Scene of three men dressed as cowboys standing among a rock formation. Note on sleeve: "Found on floor by Mr. Glover, Aug 19, 1942". One 35 mm color positive print, two frames with picture only.

Folder 42:

Technicolor Process IV: "Drums Along the Mohawk" (1939). Scene of Claudette Colbert and Henry Fonda. One 35 mm color positive print, two frames with picture and variable-density sound. Edger markings: 17A S22626.

Folder 43:

Technicolor Process III: dye-transfer frame from "The Runaround" (1931). Technicolor Process III: Medium close-up of Mary Brian and Geoffrey Kerr from "The Runaround" (1931). A two-color subtractive Technicolor process using complementary color dyes on emulsions coating both sides of the film. One 35 mm, dye-transfer color print, picture and sound. Edge markings: EASTMAN NITRATE FILM [square] [square]. See also SCWHR-P-074-5-226-7 for a different frame from "The Runaround."

Folder 44A:

Technicolor Process II: Double emulsion cemented frames, "The Sleeping Beauty" (1926). Produced by Technicolor and distributed by Cranfield and Clarke, Inc. A one-reel short shot in 1926 and released in 1927. Identified by James Layton, film historian. Scene in an ornately decorated room with Sleeping Beauty dancing to a woman playing a lute while a man and a woman look on. Six 35 mm color positive prints with the green dye faded.

Folder 44B:

Technicolor Process II: Double emulsion cemented frames, "The Sleeping Beauty" (1926). Produced by Technicolor and distributed by Cranfield and Clarke, Inc. A one-reel short shot in 1926 and released in 1927. Identified by James Layton, film historian. Scene in an ornately decorated room with a seated woman playing a lute. Eleven 35 mm color positive prints with the green dye faded.

Folder 44C:

Technicolor Process II: Double emulsion cemented frames, "The Sleeping Beauty" (1926). Produced by Technicolor and distributed by Cranfield and Clarke, Inc. A one-reel short shot in 1926 and released in 1927. Identified by James Layton, film historian. Scene of a woman exiting an ornately decorated room. Two 35 mm color positive prints with the green dye faded.

Folder 44D:

Technicolor Process II: Double emulsion cemented frames, "The Sleeping Beauty" (1926). Produced by Technicolor and distributed by Cranfield and Clarke, Inc. A one-reel short shot in 1926 and released in 1927. Identified by James Layton, film historian. Close-up of a seated woman playing a lute; includes two slightly different frames. Ten 35 mm color positive prints with the green dye faded. Duplicate; not scanned.

Folder 45:

Technicolor Process II: Double emulsion cemented frames, "The Sleeping Beauty" (1926). Produced by Technicolor and distributed by Cranfield and Clarke, Inc. A one-reel short shot in 1926 and released in 1927. Identified by James Layton, film historian. Scene of a man and a woman on a settee; includes two slightly different frames. Eleven 35 mm color positive prints with the green dye faded.

Folder 46:

Technicolor Process II: Double emulsion cemented frames, "The Sleeping Beauty" (1926). Produced by Technicolor and distributed by Cranfield and Clarke, Inc. A one-reel short shot in 1926 and released in 1927. Identified by James Layton, film historian. Scene of a seated man in an Elizabethan collar drinking tea and a seated woman speaking to him. Five 35 mm color positive prints with the green dye faded.

Folder 47:

Technicolor Process II: Double emulsion cemented frames, "The Sleeping Beauty" (1926). Produced by Technicolor and distributed by Cranfield and Clarke, Inc. A one-reel short shot in 1926 and released in 1927. Identified by James Layton, film historian. Scene of three people standing in a room - possibly the king, queen, and one other. Six 35 mm color positive prints with the green dye faded.

Folder 48:

Technicolor Process II: Double emulsion cemented frames, "The Sleeping Beauty" (1926). Produced by Technicolor and distributed by Cranfield and Clarke, Inc. A one-reel short shot in 1926 and released in 1927. Identified by James Layton, film historian. Scene of Sleeping Beauty asleep on a settee with two men and one woman standing around her; includes three slightly different frames. Nine 35 mm color positive prints with the green dye faded.

Folder 49:

Technicolor Process II: Double emulsion cemented frames, "The Sleeping Beauty" (1926). Produced by Technicolor and distributed by Cranfield and Clarke, Inc. A one-reel short shot in 1926 and released in 1927. Identified by James Layton, film historian. Close-up of a peasant woman or servant speaking; includes four slightly different frames. Eleven 35 mm color positive prints with the green dye faded.

Folder 50:

Technicolor Process II: Double emulsion cemented frames, "The Sleeping Beauty" (1926). Produced by Technicolor and distributed by Cranfield and Clarke, Inc. A one-reel short shot in 1926 and released in 1927. Identified by James Layton, film historian. Scene outdoors of two women and a man lifting Sleeping Beauty from the ground with a spinning wheel to the right; includes four slightly different frames. Seven 35 mm color positive prints with the green dye faded.

Folder 51:

Technicolor Process II: Double emulsion cemented frames, "The Sleeping Beauty" (1926). Produced by Technicolor and distributed by Cranfield and

Clarke, Inc. A one-reel short shot in 1926 and released in 1927. Identified by James Layton, film historian. Close-up of the spinning wheel. Eight 35 mm color positive prints with the green dye faded.

Box 9

Folder 1:

Paper contact prints. Black-and-white paper contact prints from various film frames in the collection.

Folder 2:

Group of Marching Soldiers. A group of soldiers marching. Unidentified film. One black-and-white paper contact print from a 68 mm film specimen with two frames.

Folder 3:

Biograph Company: "A Barber Cure" (1913). Biograph Company: "A Barber Cure" (1913). A disheveled Charlie Murray next to Gus Pixley. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 4:

Biograph Company: Lionel Barrymore. Biograph Company: An interior scene with Lionel Barrymore seated in a room next to an unidentified actor standing behind him. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 5:

Biograph Company: Unidentified Actor. Biograph Company: An unidentified actor in front of a sign reading "PAWN SHOP." Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 6:

Biograph Company: James Cooley. Biograph Company: An interior scene with James Cooley. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 7:

Biograph Company: Blanche Sweet. Biograph Company: An interior scene with Blanche Sweet holding a hat. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 8:

Biograph Company: Large Family Scene. Biograph Company: An interior scene with a large family. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 9:

Biograph Company: Claire McDowell. Biograph Company: An outdoor scene with Claire McDowell and an unidentified actor carrying a rifle. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 10:

Biograph Company: Unidentified Actress. Biograph Company: An interior scene with an unidentified actress. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 11:

Biograph Company: Lionel Barrymore. Biograph Company: Lionel Barrymore holding an American Bell candlestick telephone to his ear. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 12:

Biograph Company: Jack Pickford. Biograph Company: Jack Pickford and an unidentified actor and actress checking their watches. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 13:

Biograph Company: Lillian Gish and James Cooley. Biograph Company: An interior scene of James Cooley laughing with Lillian Gish. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 14:

Biograph Company: Dorothy Gish. Biograph Company: A garden scene with Dorothy Gish. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 15:

Biograph Company: Unidentified Actors in a Party Scene. Biograph Company: An interior scene of costumed actors at a party. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 16:

Biograph Company: Two Unidentified Actresses. Biograph Company: An exterior scene with two unidentified actresses wearing shawls. Unidentified film. One black-and-white paper contact print from a 68 mm film, one scene.

Folder 17:

Biograph Company: Lillian Gish and James Cooley. Biograph Company: Lillian Gish, James Cooley and an unidentified actress at the door of a house. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 18:

Biograph Company: Three Unidentified Actors. Biograph Company: An interior scene with three unidentified actors. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 19:

Biograph Company: Mae Marsh. Biograph Company: An interior scene with Mae Marsh and an unidentified actor. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 20:

Biograph Company: Claire McDowell and James Cooley. Biograph Company: An interior scene of Claire McDowell, with James Cooley at the back. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 21:

Biograph Company: Unidentified Actor on Horseback. Biograph Company: An unidentified actor on horseback in a forest. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 22:

Biograph Company: Eddie Dillon and Charlie Murray. Biograph Company: An interior scene with Eddie Dillon, Charlie Murray, and an unidentified actor. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 23:

Biograph Company: Mae Marsh. Biograph Company: An outdoor scene with Mae Marsh. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 24:

Biograph Company: Unidentified Actors. Biograph Company: An exterior scene with Gus Pixley and an unidentified actress. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 25:

Biograph Company: Unidentified Actors. Biograph Company: An interior scene with two unidentified actors facing the camera, and four more in the background. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 26:

Biograph Company: Lillian Gish and James Cooley. Biograph Company: An interior scene with Lillian Gish, James Cooley and an unidentified actress dressed as a maid. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 27:

Biograph Company: Harry Carey. Biograph Company: An interior scene with Harry Carey (leaning against a wall), Claire McDowell, and an unidentified actor in between them. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 28:

Biograph Company: Lionel Barrymore. Biograph Company: A garden scene with Lionel Barrymore. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 29:

Biograph Company: Lionel Barrymore, Fred Hearn, and Frank Crane. Biograph Company: An interior scene with Lionel Barrymore, Fred Hearn, and Frank Crane dressed as military officers. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 30:

Biograph Company: Saloon scene. Biograph Company: A saloon scene with two unidentified actors playing a game at a table as a woman looks on; a man in an apron looking confused is on the other side of the wall. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 31:

Biograph Company: Lillian Gish. Biograph Company: An interior scene with Lillian Gish standing in a parlor. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 32:

Biograph Company: Marshall Neilan. Biograph Company: An interior scene with Marshall Neilan wearing a tuxedo. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 33:

Biograph Company: Robert Harron. Biograph Company: An outdoor scene with Robert Harron and two unidentified actors. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 34:

Biograph Company: "Judith of Bethulia" (1914). Biograph Company: "Judith of Bethulia" (1914). A shocked Blanche Sweet covers her mouth while an unconscious Henry B. Walthall lies in bed; only his hand is visible. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 35:

Biograph Company: "Judith of Bethulia" (1914). Biograph Company: "Judith of Bethulia" (1914). Blanche Sweet checks the pulse of an unconscious Henry B. Walthall. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 36:

Biograph Company: "A Lucky Toothache" (1910). Biograph Company: "A Lucky Toothache" (1910), title card. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 37:

Edison Studios: Index Card. Edison Studios: Information card that reads "A fragment of the first motion picture made by Edison in 1889, bound between glass for preservation."

Folder 38:

Biograph Company: Charlie Murray. Biograph Company: Charlie Murray in a top hat, with two unidentified actors in the background. Unidentified film. One black-and-white paper contact print from a 68 mm film, one frame.

Folder 39:

Abe Meyer: Stock photographs. Abe Meyer: Stock photographs of Sri Lanka, Angkor Wat, and Bangkok. Six 35 mm black-and-white negatives; six index cards.

Folder 45:

Handwritten Note: Lumière. Handwritten note: "One of 1st Lumiere's made in New York? Found in envelope of letter to Theisen from Le Roy."

Folder 46:

Handwritten Note: Mr. Matthews. Handwritten Note: "Mr. Matthews" (The reverse side was not digitized but reads "Cartridge Roll Holder 1899.")

Folder 47:

Handwritten Note: Accession Numbers. Handwritten Note: Paper scrap with three accession numbers: Handschiegl A.3282; Disney A.2503; ? A.4446. (The reverse side was not digitized but reads "Made by Ray & Charles Eames 1957"/ Probably in reference to Toy Trains.)

Folder 48:

Handwritten Note. Handwritten note describing the process for a three-color cartoon requiring a two-color bipack, with the third color applied by an imbibition camera.

Folder 49:

Boxers in a Ring. Two boxers facing off in a ring surrounded by a crowd. Unidentified film. One 60 mm black-and-white contact print, one frame. Reverse is marked "9856," presumably the accession number of the collection.

Folder 50:

Three Horses / Boxers in a Ring. One print of two filmstrips, stamped "PHOTO DEPT. FILES ONLY." Top: Three horses with a rider on the middle one walk in front of a building with bunting. Unidentified film. One 35 mm black-and-white contact print, three and a half frames. Bottom: Two boxers facing off in a ring surrounded by a crowd. Unidentified film. One 60 mm black-and-white contact print, one frame. Identical to SCWHR-P-074-9-49. Reverse is marked "9856," presumably the accession number of the collection.

Folder 51:

Boxers and Referee in the Ring. Two boxers facing off with a nearby referee in a ring filmed from the surrounding crowd. Unidentified film. One 35 mm black-and-white contact print, two and a half frames. Stamped "PHOTO DEPT. FILES ONLY." Reverse is marked "9856," presumably the accession number of the collection.

Folder 52:

Pathé Frères: "Lioness and Cubs." A lioness and two cubs gnawing at a large bone. One black-and-white enlargement print, two frames. Handwritten on verso: "Lioness & Cubs for Pathe Freres."

Folder 53:

Boxers in the Ring/ Men Marching. One contact print of two 35 mm black-and-white filmstrips. Left: Two boxers facing off in a ring surrounded by a crowd, three frames. Right: A large group of men marching along a road, two frames. Stamped "Photo Dept. Files Only."

Folder 54:

Envelope with note. Small envelope with handwritten note: "T.K. Marshal Prop."

Folder 55:

Georges Méliès: "Four Troublesome Heads" (1898). Georges Méliès: "Four Troublesome Heads" (1898). Méliès stands in front of two tables, one with two heads atop it and another with one head. One black-and-white contact print and one copy negative.

Folder 56:

Georges Méliès: "Four Troublesome Heads" (1898). Méliès stands in front of two tables, one with two heads atop it and another with one head. One black-and-white contact print and one black-and-white copy negative.

Folder 57:

Parade. Parade: A large group of men marching along a road. Unidentified film. One 35 mm black-and-white contact print, two frames. Print is stamped "Photo Dept. Files Only."

Folder 58:

Boxers in the Ring/ Parade. One 3 x 4-inch glass plate negative of two 35 mm filmstrips.

Top: A large group of men marching along a road.

Bottom: Two boxers facing off in a ring surrounded by a crowd.

Folder 59:

Horses / Boxers in a Ring. One glass negative of two filmstrips.

Right: Three horses with a rider on the middle one walk in front of a building with bunting. Unidentified film. One 35 mm black-and-white print with three and a half frames.

Left: Two boxers facing off in a ring surrounded by a crowd. Unidentified film. One 60 mm black-and-white print, one frame.

Folder 60:

Index Card: Kennedy, Marvin, Casler, Dickson. One 3 x 5 index card with four typed names: "Kennedy, Marvin, Casler, Dickson." Probably a reference to the four founders of the K.M.C.D. Syndicate (William Kennedy Laurie Dickson, H.N. Marvin, Herman Casler, and E.B. Koopman), which was eventually incorporated into the American Mutoscope Company in 1895. Note that Dickson is noted twice, while Koopman is not at all.

Folder 61:

Note from Ransom Matthews. Note from Ransom Matthews regarding binding a specimen under glass, June 1942. Transcription: "Hypoed [sic] to harden where spoiling had started, then well washed. These were bound between glass but as only bound specimens went bad it was thought best not to rebind."

Folder 62:

Handwritten List of Color Paper Photography Processes. Handwritten list of color Paper Photography processes that has been crossed out. Includes Harriscolor, Stencil color, Additive color, etc.

Folder 63:

Earl Theisen Requisition for Paper Photographs and Negatives. One copy negative and one contact print of Edward Hill Amet's "Sinking of Cervera's Fleet"; one requisition from Earl Theisen for Paper Photographs and negatives from Amet's "Sinking of Cervera's Fleet," as well as from "Biograph Prize-Fight," and "McKinley's Inaugural Parade, 1896." The requisition is dated Aug 2, 1933.

Folder 64:

Group of Men Working/ Sheep in a Corral. One black-and-white paper print of two 35 mm negatives, three frames each. Top: A group of unidentified actors working. Bottom: Sheep in a chute. The back is stamped with "This Paper Photograph may be used for reproduction only when credited to the Los Angeles Museum of History, Science and Art."

Folder 65:

Sheep in a Corral. Sheep in a chute. One black-and-white contact print of one 35 mm negative, three frames. Print is stamped "Photo Dept. Files Only."

Folder 66:

Lumière: "L'Arroseur Arrosé / The Waterer Watered" or "Watering the Gardener." One 35 mm black-and-white positive print, one copy negative, and three contact prints.

Folder 67:

Handwritten Note. Handwritten note dated "12-2-33." Transcription: "Portion of first films of W. Friese-Greene. 1889." "Ditto Colour. 1896." "Gaumont large size film" "Melies ' ' ' ' " (shorthand to note repetition of "large size film").

Folder 68:

Sandow the Strong Man/ Carmencita the Dancer: Handwritten Note. Two copy negatives, one contact print, and one handwritten note dated "Aug. 1934."

Transcription: "Series of motion picture frames of Sandow the strong man and Carmencita the dancer, 5 x7 neg + print." "10147" is written at the top-left of the note.

Folder 69:

Sandow the Strong Man. One copy negative of a montage of Sandow the Strong Man in various poses.

Folder 70:

Carmencita the Dancer. Two copy negatives and one contact print of a montage of Carmencita the Dancer in various poses.

Folder 71:

Man with Camels / "Come with me if you want to make some easy money." A scene and dialogue screen from an unidentified film. Two 16 mm black-and-white positive prints.

Folder 72:

Crucifixion Scene Title Card. A scene and dialogue screen from an unidentified film. Two 16 mm black-and-white positive prints.

Folder 73:

High Diving Competition. Scenes from a high diving performance, most likely a competition. Four 16 mm black-and-white positive prints.

Folder 74:

Men Laying Pipes / Two Men Moving a Picket Fence / Boy Wheeling a Large Spool of Rope. Five different 16 mm black-and-white prints on light amber film.

Folder 75:

Man in Animal Costume. Two unidentified actors sitting on the ground, one wearing an animal costume, from an unidentified film. One 16 mm back-and-white print on light amber film, ten full frames and two partial frames. Edge markings: Y POSITIVE.

Folder 76:

Ocean Waves at the Shore. Ocean waves and rocks at the seashore. Unidentified film. One 16 mm black-and-white print on light amber film, twenty-one frames. Edge markings: POSITIVE.

Folder 77:

View from Pier or Dock. An unidentified actor on a pier or dock looking down at a man in the ocean. Unidentified film. One 16 mm black-and-white print on light amber film, seven full frames and two partial frames. Edge markings: TIVE.

Folder 78:

Close-up of a Cowboy. Close-up image of an unidentified cowboy actor putting something in his pocket. Unidentified film. One 16 mm black-and-white print on light amber film, fourteen frames. Edge markings: KODAK, [circle] [plus], SAFETY.

Folder 79:

Stalactites. Close-up of stalactites or stalagmites. Unidentified film. One 16 mm black-and-white print on red-tinted film, fourteen frames. Edge markings: SAFETY POSITIVE.

Folder 80:

16 mm Blank filmstrips. Two unidentified 16 mm filmstrips: one positive blank leader, black; and one positive blank film stock, exposed, no images.

Folder 81:

Technicolor II: "Toccata for Toy Trains" (1957) with bilateral variable-area sound track. Technicolor II: "Toccata for Toy Trains." A short film by husband-and-wife design team, Charles and Ray Eames. Two 16 mm color positive prints with picture and bilateral variable-area sound track.

Folder 82:

Walt Disney Animation Studios: "Steamboat Mickey." Disney: "Steamboat Mickey." Possibly a recut version of "Steamboat Willie" released by Hollywood Film Enterprises (HFE). HFE obtained the exclusive license to sell shortened versions of Disney cartoons in 16mm and 8mm home movie versions from 1932-1950. Three 16 mm black-and-white positive prints on a light amber-tinted base.

Folder 83:

Felix the Cat. Two 16 mm black-and-white animated prints on light amber-tint film.

Folder 84:

Kinex Studio: "Daffy Doings in Doodlebugville." A series of stop-motion shorts filmed between 1927 and 1928. Four 16 mm black-and-white positive prints of title cards.

Folder 85:

Fleischer Studios: "Popeye the Sailor" (1933). The pilot cartoon for Popeye the Sailor, originally released July 14th, 1933. Three 16 mm black-and-white animated positive prints.

Folder 86:

Advertisements for Weber's Bread and Weber's Baking Company. Various advertisements for Weber's Bread and Weber's Baking Company. Five 16 mm black-and-white positive prints.

Folder 87:

Harold A. Parker Studio. Title card showing film sponsorship by Harold A. Parker Studio in Pasadena: "Imported prints and etchings, picture framing, complete Paper Photographic service." Four 16 mm positive prints.

Folder 88:

Various Advertisements. Various advertisements for film sponsors. Five 16 mm black-and-white prints: Standard Radio Company; J. Walter Collinge; Radio Doings; DuPont Vitacolor; Peck-Judah Travel Service; B.B. Nichols, Inc.; Chanslor-Lyons Stores, Inc.; F.W. Twogood; Tappenbeck and Culver; Dyas; and Silverwood's, Inc.

Folder 89:

Radio Doings Advertisement. Title cards showing film sponsorship by Radio Doings. Three 16 mm black-and-white positive prints.

Folder 90:

DuPont Vitacolor. DuPont Vitacolor title cards. Two 16 mm black-and-white positive prints.

Folder 91:

Peck-Judah Travel Service. Title card showing film sponsorship by Peck-Judah Travel Service. Subheading reads "Everything in Travel." One 16 mm black-and-white print, twenty frames. Edge markings: KODAK, [circle] [plus] [circle], SAFETY.

Folder 92:

B.B. Nichols, Inc. Title card showing film sponsorship by B.B. Nichols, Inc. Subheading reads "Paper Photographic apparatus and materials, home movie equipment, film and accessories" followed by Los Angeles location with address and telephone number. One 16 mm black-and-white print, twelve full frames and two partial frames. Edge markings: KODAK, [plus] [circle].

Folder 93:

Chanslor-Lyons Stores, Inc. Title card depicting film sponsorship by Chanslor-Lyons Stores, Inc. Subheading reads "Automotive Equipment"; "Everything to make your automobile comfortable and complete." One 16 mm black-and-white print, nine frames. Edge markings: KODAK, [circle] [plus] [circle].

Folder 94:

F.W. Twogood. Title card depicting film sponsorship by F.W. Twogood. Subheading reads "Jeweler. Kodaks. Gifts. Motion Picture Equipment," followed by a Riverside, California address. One 16 mm black-and-white print, eighteen full frames and two partial frames. Edge markings: KODAK [circle] [plus] SAFETY POSITIVE.

Folder 95:

J. Walter Collinge Title Card. Title card depicting film sponsorship by J. Walter Colling. Subheading includes a phone number and Santa Barbara address, followed by "Photo Finishing, Home Motion Picture Equipment, Demonstrations Solicited." One 16 mm black-and-white print, twelve frames. Edge markings: POSITIVE.

Folder 96:

Tappenbeck and Culver Advertisement. Title card depicting film sponsorship by Tappenbeck and Culver. Subheading includes an address in Westwood Village, Los Angeles" followed by "Paper Photographic supplies. 16 M.M. Equipment." One 16 mm black-and-white print, twelve frames. Edge markings: KODAK.

Folder 97:

Dyas Advertisement. Dyas Advertisement: "Dyas. 'California's most interesting store.'" One 16 mm black-and-white print, seventeen frames. Edge markings: DUPONT.

Folder 98:

Silverwood's, Inc. Advertisement. Silverwood's, Inc. Advertisements for Hart Schaffner & Marx. Two 16mm black-and-white positive prints.

Folder 99:

"Killing the Killer" (1927). "Killing the Killer." A mongoose killing a cobra. UFA (Universum-Film Aktiengesellschaft), also known as Mungo, der Schlangentoter (1927, Ulrich K.T. Schulz). Three 16 mm black-and-white positive prints on amber-tinted film.

Folder 100:

Harvard University Department of Anthropology: "Peoples and Cultures of the World." Harvard University Department of Anthropology A documentary series. Produced by Harvard's Anthropology Department for the Pathé Science Series. Five 16 mm black-and-white prints on light amber-tint film, all title cards.

Folder 101:

Educational Pictures: The Spice of the Program. Title cards for Educational Pictures with their motto, "The Spice of the Program," and logo. Two 16 mm black-and-white positive prints.

Folder 102:

National Film Library. Title slide: "The End" and "National Film Library." One 16 mm black-and-white positive print, twenty frames. The first two damaged and partial frames read, "Final Score," "Notre Dame 27," and "USC 0." Edge markings: DU SAFETY FILM. (Note: Parts of the filmstrip are tape-spliced together.)

Folder 103:

Burton Holmes Lectures, Inc. Title slide: "Paper Photographed by Charles J. Belden Released by Burton Holmes Lectures, Inc. Chicago, Ill." One 16 mm black-and-white positive print, sixteen frames. Edge markings: SAFETY POSITIVE.

Folder 104:

Bausch & Lomb: Promotional film. Title card reads "The Eyes of Science: A film about the scientific optical instrument." One 16 mm black-and-white

positive print, fourteen full frames and one partial frame. Edge markings: KODAK.

Folder 105:

Cine Art Productions, Inc.: Title slide for "Flying The Mail." One 16 mm black-and-white positive print, twenty-four frames. Edge markings: SAFETY POSITIVE.

Folder 106:

Grapefruit and Its Uses. Title slide: "Grapefruit and Its Uses." One 16 mm black-and-white positive print with green tint, seventeen frames. Edge markings: SAFETY POSITIVE.

Folder 107:

U.S.C. vs Notre Dame at Los Angeles Coliseum Dec. 1930. Title slide: "U.S.C. vs Notre Dame at Los Angeles Coliseum Dec. 1930." One 16 mm black-and-white positive print, nineteen frames. Note that the first twelve frames are blank leader spliced to the title frames.

Folder 108:

Women's 100 Meter Race. Title slide: "Women's 100 Meter Race. Stella Walasiewicz, Poland, wins in 11.9 seconds, a new world's record." One 16 mm black-and-white positive print, eighteen frames. Edge markings: KODAK, [square] [plus], SAFETY POSITIVE.

Folder 109:

Hal Roach: "Do Detectives Think?" (1927). Hal Roach: "Do Detectives Think?" A silent comedy starring Stan Laurel and Oliver Hardy. Three 16 mm black-and-white amber-tinted positive prints.

Folder 110:

Keystone Studios: "The Property Man" (1914). Keystone Studios: "The Property Man" starring Charlie Chaplin and Joe Bordeaux. Two 16 mm black-and-white prints on light amber-tint film.

Folder 111:

Cine Art Productions, Inc.: "Done in Oil." Cine Art Productions, Inc.: "Done in Oil" title cards. Three 16mm black-and-white prints on amber-tint film.

Folder 112:

Cine Art Productions, Inc.: "Fool Proof." Cine Art Productions, Inc.: "Fool Proof" title cards. Two 16 mm black-and-white prints on amber-tint film.

Folder 113:

Cine Art Productions, Inc.: "Burglar Proof." Title card with subheading that reads "Featuring Dorothy Devore." One 16 mm black-and-white print on amber-tinted film, fourteen frames.

Folder 114:

"The Broken Law." Title card for "The Broken Law." Subheading reads "Part Three." One 16 mm black-and-white print on amber-tinted film, seven frames. Edge markings: K, [circle] [circle], SAFETY.

Folder 115:

"The Pied Piper of Hamelin." Title card for "The Pied Piper of Hamelin." Subheading reads "From the famous poem by Robert Browning." One 16 mm black-and-white print on amber-tinted film, nine frames.

Folder 116:

Pathegrams: "Hubby's Quiet Little Game." Pathegrams: "Hubby's Quiet Little Game" title card. A film produced by Mack Sennett featuring Billy Bevan. One 16 mm black-and-white print on amber-tinted film, eight full frames and one partial frame.

Folder 117:

"Why Mary Willis Was Arrested." Title card for "Why Mary Willis Was Arrested." Subtitled "A Film Lesson in Citizenship (Serving the Community) Part 1." One 16 mm black-and-white print on yellow-tinted film, fifteen frames. Edge markings: DUPO (Note: Filmstrip torn at top and bottom).

Folder 118:

Paper Photography by Billy Burke. "Photography by Billy Burke." Title card includes framed image of Billy Burke. One 16 mm positive print, eleven frames.

Folder 119:

Trees and Valley. Nature shots of trees and valleys. Three 16 mm black-and-white positive prints.

Folder 120:

Indoor Party. Indoor Party scene. Two 16 mm black-and-white positive prints.

Folder 121:

Light Bulb. A small light bulb at the center of the frame. Two 16 mm black-and-white prints.

Box 10

Folder 1:

Tinted advertising film for May Co. at Christmas. Animated scene of Santa Claus and reindeer flying in sleigh with a flag that says "To the May Co." Two 35 mm black-and-white prints with blue tint.

Folder 2:

Example of double play-time on 35 mm film. From sleeve notes: "Example of double play-time" (48 frames per second, alternating frames, two-color) on

35 mm film. Medium shot of a World War II service member. Seven 35 mm film specimens, both positive and negative.

Folder 3:

Possibly from "*Fantômas*" (1913). Possibly a scene from an episode of "*Fantômas*" (1913), a French film serial directed by Louis Feuillade. Four men in masks and tuxedos around a table. Three black-and-white 35 mm prints with a pink tint.

Folder 4:

Scene of clay tobacco pipe. Scene of clay tobacco pipe. Two 35 mm black-and-white prints with an orange tint.

Folder 5:

National Screen Service: "*Obey the Law*" trailer title card with unilateral variable-area sound track. National Screen Service: Title card from a trailer for "*Obey the Law*," 1933. Two 35 mm black-and-white prints with unilateral variable-area sound track and picture.

Folder 6:

National Screen Service: "*Pleasure Cruise*" trailer title card. National Screen Service: Title card from a trailer for "*Pleasure Cruise*," 1933. Two 35 mm black-and-white prints.

Folder 7:

National Screen Service: Advertisement for Franklin D. Roosevelt (FDR) with unilateral variable-area sound track. National Screen Service: advertisement for Franklin D. Roosevelt (FDR), possibly for a New Deal or other social program. Three 35 mm black-and-white prints with a green tint.

Folder 8:

National Screen Service: Advertisement for book "Down in Flames" by Ben Ray Redman. National Screen Service: advertisement for the book "*Down in Flames*" by Ben Ray Redman, published in 1930. Six 35 mm black-and-white prints.

Folder 9:

Kelley: Imbibition process. Kelley: imbibition process, experimented on by Kelley in 1926. Red and blue dye imbibed on black-and-white positive. Woman wearing a hat. One 35 mm color print; one full frame. Note on sleeve: "unidentified woman in orange hat, 1 of 10 pieces - from unnumbered slide." See also P-074-4-213A-2.

Folder 10:

Harriet Quimby: Newsreel footage. Frame possibly from newsreel footage of Harriet Quimby. Also potentially from "The Late Harriet Quimby's Flight Across the English Channel," a short documentary film from 1912 completed after her death. Harriet Quimby was the first woman in the United States to receive her pilot's license and the first woman to fly across the English Channel. One 35 mm black-and-white print on an orange film base. Edge markings: KODAK [triangle] [plus sign]. See also this similar photographic print of Harriet Quimby from the Library of Congress, circa 1911: <https://lccn.loc.gov/2001704111>.

Folder 11:

Charles Lindbergh: Newsreel footage. Newsreel footage of Charles Lindbergh ("Lucky Lindy") receiving a medal from Mayor Walker during a parade in his honor in New York City, June 13, 1927. The parade was held in honor of Lindbergh completing the first solo transatlantic flight. One 35 mm black-and-white print on amber-tinted stock, two frames. Edge markings: EASTMAN II. See also: <https://archive.org/details/40304lindynewsreelsmosvwr>.

Folder 12:

The airplane "America": Newsreel footage. Possible newsreel footage of airplane "America," a monoplane that was the third to make a transatlantic crossing and the first to carry official airmail across the Atlantic. One 35 mm black-and-white print on amber-tinted stock, four frames. One frame has a printing defect. Edge markings: KODAK [plus sign] [triangle].

Folder 13:

Card with 5 film specimens, labeled "Aeroplane F.B.O." Card with 5 film specimens, labeled "Aeroplane F.B.O." Frames from aerial footage of a neighborhood.

Folder 14:

Title card for "*Her Fame and Shame*," 1917 short by Triangle-Keystone. Title card for "*Her Fame and Shame*," a 1917 short by Triangle-Keystone and directed by Frank Griffin. Incorrectly labeled "with Gloria Swanson" - actually stars Louise Fazenda and Charles Murray. One 35 mm black-and-white print on amber-tinted stock, two half-frames.

Folder 15:

Paramount News: "Balloon Completed" title card. Transcription: "Paramount News, Balloon Completed. Glendale, Calif. -- Constructed entirely of metal, this steam propelled dirigible is expected to revolutionize passenger air travel. Pacific Edition." Two 35 mm black-and-white prints on yellow-tinted stock.

Folder 16:

Advertisement: "Can supply a variety of styles..." Advertisement: "Can supply a variety of styles, absolutely unlimited, furnishing quantities to your satisfaction on short notice." One 35 mm black-and-white print, one copy print.

Folder 17:

National Screen Service: "*The Monkey's Paw*" trailer title card. National Screen Service: "*The Monkey's Paw*" (RKO Radio Pictures, 1933) trailer title card. Four black-and-white prints.

Folder 18:

National Screen Service: title card, "Pre-Vues of Coming Attractions." National Screen Service: title card, "Pre-Vues of Coming Attractions." Two 35 mm black-and-white prints.

Folder 19:

National Screen Service: "Her Re-sale Value" trailer title card. National Screen Service: "Her Re-sale Value" trailer title card. Two 35 mm black-and-white prints.

Folder 20:

Disney: three-color Technicolor title for "Toby Tortoise Returns," a Silly Symphony. Disney: three-color Technicolor title card for "Toby Tortoise Returns," a 1936 Silly Symphony. Three 35 mm color positives.

Folder 21:

National Screen Service: "Freaks" trailer title card. Transcription: "Freaks" overlaid by "with Wallace Ford, Leila Hyams, Olga Baclanova, Roscoe Ates." Two black-and-white positives.

Folder 22:

Wallace Reid in "The Lottery Man." 3" x 4" copy negative of a production still of Wallace Reid in "The Lottery Man" (1919). Text transcription: "302-39" [in bottom left corner], center-bottom: "Wallace Reid in 'The Lottery Man' A Paramount-Artcraft Picture," and "L 302 X-39" [bottom right corner].

Folder 23:

Paris with the Eiffel Tower. Possibly Paris with the Eiffel Tower in the background. Note on sleeve: "Film found in a book." One 35 mm black-and-white positive on yellow-tinted stock, four frames. Edge markings: EASTMAN.

Folder 24:

Trailer title card, "Don Juan" (1926). Trailer title card for "Don Juan," 1926. Transcription: "John Barrymore in Don Juan." One 16 mm black-and-white positive on amber-tinted stock, three frames.

Folder 25:

Documentary frames of women and children in poverty, South Asia.

Documentary frames of women and children in poverty, possibly in South Asia.

Note on sleeve: "Indian or other Mideast people; early stock." One 35 mm black-and-white positive, six frames. Condition note: shows early signs of decomposition, 3/24/2023.

Folder 26:

Man in white suit in front of a circa 1910 touring car. Man in white suit holding a hat posing in front of a circa 1910 touring car. One 35 mm print, one frame.

Folder 27:

Pathé Frères: Combination tint and tone. One 35 mm black-and-white positive with the words "False Love and [True?]" spliced to one 35 mm black-and-white positive on orange-tinted stock, scene of several people standing on a dock at sunset looking at a sailboat in the water. Edge markings: PATHE F.

Folder 28:

Animated: "The Little Lost Sheep," 1939. Animated: "The Little Lost Sheep," a 1939 cartoon by Columbia Pictures featuring Genevieve the sheep, an unnamed wolf, Little Bo Peep, and Krazy Kat. One 16 mm black-and-white positive, three frames.

Folder 29:

"Bucky Spooner": tinted film, possibly scene from Shakespeare. Note on sleeve: "Process or special effects." Scene of a man and a woman in costume. Seven 35 mm prints. See also 10-33.

Folder 30:

Carl Laemmle: Title card for "Under Two Flags;" subtractive two-color double emulsion. Transcription: "Carl Laemmle offers Priscilla Dean in Under Two Flags; Passed by the National Board of Review; Copyrighted 1922 by Universal

Film Mfg. Co., Carl Laemmle - Pres." One 35 mm print with blue and red dyes, two frames.

Folder 31:

Soldiers, probably from the Spanish-American War (1898). Note on sleeve: "Soldiers, probably Spanish-American War - the base is newer (this is a copy of the original). From clips sent to Wm. [Earl] Theisen by Jean Le Roy." One 35 mm black-and-white print, one and one-half frames. Condition note: fragile, prone to breakage.

Folder 32:

Pathé Frères: Stencil. Pathé Frères: stencil. One 35 mm black-and-white print with amber tint. Edge markings: EN FRANCE EN; PARIS. Deteriorated; digital image only.

Folder 33:

"Bucky Spooner": Tinted film. Identified as "Bucky Spooner" on sleeve, no further information found. Eleven 35 mm prints. See also 10-29.

Folder 34:

National Screen Service: Trailer title card, "And." Frames with the word "And" in white with a black shadow. Three 35 mm black-and-white prints.

Folder 35:

J. L. Roop: Animated puppets. Possibly animated puppets by J. L. Roop for an unknown Western-themed film. Labeled as "T.M. [Terry?] Marshall Roop." Joseph Leland "J.L." Roop was a sculptor and modeler of miniatures for films ("*The Lost World*") and dioramas for museum collections, including the Natural History Museum of Los Angeles County. See also collection P-254, J. L. Roop scrapbook and https://archive.org/details/0972_Gasoline_Trails_01_00_45_10 for more on Roop. 56 specimens: 53 35 mm prints, 3 sound track only.

Folder 36:

Trees in a field. Trees in a forest. Five black-and-white negatives with some physical damage, and two prints. Three different scenes.

Folder 37:

Sound film before the sound track was printed. Close-up of an unidentified actress, before the sound track was added. Production unknown, but this may be Lilian Harvey in "*Flagrant Delit*" (*Caught in the Act*), a French language German production. Note on sleeve: "Early '30s, positive without sound track... Flagrant? Years?" Two 35 mm prints.

Folder 38:

Circular vignettes of women. Two different circular vignettes of unidentified women, circa 1920s. Unknown production. Three film 35 mm negatives showing signs of deterioration.

Folder 39:

Interior scene with three actors. Interior medium shot of three unidentified actors (two men and one woman) in a wallpapered room. Unknown production. Three 35 mm black-and-white negatives.

Folder 40:

Scene of common murre. Scene of common murre, a northern seabird, on rocks along an ocean shore. Incorrectly identified as "penguins" on film sleeve. Two 35 mm black-and-white prints.

Folder 41:

Man smoking a pipe. Unidentified actor smoking a pipe in the doorway of a wooden structure. Production unknown. Two 35 mm black-and-white prints on an amber-tinted film.

Folder 42:

Asian Farmers. Farmers in straw hats working in a field in Asia, possibly China or Vietnam. Unknown production. Two 35 mm black-and-white prints.

Folder 43:

Desert scene. Desert scene, with and without an unidentified actress. Unknown production. Two 35 mm black-and-white negatives, and two prints.

Folder 44:

"The Cheat" (1931) with Tallulah Bankhead. "The Cheat" (1931). Nighttime interior scene with Tallulah Bankhead, wearing a nightgown, and Harry Stephens, wearing pajamas. Two 35 mm black-and-white prints with picture only, no sound track.

Folder 45:

"Bureau of Missing Persons" title card. National Screen Service: "Bureau of Missing Persons" title card. A First National and Vitaphone Picture. Two 35 mm black-and-white prints.

Folder 46:

Examples of orange-tinted stock for sound films. Examples of orange-tinted stock. Three 35 mm prints of a Spanish-style bungalow. Unknown production. One unrecognizable, deteriorated sample. One 35 mm raw, unprocessed orange-tinted film stock specimen with space for a sound stripe.

Folder 47:

Examples of red and pink tint. Three different unidentified film scenes. Three 35 mm prints, tinted red or pink.

Folder 48:

Title for "Valuski's Screen Tests." Handwritten title card for "Valuski's Screen Tests." Two 35 mm black-and-white prints.

Folder 49:

Società Italiana Cines: Italian film with stencil. Società Italiana Cines: Italian film with stencil. Società Italiana Cines (Italian Cines Company) was an Italian film production and distribution company from 1906 - 1958. Production unknown. Ten 35 mm black-and-white prints.

Folder 50:

Kelley: Multicolor with variable-density sound. Kelley: Multicolor samples. Two 35 mm color prints with picture and variable-density sound.

Folder 51:

Examples of amber tint. Examples of orange tint. Three 35 mm black-and-white prints on an amber-tinted film.

Folder 52:

Dr. Hugo Eckener at landing of Graf Zeppelin in Los Angeles. Dr. Hugo Eckener at the landing of the Graf Zeppelin in Los Angeles in 1929. The Graf Zeppelin completed a round-the-world flight in 1929, with the landing in Los Angeles at Mines Field (now LAX) completing the first nonstop flight across the Pacific Ocean. Four 35 mm black-and-white prints.

Folder 53:

Two men drinking on railroad tracks. Two men drinking on railroad tracks. Successive frames of two unidentified actors meeting on the tracks and drinking from a bottle. Seven 35 mm black-and-white prints.

Folder 54:

Prizma II Color System. Prizma II Color System: Subtractive Two-Color Process. Shot of two unidentified actors in military uniform saluting. Two 35 mm color prints. Sleeve notes "filmed sequentially (note the color fringe on the hand." See more Prizma Color I and II in boxes 2 and 4.

Folder 55:

"The Silent Call" (1921). "The Silent Call" (1921), a lost film. Note on sleeve: "Started at Langley Field on early pan [panchromatic] film, sensitized, pinaflavol, pinachrome, pinaverdol." Possibly also filmed in Mono County in the Owens Valley, California; according to the AFI, "Location shots were made in an undisclosed mountainous region of California." See <https://catalog.afi.com/Film/12098-THE-SILENTCALL>. Five 35 mm black-and-white prints on a blue-tinted base.

Folder 56:

50 mm film. Shot of elevated walkway on the side of a mountain surrounded by trees, with a partial sign that says "FERR[Y] RETU[N] ELE[VATOR]." Two black-and-white negatives. 50 mm film; 8 perforations, two sides, horizontally.

Folder 57:

Animated circular vignette of a woman. Animated circular vignette of a woman. One 35 mm print with blue dye.

Folder 58:

"Sky Bride" (1932): film slate card. "Sky Bride" (1932) directed by Stephen Roberts, film slate card at beginning of an interior scene. Transcription of slate: "RETAKE, 746 A, 884 ROBERTS, TODD, FEB 28 SOUND, LASZLO." See also SCWHR-P-074-10-113. Two 35 mm black-and-white prints.

Folder 59:

Subtractive two-color imbibition process. Subtractive two-color imbibition process, single emulsion, possibly Kelley or Handschiegl. Identified on sleeve as "Handschiegl (?), early ex. of coloring by Handschgl [sic]. Or is it the old Kodachrome?" See also P074-4-208E and P074-4-213A for similar specimens. Two 35 mm color prints, one specimen missing as of 8/21/10.

Folder 60:

Example of amber tint. Example of amber tint. Shot of a mountain stream. Two 35 mm black-and-white prints on an amber-tinted base.

Folder 61:

Edison: early example of tint and stencil. Edison: early example of tint and stencil specimen licensed to run on Edison apparatus. Two 35 mm black-and-white prints on an orange-tinted base.

Folder 62:

Subtractive color: advertisement for Hayward Lumber and Investment Co.
Subtractive color: advertisement for Hayward Lumber and Investment Co.
Metallic dyes, double emulsion. See also -P-074-5-229A-7. Two 35 mm color prints.

Folder 63:

National Screen Service: "Storm at Daybreak" trailer title card with unilateral variable-area sound track. National Screen Service: "Storm at Daybreak" (1933) trailer title card. Two 35 mm black-and-white prints with unilateral variable-area sound tracks.

Folder 64:

Matte composite. Example of matte composite, showing the process. Four 35 mm black-and-white film samples; two prints and two negatives.

Folder 66:

Subtractive two-color process. Subtractive two-color, single emulsion, bipack, or two emulsions on the same side of the film. Note on sleeve: "Dunning Process?" Compound emulsion?" Probably not the Dunning Process. Unidentified subtractive process. Might be Kelley-Handschiegl process. Eight 35 mm color prints.

Folder 67:

Vitaphone film title card, "Thursday and Friday." Vitaphone film title card, "Thursday and Friday." Vitaphone was a sound system for film created by Western Electric for Warner Bros. and First National Pictures.
Transcription: "Thursday and Friday." One 35 mm black-and-white print on an orange-tinted base. Edge markings: KODAK [plus sign] NITRATE FILM.

Folder 68:

Waterfall. Possibly Niagara Falls, unidentified process and film, possibly double emulsion. Two 35 mm black-and-white prints with flaking emulsion.

Folder 69:

Period costume film. Unidentified film. Medium close-up of an unidentified actor and actress in Victorian or Edwardian costume. The man is wearing a military dress uniform. Two 35 mm black-and-white negatives.

Folder 70:

Garden scene. Unidentified film. Medium close-up of two unidentified actors in a garden. Photographed using an oval matte. Two 35 mm black-and-white negatives. Edge markings: KODAK.

Folder 72:

Unidentified image. Unidentified image. It appears to be some kind of test or matte shot. One 35 mm black-and-white negative, five frames. Edge markings: 2D 39669.

Folder 73:

"Tender Comrade" (1943). Interior scene with Robert Ryan and Ginger Rogers in "Tender Comrade" (1943). One 35 mm black-and-white print, six frames with picture and with variable-area sound. Edge markings: 7E G84472.

Folder 75:

John Wayne, possibly from a publicity reel. Medium close-up of John Wayne, possibly from a publicity reel. 1948 reprint of the 1920s original. John Wayne in a white hat and white tuxedo holds a child, standing next to a woman in 1920s clothes. Edge markings: K [circle] [circle] [circle].

Folder 76:

Unidentified actress. Unidentified production. Medium close-up of an unidentified blonde actress in front of an office door, talking to an

unidentified actor with his back turned to the camera. One 35 mm black-and-white print, one frame with picture only. Condition note: showing signs of deterioration.

Folder 77:

Unidentified actress with telephone. Unidentified production. Medium close-up of an unidentified brunette actress talking on a telephone. One 35 mm black-and-white print, one and one half frames with picture only. Condition note: showing signs of deterioration.

Folder 78:

Unidentified child actor. Unidentified production. Close-up of an unidentified child actor. One 35 mm black-and-white print, one frame with picture only. Condition note: showing signs of deterioration.

Folder 79:

Unidentified actor and actress. Unidentified production. Interior scene with an unidentified actor and actress. One 35 mm black-and-white print, one frame with picture only. Condition note: showing signs of deterioration.

Folder 80:

Unidentified actor and actress. Unidentified production. Interior scene with an unidentified actor and actress. One 35 mm black-and-white print, one frame with picture only. Condition note: showing signs of deterioration.

Folder 81:

Unidentified: Scene with butler. Unidentified production. Medium close-up of an unidentified actor wearing a tuxedo or a butler's uniform. One 35 mm black-and-white print, one frame on lavender stock. Condition note: showing signs of deterioration.

Folder 83:

Unidentified title card with unilateral variable-area sound. Unidentified title card reading "Wednesday, Thursday, Friday and Saturday." One 35 mm black-and-white print, two frames with picture and unilateral variable-area sound. Edge markings: EASTMAN.

Folder 86:

Biplane flying. Unidentified production: Overhead view of a biplane flying with the registration number "NC10073" written on one of the wings. Identified as a Swallow biplane owned by an R. Frost in 1928. One 35 mm black-and-white print, four frames with picture only on a pink-tinted film base. Handwritten on film edge: "NUTRAL."

Folder 87:

"Flesh and the Devil" (1927). *"Flesh and the Devil"* (MGM, 1927). Medium close-up of Greta Garbo and John Gilbert reclining on a bed. One 35 mm black-and-white print, two frames with picture only.

Folder 89:

Sunday Times. Sunday Times advertising frames. Thirteen 35 mm black-and-white prints (several moved from 10-116).

Folder 90:

Unidentified: Slate reading "Take 40." Unknown production. Slate held up in front of camera, reading "Take 40" with a large Greek Revival-style building. One 35 mm black-and-white print, two frames with picture only. Edge markings: KODAK [square] [circle]; [circle] [circle]; [circle] [circle].

Folder 91:

Edgar Bergen, ventriloquist with his dummy Charlie McCarthy. Edgar Bergen, the ventriloquist with his dummy Charlie McCarthy sitting at a desk in an opulently decorated room. Unknown production. One 35 mm black-and-white print, two frames with variable-density sound track and picture.

Folder 92:

Unidentified actress. Close-up of an unidentified actress. Production unknown. One 35 mm black-and-white print, one frame with picture only on a yellow-tinted film base.

Folder 93:

Harold Lloyd in "*Girl Shy*" (1924). Harold Lloyd, possibly in "*Girl Shy*" (1924). Scene of Harold Lloyd holding a straw hat standing next to a porter carrying luggage next to a train. One 35 mm black-and-white print, four frames. Edge markings: EASTMAN.

Folder 94:

Unidentified. Production unknown. Boats in a harbor. One 35 mm black-and-white negative, four frames with picture only. Edge markings: FILM, [triangle], PANCHROMATIC.

Folder 95:

Unidentified actress. Close-up of an unidentified actress. Production unknown. One 35 mm black-and-white print, one frame with picture only.

Folder 96:

Unidentified actress. Profile view of an unidentified actress standing in a garden. Production unknown. One 35 mm black-and-white negative, four frames with picture only. Edge markings: EASTMAN.

Folder 98:

Two-color, double-sided emulsion layers. Example of a two-color dye-transfer process showing the blue-green and red-orange emulsion layers on opposite sides of the film. Scene of plants in a garden. Production unknown. One 35 mm color print, one frame with emulsion scratched off on each side to show dyes.

Folder 99:

"The Despoiler" title card. Portrait of Curtman C. Fox with his name written underneath, next to text: "Curtman C. Fox presents the Fox Players with Clarence H. Schippe and Ruth Harris in *The Despoiler*." Black silhouette logo of a fox with the words "Fox Players" superimposed. Two 35 mm black-and-white prints.

Folder 101:

Dunning Process transparency. Unidentified Dunning Process transparency. Close-up of a pilot in an airplane cockpit. One 35 mm print with yellow dye, picture only.

Folder 102:

Technicolor Process III: "Under a Texas Moon" (1930). Technicolor Process III: from "Under a Texas Moon" (1930), a lost film. Dye-transfer process, red dyed emulsion. A two-color subtractive Technicolor process using complementary color dyes on emulsions coating both sides of the film. Two 35 mm prints. See also SCWHR-P-074-5-226-2.

Folder 104:

70 mm Grandeur film (Fox Grandeur). 70 mm Grandeur film, also called Fox Grandeur. One 70 mm raw stock specimen. SCWHR-P-074-10-104-Recto shows the film base side. SCWHR-P-074-10-104-Verso shows the film emulsion side.

Folder 105:

Unidentified film. Unidentified film. Scene of an older man wearing a monocle sitting at an ornately carved desk with artwork behind him, talking to a butler. Two 35 mm black-and-white prints. See also SCWHR-P-074-7-19.

Folder 107:

D. W. Griffith: "Abraham Lincoln" (1930). D. W. Griffith: "Abraham Lincoln" (1930), Griffith's first sound film. Interior scene with Walter Huston as Abraham Lincoln and James Bradbury, Sr. as General Scott. Possibly using

Western Electric's Vitaphone sound-on-disc system. Three 35 mm black-and-white prints.

Folder 108:

Unidentified production. Unidentified production: Note on sleeve reads "Native girl singing." Two 35 mm black-and-white prints.

Folder 109:

National Screen Service: "The Masquerader" (1933). National Screen Service: "The Masquerader" (1933). Scene with Ronald Coleman and Elissa Landi. Three 35 mm black-and-white prints with variable-density sound track.

Folder 110:

Selig. Selig: Three male lions in a cage. Possibly footage of The Selig Zoo which was located in Lincoln Park, Los Angeles, California, from 1915-1940. Dated 4/8/31. Six 35 mm black-and-white negatives and one print.

Folder 111:

Unidentified production. Unidentified production: two women and a man in a hallway. Four 35 mm black-and-white negatives; two showing signs of deterioration. This might go with 10-105.

Folder 112:

DeMille: "The Affairs of Anatol" (1921). Cecil B. DeMille: "The Affairs of Anatol," a 1921 film starring Gloria Swanson and Wallace Reid. Four 35 mm black-and-white prints.

Folder 113:

"Sky Bride" (1932): Louise Closser Hale. "Sky Bride" (1932): With Louise Closser Hale. See also SCWHR-P-074-10-58. Two 35 mm black-and-white prints.

Folder 114:

Unidentified production. Unidentified production: Showing a cut between images. Two black-and-white prints.

Folder 115:

Early Wright Brothers flight. Early Wright Brothers flight. Copy of the original film. Two 35 mm black-and-white negatives on a light blue-tinted base, one 35 mm black-and-white print on an amber-tinted base.

Folder 117:

National Screen Service: "Coming Sunday, Monday, and Tuesday, Double Bill."
National Screen Service: "Coming Sunday, Monday, and Tuesday, Double Bill."
Three 35 mm black-and-white prints.

Folder 118:

National Screen Service: "Reno's Divorce Judge Tells Why Marriages Fail."
National Screen Service: "Reno's Divorce Judge Tells Why Marriages Fail."
Three 35 mm black-and-white prints.

Folder 120:

Mack Sennett. Unknown Mack Sennett film. Written on one specimen is "1933? Mack Sennett." Scene of an unidentified actress holding a martini glass, standing next to an unidentified actor wearing a bowler hat and bow tie. Two 35 mm black-and-white prints.

Folder 121:

Unidentified production. Unidentified: Exterior scene of two men talking or arguing. Four 35 mm black-and-white prints on orange-tinted film.

Folder 122:

Paramount News title card. Paramount News: "No fish! Mr. Hoover is not expected to improve on the Coolidge trout-catching policies." Seven 35 mm black-and-white prints on pink tinted film.

Folder 123:

Film with metal pins. Two pieces of film held together with metal straight pins. Note on sleeve: "This is how films were sometimes returned by theaters - there are stories of men rewinding films and having their arms slashed open by pins." One 35 mm black-and-white print with five frames. Condition note: Deterioration caused by rusting pins. Both sides of film are digitized to show the procedure.

Folder 125:

Partially matted negative. Unidentified production. This appears to be an example of partially matted negatives. Four 35 mm black-and-white negatives.

Folder 127:

Dunning. Dunning: Unidentified production. Several tinted frames, all decomposed. Slip of paper with "Dunning?" written in pen. Not digitized.

Folder 128:

Unidentified comedy production. Unidentified comedy production. Interior scene with three unidentified actors in comedic costumes. The actor on the left appears to be Fatty Arbuckle. One 35 mm black-and-white print, two frames on yellow-tinted film. Edge markings: A GRAP [and] OF AME.

Folder 129:

Unidentified production. Unidentified production. Unidentified actress in a garden with an unidentified actor, wearing a tuxedo and top hat. One 35 mm black-and-white print, two frames on orange-tinted film.

Folder 130:

Unidentified production. Unidentified production. Two scenes: A group of unidentified cowboy actors fighting on a western street studio set and two unidentified actors in an office. One 35 mm black-and-white print, two frames on orange-tinted film.

Folder 131:

Bullfight. Bullfight in an arena. Unknown production, possibly "*The New Bull Fight*" by Selig Polyscope Company, 1905 (see catalog entry at Rutgers: <https://doi.org/doi:10.7282/T3F76CW1>). Note on sleeve: "Bullfighting arena, 1904?" One 35 mm black-and-white print, two double-coated frames on an amber-tinted base.

Folder 132:

Unidentified two-color subtractive process. Unidentified production. Unidentified two-color subtractive process: Medium shot of three unidentified actresses hugging. Two 35 mm color prints.

Folder 133:

Unidentified two-color subtractive process. Unidentified production. Unidentified two-color subtractive process: Medium shot of two unidentified actresses in Renaissance-era dresses and wearing garlands. One 35 mm color print, one frame.

Folder 134:

Prizma II color process. Unidentified production. Unidentified color process, probably Prizma II: Still life of tulips and candlestick. One 35 mm, double-sided emulsion print with red dye. Condition note: some damage to the sprockets.

Folder 135:

Prizma II color process. Unidentified production. Unidentified color process, probably Prizma II: Desert fort film set with soldiers from two different militaries or eras. Identified on sleeve as "Desert castle with soldiers." One 35 mm, double-sided emulsion print with red dye. Condition note: some damage to the sprockets.

Folder 136:

Prizma II color process. Unidentified production. Unidentified color process, probably Prizma II: An unidentified actress as a bathing beauty with zebra-striped umbrella. One 35 mm, double-sided emulsion print with red dye. Condition note: some damage to the sprockets.

Folder 137:

Blackton: "The Virgin Queen" (1923). Coronation scene of Elizabeth I. Possibly "The Virgin Queen" (1923) by J. Stuart Blackton, starring Diana Manners. One 35 mm black-and-white print, two frames on an amber-tinted base.

Folder 138:

Unidentified negative. Unidentified production or process: Unidentified actress with her back to camera, and another woman in the background, apparently nuns. One 35 mm black-and-white negative, two frames. The images have rounded corners.

Folder 140:

Prizma II color process. Unidentified production: Two boats in harbor with a Navy ship in the background. One 35 mm, double-emulsion print tinted red-orange and blue-green. Probably Prizma II. Condition note: some damage to sprockets.

Folder 141:

Unidentified production. Unidentified production: Unidentified actor, possibly a soldier, hiding in the woods. One 35 mm black-and-white print, two frames. Edge markings: E.

Folder 142:

Unidentified production. Unidentified production: A crowd gathered between a train and a car. One 35 mm blue toned print (appears to be a metallic tone). Edge markings: ENSE, N MA.

Folder 143:

Unidentified production. Unidentified production. Appears to be a double-sided emulsion, poorly dyed. Exterior scene with baby birds. One 35 mm, double-coated print tinted red and blue. Condition note: some damage to sprockets.

Folder 144:

Unidentified production. Unidentified production: Ships in a harbor, possibly the Thames in London, England, or elsewhere in Europe. One 35 mm print, one frame dyed yellow and blue. Process unknown, possibly double-sided emulsion.

Folder 145:

Unidentified film: New Delhi. Unidentified film: A procession in New Delhi, possibly a coronation, passes an ornate temple. One double-emulsion, faded two-color 35 mm print with two frames. The film is brittle and one frame is cracked in half.

Box 11

Folder 1:

Derwent Water, Ashness Bridge and Skiddaw, Lake District, England. View overlooking Ashness Bridge with a car on the road. One 35 mm black-and-white negative, eight frames. Edge markings: 8034803; KODAK [triangle] [circle] NITRATE FILM PANCHROMATIC.

Folder 2:

Unidentified actress walking in a park. Unidentified: Woman walking in a park. One 35 mm black-and-white print, eight frames. Edge markings: KODAK [circle] NITRATE FILM.

Folder 3:

Unidentified hand-tinted film. One 35 mm black-and-white print, eight hand-colored frames. Edge markings: AGFA.

Folder 4:

Unidentified, underexposed film. Unidentified, underexposed negative of a waterfall or breaking waves. One 35 mm negative, eight frames. Condition note: showing signs of deterioration (emulsion flaking, shrinking).

Folder 5:

Unidentified view of mountains and a lake. Unidentified landscape view of mountains and a lake. One 35 mm black-and-white negative, eight frames. Edge markings: 895698.

Folder 6:

Unidentified group portrait of children. Unidentified group portrait of children, possibly a school class photo. One 35 mm black-and-white negative on an amber-tinted base. Edge markings: 31.

Folder 7:

Unidentified group of people at a beach. Note on sleeve: "Sennett bathers?? At beach," referring to Mack Sennett. One 35 mm black-and-white print, two frames. Edge markings: EASTMAN.

Folder 8:

Unidentified early film of baby in a garden. Unidentified, early film of baby in a garden chaperoned by three adults in late-19th or early-20th century dress. Possibly Edison or Lumière. Note on sleeve: "Copy of earlier film, *Lumière*." One 35 mm black-and-white print, two frames. Edge markings: (handwritten) 9.2682-23

Folder 9:

Technicolor Process III: Pigeons sitting in grass. One 35 mm color print, two frames. Edge markings: NITRATE FILM [triangle] [square] circle].

Folder 10:

Technicolor Process IV: "La Cucaracha" (1934). Technicolor Process IV: "La Cucaracha" (1934), one of the first live-action films in Technicolor Process IV. Three 35 mm color prints with blank sound stripes.

Folder 11:

Technicolor Process III, with variable-density sound track. Technicolor Process III: Unidentified film. Scene of a stage musical number with an

audience, possibly a Busby Berkeley scene. Two 35 mm color prints with variable-density sound track.

Folder 12:

Technicolor Process III, with variable-density sound track. Technicolor Process III: Close-up of an unidentified actress singing. One 35 mm color print, one frame with picture and variable-density sound. See also P074-1-45-1a.

Folder 13:

Technicolor Process IV: Unidentified film, possibly "Virginia" (1941). Technicolor Process IV: Unidentified film. Identified as "Virginia" on sleeve, a 1941 film, but unconfirmed. Three 35 mm prints, picture only, with space for a sound stripe. Notes on sleeve: "3-color subtractive imbibition? Technicolor (?) with grey key image - rush prints, no sound track."

Folder 14:

Technicolor Process III: "Woman Hungry" (1931). Technicolor Process III: "Woman Hungry" (1931), a lost film directed by Clarence G. Badger and starring Sidney Blackmer and Lila Lee. Shot in the Owens Valley near Mount Whitney. A two-color subtractive Technicolor process using complementary (red and green) color dyes. Twenty 35 mm color prints, picture only (originally twenty-four; four discarded due to advanced decomposition). Notes on sleeves: "Knifer; Lila Lee?; Western; Sidney Blackmer?" See also SCWHR-P-074-5-226-8.

Folder 15:

Lumière: "Arrivé d'un train à Battery Place" (Arrival of a train at Battery Place). Photographed by Alexander Promio. Elevated railway train arriving at Battery Place station, NYC. One 35 mm black-and-white print, three frames with one round sprocket perforation on each side. Condition note: showing signs of deterioration.

Folder 16:

Biograph: Woman sitting outdoors. Biograph: Unidentified film, unidentified actress sitting outdoors. One 65mm black-and-white negative, one copy negative, one copy print.

Folder 17:

George Méliès: "Un homme de têtes" (A Man of Heads). George Méliès: "Un homme de têtes" (The Four Troublesome Heads), 1898. Copy of *Lumière* film with standard Edison sprockets. Scene of Méliès kneeling in between two tables, throwing his 'head' in the air. One 35 mm black-and-white print, eight and one-half frames. See also P-074-9-65 and 9-66 for prints.

Folder 18:

Late 19th century wrestling match. Late 19th century wrestling match. Two copy negatives and two matching copy prints.

Folder 19:

Ocean scene with waves and rocks. Ocean scene with waves and rocks. Two 3 1/2" x 5" glass copy negatives and three copy prints.

Folder 20:

Portrait of Pope Leo XIII. Portrait of Pope Leo XIII. One copy print and one 5" x 7" copy negative.

Folder 21:

Edison: John Rice and May Irwin in "The Kiss." Edison: John Rice and May Irwin in "The Kiss," two scenes. One black-and-white copy print, four black-and-white copy negatives, one index card. See also SCWHR-P-074-3A-103A for film specimens and P-074-12-11 for prints.

Folder 22:

Edison: Kinetoscopic Record of a Sneeze (print of frames). Edison: Kinetoscopic Record of a Sneeze (1894). Paper print showing thumbnails of all frames. Shot by William K.L. Dickson and featuring Fred Ott. Two black-and-white copy prints; one magazine clipping.

Folder 23:

W.K.L. Dickson: Unidentified boxing match. W.K.L. Dickson: Unidentified boxing match. One black-and-white copy print, one black-and-white copy negative.

Folder 24:

Handschiegl: First color screen. One 3" x 4" glass negative, dark-purple tint with emulsion flaking off. Side profile of a woman with her hand in her pocket in front of a fence. One handwritten note; transcription: "First Color Screen made by Max Handscheigle [sic], various [?] early examples of coloring by Handscheigle [sic]."

Folder 25:

Unidentified: Boys with backs to camera. Unidentified, boys with backs to camera. One black-and-white copy positive on glass, one black-and-white positive copy print, one black-and-white negative copy print.

Folder 26:

Art title made by W. Clendenin and Jack Smeby. "Art title made by W. Clendenin and Jack Smeby, 1917" transcribed from handwritten note on back of print. One black-and-white enlargement print. Transcription: "We ask you to bear in mind this line of Art Work has never been attempted or applied to Motion Picture Titles."

Folder 27:

T.A. Edison: Copyright notation and "Pat'd Aug. 31, 1897." T.A. Edison: copyright notation and "Pat'd Aug. 31, 1897." Two 3" x 4" glass copy negatives, one black-and-white copy print. See P-074-2-100A for the original frame.

Folder 28:

Various copy prints and negatives of various film formats. Nineteen black-and-white copy prints, seven black-and-white copy negatives.

Folder 37:

Flip book: Loretta Young and Ronald Colman. Flip book: Loretta Young and Ronald Colman kissing, possibly press for "The Devil To Pay" (1930, United

Artists). Eighty-six 2" x 3.25" black-and-white prints (each image is numbered in pencil on the verso). First and last prints digitized.

Folder 38:

Flip book: Robert Taylor and a female lead. Flip book: Robert Taylor and a female lead, possibly Jean Parker, kissing. Possibly press for "Murder in the Fleet" (1935). One hundred and twelve black-and-white prints (each image is numbered in pencil on the verso). Prints 3 and 111 are digitized. Condition note: Several prints are falling apart (prints 1, 2, and 112 are in pieces).

Folder 39:

DuPont Vitacolor: Film Reel. DuPont Vitacolor: Additive 16 mm reel of film beginning with Vitacolor title card, then a scene of a coastline. The rest of the reel has not been examined due to its fragile state. Condition note: Vinegar syndrome. Two sections digitized. Edge markings: KODAK SAFETY POSITIVE [circle] [circle] [circle].

Box 12

Folder 1:

Portfolio: Stages in the Development of Moving Picture," cover. Portfolio titled "Stages in the Development of a Moving Picture" containing three 35 mm film specimens: one titled "Negative," one titled "Blank Stock, Previous [sic] to exposure in camera," and one titled "Positive." Cover page, black paper with title handwritten in white ink. 19.5mm wide x 22.5mm high.

Folder 2:

Sagamore Film Colors. Two advertisement placards from Sagamore Chemical Company Inc., New York containing six 35 mm color film specimens each.

Folder 3:

Three strips of mounted prints: "Races of Mankind," "Australia," and "Japan." Three strips of mounted color prints titled "Races of Mankind," "Australia," and "Japan." Each strip contains six prints.

Folder 4:

Paramount: "*The Grim Game*." One 35 mm black-and-white print of a stunt attempting a plane change in midair, from Paramount's "*The Grim Game*." One handwritten note, transcription: "Attempt at plane change - from Paramount picture '*THE GRIM GAME*' star, Harry Houdini. The man hanging on the rope is doubling for Houdini. A few seconds after this shot, the upper plane pushed its wheels through the top wing of the lower plane. One plane was only slightly damaged, the other considerably so, however the man on the rope was the only casualty, and he was not seriously injured. At the time this was taken Omar Locklear was the only man to have accomplished a successful plane change in the air."

Folder 5:

Unidentified production. Copy print of an early film frame. An unidentified actor in a suit holding a top hat and kneeling in front of an unidentified actress sitting on a bench, appearing to propose marriage. In the first frame the woman looks away from the man, in the next she regards him with a smile. Possibly Mutoscope images. One 4" x 5" black-and-white paper print. Condition note: torn and creased.

Folder 6:

Index cards with copy prints. Black-and-white prints made from various film frames, ordered by Earl Theisen in March 1933. Twelve prints (one print is loose) attached to eleven index cards, numbered. Information on index cards says either "Negative No.: 9538, Section: History, Subject: Motion Picture Frames, Date: March 1933" or "Negative No.: 9538, Section: Mech. Sci., Subject: German Sound Film - 1930, Date: 3/33." One index card, transcription: "Mech Science Dept. Theisen Motion Picture Clippings and Frames. Cuttings of Neg's and positives. 16 subjects."

Folder 7:

Memo from Kelley to Earl Theisen. Kelley: memo from Kelley to Earl Theisen. Two 35 mm film specimens; three notes.

Folder 8:

R.C.A. sound film. R.C.A. sound film. One 35 mm film specimen with red dye (deteriorated; digital image only) and one handwritten note. Transcription: "R.C.A Sound Film, See also Victrola."

Folder 9:

Exhibition Catalog: "The Banker's Daughter." Exhibition catalog cover of "The Banker's Daughter" produced by the Life-Photo Film Corporation, New York and starring William H. Tooker. This is a trifold exhibition catalog with scenes represented by one frame each. Twenty-six tinted color frames (originally thirty frames but four frames are missing).

Folder 10:

DuPont and Universal 35 mm sound specimens. Three DuPont 35 mm film frames with unilateral variable-area sound and one Universal 35 mm split sound frame. One handwritten note on film preservation.

Folder 11:

Black-and-white copy prints: Edison and Lumiere (Lumière). Black-and-white paper copy prints. Four prints of Edison's "The Kiss" with John Rice and May Irwin (see also SCWHR-P-074-3A-103A and SCWHR-P-074-11-21). One print of Lumiere (Lumière) film on the streets of Lyon, France (see also SCWHR-P-074-3A-104N).

Folder 12:

George Cornell: letter to Dawes Photoplay Films. George Cornell: Undated letter to Dawes Photoplay Films, Hollywood, regarding footage of the Statue of Liberty, New York. Transcription: "Gentlemen: as per your letter of the 25th, I am enclosing a few scenes. The scene of the statue of Liberty includes close up panning from Base to top and long shot as per sample. I have about 700 feet of about 15 to 20 different scenes and think that I should receive about 25 cents a foot for this lot. If you desire scenes of New York & vicinity other than appears on my list of scenes of France, England, and Porto [sic] Rico please advise as I am in a position to get some. I am sure the price is very reasonable and the photography excellent, therefore if you can use the scenes should hear from you. Hoping that we may serve you, of [???], Yours very truly, George Cornell."

Folder 13:

General Film Company. General Film Company: one 35 mm filmstrip; two index cards. See also SCWHR-P-074-3A-112. Transcription: "Organized at Trenton, New Jersey on February 10, 1910 to release the Patents Company pictures. The last General meeting was held in the office of J.J. Kennedy, who was the directing genius of the group, in June, 1919, at 52 Broadway, New York City. Prints at this time cost 10 and 11 cents per foot. By October 31, 1910, there were 9,480 theatres. 5,281 were "Patents" theatres and by July 12, 1912, the number had grown to 12,869 in the United States."

Folder 14:

Blank film strips. Six unprocessed and unexposed 35 mm film strips.

Box 13

Folder 1:

Unidentified 35 mm film stock. Unidentified 35 mm film stock depicting three bars of markings along its length at various intervals. Handwritten shorthand notation of elements are indicated at certain points. Bars are indicated, from top to bottom, as "Sample," "Iron," and "Sample." Edge markings: KODAK [triangle] [circle] NITRATE FILM [square] [square].

Folder 2:

Walt Disney: "*Snow White and the Seven Dwarfs*," 1937. Walt Disney: "*Snow White and the Seven Dwarfs*," 1937. Technicolor Process IV. Scene with five rabbits hiding behind a rock, and then slowly approaching it. One 16 mm color print. 43 frames total, 18 frames digitized. Edge markings: CHROME, KODAK, SAFETY, FILM.

Folder 3:

Walt Disney: "*Flowers and Trees*," 1932. Walt Disney: "*Flowers and Trees*," 1932. 16 mm blank film, spliced at both ends with partial frames from *Flowers and Trees*. One end is tinted green, the other is tinted red. Top half digitized.

Folder 4:

Spiral exposure example. One index card, one letter, one 85mm negative. The letter is from Arthur J. Newman in London, noting the use of small, detachable plastic fasteners on the negative. Transcription: "Dear Mr. Theisen, Enclosed is a negative taken on the spiral arrangement of which you speak. You will understand that it was made into a spiral by the use of small fasteners, two of which are in it; they can be detached, leaving the film flat for development, and flexible for printing. The flat condition of the file was intended for easy storage; the positives being treated in the same manner. Trust this will satisfy your requirements."

Box 14

Folder 1:

Biograph: Woman with baby in tub. Biograph: Woman kneeling next to a baby in a tub, with a chair behind her. One rolled paper print. Stamp on the back of the print reads "Copyright 1902 by American Mutoscope & Biograph Co." Condition note: extremely fragile, several tears.

Folder 2:

Collection of slide reproductions. Collection of reproductions. Many, but not all, of these specimens are from P-074. Topics include film scenes, advertisements, and animation. The compiler is unknown; some transparencies are annotated; with some sequential numbering. Most are in good condition with a small percentage decomposing. There are also some with explanations about film history. 362 35 mm slides, both black-and-white and color, positives and negatives.