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# Framing early cinema : the Davide Turconi nitrate frame collection at George Eastman House

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**FRAMING EARLY CINEMA:  
THE DAVIDE TURCONI NITRATE FRAME COLLECTION  
AT GEORGE EASTMAN HOUSE**

by

**Alicia Marie Fletcher**  
MA Cinema Studies, University of Toronto, 2008

A thesis  
presented to Ryerson University, Toronto, Ontario, Canada  
and  
George Eastman House International Museum of Photography and Film,  
Rochester, New York, United States of America

in partial fulfillment of the  
requirements for the degree of  
Master of Arts  
in the Program of  
Photographic Preservation and Collections Management

Toronto, Ontario, Canada, 2011  
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**Alicia Marie Fletcher**

## **Framing Early Cinema: The Davide Turconi Nitrate Frame Collection at George Eastman House**

**Alicia Marie Fletcher**

Master of Arts, 2011

Photographic Preservation and Collections Management

Ryerson University, Toronto, Ontario in coordination with George Eastman House  
International Museum of Photography and Film, Rochester, New York

### **ABSTRACT**

This thesis examines the history, use, and value of the Davide Turconi Nitrate Frame Collection of film fragments, housed at George Eastman House. An Italian film historian, Turconi (1911-2005) compiled the collection in the 1960s. Over the past decade, GEH and its partner institutions digitized the collection's 23,500 fragments, which mostly date from the 1900s and 1910s. The thesis's case study analyzes two films represented by fragments in the collection: *Les Tulipes* (Pathé, 1907) and *Maid of Niagara* (American Kinema-Pathé, 1910). This case study employs a small section of the collection to speak to its importance as a whole and is particularly focused on the collection's early applied colour effects. It compares the fragments to multiple preserved versions of the films, arguing that the Turconi Collection, as well as other frame collections housed at various institutions, are primary documents, unlike most modern restorations of early silent films.

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I am further indebted to Paolo Cherchi Usai, Senior Curator of Motion Pictures at GEH, and Joshua Yumibe of the University of St. Andrews. They are the Turconi Collection's champions – their enthusiasm and desire to see the collection prosper was infectious. Paolo was generous enough to share reflections on his departed friend and mentor, Davide Turconi. Turconi and his passion for early cinema is an essential component of this thesis. I am grateful to Paolo for providing a more personal context to the collection. Also, many thanks to Joshua for sharing much of his research on the history of early applied colour, as well as his thoughts and observations on the collection.

Finally, I need to acknowledge the guidance and friendship of GEH's Motion Picture Department, and to Stills Archivist Nancy Kauffman, especially. In the diners of Rochester, NY, I learned of many unique perspectives on silent film – facts and experiences that few books can impart, but rather, must be learned from those who hold motion pictures in their hands.

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## INTRODUCTION

Comprised of nearly 23,500 nitrate film fragments, the Turconi Collection offers researchers, historians and archivists a unique and valuable resource pertaining to early cinema (figure 1).<sup>1</sup> The fragments date from 1897 to the late 1920s with the majority from 1908 to 1912, a transitional period in the motion picture industry.<sup>2</sup> Each fragment was once part of a whole film belonging to the Josef Joye Collection, currently housed at the British Film Institute's National Film and Television Archive (NFTVA) in London.<sup>3</sup> Abbé Joye, a Jesuit teaching in Switzerland, accumulated more than 2500 reels of film to illustrate his lectures in the first decade of the twentieth century. After his death, the films sat for some fifty years in the Swiss Abbey where Joye instructed. In the early 1960s independent Italian film historian Davide Turconi discovered them. Amazed by the unprecedented nature of such an early collection, while also disturbed by its rapidly deteriorating condition, Turconi attempted to interest numerous film archives in accepting and preserving it in its entirety.<sup>4</sup> No one was interested. He then sought a desperate solution: Turconi cut clippings from the Joye prints, parcelling them out to various archives and cinetecas in Italy as well as to individual historians throughout

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<sup>1</sup> The exact number of frames in the collection is 23,491.

<sup>2</sup> See Charlie Keil, *Early American Cinema in Transition: Story, Style, and Filmmaking, 1907-1913* (Madison: University of Wisconsin Press, 2001). Keil examines the transition of cinema from novelty to mass entertainment between the years 1907 and 1913. The author pays particular attention to the evolution of narrative and style during these years. Among the studios Keil examines are Biograph and Vitagraph, both of which are represented in the Turconi Collection. This very evolution from novelty to complex storytelling is visually demonstrated within the clippings of the Turconi Collection.

<sup>3</sup> How the NFTVA received the collection is elaborated on page 27.

<sup>4</sup> With films from so many different countries and studios, as well as the selection of titles and the sheer quantity of prints, Turconi easily recognized the unprecedented nature of the collection. Today, the Corrick Collection, housed at the National Film and Sound Archive of Australia in Canberra, offers some of the same features as the Joye Collection, including applied colour effects and diversity within the national origin, studios and subjects of its films. Indeed, both collections contain stencil-colour prints of Pathé's *Les Petits pifferari*, produced in 1908. Yet, one very important difference needs to be pointed out: whereas the Corrick Collection consists of one hundred and thirty films, the Joye Collection has well over one thousand titles to offer.



Fig. 1 – Clipping 14541 from *Les Tulipes (The Tulips)*, Pathé, France, 1907. Directed by Segundo de Chomón.  
2006:0986:0002

Europe and North America. The fragments survive as relics of some of cinema's earliest productions, and, in some cases, are all that remain of what are now lost films. While the NFTVA houses the Joye prints, primarily George Eastman House International Museum of Photography and Film (GEH) houses the collection of fragments.<sup>5</sup>

There was a time when "preserving" silent films required finding an audience willing to view them. In the 1950s and '60s, decaying nitrate prints, often barely projectable, were presented to audiences by historians, such as James Card (founder of the Motion Picture Department at GEH), in order to preserve memories of the films.<sup>6</sup> In this way, the preservation of motion pictures was achieved by sharing a film with an audience, even if it meant damaging the physical print. Today, the projection of nitrate is prohibited, with the exception of specific venues sanctioned by FIAF (Federation Internationale des Archives du Film).<sup>7</sup> But even in the cases where nitrate is legally projected, rarely is it a vintage print of a silent film, let alone one from the first decade of motion pictures. According to FIAF regulations, rare, original prints should never be projected.<sup>8</sup> However, at the time that Turconi cut the clippings, in the 1960s, it was not unheard of to project such important, historic originals. By selecting a series of resonant images that summarized the film's character, Turconi also attempted to preserve film, albeit in a different fashion than Card and his contemporaries. In severing the frames from their parent prints, Turconi created a new collection. The frame collection then travelled to places that the much larger collection of Joye films could not. In this way, the Turconi Collection

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<sup>5</sup> Much smaller portions of the collection still remain in Italy.

<sup>6</sup> Caroline Frick Page, "James Card Memorial Lecture: *Peter Pan* (1924)" The Dryden Theater Film Program, George Eastman House, Rochester NY, September 19, 2010.

<sup>7</sup> Five currently exist in North America: GEH, Los Angeles County Museum of Art, Museum of Modern Art, Library of Congress, and American Film Institute.

<sup>8</sup> Paolo Cherchi Usai, *Silent Cinema: An Introduction* (London: British Film Institute, 2000), 14.

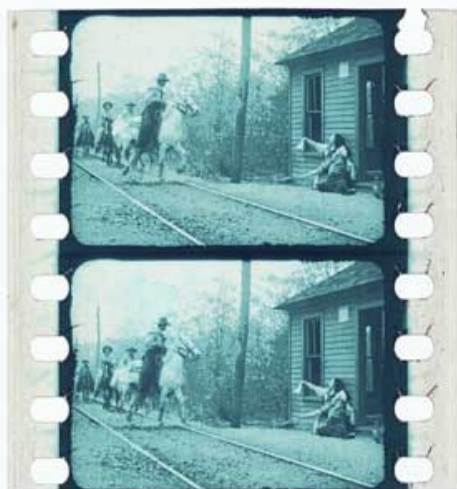


Fig. 2 – Blue toning in clipping 19013, from *The Great Train Hold-Up*, Pathé-American Kinema, France-United States, 1910.  
2006:1050:0016



Fig. 3 – Purple tinting in clipping 02943, from *La fée de la mer (The Fairy of the Sea)*, Gaumont, France, 1910.  
2004:1151:0008

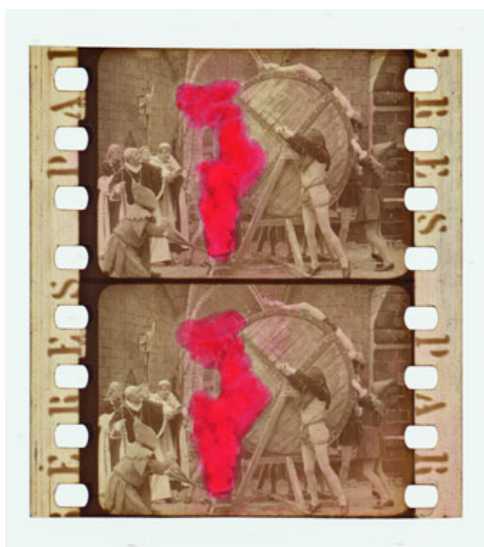


Fig. 4 – Magenta hand-colouring (and sepia toning) in clipping 10673, from *Les Martyrs de l'Inquisition (The Martyrs of the Inquisition)*, Pathé, France, 1905.  
2006:0715:0005



Fig. 5 – Stencil-colour in clipping 08758, from *Le siège de Calais (The Siege of Calais)*, Pathé, France, 1911.  
2004:1477:0018

experienced a historical trajectory entirely separate from that of the Joye Collection.

In cutting the frames, Turconi created what is perhaps the largest, most varied sampling of original applied colour techniques (figures 2-5). An estimated eighty-five percent of films from the silent era featured some degree of colour, whether toning, tinting, hand-colouring or stencilled effects.<sup>9</sup> Yet until recently, archives were forced to preserve early films almost exclusively as black and white surrogates. An estimated seventy percent of the films from which Turconi cut contain applied colour. As a result, many of his clippings present a degree of colour, intricacy and detail that is astonishing to today's eyes. Most impressively, the clippings' applied colour techniques are, for the most part, intact, with minimal fading to the dyes, rare for century-old colour prints. This is perhaps Turconi's greatest achievement. By severing the healthy parts from the infected body, Turconi allowed the clippings to live on and thrive unhindered by contagion. Indeed, only a few of the surviving Joye prints, housed at the NFTVA, exhibit the same quality of condition as the clippings – the rest have faded and continued to decay in a way that the clippings have not, casting Turconi's actions in a better light.<sup>10</sup>

Immobilized, these clippings exist between motion pictures and photography. Although they are characterized as motion picture artefacts, they cannot be projected or viewed in

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<sup>9</sup> Cherchi Usai, *Silent Cinema*, 23. The author bases this figure on the surviving nitrate prints from the silent era. Daan Hertogs and Nico de Klerk indicate that between 1895 and 1930, an estimated 80% of all films projected throughout the world exhibited some form of colour. Daan Hertogs and Nico de Klerk, *Disorderly Order: Colours in Silent Film, The 1995 Amsterdam Workshop* (Amsterdam: Stichting Nederlands Filmmuseum, 1996), 12.

<sup>10</sup> Paolo Cherchi Usai pointed out that the Joye prints had faded in a way that the Turconi clippings had not in a conversation with the author on March 1, 2011. In the time that elapsed between Turconi's cutting of the clippings (the early to mid-1960s) and the collection's transfer to the NFTVA in 1976, the Joye prints continued to deteriorate. Existing areas of nitrate decomposition continued to spread to other portions of the reel – a result of the autocatalytic nature of the chemical reaction that causes nitrocellulose to oxidize. The clippings on the other hand, were freed from this scenario and the autocatalytic nature of the reaction did not apply to the same degree (i.e. there was less material to fuel the chemical reaction because the clippings could be stored in smaller batches).



**Fig. 6 - Clipping 13659 from *Moïse sauvé des eaux* (*The Infancy of Moses*), Pathé, France, 1911. Collection of the University of Pavia, Italy. This is an unusual clipping in the number of frames it includes. With its sixteen frames, the clipping represents roughly one second of projected footage.**

movement. Rather, all possibility of motion is left behind. The Turconi clippings speak to the subject matter and aesthetic character of their parent films through still images. A single frame appears for one-sixteenth of a second when projected at the proper speed for silent film, below the threshold of visual perception (figure 6).<sup>11</sup> In other words, his cutting of the frames extracted a fleeting moment from this flow of images. Turconi singled out the frames from the thousands of frames that makeup the average one-reel film.<sup>12</sup> As a result, the clippings are experienced in different ways than how a motion picture is experienced. Truly, an individual frame was never meant to be singled out. Yet, in browsing a cinémathèque catalogue or reviewing the back cover of a DVD package, single frames function as capsule visualisations of the film as a whole. Archivists with interests not unlike Turconi's often choose these images and produce frame enlargements, honing in on a single frame from tens of thousands.<sup>13</sup>

This thesis will take the form of a case study. To speak to the importance of the larger collection, I will analyze clippings from two titles in the Turconi Collection, *Les Tulipes* (Pathé, 1907) and *Maid of Niagara* (Pathé-American Kinema, 1910). My analyses will answer a three part research question. The first aspect is specific to the Turconi Collection: Does the logic behind the collection, including what is captured in the clippings, lend the collection a special value? Secondly, what does the Turconi Collection tell us about the films and the periods the

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<sup>11</sup> Frame rates, also known as projection speeds, varied in this era from 14 frames per second (fps) – 18fps, but generally, 35mm prints were projected theatrically at 16fps. After the silent era, a rate of 24fps was adopted as an industry standard. Cherchi Usai, *Silent Cinema*, 9.

<sup>12</sup> 35mm reels in the U.S. measured approximately 1000 feet, or 300 metres. For European nations, the reel length varied. In Germany, where Joye obtained his prints, for instance, a reel could measure some 500 metres. As Cherchi Usai points out, calculating a film's length based on reels is murky given the lack of standardization for the period. Cherchi Usai, *Silent Cinema*, 102. However, as a general guideline, a 1000 foot reel of film would contain some 16,000 frames (i.e. 16 frames make up one foot of motion picture film).

<sup>13</sup> It is important to distinguish between frame enlargements, described above, and film production stills, which are not produced from a reel of motion picture film.

clippings represent? The final component to the research question asks: What value do frame collections possess for archives whose chief mandate is the preservation of complete films?



## LITERATURE REVIEW

In 1978, FIAF held its annual conference in Brighton, marking one of the first academic considerations of early cinema. With nearly six hundred films from the first decade of motion pictures screened, the Brighton Conference inspired the rigorous study of the earliest specimens of cinematic history. As a result of this new interest, young scholars such as Tom Gunning, André Gaudreault, and Charles Musser, devoted their careers to researching the production, reception and cultural significance of early cinematic works. Within this discipline lay the basis for the study of cinema's emergence as a mass medium. By the 1990s, a new generation of scholars continued to focus on a wide variety of early cinema topics, including distribution and exhibition. These topics were brought to the forefront by DOMITOR, the International Association Dedicated to the Study of Early Cinema. Formed in 1985 with its first conference held four years later, DOMITOR has produced numerous filmographies and publications pertaining to early cinema, with a specific focus on bridging historical and archival research.

The newfound interest in early cinema, which developed in the 1980s and 1990s, influenced the way archives preserved and exhibited silent films throughout the world. The work of curator and historian Paolo Cherchi Usai defines this concern. With over eighty percent of films from the silent era lost,<sup>14</sup> Cherchi Usai focuses his scholarship on the issues of death, decay and fragmentation that face the historians, archivists, and preservationists of early

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<sup>14</sup> Stephen Bottomore, "'A Fallen Star': Problems and Practices in Early Film Preservation," in *This Film Is Dangerous: A Celebration of Nitrate Film*, Roger Smither and Catherine A. Surowiec, eds. (Brussels: Federation Internationale des Archives du Film (FIAF), 2002), 185. Accordingly to Bottomore, the survival rate for silent films pre-1920 is even lower than eighty percent; only ten percent of films produced in the 1910s, the period discussed in the case study, survive.

cinema. First published in 1994 as *Burning Passions: An Introduction to the Study of Silent Cinema*, Cherchi Usai's *Silent Cinema: An Introduction*, updated in 2000, outlines the ethics and moral issues of film preservation. The author argues that to understand a silent film is to identify with a lost visual culture.<sup>15</sup> According to Cherchi Usai, the conditions under which silent films were originally consumed cannot be replicated today, for, as he argues, the experience of silent cinema was more than the mere consumption of images. Live accompaniment, the architecture of movie palaces, carbon-arc lamps, and the known risks associated with projecting nitrate are just some of the attributes associated with the experience of silent cinema, most of which cannot be reproduced. If the definition of preservation is to return the film to its original state, or as close as possible, as Cherchi Usai states, then preserving silent cinema in its true form is an impossible dream.<sup>16</sup>

Because the Turconi Collection features so many examples of applied colour, researching how these processes developed and how the studios put them to use is essential. However, as Joshua Yumibe points out, colour in early cinema was theoretically and historically ignored until fifteen years ago.<sup>17</sup> The 1995 Amsterdam Workshop hosted by the Nederlands Filmmuseum, devoted the entirety of its screenings and discussion panels to colour in silent film.<sup>18</sup> The publication that arose out of the workshop, *'Disorderly Order': Colours in Silent Film*, inspired a turn in silent cinema scholarship toward a more thorough consideration of this particular aspect of early cinema. The workshop clearly indicated that today's experience of colour in silent cinema is subjective and far removed from the experience of colour over a

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<sup>15</sup> Cherchi Usai, *Silent Cinema*, xvii.

<sup>16</sup> Ibid., 66.

<sup>17</sup> Joshua Yumibe, "Silent Cinema Colour Aesthetics," in *Questions of Colour in Cinema: from Paintbrush to Pixel*, Wendy Everett, ed. (Bern: Peter Lang, 2007), 44.

<sup>18</sup> Hertogs and de Klerk, *Disorderly Order*, 5.

century ago – when the Joye prints were struck. At the conclusion of the workshop, the purpose and meaning of applied colour effects were difficult to summarize, as they varied between national boundary lines and even studios. Applied colour effects were used symbolically (red for battle scenes), referentially (red for fire), and for the purposes of narrative emphasis (red used to call attention to a new scene or narrative event). To add further complication, one film could exhibit any combination of these various uses. In general, the workshop revealed that more research is needed to crack the code of colour schemes and patterns.

Paul Read and Nicola Mazzanti, in a 2009 double issue of *Film History* devoted entirely to film colour of the silent era, outline the various challenges to understanding the importance and original function of early applied colour effects. As Mazzanti points out, colours in early cinema were not arbitrarily chosen, but rather, were the outcome of a calculated decision. Furthermore, the author outlines the nuance of colour effects in early cinema by examining the range of dyes available to studios;<sup>19</sup> for example, the choice between “amber” and “light amber” could achieve resonant effects associated with a specific mood or tone through “subtle variation,” according to the author.<sup>20</sup> Overall, Mazzanti argues against the theory that colours were predominantly chosen for their “indexical” relationship (i.e. blue indicates night), and instead points toward a more complex relationship between the narrative and colour patterns – an issue more thoroughly discussed in subsequent sections of this thesis.<sup>21</sup>

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<sup>19</sup> See Appendix C: Tinting Samples for a range of dyes found in the Turconi Collection.

<sup>20</sup> Nicola Mazzanti, “Colours, Audiences, and (Dis)Continuity in the ‘Cinema of the Second Period’,” *Film History* 21, no. 1 (2009): 81.

<sup>21</sup> *Ibid.*, 83.

Yumibe, who is also featured in *Film History's* issue on colour, specifically utilizes the Turconi Collection to discuss the link between early cinema, mass media, and synaesthesia. Indeed, Yumibe's doctoral dissertation, *Moving Color: An Aesthetic History of Applied Color Technologies in Silent Cinema*, was largely shaped by his knowledge of the collection's unique variety of early applied colour techniques.<sup>22</sup> In each of his subsequent articles, Yumibe adds further support to Mazzanti's argument that early applied colour is a complex, integral system meant to evoke specific reactions in viewers.

In "From Switzerland to Italy, to All Around the World: the Josef Joye and Davide Turconi Collections," Yumibe shifts his focus from colour to examine the Turconi Collection and its transnational characteristics. The author analyzes the collection of parent films from which Turconi cut the clippings, focusing on the collection in its entirety, rather than the specific productions. Yumibe argues that the "transnational" character of Joye's collection reflects the international film market that thrived in the early cinema era. By describing how Turconi determined the fate of the collection, he also focuses attention on the "afterlife" of Joye's prints.<sup>23</sup> Turconi's actions, which dispersed the clippings around the world, are used as further evidence in Yumibe's argument that the collection is of a transnational nature. While the author points out that the clippings are synecdochically related to the Joye prints, he does not focus his research on the complexities of this relationship.<sup>24</sup> This article marks one of the first considerations of the relationship between the Joye Collection and the Turconi clippings. While

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<sup>22</sup> Joshua Yumibe, "Moving Color: An Aesthetic History of Applied Color Technologies in Silent Cinema" (PhD diss., University of Chicago, August 2007). Publication of the dissertation is forthcoming: *Moving Color: Silent Film, Mass Culture and Modernism* (Piscataway: Rutgers University Press, 2012).

<sup>23</sup> Joshua Yumibe, "From Switzerland to Italy, to All Around the World: the Josef Joye and Davide Turconi Collections," in *Early Cinema and the "National,"* Richard Abel, Giorgio Bertellini, and Rob King, eds. (New Barnet, Hertfordshire: John Libbey, 2008), 324.

<sup>24</sup> *Ibid.*, 326.

the Swiss historian Roland Cosandey, who both catalogued the films and published *Welcome Home Joye! Film um 1910* in the early 1990s, thoroughly mined Abbé Joye's massive collection, Turconi's role in the transmission of the collection's importance has not been as thoroughly examined.<sup>25</sup>

The Turconi Collection appears in numerous scholarly works devoted to topics such as the transnational film market and early colour, though this current scholarship has not considered its importance as separate from that of the Joye Collection. Since the 1980s, historians such as Cherchi Usai and Richard Abel have employed the frames, both as research samples and as illustrations for their seminal histories of the silent cinema.<sup>26</sup> However, a history devoted entirely to the Turconi Collection and its influence on the history of early cinema has yet to be written.

In general, frame collections are a neglected area of research. The Turconi Collection may be one of the largest, most thoroughly mined frame collections, but it is not the only collection of this nature. A number of institutions hold substantial frame collections, many with frames dating back to roughly the same period as those derived from the Joye prints. While a handful of articles mention the existence of frame collections, they do so tangentially and in the context of other motion picture artefacts, such as film stills. For instance, Daniel Woodruff, in discussing the use of "visual artefacts" in restoring silent films, focuses much of his discussion on film stills, while only briefly mentioning the substantial collection of frames held by his

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<sup>25</sup> Roland Cosandey, *Welcome Home, Joye!: Film um 1910: Aus Der Sammlung Josef Joye* (NFTVA, London) (Basel: Stroemfeld/Roter Stern, 1993) and "L'abbé Joye, une collection, une pratique: Première approche," in *Une Invention du diable? Cinéma des premiers temps et religion / An Invention of the Devil? Religion and Early Cinema*, Roland Cosandey, André Gaudreault, and Tom Gunning, eds. (Sainte-Foy, Québec: Presses de l'Université Laval, 1992), 60-70.

<sup>26</sup> Richard Abel, *The Ciné Goes to Town: French Cinema 1896-1914* (Berkeley: University of California Press, 1994).

institution.<sup>27</sup> Several frame collections resulted from studios submitting nitrate frames to government agencies for the purpose of copyright protection. In their respective articles on the Copyright Collection held at the Library of Congress (LOC), Patrick Loughney and Ben Brewster focus on frames in the form of paper contact prints that the studios submitted in the 1910s.<sup>28</sup> Loughney states that studios sent single frames from projection prints to the LOC, usually one frame for each scene or shot, as well as paper contact prints, but he never differentiates between the two different types. This is likewise the case in Brewster's article. The current scholarship on frame collections falls short of explaining their significance. Nor do these articles relate how frame collections are consumed once they are separated from the experience of projected motion pictures.

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<sup>27</sup> Daniel Woodruff, "Recreating Motion Pictures from Visual Artifacts," *Journal of Film Preservation* 58/59 (October 1999): 63.

<sup>28</sup> Ben Brewster, "The Vitagraph Fragments in the Library of Congress Paper Prints Collection," in *Screen Culture: History and Textuality*, John Fullerton, ed. (Eastleigh: John Libbey Publishing, 2004), 73-98. And Patrick Loughney, "D.W. Griffith: A Close Examination of the Evidence in the Biograph Copyright Records at the Library of Congress," in *The Griffith Project* volume 12, Paolo Cherchi Usai, ed. (Basingstoke: Pelgrave Macmillan, 2008), 19-29

## CHAPTER 1: THE HISTORIES OF THE JOYE AND TURCONI COLLECTIONS

### I. The Joye Collection

Abbé Josef Joye (1852-1919), a Swiss Jesuit practising at the end of the nineteenth century and into the first decade of the twentieth, was responsible for the formation of the film collection from which Turconi cut the clippings. Today, the collection of 1158 surviving Joye prints is one of the most valuable resources of early cinema titles. Rarely can one trace the provenance of the relics of early cinema back to the time of their production. Compiled mainly by one person, the collection's survival is remarkable in and of itself, a feat made even more impressive by the fact that it was kept intact. The Joye Collection has a remarkable tale to tell, one that spans over a century. Awareness of the collection grew in the 1970s, as Joye's name was repeated throughout film festival retrospectives and their accompanying catalogues.<sup>29</sup> The collection has been discussed extensively since then, which is not surprising given its unique origin and impressive size.

Joye's involvement with education in Basel, Switzerland and specifically, the Borromäum, was the stimulus for his avid collecting habits. Established by Joye in 1898, the Borromäum served as a community-based educational institution, providing Sunday school teachings and various adult education programs. Even prior to the birth of cinema, Joye incorporated visual media into his teachings. His use of hand-painted lantern slides, which began in the 1890s, persisted into the 1900s. Indeed, Joye created some 16,000 of these slides himself, using a homemade apparatus and darkroom.<sup>30</sup> The lantern slides were designed to

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<sup>29</sup> Cosandey, "L'abbé Joye," 60.

<sup>30</sup> David Robinson, "Rediscovering the Abbé's Treasures," *Film Intelligence*.

visually accentuate the subject matter of his lectures, which included biblical stories, historical topics, current events and popular science.<sup>31</sup> However, it would appear that by 1900 he began collecting films to supplement, or perhaps complement his use of lantern slides.<sup>32</sup> Joye probably relied on both: creating presentations with both forms of visual media was not unusual at the time. A mere five years after the Lumière brothers' premiere of the Cinématographe, 1900 is a remarkably early date for the origins of such a large and for the most part, personal collection; the earliest title in the Joye collection, Lumière footage of the Geneva Exposition, dates from 1896.<sup>33</sup> Between 1900 and his retirement in 1911, Joye amassed some 2,500 35mm prints. The peak of his collecting activity fell between the years 1908 and 1912, and the collection contains more clippings from films released in 1910 than any other year. Joye seems to have obtained his prints from the second-hand film market in Germany, often smuggling the reels into Switzerland.<sup>34</sup> From their intertitles and inserts scholars agreed that the majority of prints in the collection were originally distributed through either Germany or Switzerland.<sup>35</sup>

It is unclear how Joye put the collection together. As a Jesuit priest, his financial resources could not have been great. Perhaps he obtained them from production companies that sold films after they had outlived their potential to turn a profit – a period that could be as

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<sup>31</sup> Yumibe, "From Switzerland to Italy," 322.

<sup>32</sup> Ibid.

<sup>33</sup> Frames from this footage did not make their way into the Turconi Collection. The collection does contain frames dating to 1897: *Kindern Frühstück*, released by Pathé in 1897. However, looking at the shape of the sprocket holes and tints in the frames from this film, it appears that this is a later print of the 1897 film, possibly from 1905 or after.

<sup>34</sup> Robinson, "Rediscovering the Abbé's Treasures."

<sup>35</sup> Yumibe, "From Switzerland to Italy," 321.



short as a few weeks.<sup>36</sup> Or, perhaps, Joye amassed parts of his collection by obtaining films junked by their owners because of the risk associated with storing large quantities of flammable nitrate.<sup>37</sup> Even after Joye's retirement from his position as the Vicar of St. Clara, a position he held from 1886, the Borromäum continued to add films to the collection, albeit not with the same vigour or consistency as under Joye's leadership. Although by 1913 the titles added lessened drastically, collecting continued periodically and the Borromäum's Jesuits added films from the 1920s and '30s to the collection.<sup>38</sup>

Joye originally amassed many more prints than the surviving 1158, a number which already represents a substantial quantity of early silent films. While they did not have adequate facilities by today's standards, nevertheless, the Borromäum carefully preserved the film collection, well after the institution's programming had moved away from using motion pictures to illustrate its teachings.<sup>39</sup> For its 1942 catalogue of the Joye collection, the institution inventoried 1540 films, listing many in advanced stages of deterioration. The growing concern for the collection's well being led Stefan Bamberger (1923-1997), the collection's last curator, to investigate its transfer from Basel to an unnamed archive in Zurich. Finally, in 1958 the collection left its home of a half a century and moved to better facilities. While the storage conditions in Zurich were superior to what the Borromäum offered, they were by no means able to prevent further deterioration. The Zurich archive, like many others, had no funding to properly preserve the Joye prints. The principles of film preservation operating at this time dictated the prints' transfer to a more stable medium. With such a sizable collection, the cost of

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<sup>36</sup> Stephen Bottomore, "'A Fallen Star,' 188.

<sup>37</sup> Ibid.

<sup>38</sup> Yumibe, "From Switzerland to Italy," 323. However, there are few instances of frames from films produced in the 1920s or 1930s in the Turconi Collection.

<sup>39</sup> Robinson, "Rediscovering the Abbé's Treasures."

transferring some 1500 films to safety stock, then thought to be the stable successor to nitrate's inherent instability, was prohibitive for even the largest of film archives.

## II. Davide Turconi Discovers the Joye Collection

In the early 1960s, Italian film historian Davide Turconi was invited by Bamberger to view the Joye collection in Zurich.<sup>40</sup> Instantly recognizing the uniqueness and rarity of such a vast hoard of early cinema titles, Turconi was shocked by the collection's state of decay. As a result, he sought to move the prints from their home in Zurich to an archive with the resources to better care for the collection. However, Turconi could find no takers. While this may seem surprising given the unprecedented scope of the collection, Turconi's inability to find a more suitable home for Joye's prints was a result of the perceived threat that such a sizable collection posed to archives. Their own worst enemy, the nitrate bases of the some 1500 prints not only endangered their own survival, but also, the survival of any other prints stored in proximity. At the time Turconi was seeking a better home for the Joye collection, cold storage for nitrate film was not yet a film preservation strategy. Rather, archives often destroyed original nitrate prints after they were transferred to safety stock to counteract the risk of fire.<sup>41</sup>

Knowing that the Joye prints would only continue to deteriorate further, Turconi sought a desperate solution. Armed with a pair of shears, he began cutting clippings from the majority of the Joye prints, freeing them from the fate of the reel's remainder. Turconi described to

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<sup>40</sup> Born in Pavia, Italy on January 17, 1911, Davide Turconi was a revered historian, credited with writing seminal works of film history. He was particularly devoted to the history of Italian cinema. In 1982, Turconi co-founded the Giornate del Cinema Muto, a silent-film festival held annually in Pordenone. He served as director for over twenty years. Turconi passed away at the age of ninety-four in 2005.

<sup>41</sup> Paul Spehr, "The Library of Congress and Its 'Nitrate Problem'; or, Was It Necessary to Destroy the Nitrate in Order to Preserve It," in *This Film Is Dangerous: A Celebration of Nitrate Film*, Roger Smither and Catherine A. Surowiec, eds. (Brussels: FIAF, 2002), 232.

Cherchi Usai how he would string up the reels of nitrate film, some one thousand feet long and both sticky and wet as a result of advanced nitrate decomposition, along makeshift clothes lines, allowing the prints to dry.<sup>42</sup> When the films had dried, Turconi cut, utilizing a rewind bench. He spaced these cuts throughout the entirety of the reel's length so that he captured shots and scenes from throughout the reel, rather than a localized area.<sup>43</sup> Turconi also used a magnifying lens to aid him in selecting the frames.<sup>44</sup> In total, Turconi cut clippings from approximately eight hundred of Joye's films. After cutting the clippings, Turconi carefully packaged them within paper envelopes, labelling the corresponding title of the film, a catalogue number and occasionally the production company, national origin, and year.

The number of clippings that belong to a particular film varies greatly. There are five clippings for *Maid in Niagara* (discussed below as part of a case study) in the collection. For *The Victims of Alcohol* (Pathé, 1911), however, Turconi cut close to seven hundred (figure 7).<sup>45</sup> And for George Méliès's *Le Royaume des fées* (Star Film, 1903), he cut some one hundred and

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<sup>42</sup> As nitrate decomposes a sticky liquid is produced, further adding to the damage of the film stock.

<sup>43</sup> It is difficult to determine how systematic Turconi's cutting was. While it may seem logical, given his interests, that he would cut one clipping per scene for the purposes of crafting continuity, there is no way to be certain. Ultimately, there could be significant portions of frames yet to be discovered, and therefore, there is no way to account for all the clippings Turconi generated from a single Joye print. Once the database is put online in October 2011 and publicity around the collection increases, it is likely that more of Turconi's colleagues and the cinetecas that he supported will reveal that they too house pockets of the collection.

<sup>44</sup> Cherchi Usai, e-mail message to author, March 24, 2011. A rewind bench employs two reels of film, one with a print loaded onto it and another, an empty reel that receives the film from the first reel as it moves through. A hand-turned crank advances the film. Benches vary in complexity – some include a light table underneath to view the print, while others may not. There are also portable, as well as homemade rewind benches that Turconi may have used.

<sup>45</sup> This is an isolated example -- the number far surpasses the number of clippings other films. It is also unclear whether all 694 frames are from a single film, or multiple versions, released at different times by Pathé.



**Fig. 7 – Clipping 02645 from *Les Victimes de l'alcoolisme* (*The Victims of Alcohol*), Pathé, France, 1911. Directed by Gérard Bourgeois.  
2004:1149:0010**

twenty. In general, the average number of clippings cut from each print is around thirty.<sup>46</sup> For the most part, each clipping features two or three frames each. While he could not interest any archive in taking on and preserving the entire Joye collection, Turconi was able to send approximately two hundred Italian-produced films back to his native Italy for preservation. Duplicates of these became the core collection of Rome's L'Associazione Italiana per le Ricerche di Storia del Cinema (AIRSC), an archive Turconi founded in 1964.<sup>47</sup> Because of his interest in preserving Italy's national cinema heritage, Turconi cut nearly 5000 clippings from Italian-produced films. Thus over twenty percent of all the clippings in the collection originate from films made by Italian studios, such as Cines, Ambrosio and Pasquali.<sup>48</sup> However, according to Cosandey's inventory, a mere five percent of Joye's films were Italian-produced.<sup>49</sup> The discrepancy in these figures indicates one way in which the Turconi Collection is a different entity from the Joye Collection. The emphasis in each of the two collections, whether pertaining to national origin, subject matter, or genre, is different. Turconi's personal preferences and the choice he exercised in cutting the clippings is the cause of this divergence; when discussing the collection, I believe it is important to keep this element of personal choice in mind.

While his actions may seem extreme and to some unconscionable, at least by today's standards, the degree of concern Turconi felt for the collection cannot be overemphasized. In explaining his course of action many years later to Cherchi Usai, Turconi expressed his sense of

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<sup>46</sup> I calculated this figure by dividing the total number of frames by the number of titles represented in the collection. July 18, 2011.

<sup>47</sup> Yumibe, "From Switzerland to Italy," 325. The originals were sent back to Zurich after their duplication in the late 1960s and early 1970s.

<sup>48</sup> In total, an impressive fourteen Italian studios are represented in the collection. Beyond the aforementioned three, these also include: Aquila, Adolfe Croce, Itala, Helios, Milano-Films, Pineschi, Rossi & C., SAFFI-Comerio, Savoia, Unitas, and Vesuvio-Films.

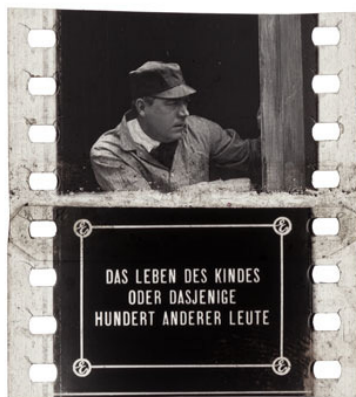
<sup>49</sup> Yumibe, "From Switzerland to Italy," 323.



**Fig. 8 – Spliced intertitle and two frames in clipping 07262 from *Une école en Nouvelle Guinée* (A School in New Guinea), Pathé, France, 1909. 2004:1360:0001**



**Fig. 9 – Spliced clipping 18913 from *The Switchman's Tower*, Edison, United States, 1911. 2006:1048:0006**



**Fig. 10 – Contextualizing intertitle in spliced clipping 18922 from *The Switchman's Tower*, Edison, United States, 1911. 2006:1048:0015**



**Fig. 11 – Spliced clipping 11737 from *Cuore materno* (Mother's Heart), Cines, Italy, unknown date. 2006:0884:0021**

urgency and his desire to preserve, at the very least, some record of the Joye Collection's existence and character at a time when its future appeared doomed.<sup>50</sup> Moreover, the cutting of the clippings was by no means a casual endeavour undertaken lightly. Rather, the extent of the collection, with its 23,500 clippings, is a result of hundreds of hours of Turconi's labour. Assuming each clipping took an average of one minute to select and to cut, Turconi spent at least four hundred hours at the rewind bench. We do not know whether the clippings were generated in one or many trips to the Swiss archive – the latter is more likely given that Turconi lived within a few hours train journey of Zurich.<sup>51</sup>

The result of Turconi's efforts is impressive. He had an eye for dynamic, interesting images. For example, Turconi frequently focused on splices within his cutting, capturing two images in one cut. The relationship between these images often lends the clipping a context that might otherwise go unnoticed. The splices communicate aspects of their parent films through a variety of ways. First, intertitles function to caption the images that they are paired with. For example, clipping 07262 features an intertitle followed by two frames of a topless woman (figure 8). The intertitle explains how volunteers teach children about "their" culture, adding context to the image of the woman and signalling that the film from which these clippings originated is likely a travelogue, one that documents a far-off mission. Secondly, the spliced frames need not contain intertitles to create meaning; rather, imagery alone can contextualize the clipping. Example 18913 from Edison's *The Switchman's Tower* (1911) contains two sequential shots: the first a conductor hanging outside of the window of his train engine, and the second a little girl playing on the train tracks (figure 9). The juxtaposition

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<sup>50</sup> Cherchi Usai, e-mail message to author, Mar 24, 2011.

<sup>51</sup> Ibid.



Fig. 12 – Clipping 14526 from *La rose d'or* (*The Golden Rose*), Pathé (SAPF), France, 1910.  
Directed by Gaston Velle.  
2006:0983:0005



Fig. 13 – Clipping 14527 from *La rose d'or* (*The Golden Rose*), Pathé (SAPF), France, 1910.  
Directed by Gaston Velle.  
2006:0983:0006



Fig. 14 – Clipping 14528 from *La rose d'or* (*The Golden Rose*), Pathé (SAPF), France, 1910.  
Directed by Gaston Velle.  
2006:0983:0007



Fig. 15 – Clipping 10542 from *La vie de cour d'Henri II en France* (*Court Life of Henry II in France*), Gaumont, France, unknown date.  
2004:1646:0001



Fig. 16 – Clipping 10543 from *La vie de cour d'Henri II en France* (*Court Life of Henry II in France*), Gaumont, France, unknown date.  
2004:1646:0002



Fig. 17 – Clipping 10544 from *La vie de cour d'Henri II en France* (*Court Life of Henry II in France*), Gaumont, France, unknown date.  
2004:1646:0003



indicates some level of suspense or danger. The Turconi clipping signals what must be a significant moment in the narrative through the juxtaposition of the two still images.<sup>52</sup> Third, the splices often capture a point of view, with one frame a shot of “looking” and the subsequent frame a close-up of what is looked at, as clipping 11737 demonstrates (figure 11). In addition to including these examples of splices, Turconi clipped frames with an interest for the film’s actors and actresses. Three clippings from *La Rose d’or* (Pathé, 1910) feature an intertitle listing the character and its performer, followed by a close-up of the actor/actress (figures 12-14).<sup>53</sup> Lastly, the splices can indicate the function of the film’s tinting scheme, as in clipping 20941 from Duskes’s *The Poacher’s Revenge* (c. 1910) (figure 18), with its one frame tinted dark blue and the frame beneath tinted yellow. In this clipping, Turconi captured the transition from darkness to light, as the man in the frame lights a candle, revealing a woman collapsed on the floor.

While not all 23,500 clippings convey as much information as these examples, Turconi always chose what clippings to cut with an eye for the significant moments in the narrative, style of the film, or some element of filmographic information. It is important to note that Turconi did not cut clippings from all the Joye prints made available to him.<sup>54</sup> Just as he chose the majority of his clippings from Italian films, Turconi appeared more interested in preserving physical records from the fiction than the non-fiction material. Joye collected science films, industrial films, and actualities. Indeed, nearly half of Joye’s films can be characterized as non-

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<sup>52</sup> Clippings for this title, and specifically, this scene, also include a contextualizing intertitle. Clipping 18922 contains a frame of the conductor followed by a spliced intertitle reading: “The life of the child, or the one hundred other people” (translated by author from German) (figure 10).

<sup>53</sup> This is likewise the case with clippings for Gaumont’s *Court Life of Henry II in France* (c. 1910); Turconi combined an intertitle introducing the historical characters with two frames of their personage (figures 15-17).

<sup>54</sup> Currently, only 775 films are featured in the collection, which is approximately half of what Turconi had available to him in Zurich.



Fig. 18 – Clipping 20941 from *Wildschützenrache* (*Poacher's Revenge*), Duskes, Germany, unknown date.  
2006:1127:0010

fiction. However, with the exception of some notable travelogues, most of which feature stencil-colour, Turconi ignored that part of Joye's collection, which further demonstrates how the Turconi and Joye Collections are different.<sup>55</sup>

### III. The NFTVA Rescues the Joye Collection

The Joye Collection, minus the 23,500 clippings cut by Turconi, continued to be cared for in Zurich until 1976, when it was transferred to the National Film and Television Archive (NFTVA). This significant move was precipitated by the British filmmaker David Mingay, who discovered the collection in Zurich while researching a television documentary on early cinema.<sup>56</sup> Mingay alerted David Francis, curator of the NFTVA, of the singular, unique character of the collection, as well as its vulnerable condition. Once the 1158 prints arrived, the NFTVA began the expensive process of duplicating the collection onto safety film, which was completed in the mid-1990s. However, the dupe prints born out of this project are almost exclusively black and white, a result of financial, as well as technological, constraints.<sup>57</sup> While some of the Joye stencil-colour films were transferred to colour stock, the number was relatively small – very few of the reproduced prints contain colour effects. Currently, NFTVA's curator of silent films, Bryony Dixon, is working alongside curator Sonia Genaitay to restore more Joye titles to reflect their original colours. In the years since its preservation, the Joye

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<sup>55</sup> Examples of travelogues with applied colour effects include Pathé's stencilled *Colombo et ses environs* from 1909 (figure 19), as well as *Le Rhin de Cologne à Bingen* released in the same year (figure 20). Non-travelogue exceptions include some non-fiction educational films produced by Edison, including *The Rescue, Cure, and Education of Blind Babies* (1912) (figure 21), as well as a stencilled Gaumont newsreel focused on the latest Paris fashions from c. 1911: *Cine-giornale n. 41* (figure 22).

<sup>56</sup> Mingay produced the television series "The Amazing Years of Cinema," which drew heavily from the Joye Collection and aired in the U.K. in 1981.

<sup>57</sup> Yumibe, "From Switzerland to Italy," 324.



Fig. 19 – Clipping 00544 from *Colombo et ses environs* (*Colombo India and its environs*), Pathé, France, 1909.  
2004:1071:0002

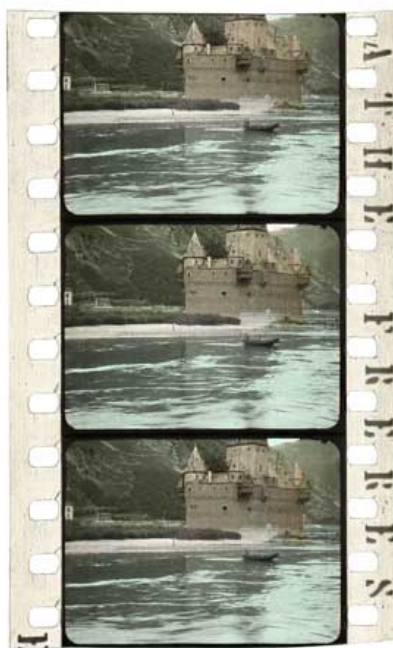


Fig. 20 – Clipping 00747 from *Le Rhin de Cologne à Bingen* (*The Rhine from Cologne to Bingen*), Pathé, France, 1910. 2004:0005



Fig. 21 – Clipping 22163 from *The Rescue, Cure, and Education of Blind Babies*, Edison, United States, 1910.  
2006:1175:0015

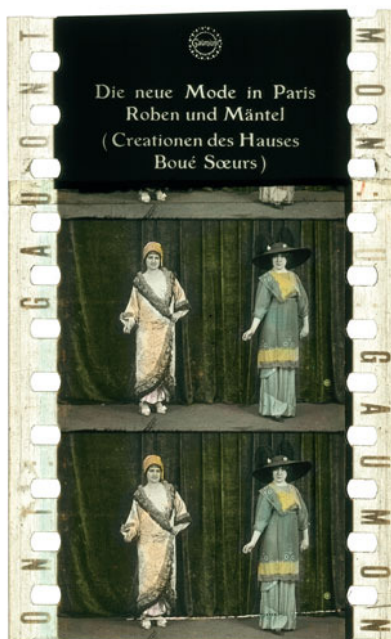


Fig. 22 – Clipping 05525 from *Cine-giornale no. 41*, Gaumont, France, 1911.  
2004:1276:0002

Collection has been utilized frequently for early cinema retrospectives and research projects. The DOMITOR conference of 2006, held at the University of Michigan, featured Dixon's presentation of thirteen French travelogues, each preserved in colour, from the Joye Collection.<sup>58</sup>

#### **IV. The Turconi Frames Travel the World**

Described by Yumibe as the "Johnny Appleseed" of early cinema, Turconi began to distribute the clippings throughout Europe in the mid-1960s.<sup>59</sup> He gave clippings primarily to Italian cinetecas and archives and sent some to his fellow film historians. Turconi gave approximately forty percent of the cuttings to La Cineteca del Friuli in Pordenone, entrusting the remaining sixty percent to his friend and protégé, the historian Paolo Cherchi Usai, then assistant curator at GEH.<sup>60</sup> Small packages of clippings made their way to other historians and archivists, such as Livio Jacob, Alberto Bernardini, and Riccardo Redi, as well as La Cineteca di Bologna and the University of Pavia. GEH stored the cuttings belonging to Cherchi Usai -- some 11,000 -- during his tenure as curator there. He officially donated them to the museum in 2004 when he left the institution. The Cineteca del Friuli clippings sent its 9,000 to GEH in 2006; they were accessioned in 2010. Together, these two groups of Turconi's clippings account for the majority of the collection today. Knowledge of the collection spread as the clippings travelled throughout Europe, until they eventually reached the United States. While keeping a collection the size of Joye's together is a monumental achievement, in a way dispersing the clippings gave

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<sup>58</sup> For a list of the films presented at the conference, refer to DOMITOR's website:  
<http://DOMITOR.org/en/Conf/formerconf06.html>

<sup>59</sup> Joshua Yumibe made this analogy in a phone conversation with the author.

<sup>60</sup> Yumibe, "From Switzerland to Italy," 328. These were given to Cherchi Usai in the 1980s.

the collection a more active and interactive existence. The mobility of the clippings allowed historians to borrow them for the purposes of research. Richard Abel's influential *The Ciné Goes to Town: French Cinema 1896-1914*, not only draws upon films contained within the Joye collection, but also frequently reproduces the Turconi clippings to illustrate his discussion of them.<sup>61</sup> Cherchi Usai, while in possession of the 11,000 Turconi clippings, used them to illustrate his seminal history of silent cinema.<sup>62</sup> Indeed, one could argue that the clippings are more accessible than their parent films. Viewing them did not and does not require travel, especially now that they have been digitized and the database is soon to be put online.

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<sup>61</sup> See figures: 17, 18, 30, 36a-b, 37, 38, 43, 44, 54, 60, 61, 71, 73, 80, 83-87.

<sup>62</sup> See plates: 18, 19, 46, 48, 51, and 52 in Cherchi Usai, *Silent Cinema: An Introduction*.

## CHAPTER 2: THE CASE STUDY

### Introduction

The importance of the Turconi Collection is threefold: first, its range of applied colour effects marks it as unique. In particular, the number of clippings featuring stencil-colour lends the collection an added value, as stencilled clippings are rarer than tinted or toned clippings. Indeed, both films discussed in the case study are stencilled – they are just two of nearly sixty stencil-colour films in the collection from which Turconi cut. Second, the Turconi Collection visually demonstrates that in the early cinema era studios pieced together projection prints from multiple camera negatives, as well as editing alternate versions of films catered to specific audiences. As a result, there is a high rate of variation between multiple prints of the same film housed at various archives. Lastly, because the collection includes a large number clippings cut from films released between 1908 and 1912 it visually demonstrates the significant changes that occurred to applied colour in those years.

### I. Colour and Pathé

Pathé Frères, whose films represent the largest number of clippings in the Turconi Collection -- almost twenty percent of the clippings come from Pathé productions -- produced both films examined in my case study.<sup>63</sup> As Abel has shown, the years that Joye's collecting

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<sup>63</sup> 142 titles out of a possible 775. It is not that Abbé Joye specifically sought out Pathé titles, but rather the firm's presence in the collection is commensurate with what was available to Joye at the time. Richard Abel discussed the importance of the market dominance of this studio in his *The Red Rooster Scare: Making Cinema American, 1900-1910*, as well as *The Ciné Goes to Town: French Cinema 1896-1914*. As Thomas Elsaesser points out, for the year 1911, French films made up one quarter of the films shown in Germany, where Joye is thought to have purchased his collection. Thomas Elsaesser, "The Presence of Pathé in Germany," in *La Firme Pathé Frères, 1896-1914*, Michel Marie, Laurent Le Forestier, and Catherine Schapira, eds. (Paris: AFRHC, 2004), 394.



Fig. 23 – Clipping 10535 from Unidentified  
Pathé film, France, c. 1912  
2004:1643:0001



Fig. 24 – Clipping 21918 from *Kinder Blumen Korso* (*Children's Flower Parade*), Edison, United States, 1907. This is a tentative identification. Turconi identified this title as *Kinder Karno in Nizza* from 1911, however research proves this original identification as unlikely. The colouring is far too crude for a French production from such a late date. This is likely an early attempt by Edison to emulate the success that Pathé and Gaumont achieved with their stencilling techniques c. 1907.  
2006:1164:0006



activity was at its most intense, 1908-1912, marks a turning point in Pathé's dominance of the French film industry, as well as the firm's dominance of the world film market.<sup>64</sup> But the significance of Pathé to the Turconi Collection relates equally to the firm's presence at the forefront of applied colour practices as it does to the quantity of clippings represented by the studio. As the collection exemplifies, no other studio was able to achieve the degree of sophistication and efficiency in producing stencil-colour that Pathé did.<sup>65</sup> In Fredrick Talbot's *Moving Pictures: How They Are Made and Worked*, first published in 1912, Pathé is credited with making colour a "prominent feature of the business."<sup>66</sup> Talbot notes that although "natural colour cinematography" has made great strides, Pathé's productions "still rank first in popular estimation," which the author attributes to the firm's "delicacy" of colouring.<sup>67</sup> Similarly, the American trade press also noted Pathé's mechanical methods as rivalling the photographic methods utilized by processes such as Kinemacolor, which was first demonstrated in 1909, in producing colour effects (figure 23).<sup>68</sup>

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<sup>64</sup> Abel, *The Ciné Goes to Town*, xiii. Outside of France, the firm had an immense impact on the industry. In the United States alone, Pathé dominated the film market, accounting for sixty to seventy percent of all films screened in 1907, the year in which the first film discussed in this case study was released. According to Abel, had the American studios not been forced to compete with Pathé's superior packaging, of which applied color was a major attribute, the American cinema might have remained a "vaudeville entertainment." Abel quoted in Tom Gunning, "Pathé and the Cinematic Tale: Storytelling in Early Cinema," in *La Firme Pathé Frères, 1896-1914*, Michel Marie, Laurent Le Forestier, and Catherine Schapira, eds. (Paris: AFRHC, 2004), 193.

<sup>65</sup> Prior to 1910, American productions rarely featured the use of applied colour techniques. However, studios realizing how competitive Pathé was, soon adopted applied colour techniques for their films, mostly in the form of tinting. See clipping 21918 from Edison's *Kinder Blumen Korso* for rare examples of American-made stencil-colour from 1907. Their crudeness is in extreme contrast to the sophistication of the Pathé stencil-colour process (figure 24).

<sup>66</sup> Fredrick Arthur Ambrose Talbot, *Moving Pictures: How They Are Made and Worked*, Revised edition (Philadelphia: J.B. Lippincott Co., 1914), 288.

<sup>67</sup> Ibid.

<sup>68</sup> "Tinting and Toning as an adjunct to the Picture," *Moving Picture World* 8, no. 11 (March 18, 1911): 574. Founded by Charles Urban, the Natural Colour Kinematograph Company, later known as Kinemacolor, was one of the first photo-chemical means of reproducing colour on motion picture stock. Urban exploited the process's ability to capture "natural colour;" nonetheless, Kinemacolor's success was limited. In the early 1910s the trade press often compared Pathécolor to Kinemacolor, with the former generally favoured over the latter.

Stencil-colour, referred to in France as *au pochoir*, was born out of the realization that as films grew longer, previous hand-coloured techniques, which had been utilized as early as 1897, were too tedious and time-consuming to pursue.<sup>69</sup> Hand-colouring techniques mimicked the method employed for producing coloured lantern slides, with the artists using minute brushes and enlarging lenses. The new method for producing colour effects, which supplanted hand-colouring by 1906, entailed the cutting of stencils, one for each colour that was to be rendered on the cellulose strip. In general, three to six colours were applied to each film, necessitating the cutting of between three and six stencils.<sup>70</sup> Prior to 1909, these stencils were created manually; blank strips of film stock were cut by hand with a scalpel. *Les Tulipes*, the first film analyzed in this case study, features this method of stencil colour. However, after 1909, Pathé adopted Jean Méry's mechanized stencil-cutter, leading the firm to expand its plant in Vincennes where some four hundred employees worked, each specializing in applied colour.<sup>71</sup> Méry's invention utilized a pantograph, one part of which was attached to a cutting machine. The shape to be cut was enlarged onto a screen; the operator then traced the shape using the pantograph's stylus, and the needle attached to the pantograph cut the corresponding shape on the actual strip of film.<sup>72</sup>

The production of the stencils was time-consuming, with a fully trained worker unable to produce more than three feet of stencil an hour.<sup>73</sup> However, once the stencils were cut, the

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<sup>69</sup> Talbot, *Moving Pictures*, 188. Talbot specifies that at the point reels reached more than four hundred feet, hand-colouring was set aside for more efficient methods, such as stencil-colour.

<sup>70</sup> Paolo Cherchi Usai, "The Color of Nitrate: Some Factual Observations on Tinting and Toning Manuals for Silent Film," in *Silent Film*, Richard Abel, ed. (London: The Athlone Press, 1996), 24.

<sup>71</sup> Henri Destynn, "How Pathé Films Are Colored," *Nickelodeon* 3, no. 5 (March 1, 1910): 121-122, quoted in Charles O'Brien, "Early Film Colour, Today and Yesterday," (forthcoming).

<sup>72</sup> Cherchi Usai, *Silent Cinema*, 22.

<sup>73</sup> Cherchi Usai, "The Color of Nitrate," 24.

application of the dyes was a simple process. The projection print and the stencil were run together through a machine, one on top of the other, using a system of rollers to ensure that the stencil and the print receiving the aniline dyes were in exact registration. Each dye was then applied by this machine using a velvet or felt pad. In this way, Pathé could produce hundreds of stencil-colour prints at one time. For popular titles, as many as four hundred prints were struck using this stencil-colour method.<sup>74</sup> According to Talbot, stencil-colour was utilized only in cases where the estimated popularity of the title would require the creation of two hundred or more prints.<sup>75</sup> The studios likely based this pre-distribution estimation on the film's subject or its maker. If previous stencilled titles of a particular filmmaker or genre, such as a travelogue, sold well, then Pathé would likely commit to the production of stencil-colour prints for similar releases in the future. The studio branded this technique as Pathécolor and emblazoned this product name across the title cards of its films (figures 25 and 26). While other studios, such as Gaumont and Méliès's Star Film, employed stencil-colour methods, they were never able to rival Pathé's mass production.<sup>76</sup> This later system of mechanized stencilling, utilizing the pantograph, can be seen in the second film discussed in this case study, *Maid of Niagara*.

## II. (*Les Tulipes*)

Spanish filmmaker Segundo de Chomón's (1879-1929) name is a recurrent presence in the Turconi Collection. The collection contains clippings from seven of de Chomón's films -- *Les*

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<sup>74</sup> Paul Read and M.P. Meyer, *Restoration of Motion Picture Film* (Oxford, England: Butterworth Heinemann, 2000), 181.

<sup>75</sup> Talbot, *Moving Pictures*, 289.

<sup>76</sup> Charles O'Brien, "Early Film Colour," in *Beyond the Screen: Institutions, Networks, and Publics of Early Cinema* (Eastleigh, England: John Libbey Pub., forthcoming).



Fig. 25 – Clipping 14499, a title card from an unidentified Western in Pathécolor, Pathé, France, c.1911.  
2006:0980:0001



Fig. 26 – Clipping 00256 from the same film as clipping 14499 (figure 23).  
2004:1053:0003

*Tulipes* is one of these. Beyond the seven films attributed to the filmmaker, he supervised the photography of several more in the collection. Moving to Paris in 1905 to work for Pathé, the Spaniard came to specialize in trick films. George Méliès had an undeniable influence on de Chomón.<sup>77</sup> He worked as an agent for Méliès's Star Film.<sup>78</sup> Prior to directing his own films for Pathé, which he did under the name "Chomont," de Chomón managed a colouring facility in Barcelona, where the firm's prints were processed.<sup>79</sup> Each of the de Chomón films for which there are clippings in the collection contain applied colour effects; five out the seven display intricate stencil-colour, while the other two are tinted or toned. After more than one hundred years, the dyes used for *Les Tulipes* appear relatively intact, with minimal fading (figure 27). Four separate stencils were utilized for *Les Tulipes*'s colour palette – the magenta appears to be hand applied, and therefore did not require a stencil.<sup>80</sup> Yellow, light green, light blue, pink and magenta all combine to lend the clippings vibrancy typical of de Chomón's films. Indeed, the magenta dye, which after more than a century is still intense, demonstrates how vivid and bright these films originally appeared. According to a January 1908 production list published in *Moving Picture World*, *Les Tulipes* measured 344 feet and was specified as containing "colour,"

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<sup>77</sup> Given the frequent comparison between the films of de Chomón and those of Méliès, it is interesting that the former outnumbers the latter in titles represented within the collection. Currently, Méliès and his Star Film firm are represented by three films in the Turconi Collection. Each print is black and white, which is somewhat surprising given his early adoption of applied colour techniques. While the survival rate of Méliès's films is quite high, as Abel points out, the original success of Star Film at the time of the films' production was marginal in comparison to Pathé's dominance. Richard Abel, *The Ciné Goes to Town: French Cinema 1896-1914* (Berkeley: University of California Press, 1994), xvii.

<sup>78</sup> Abel, *The Ciné Goes to Town*, 35.

<sup>79</sup> Joan M. Minguet, "de Chomón, Segundo," in *Encyclopedia of Early Cinema*, Richard Abel, ed. (New York: Routledge, 2005), 167. Donald Crafton, *Before Mickey: The Animated Film, 1898-1928* (Chicago: University of Chicago Press, 1993), 23.

<sup>80</sup> Magenta was a common dye to use as a hand-applied flourish. Other frames in the collection exhibit this same combination of a stencilled palette combined with magenta hand-applied dyes (figure 28).



Fig. 27 – Hand-applied and stencilled colour effects in clipping 11343 from *Les Tulipes (The Tulips)*, Pathé, France, 1907. Directed by Segundo de Chomón.  
2006:0845:0001



Fig. 28 – Hand-applied magenta dye combined with stencil-colour in top frame of clipping 14480 from *L'Écrin du Rajah (The Rajah's Casket)*, Pathé, France, 1906. Directed by Gaston Velle.  
2006:0976:0005

as opposed to tinting.<sup>81</sup> That an American trade publication lists the film as featuring colour confirms that *Les Tulipes* was not only distributed with stencil effects in Europe, but that Pathé sent stencilled prints to the United States, at an added expense.<sup>82</sup>

The film's narrative is relatively simple. A girl and boy practice "flower magic," prompting the appearance of a series of floral displays, each with a feminine human form at the centre. The film culminates in a ballet number, danced by seven ballerinas in colourful costumes. *Les Tulipes* is a *féerie* film. As Frank Kessler notes, while *féerie* films were often singled out as their own type of film in the trade press as well as the catalogues of French production companies such as Pathé, it is difficult to define them as a genre.<sup>83</sup> What unites seemingly disparate films under the term *féerie* is their reliance upon spectacular display and allegory, as opposed to simple straightforward narrative.<sup>84</sup> Visual splendour achieved through the means of elaborate sets, costumes, ballet numbers, and most importantly, colour, help characterize *féerie* films. *Les Tulipes* features all of the above. Moreover, like many *féerie* films, de Chomón's combines the standard tropes with trick photography. Using straight cuts, characters appear and disappear with the blink of an eye, or at times, more gradually through dissolves.<sup>85</sup>

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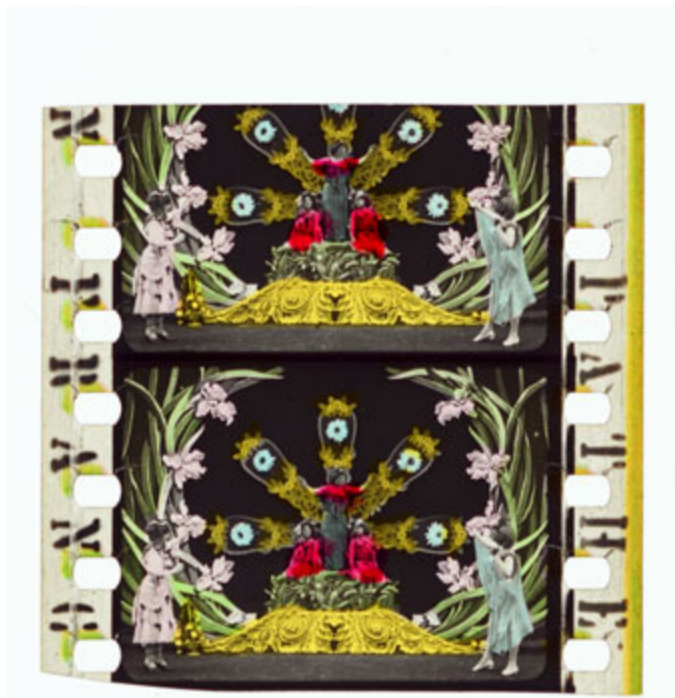
<sup>81</sup> "Latest Films of All Makers." *Moving Picture World* 2, no. 3 (January 18, 1908): 50. The production list for this week's *Moving Picture World* features three films contained within the Turconi Collection. Besides *The Tulips*, the trade journal lists *Bluebeard* and *The Talisman* as well, the latter another de Chomón film originally titled *Le Pied de Mouton*.

<sup>82</sup> American studios had yet to establish stencil-colour facilities. Even the cases of tinting and toning in American productions were rare in 1907. Any exhibition of stencil-colour prints in the US meant that prints were shipped from Europe.

<sup>83</sup> Frank Kessler, "Feeries," in *Encyclopedia of Early Cinema*, Richard Abel, ed. (New York: Routledge, 2005), 331.

<sup>84</sup> Gunning, "Pathé and the Cinematic Tale," 195.

<sup>85</sup> Abel, *The Ciné Goes to Town*, 169. While Abel does not specifically discuss *Les Tulipes*, he does discuss tricks in other de Chomón films that are similar to those in this film.



**Figs. 29 (top) and 30 (bottom) – Clipping 11369 from *Les Tulipes* (The Tulips), Pathé, France, 1907. Directed by Segundo de Chomón. 2006:0871:0001 and clipping 16864, collection of La Cineteca di Bologna.**



The Turconi Collection houses twelve clippings from *Les Tulipes*. Four contain a single frame each, while the remaining eight contain two frames apiece. Of these twelve clippings, three belong to La Cineteca di Bologna; Turconi distributed the remaining nine to La Cineteca del Friuli, which donated them to GEH in 2006. Two of these twelve clippings demonstrate Turconi's method of dispersal. When clipping 11369 (Friuli) is lined up with 16864 (Bologna), Turconi's cut is visible (figures 29 and 30). In this case, Turconi initially extracted three frames with one clipping, but subsequently, divided these three frames into two separate parts: Turconi dispersed one clipping (with its one frame) to La Cineteca di Bologna and the other, with its two frames, he sent to La Cineteca del Friuli. In general, this seems to be the way Turconi allocated the frames. Rarely did he send clippings from one shot or segment of the Joye print to a single location. Rather, Turconi's method of distribution allowed each institution or individual historian to receive a sampling of a variety of scenes and/or shots. The titles from which Turconi cut large numbers of clippings, such as *Une conspiration sous Henri III* (Pathé, 1911), and *The Victims of Alcohol* are particularly exemplary of this method.

To compare the clippings to preserved versions of the film, I referred to two digitized prints of *Les Tulipes*: one from the Cinémathèque de Royale Belgique in Brussels and the other from the Filmoteca de Catalunya in Barcelona. Each is different in length, with the Barcelona print significantly shorter. The Barcelona print features a number of elisions within the story. However, neither the Barcelona version nor the Brussels version contains all twelve of the shots that are in the Turconi Collection. Instead, each contains nine shots out of the possible twelve. Although both versions contain the same number of shots, these nine shots are not the same.



Fig. 31 – Clipping 14542 from *Les Tulipes (The Tulips)*, Pathe, France, 1907.  
2006:0986:0003



Fig. 32 – Screenshot from *Les Tulipes*, Cinémathèque de Royale Belgique, *Crazy Cinématographe* DVD. 1:57

Clippings 11343, 16862, and 14542 do not appear in the Barcelona version.<sup>86</sup> The shot depicted in clipping 14542 is omitted entirely from the Barcelona print. Unfortunately, clipping 14542 is greatly decomposed, though its visual content is not completely obliterated, as the deterioration is centralized, making the very edges of the frames visually discernible (figures 31 and 32). In the Brussels version, however, clipping 14542 can be located by matching the shapes of the smoke plumes, visible on either side of the frame.

Clipping 14541 from *Les Tulipes* provides more insight into Turconi's approach to making his cuts (figure 33). With the exception of splices, wherein Turconi captured two scenes in a single cut, clipping 14541 is one of the only clippings in the collection where the two images are visibly different. With the top frame showing the creature's eyes wide open and the bottom frame showing his eyes closed, clipping 14541 captures the blink of an eye. In his clipping, Turconi honed in on the exact moment of transition from one gesture to another, as the creature's enlarged face wildly flexes its facial muscles. As Gunning has shown, the fascination with facial expressions was recurrent throughout trick films of the era.<sup>87</sup> Through the juxtaposition of the two images, Turconi not only captured this trope, but also captured it in a way that preserved the essence of the scene. While not all 23,500 clippings in the collection capture discernible moments of transition, clipping 14541 does demonstrate that Turconi cut clippings that communicated something dynamic about the films they represented, whether the suspense of the narrative, as clipping 18913 from *The Switchman's Tower* and its barrelling train paired with unaware child suggests, or simply the essence of a mode of filmmaking's appeal, such as *féeries* and trick films.

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<sup>86</sup> 11343 and 16862 do not appear in the Brussels print, nor does clipping 14543.

<sup>87</sup> Gunning, "Pathé and the Cinematic Tale," 195.



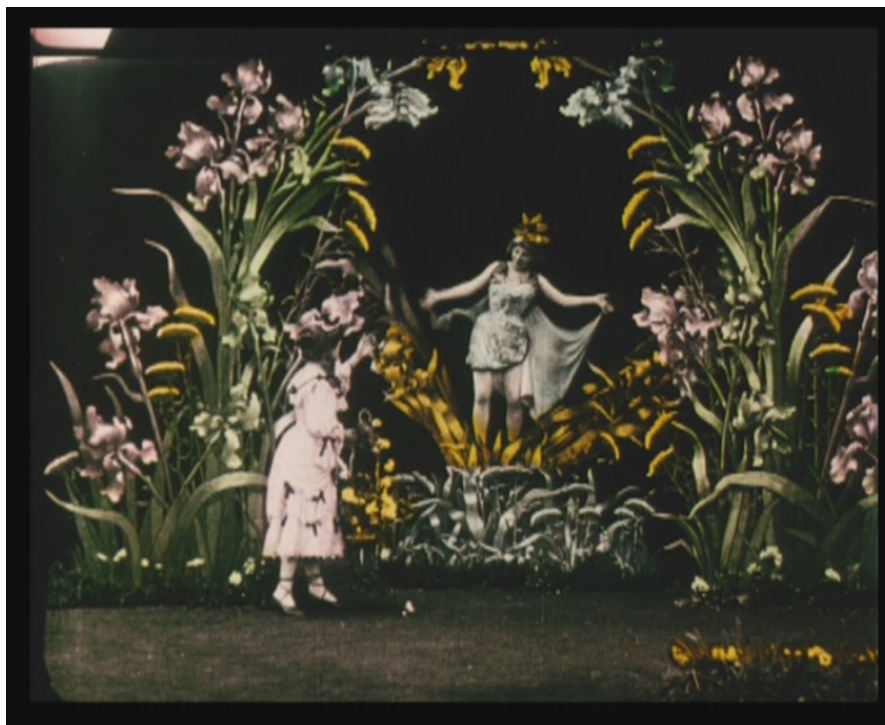
**Fig. 33 – Clipping 14541 from *Les Tulipes*  
2006:0986:0002**

Lastly, the most complicated example, clipping 16862 (figure 34), is not only absent from the Barcelona print, but more importantly, represents a scene that is staged in a different way than in either the Barcelona or Brussels prints. The Turconi clipping shows the young boy standing on the centre platform framed by the yellow stems with the girl standing to his left. In both of the archival prints, she stands to the right (figure 35). At first, it would seem that this discrepancy results from scanning clipping 16862 emulsion side up, rather than emulsion side down, as is the norm. However, inverting clipping 16862 in Photoshop does not resolve the issue. The yellow flowers in the background are not symmetrical, and it is therefore easy to discern that the young girl is standing on the opposite side of the frame. Also, the flower patch is in the lower right corner of each frame. There are two possible explanations for this discrepancy: the first is that Turconi cut from a scene that does not appear in either archive's print. This scenario assumes that there were originally two remarkably similar scenes that feature the young boy on the centre platform with the enclosing yellow stems. The second explanation is that Pathé made variant prints of *Les Tulipes*, either the result of multiple camera negatives or alternate edits. The case study for *Maid of Niagara* will demonstrate the plausibility of this second explanation.

A comparison of Turconi clippings and screenshots from the two filmic versions show that the magenta dye, so vibrant in the clippings, is noticeably absent in both the Brussels and Barcelona prints. While one might think that the magenta dye was not originally applied to these particular prints, descriptions of the Pathé colour process emphasize uniformity and consistency in the creation of projection prints, making it difficult to believe that the colour was



**Fig. 34 – Clipping 16862 from *Les Tulipes*.  
Collection of La Cineteca di Bologna**



**Fig. 35 – Screenshot from *Les Tulipes*, Cinémathèque de Royale Belgique, *Crazy Cinématographe* DVD. 0:00.40.**

omitted.<sup>88</sup> A more probable explanation is that the magenta dye's disappearance was a result of the preservation process utilized for both films. As Cherchi Usai points out, the cases of hand-colouring and stencil-colour are the most difficult for archives to deal with.<sup>89</sup> While the presence of tinting and toning allows the restorer multiple options for reproducing colour, hand-colouring and stencil-colour can only be reproduced using an internegative: taking a photograph of the original nitrate on a colour negative and then printing that negative as a positive on colourstock.<sup>90</sup> Colour internegatives do not, however, register warm tones, such as pinks and magentas.<sup>91</sup> The internegative method used to transfer the stencil-colour effects from the original nitrate is most probably the cause of the low-hued magentas in the Brussels and Barcelona digital versions. The inadequacy of the colour internegatives may be also be compounded by the fading of the magenta dye in the original films. Moreover, as colour on nitrate stock almost always appears differently on safety or polyester, not only the magenta, but all the colours are difficult to render with a high-degree of fidelity.<sup>92</sup> Indeed, the colours of the Barcelona print (figure 36) are markedly different from the Brussels print (figure 37). In the Barcelona print a yellow cast dominates what is black, tending to drown out the blue dye in the young boy's costume. This is most likely the result of unstable colour stock that was used to transfer the nitrate print to safety, a separate issue from safety's inability to render colours exactly as they appear on nitrate. Yet, often these two unrelated issues compound each other

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<sup>88</sup> This assumes that both the Barcelona and Brussels prints were transferred to safety from original nitrate from c. 1907.

<sup>89</sup> Usai, "Silent Film," 55.

<sup>90</sup> Giovanna Fossati, "Coloured Images Today: How to Live with Simulated Colours (And Be Happy)," in Hertogs and de Klerk, *Disorderly Order*, 87. The exception of course, is recent digital means of reproducing stencil-colour.

<sup>91</sup> Daan Hertogs and Nico de Klerk, "Session 1: Programme Notes," in Hertogs and de Klerk, *Disorderly Order*, 13.

<sup>92</sup> Daan Hertogs and Nico de Klerk, "Editor's Preface," *Disorderly*, 7. While I consulted digital prints of *Les Tulipes*, their sources (i.e. either the Brussels or Barcelona prints) were printed on either safety film or polyester. The characteristics (tonality, density, etc.) of these two source materials carry over to the digital versions.





Fig. 36 – Screenshot from *Les Tulipes*, Filmoteca de Catalunya. 0:0.45



Fig. 37 – Screenshot from *Les Tulipes*, Cinémathèque de Royale Belgique, *Crazy Cinématographe* DVD. 0:02.04



to create a colour conundrum. As stated above, the stencil-colour of the clippings within the Turconi Collection is remarkably intact. The clippings offer a better perspective into how the colours of *Les Tulipes* would have originally looked at the time of the film's release.

### III. (*Maid of Niagara*)

The Turconi Collection houses five clippings from *Maid of Niagara*. This is a relatively small number in comparison to the number of clippings taken from most of the other prints. Released in 1910 by Pathé through its US subsidiary, American Kinema, *Maid of Niagara* was shot in New Jersey and sent to France for colouring.<sup>93</sup> Upon its release, the film measured 995 feet, taking up a full reel.<sup>94</sup> While the reviewer for *Moving Picture World* notes the film's "exceptionally beautiful" scenic effects, he does not say whether the film was in colour and it is not clear if it was distributed in Pathécolor in the United States.<sup>95</sup> The Turconi clippings for this title are beautifully rendered and represent some of the collection's best examples of stencil-colour's sophistication. The subject matter of the film is perfectly suited to the effects of Pathécolor. Original reviews and catalogue descriptions of the film explain *Maid of Niagara's* story as revolving around a young Iroquois couple, Escoomgit and Red Doe. After Escoomgit demonstrates his skill as a marksman in a competition against the Black Bison tribe, he is made chief and granted the hand of Red Doe by her father. At the annual ceremony to choose a maiden to be sacrificed in honour of the Spirit of the Cataract, the most beautiful of the

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<sup>93</sup> Yumibe, *Moving Color*, 177.

<sup>94</sup> "Pathe: The Maid of Niagara," *Moving Picture News* 3, no. 51 (December 17, 1910): 19.

<sup>95</sup> "Maid of Niagara, The (Patha) (sic.)." *Moving Picture World* 7, no. 25 (December 17, 1910): 1416. Even though listings indicated whether a Pathé film was available in colour, actual reviews of the film rarely discussed the colour effects. Given that Pathé stencil-colour in the U.S. had to be shipped from Europe, it is possible that only a certain number of stencil-colour prints were produced for particular American markets (i.e. larger cities), with black and white or partially tinted prints exhibited elsewhere. As a result, reviews are not specific.



Fig. 38 – Clipping 14485 from *Maid of Niagara*, American Kinema-Pathé, United States-France, 1910.  
2006:0977:0002



Fig. 39 – Clipping 16855 from *Maid of Niagara*, collection of La Cineteca di Bologna



Fig. 40 – Clipping 14486 from *Maid of Niagara*  
2006:0977:0003

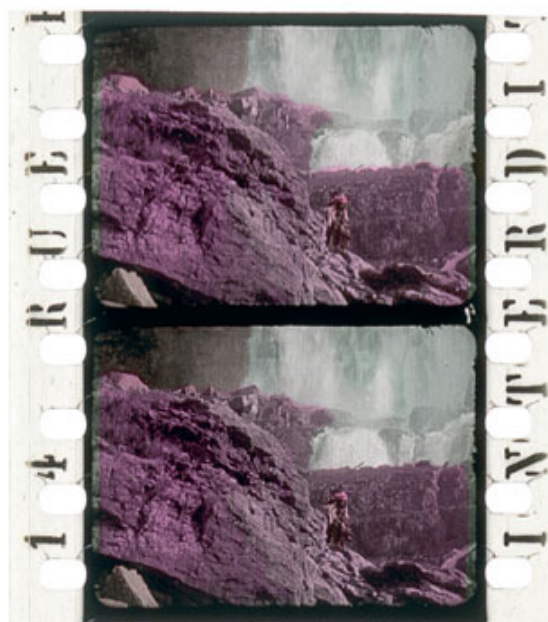


Fig. 41 – Clipping 14487 from *Maid of Niagara*  
2006:0977:0004

Iroquois daughters, including the newly engaged Red Doe, are positioned in a circle. An arrow is shot high into the air, landing at Red Doe's feet and marking her as the sacrificial victim. Escoomgit attempts to dissuade his bride-to-be from obeying, but Red Doe insists. She paddles away in a canoe and is swiftly carried over the falls to her death. Finding her body among the rocks, Escoomgit commits suicide by drowning himself at the foot of the falls.

Unlike the palette for *Les Tulipes*, *Maid of Niagara* employs soft pastel hues of pink, purple and magenta, with yellow utilized for accent and green for the wilderness setting. The costumes of the Native Americans are impressively stencilled with great detail using at least three colours (figures 38-40), even in the case of long shots, where the figure is quite small, as in clipping 14487 (figure 41). As Yumibe points out, *Maid of Niagara's* colour palette is representative of a movement on the part of Pathé away from the vibrant, pulsating hues associated with the "cinema of attractions," toward "relatively subdued" pastel shades of warm tones.<sup>96</sup> Such a palette is utilized for a number of Pathé titles in the Turconi Collection, including *Une conspiration sous Henri III* (1911), *David et Goliath* (1910), *La Rose d'or* (1910), *Le siège de Calais* (1911), as well as an unidentified film from c. 1910, currently catalogued as title number 0387 and clippings 20891-20897 (figures 42-46). What the above films have in common with *Maid of Niagara*, in addition to the close proximity of their production dates and colour palettes, is that they are all either historical or biblical dramas.

While it may not seem that the time span between 1907 -- the year of *Les Tulipes's* production -- and 1910 would be so significant, the changes that occurred to film narrative

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<sup>96</sup> Yumibe, *Moving Color*, 177.



**Fig. 42 – Clipping 19192 from *Une conspiration sous Henri III* (A Conspiracy of Henry III), Pathé, France, 1911. Directed by Camille de Morlhon. 2006:1054:0060**



**Fig. 43 – Clipping 10714 from *David et Goliath* (David and Goliath), Pathé, France, 1910. Directed by Henri Andréani. 2006:0726:0004**



**Fig. 44 – Clipping 10522 from *La rose d'or* (The Golden Rose), Pathé, France, 1910. Directed by Gaston Velle. 2004:1641:0005**



**Fig. 45 – Clipping 11133 from *Le siège de Calais* (The Siege of Calais), Pathé, France, 1911. 2006:0791:0006**



**Fig. 46 – Clipping 20891 from unidentified film c. 1910. 2006:1124:0001**

during these years were fundamental to an evolving film market. The “cinema of attractions,” associated with films such as those produced by de Chomón, was replaced by the cinema of narrative integration, exemplified by titles such as *Maid of Niagara*.<sup>97</sup> Not surprisingly, Pathé’s stencil-colour process followed suit, altering its colour palettes to be less “obtrusive” than what was employed in *féerie* and trick films.<sup>98</sup> Not only did the mechanization of the stencil-colour process, associated with the pantograph and perfected after 1909, lend itself to more accurate outlining of shapes, but the purpose of stencil-colour also changed. No longer about dazzling effects that drew attention to themselves, stencil-colour conveyed effects that can best be described as subdued, albeit “sensual.”<sup>99</sup> The post-1909 stencil-colour process allowed motion pictures to achieve what Cherchi Usai describes as “aesthetic elevation.”<sup>100</sup> Applied colour effects became associated less with fantasy and more with realism. The Film d’Art and Film d’Arte Italiana productions utilized colour palettes, similar to that used in *Maid of Niagara*, to lend an air of authenticity to the historical settings they depicted.<sup>101</sup> Therefore, the new palettes not only added sensuality to the colour effects, but most importantly, also enhanced the narrative.

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<sup>97</sup> Tom Gunning, “The Cinema of Attractions: Early Film, Its Spectator and the Avant-Garde,” *Wide Angle* 8, no. 3-4 (1986): 63.

<sup>98</sup> O’Brien, “Early Film Colour,” 5.

<sup>99</sup> Yumibe, *Moving Color*, 173.

<sup>100</sup> Cherchi Usai, *Silent Cinema*, 22. Film d’Art was Pathé’s “artistic subsidiary,” established in 1908 and specializing in adaptations of famous stage productions. Film d’Arte Italiana was established by Pathé’s Rome office one year later to cater to audiences of Italy. Both France and Italy’s greatest theatrical stars were brought to the screen by this “prestigious” brand. Both divisions attempted to lure more educated, sophisticated audiences: stencil-colour was one of the components of this sales pitch. See Giorgio Bertellini, “Film d’Arte Italiana,” in *Encyclopedia of Early Cinema*, Richard Abel, ed. (New York: Routledge, 2005), 340 and Jean-Jacques Meusy, “Film d’Art,” in *Encyclopedia of Early Cinema*, Richard Abel, ed. (New York: Routledge, 2005), 339-340.

<sup>101</sup> Cherchi Usai, *Silent Cinema*, 22.

However, all of this was lost in the preservation of *Maid of Niagara*. The NFTVA transferred the original Joye print, from which Turconi cut, to safety stock in black and white. Similarly, the print which I consulted for the purposes of this case study, housed at GEH, was in black and white. At the time of writing, I could not locate any accessible print of *Maid of Niagara* that featured the stencil-colour effects -- or any other colour effects for that matter.<sup>102</sup> Currently, the only means of understanding what *Maid of Niagara's* applied colour effects truly looked like is to see the five Turconi clippings. The clippings, while unable to convey the particulars of *Maid of Niagara's* narrative, do impart a sense of the film's lavish appeal and the new colour scheme devised by Pathé to enhance the narrative and to appeal to a new audience.

The print that I used to locate the clippings within the narrative was one that GEH made in 2009 from a 28mm di-acetate projection print.<sup>103</sup> Produced by Pathé for the home market, the 28mm format was often sold or rented to non-theatrical exhibitors.<sup>104</sup> The studio began producing this format in 1912, under their Pathéscope "Approved Slow-Burning Film" brand, as well as the name Pathé Kok. Often, as is the case with *Maid of Niagara*, these films were transferred to safety stock with their stories heavily abridged by the studio.<sup>105</sup> The GEH print of *Maid of Niagara* is somewhat confusing in its narrative: only certain portions of this tale have

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<sup>102</sup> Of course, the NFTVA in London maintains the original Joye nitrate stencil-colour print, but it is not readily accessible to researchers due to its fragility.

<sup>103</sup> Partial motivation for this preservation project resulted from the title's presence in the Turconi Collection. With the knowledge that the frames for *Maid of Niagara* were particularly impressive, GEH sought funding for their own print of the title. The New York Women in Film and Television organization funded the preservation with their Women's Film Preservation Fund grant in 2008.

<sup>104</sup> Jan-Christopher Horak, "28mm Film Format," *Introduction to Film Gauges*, University of California, Los Angeles, Accessed March 4, 2011.

<sup>105</sup> Ibid.



survived. The 28mm di-acetate leaves out an initial love scene between the couple, described in the *Moving Picture Review* as opening the film, as well as Escoomgit's accomplishments against the Bison tribe; these gaps are partially responsible for the film's lack of narrative clarity in its current version.<sup>106</sup> While the GEH print is abridged, it appears that the surviving Joye print is also abbreviated.<sup>107</sup>

Upon its debut in America in late 1910, *Maid of Niagara* was listed as 995 feet long. The Joye print, however, contains only 540 feet. It seems that separate versions of the film were created for different national markets – not unusual for the period. Often, European versions of a film differed from North-American versions. The film was not exhibited in Europe until July of 1911. Possibly, during this time, *Maid of Niagara* was shortened. Fondation Jérôme Seydoux's Pathé filmography, available online, lists *Maid of Niagara's* length as 195 metres (640 feet), which is much closer to the runtime of the Joye print and supports the claim that Pathé shortened the film for European distribution.<sup>108</sup>

Of the five clippings, four can be located in the GEH print. Clipping 14884 poses an issue similar to the one described in the case study for *Les Tulipes*. Like clipping 16862 from the de Chomón film, clipping 14884 from *Maid of Niagara* appears with an easily discernible variation on a composition found in GEH's print. While the man on horseback in the Turconi clipping gestures with his right arm (figure 47), in the GEH print, he gestures with his left (figure 48). Although each character stands in the same spot, the body positions vary from those on display

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<sup>106</sup> "Maid of Niagara, The." *Moving Picture World* 7, no. 23 (December 3, 1910): 1308.

<sup>107</sup> Unfortunately, I was unable to view the black and white preservation copy of the Joye print, as it would require travelling to London. Instead, I relied upon cataloguing information provided by Bryony Dixon.

<sup>108</sup> The Fondation lists its source as Henri Bousquet's *Catalogue Pathé des années 1896 à 1914* (Bures-sur-Yvette: Bousquet Editions, 1994).



Fig. 47 – Clipping 14484 from *Maid of Niagara*  
2006:0977:0001



Fig. 48 – Screenshot from *Maid of Niagara*, digital copy from  
preserved original 28mm di-acetate positive. GEH 2009. 0:00.03.



in the Turconi clipping. Either the Turconi clipping is a separate shot that is missing from the GEH print, or the Joye print and GEH print were partially compiled from different negatives, despite being a similar length. The latter scenario is not difficult to believe. Multiple negatives were used to make specially edited prints for different markets. The 28mm Pathéscope GEH version must have been printed some time after the original release of the film, as its format was first introduced in 1912.<sup>109</sup> When it came time for Pathé to reprint the film in the 28mm format, the studio might not have used the same negatives throughout the reel as they did for the film's earlier European release on 35mm.<sup>110</sup> The Turconi clippings for both *Les Tulipes*, as well as *Maid of Niagara*, demonstrate the degree of variation between prints originally distributed in Europe and those currently available.<sup>111</sup> While some archivists who work with early cinema are aware of the existence of such variations, they are otherwise unacknowledged.

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<sup>109</sup> Moreover, the 28mm print from which GEH made a duplicate preservation copy was likely made from a print distributed in the United Kingdom. Throughout the print the intertitles refer to the betrothed couple not as Escoomgit and Red Doe, but rather Vulture's Eye and Red Deer. The NFTVA's online catalogue mentions that British reviews for *Maid of Niagara* indicate this change for the UK market.

<sup>110</sup> To add further complication to the issue of variants, Cherchi Usai briefly mentions that existence of multiple negatives shot at slightly different angles. Cherchi Usai, *Silent Cinema*, 63. Multiple production stills in Kevin Brownlow's *Hollywood: The Pioneers* depict two camera men working on the same shot. While the images taken on the sets of *In Old Kentucky* (Dir. Marshall Neilan, 1919), *When the Clouds Roll By* (Dir. Victor Fleming, 1919), *Sherlock Holmes* (Dir. Albert Parker, 1922), and *Ben Hur* (Dir. Fred Niblo, 1925) are a decade or more later than the films discussed in the case study, production stills from the 1910s are rare. See Kevin Brownlow, *Hollywood: The Pioneers* (London: St. James's Place, 1979), 208, 225, 232-233. Another explanation for the use of multiple negatives involves economic factors. Motion picture negative was expensive: the studios likely utilized scraps from the editing table when creating duplicate negatives for international distribution, or, perhaps in this case, redistributing the film for the home market. However, verifying this practice is difficult.

<sup>111</sup> Presumably, the Joye print of *Maid of Niagara* was distributed in Germany or Switzerland, like the other prints in the collection. The NFTVA notes that the Joye print contains German intertitles.

#### IV. Other Instances of Variants

Looking outside the two titles outlined in this case study further supports the existence of variants. Turconi cut ninety clippings from the Max Linder comedy *Troubles of a Grass Widower* released by Pathé in 1908, a number substantially higher than the number of clippings he cut from either *Les Tulipes* or *Maid of Niagara*. Available on DVD and the web, the Linder film is widely circulated, a result of multiple prints held in the major film archives around the world.<sup>112</sup> I viewed a digitized print from the Blackhawk Films collection, which was distributed as a bonus feature on the *Laugh with Max Linder!* DVD. One particular scene, in which Linder, having rid himself of his wife, attempts to make their bed after a restless night, is substantially different in the clippings and the digitized print. In the digitized version's sequence of Linder wrestling with the bedding, Linder sheds his striped vest prior to getting into bed (figure 49), whereas in the Turconi clippings Linder wears the vest to bed (figure 50). While the slight differences described in this case study and *Troubles of a Grass Widower* have little bearing on the overall narrative of these films, they do nevertheless have implications for archives restoring early films. As the examples of the variants under discussion confirm, archives are confronted with a series of questions and problems when it comes to deciding how to restore titles that exist in multiple versions. As Cherchi Usai has argued, every print is a unique object.<sup>113</sup>

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<sup>112</sup> GEH has a 16mm print of the film. Other than Joye's original at the NFTVA, the Academy Film Archive in Beverley Hills lists a 35mm print in their collection. MoMA, UCLA, and La Cineteca del Friuli also have holdings.

<sup>113</sup> Cherchi Usai, *Silent Cinema*, 147. Where Joye obtained his prints, which to this day remains a mystery, may partially account for the high degree of variation in the collection.



Fig. 49 – Clipping 06132 from *Vive la vie de garçon* (*Troubles of a Grass Widower*), Pathé, France, 1908. Directed by Max Linder. 2004:1308:0022



Fig. 50 – Screenshot from *Troubles of Grass Widower*, Blackhawk Films Collection. *Laugh with Max Linder!* DVD. 0:07.20

## CHAPTER 3: FRAME COLLECTIONS

### I. Formation of Frame Collections

While possibly the largest, the Turconi Collection is by no means the only frame collection accessible to researchers and scholars. Rather, several institutions house a number of collections, similar in some ways while different in others. The provenance of these collections differs greatly from the Turconi Collection. Whereas Turconi wielded his shears sometime in the 1960s, well after Joye collected the films, other frame collections were created closer to the time of the initial releases of the films from which they were cut.

The cutting of frames, for one reason or another, was an everyday occurrence during the silent era. Most often, frames were cut from projection prints prior to screening, as a way of censoring, editing or repairing them, often by projectionists or theatre workers.<sup>114</sup> In the case of damaged prints, the injured section would be cut out and the print then rejoined using sewing thread, cement glue or even metal staples.<sup>115</sup> When the contents of the print were altered for the purposes of censorship, or because theatre management believed they knew how to tell the story better, the resulting new splices created excised fragments of the print, either individual frames or larger portions. In cases such as these, those doing the cutting almost always discarded the frames. What these scenarios illustrate is that scissors were taken to projection prints long before Turconi came across Joye's collection.

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<sup>114</sup> Cherchi Usai, *Silent Cinema*, 137.

<sup>115</sup> Cherchi Usai, *Silent Cinema*, 138.

## II. The Schlemmer Frame Collection

However, while projectionists, censors and theatre men discarded excised frames, these frames did not always make it to the trash, as the Schlemmer Frame Collection attests. Housed in Vienna at the Österreichisches Filmmuseum (OeFM), the collection of 2254 frames (mostly nitrate) date from 1904 to 1927, with the vast majority from 1911-1918, a period that overlaps with the Turconi Collection.<sup>116</sup> The collection came to Edith Schlemmer, the museum's archivist, as an anonymous donation.<sup>117</sup> With it, a letter from the 1950s, addressed but not sent to Walt Disney, explained that a child had begun to collect the frames in 1913 from projectionists' discards.<sup>118</sup> This was not an unusual practice for the period. Children (and perhaps adults) not only scoured the trash bins of their local theatres, but also pursued projectionists directly to provide snippets of the films they had just seen or where about to see. The frames functioned as mementos of the intangible, visceral experience of viewing the projected images in motion. In this context, the frames have much in common with the very nature of souvenirs – objects commemorating past experiences that can never again be experienced in the same way. They render the projection of light as material. Perhaps projectionists gave away these frames with the knowledge that they were to be junked; however, it is also possible that they granted these requests -- or perhaps they fulfilled their own desire for a souvenir -- by cutting out perfectly good portions of a print. Indeed, in browsing the Schlemmer Collection, which is accessible

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<sup>116</sup> Unlike the Turconi Collection, the Schlemmer Collection contains frames from films that date much later than the 1910s. For the most part, these frames are from German and Austrian productions dating to the late 1920s, and then skipping ahead to the 1950s (i.e. there are few to no frames from the 1930s or 1940s).

<sup>117</sup> The collection is property of Edith Schlemmer. She provided the museum access to it for the purposes of digitization. It does not, however, belong to the museum.

<sup>118</sup> Paolo Caneppele and Matteo Lepore, "The Schlemmer Frame Collection: Cataloging Method and Identification Strategies," Film Museum Wien, 2. According to the authors, the collector implored Disney to supply him/her with a set of frames from animated films.



**Fig. 51 – Clipping 18185 from *Le Pied du Mouton* (*The Sheep's Foot*), Pathé, France, 1907. Directed by Albert Capellani.  
2009:0223:0408**



**Fig. 52 – Clipping of *Le Pied du Mouton* from The Schlemmer Frame Collection. OeFM, Vienna.  
PIE-001 (U19-025)**

online on the museum's website, very few of the frames look to be discards. Rather, the frames demonstrate the same pristine quality and visual clarity as the Turconi frames, with very few exhibiting signs of damage or deterioration.

As in the Turconi Collection, all intertitles in the Schlemmer collection are written in German, regardless of the production's nationality. As well, many of the studios represented in the collection including Pathé Frères (France), Gaumont (France), and Messter (Germany), match those represented in the Turconi Collection. Overall, there are more frames associated with Pathé productions than with any other studio, again as in the Turconi Collection. Indeed, there are more similarities between the two collections, despite their different provenances, than differences. The Turconi Collection's ratio of applied colour to black and white is roughly mirrored by its Austrian cousin. Numerous examples feature elaborate stencil-colour effects and there is a relatively similar proportion between fiction and non-fiction, with the latter consisting mostly of German and Austrian war newsreels or travelogues.<sup>119</sup> However, the OeFM has identified only thirty-five percent of the frames in the Schlemmer Collection, compared to a ninety-four percent identification rate for the Turconi clippings.<sup>120</sup> The remaining portion of Schlemmer frames are catalogued based on their edge codes and country of origin. On the museum's website, visitors not only view the unidentified frames, but can also submit any information they may have that points towards their identity.<sup>121</sup> Ultimately, this interactivity

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<sup>119</sup> Caneppele and Lepore, "The Schlemmer Collection," 2.

<sup>120</sup> "The Schlemmer Frame Collection," Österreichisches Filmmuseum. Accessed April 10, 2011.

<sup>121</sup> In terms of overlap between the two collections, only one film is represented in both, at least in terms of identified titles. *Le Pied de Mouton* (1907), directed by Albert Capellani and released by Pathé Frères, was photographed and designed by Segundo de Chomón (figures 51 and 52). The Schlemmer collection contains two frames from this film, whereas the Turconi Collection contains eight. And while the comparison between the two sets of frames does not yield an exact match, the two frames from the Schlemmer collection correspond closely

will be the goal of the Turconi database with its unveiling at the 30<sup>th</sup> Pordenone Silent Film Festival.

### III. Copyright Collections

Projectionists were not the only sources of frame collections during the period. The William N. Selig Motion Picture Frame Collection and the British Film Copyright Collection are the products of the studios themselves, whose personnel selected and culled frames from projection prints for the purposes of copyright protection. Assembled from the output of the Selig studios from 1913-1914, the William N. Selig Motion Picture Frame Collection includes frames from lost episodes of the serial *The Adventures of Kathlyn*, as well as several Tom Mix films that are lost. These frames were duplicates of the original nitrate frames that Selig sent to the Library of Congress for copyright registration.<sup>122</sup> The collection is housed at the Academy of Motion Picture Arts and Science's Margaret Herrick Library in Beverley Hills and contains frames from "hundreds of lost" Selig films. Daniel Woodruff, former curator for the Academy, utilizes frames from this collection to "recreate" lost Selig films. Using the frames, as well as the still photographs that are also contained within the collection, Woodruff gives what he describes as "lantern slide-show format" presentations that combine imagery with written synopses of the

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to those in the Turconi Collection – the two scenes that the Schlemmer frames depict are also included in the Turconi Collection, just not the same shots.

<sup>122</sup> Daniel Woodruff, "Recreating Motion Pictures from Visual Artifacts," *Journal of Film Preservation* 58/59 (October 1999): 65. For information on the Library of Congress's copyright procedures as they apply to frames see Patrick Loughney, "D.W. Griffith: A Close Examination of the Evidence in the Biograph Copyright Records at the Library of Congress," in *The Griffith Project* vol. 12, Paolo Cherchi Usai, ed. (Basingstoke: Palgrave Macmillan, 2008), 19-29. According to Loughney, copyright registration in the United States after August 1912 required producers to submit frames from projection prints. In general, one frame per scene was required for full protection. The collection of frames at the LOC complements their vast collection of paper prints, submitted for copyright protection.



films to describe the lost works. While Woodruff admits that these presentations do not preserve actual motion picture footage, they do, however, preserve certain aspects of the film's production including gestures of the actors, sets, lighting techniques, art direction, and shooting locations.<sup>123</sup> At the heart of Woodruff's project is taking a part and contextualizing it to stand in for the whole. In the former curator's opinion, an "emotional pull" still exists for lost films that are presented in this manner.<sup>124</sup> The same can be said of the Turconi clippings, which also have the capacity to stand-in synecdochically for their parent films.

Another collection of a similar provenance is the British Copyright Collection housed at the NFTVA.<sup>125</sup> Discovered in the early 1990s at the Public Records Office in Kew, a borough of Richmond in the South West of London, the collection consists of nitrate frames from hundreds of British-produced films, as well as a smaller number of productions from the United States, South Africa and Australia.<sup>126</sup> Like the Turconi Collection, the earliest frames originate from 1897, with the majority of the films dating to the first decade of the twentieth-century. Studios such as British Biograph, British Gaumont, Warwick and Charles Urban are heavily represented in this collection. As indicated by Richard Brown, the collection is of immense importance to an understanding of Britain's film heritage, as it reveals the existence of previously unknown productions, as well as unknown filmmakers of the period.<sup>127</sup> In his brief discussion and description of the collection in the *Journal of Film Preservation*, Brown verifies the value of the collection by claiming it as a tool for identification of early cinema productions, as well as its

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<sup>123</sup> Woodruff, "Recreating Motion Pictures," 63.

<sup>124</sup> Ibid.

<sup>125</sup> Only copies of the original nitrate frames were deposited at the NFTVA. The Kew Public Records Office (now known as the National Archives) maintains the originals.

<sup>126</sup> Richard Brown, "The British Film Copyright Collection," *Journal of Film Preservation* 54 (April 1997): 51.

<sup>127</sup> Ibid., 50.

potential to provide illustrations of Victorian and Edwardian cinema.<sup>128</sup> However, it is unclear from Brown's description how many frames were selected from each film. Whether a single clipping per film resides in the collection, or dozens, as is the case with the Turconi Collection, will affect how the British Copyright Collection can be used. In the case of the Library of Congress's frame collection, generally one frame for each scene of a film was submitted by the studios in order to cover the entirety of their copyrighted work.<sup>129</sup> This number has important implications, for if one or more frames per scene are preserved, then the narrative and style of the film could be visually pieced together – this is particularly valuable in the case of lost films.

The same questions about the Turconi Collection can be applied to these specific frame collections: How did the studios choose the best frames to represent the content of an entire scene, and by extension, an entire film? Perhaps it was an arbitrary choice. Certainly, no one knows who was responsible for the cutting of the frames and it seems unlikely that Selig himself or D.W. Griffith was involved. Yet, much like the clippings in the Turconi Collection, the frames that originated from this desire to copyright early cinema productions can visually summarize the most salient characteristics of their parent films' style, or even, their narrative.

#### **IV. Frames in Technical Manuals**

One can find other significant frame collections in the form of tinting and toning manuals produced by studios, such as Pathé, or by film-stock manufacturers. The earliest example of one of these manuals that I consulted was titled *Tinting and Toning of Eastman Positive Motion Picture Film* and housed in the Rare Books collection of GEH's Richard and

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<sup>128</sup> Brown, "The British Film Copyright Collection," 52.

<sup>129</sup> Loughney, "D.W. Griffith," 20.

Ronay Menschel Library. Cherchi Usai dates the manual to 1916, two years prior to its revised edition of 1918.<sup>130</sup> The first edition includes thirty-nine frames. Seven pages of six frames each and a final page of three frames are organized by colour, beginning with tinting samples and ending with toning samples. As its title indicates, the manual does not include any frames with applied stencil-effects.<sup>131</sup> While the cardboard mounts that hold the frames in place are substantially warped, probably due to moisture, the frames are relatively intact. Their applied colours are impressively preserved, much like the Turconi frames. Each colour is labelled with an Eastman Kodak produced code.<sup>132</sup> GEH's Motion Picture Department has more than one example: a collection of technical notes with accompanying frame samples from the Technicolor Corporation that date to the establishment of the company in 1915, is the most notable frame collection after Turconi's. As Ulrich Ruedel points out, these frames are the oldest surviving examples of the Technicolor process, and as such, should be thought of as archaeological samples, or "recovered fragments of artefacts."<sup>133</sup>

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<sup>130</sup> Cherchi Usai, "The Color of Nitrate: Some Factual Observations on Tinting and Toning Manuals for Silent Film," in *Silent Film*, Richard Abel, ed. (London: The Athlone Press, 1996), 22. In total, there are five editions of this manual in the library's Rare Books collection, spanning 1916-1927. The frames differ in each edition.

<sup>131</sup> Stéphanie Salmon discusses the notebook of Jacques Mayer, an executive at Pathé, who documented the studio's laboratory operations from the late teens to 1927. The notebook includes formulas for tinting and toning at Pathé, but no corresponding frame samples. See Stephanie Salmon, "Tinting and Toning at Pathé: The Jacques Mayer Notebook," *Film History* 21, no. 2 (2009): 177-179.

<sup>132</sup> Cherchi Usai, "The Color of Nitrate," 28. The author points out the significance of manuals such as these, highlighting their status as primary documents and their possible uses for archives in recreating early cinema-era colours

<sup>133</sup> Ulrich Ruedel, "The Technicolor Notebooks at the George Eastman House," *Film History* 21, no. 1 (2009): 55.

## CONCLUSION

The Turconi collection's existence is a testament to the passion and willpower of Davide Turconi. His actions, while drastic, preserved aspects of the Joye prints that would not have otherwise survived. These actions also facilitated the widespread dissemination of the collection. Indeed, *the logic behind the collection, including what is captured in the clippings, lends the collection its special value.* When cutting the clippings, Turconi captured resonant moments in the film's narrative. Often, elements of the narrative or the salient characteristics of the film's style can be visually pieced together. Moreover, he focused particularly on intertitles and splices, often cutting a clipping that captured both. As a result, many of the clippings possess a remarkable degree of context, with the text of the intertitle explaining the significance of the paired image. Or, in the case of splices, the two images play off each other and create meaning in their juxtaposition. None of the other collections discussed in this thesis feature splices – the quantity and variety of splices that Turconi captured further distinguishes the collection as unique.

The collection's emphasis on applied colour effects is obvious. Much of the collection's value is related to this. First, the clippings and their colours survive, for the most part, in a pristine form, unlike the Joye prints, which experienced a much higher rate of deterioration and fading. Secondly, Turconi preserved a wide range of colour effects in the clippings – this is the collection's most important attribute and will provide guidance for future motion picture restorations of early cinema titles. Much like the tinting and toning manuals produced by manufacturers of film stock, the Turconi Collection is a visual atlas of early film colour palettes. However, unlike the tinting and toning manuals, the Turconi Collection includes a large

sampling of stencil-colour effects – adding another degree of value. With the exception of the Schlemmer Collection, no other collection discussed in this thesis contains stencil-colour frames. As a result, any preservation work on a stencil-colour print circa 1907-1912 should include its consultation. Ultimately, as Cherchi Usai points out, reproducing applied colour is an attempt to imitate an ancient technique on a modern object.<sup>134</sup> With the Turconi Collection, that ancient technique need not be transferred or imitated for it to be made accessible.<sup>135</sup> While the frames cannot be put into motion, they can, nevertheless, offer an experience that modern prints of the film cannot. This experience is intimately tied to the original intent of the film's maker(s).

*The Turconi Collection tells us a great deal about the films and periods its frames represent.* The case study, which closely analyzed clippings from two films, also revealed a degree of variation in the prints that Turconi cut from. Although the variations found in the clippings from *Les Tulipes* and *Maid of Niagara* are inconclusive, the clippings from Linder's *Troubles of a Grass Widower* clearly illustrate the presence of variants in the collection. While this issue is not new, it is not well-documented or historically accounted for outside of motion picture archives. Archivists and restorers who typically consult a number of available prints around the world to locate material for the re-construction of a complete work, often find a high rate of variation in prints. As a result, modern restorations are similar to puzzles, with the final product pieced together from multiple sources. In this they have something in common with Frankenstein's monster. Scholars who rely upon a single print of a film for their research may inadvertently allow oversights in their findings. Ultimately, the Turconi Collection reveals a

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<sup>134</sup> Cherchi Usai, *Silent Film*, 57.

<sup>135</sup> With the possible exception of having to scan the clippings to make them accessible digitally.

significant piece of information regarding the early years of motion picture history: two prints of the same film are likely to differ from each other in significant ways. Also, the collection makes visible the evolution of colour use in early cinema, an evolution that is tied to the transition from the “cinema of attractions,” wherein applied colour effects drew attention to themselves as spectacle, to the era of narrative integration, wherein the colours supported the realism of the narrative. The collection visually represents this transition.<sup>136</sup>

*Film fragments in the form of frame collections possess a great value to archives.*

Traditionally, the chief mandate of a motion picture archive is the preservation of complete works. However, as the collections described in this thesis demonstrate, motion picture film is not always found wound on a reel. Moreover, the term “complete” is problematic, as nearly all early films are fragments of what they once were. No print survives completely intact -- some degree of loss, whether of individual frames or much larger portions, is always present.<sup>137</sup> While frames are fragments of films, they are of a different kind, as they cannot be projected in any form. Looking outside of the Turconi Collection, numerous institutions, as well as private collectors, hold frame collections. These other frame collections possess much of the same value as the Turconi Collection. Indeed, the other examples discussed in this thesis share a common attribute with the Turconi Collection, no matter what form the collections take: frames are primary documents in a way that most modern restorations of early films can never be. When it comes to applied colour effects, this is especially important to keep in mind. However, what the Turconi Collection possesses that is unique or especially notable is its variety. The other frame collections discussed in this thesis originated from a single studio, or a

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<sup>136</sup> See Appendix B: Stencil-colour samples for a visualization of this transition.

<sup>137</sup> Cherchi Usai, *Silent Cinema*, 57.

single nation – Schlemmer is an exception, but at less than ten percent of the Turconi Collection’s size, it does not offer the same breadth.

The 1995 Amsterdam Workshop revealed the usage of frame collections by archives for the purposes of silent film restorations. Discussing possible solutions for archives to employ when confronted with the preservation of early colour films, Enno Palatas described his work on the restoration of *Das Cabinet des Dr. Caligari* (Dir. Robert Weine, 1920). A Munich collector allowed the restorers access to an album of original frames cut by projectionists so that they could compare the original tinted colours to a deteriorated print Palatas was using as a reference.<sup>138</sup> In this album were thirty “perfectly preserved” frames from *Caligari*, depicting “various scenes.”<sup>139</sup> The frames allowed for the restoration of *Caligari* to better reflect how it would have originally looked to audiences in 1920. Similarly, for the restoration of 1914’s *Cabiria* (Itala), a significant Italian-produced film that employed a variety of tinted colours, the Museo Nazionale del Cinema used their “campionari” – a record of tinting instructions along with sample frames. It allowed them to match the 2006 restoration’s tints as closely as possible to their 1914 versions.<sup>140</sup> Also, in restoring *Il piccolo garibaldino* (Cines, 1909), the Centro Sperimentale di Cinematografia’s Cineteca Nazionale in Rome sought out the Turconi Collection specifically to compare its colours to a tinted nitrate print they obtained. Frames from the Turconi Collection are reproduced in Irela Nuñez’s essay documenting how the Cineteca

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<sup>138</sup>Private collectors are another source of frame collections. Indeed, even the Schlemmer Collection is still technically a private collection, despite its digitization and public accessibility. However, documentation pertaining to the collections held in private hands is difficult to obtain. Often, anecdotes from archivists working on restorations reveal the existence of these private collections, as was the case with the example from *Caligari*.

<sup>139</sup>Enno Palatas, “Session 6: On Colour Preservation,” in Hertogs and de Klerk, *Disorderly Order*, 78.

<sup>140</sup>Donata Presenti Campagnoni, “The Preservation, Care, and Exploitation of Documentation Related to the Cinema: an Unresolved Issue,” *Film History* 18, no. 3 (2006): 310.



**Fig. 53 – Red tinting in clipping 01312 from *L'Inferno (Dante's Inferno)*, Helios, Italy, 1911. Directed by Giuseppe Berardi. 2004:1103:0068**



**Fig. 54 – Vivid green tinting in clipping 09691 from *L'Odissea (The Odyssey)*, Milano Film, Italy, 1911. Directed by Francesco Bertolini. 2004:1560:0058**



**Fig. 55 – Bright lilac tinting in clipping 09617 from *The Freshet*, Vitagraph, United States, 1911. Directed by William Humphrey. 2004:1559:0006**



**Fig. 56 – Deep red tinting in clipping 09622 from *The Freshet*, Vitagraph, United States, 1911. Directed by William Humphrey. 2004:1559:0011**



conducted the restoration.<sup>141</sup> With the collection's complete digitization and the forthcoming website, archives from around the world will be able to consult the Turconi Collection just as Cineteca Nazionale did.

If the aim of motion picture archives is to preserve or restore films to reflect as close as possible how their audiences originally saw them, then most modern restorations of early films fall short of this goal. Stencil-coloured works are particularly problematic in this regard. While recently, archivists have become interested in bringing these films to the forefront, the reproduction of stencil-colour is complicated, as well as difficult. The time and financial resources required to render accurately the colour palettes of the originals is at the heart of these complications. Digital means of reproducing stencil-colour are in a nascent stage: Haguefilm Foundation in Amsterdam and Eye Film Institute Netherlands are currently developing methods to digitally render stencil-colour. And while the labour involved in digitally recreating each frame of a stencil print is arduous, initial results are impressive. However, archivists still require some reference point to help determine the original appearance of the colours to digitally reproduce stencil-colour with accuracy. While many of the Joye stencil-colour prints at the NFTVA faded significantly, the Turconi clippings offer the best examples of how these century-old artefacts once looked. Certainly, some degree of fading is evident in the clippings. However, the dyes from many of the clippings, such as those from *L'Inferno* (Helios, 1911) and its hellish red (figure 53), and any of the frames belonging to *L'Odissea* (Milano Film,

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<sup>141</sup>Irela Nuñez, "Notes on the Restoration of Il piccolo garibaldino," in *From La presa di Roma to Il piccolo garibaldino - The Risorgimento, Freemasonry and Institutions: Italy in Silent Films (1905-1909)*, Mario Musumeci and Sergio Toffetti, eds. (Rome: Gangemi Editore, 2007), 88-94.

1911) (figure 54) or *The Freshet* (Vitagraph, 1911) (figures 55 and 56), are remarkably bright and vivid, so much so that it is difficult to imagine their having faded at all.

These frames have travelled the world, spreading the message about early cinema and its forgotten applied colour effects. While the collection is well-known to a number of specialized historians and archivists, almost all who have studied silent cinema have likely encountered the collection at some point, as its clippings are featured in the seminal histories of the medium. As the database launches in October 2011 and the collection goes global, knowledge of its value will be even more far-reaching and its influence will be felt throughout motion picture archives, as well as in the works written by a new generation of early cinema scholars.<sup>142</sup> And, one hopes, knowledge of the Turconi Collection will lead to a general appreciation of frames collections and their unique value to archives and historians.

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<sup>142</sup> <[www.progettoturconi.it](http://www.progettoturconi.it)> is the tentative web address for the database, which La Cineteca del Friuli will host.

## **APPENDIX A: THE COLLECTION'S PROCESSING**

For the last decade, GEH staff members, researchers and students assisted in the processing of the collection: the digitization of the clippings, their housing, filmographic research into the collection as a whole, and finally, the uploading of the clippings to a FileMaker Pro database. I completed the project in July of 2011. Joshua Yumibe, who utilized the collection for his PhD dissertation on early applied colour techniques, worked on the largest number of clippings – some 10,000. I began work on the collection in November of 2010, after the GEH staff member in charge of its processing left the institution. In total, I digitized, catalogued, and housed approximately 3,500 clippings over eight months. In March of 2011, Marissa Haddock, a student of the L. Jeffrey Selznick School of Film Preservation devoted her personal project to the processing of the collection. From March to June, we processed the collection together, sharing each stage of the work. Handling this number of clippings served as a practical way to familiarize myself with the collection. Looking at the database entries alone or the digital images of the scanned clippings, even for an extended period of time, could not yield such a thorough and profound knowledge of the collection's materiality as the physical handling of each clipping.

What follows is an outline of each stage in the collection's processing. The first stage entailed the recording of all documentation on the clippings' housings – this included any information written on the boxes that the clippings were mailed to GEH in, as well as the smaller housings, such as small paper envelopes or slide mount boxes that contained the individual clippings. The information on the paper envelopes or slide mount boxes often



Fig. 57 – Title card clipping 20007 from *Two Brothers of the G.A.R.*, S. Lubin, United States, 1908.  
2006:1072:0001



Fig. 58 – Title card clipping 07788 from *Freiwillige vor! (Volunteers to Take!)* Messter, Germany, 1919. Directed by Harry Jaeger.  
2004:1396:0002



Fig. 59 – Title card clipping 03938 from *Une conspiration sous Henri III (Conspiracy in the Reign of Henry III of France)*, Pathé, France, 1911. Directed by Camille de Morlhon.  
2004:1186:0001



Fig. 60 – Title card clipping 07818 from *Lustige Carricaturen (Funny Cartoons)*, Messter, Germany, unknown date.  
2004:1396:0032



Fig. 61 – Title card clipping 04167 from *Diamond Mines in South Africa*, Warwick, United Kingdom, 1910.  
2004:1194:0001



Fig. 62 – Title card clipping 03542 from *Viva la Patrie! (My Life to the Fatherland!)*, Savoia, Italy, 1915.  
2004:1170:0002

included the title of the film (when known) and a reference number devised by Turconi whose handwriting was recognizable on many of the housings.<sup>143</sup> In certain instances, a lack of identifying information was an issue – either because Turconi’s reference number did not match any known record or the housing had nothing written on it all. Often, in these cases, Turconi cut from the first few frames of the reel, providing a title card, which led to a solid identification that may have otherwise been difficult to obtain from the images alone (figures 57-62). Next, the clippings were removed from their housings. Each of the clippings donated by La Cineteca del Friuli was removed from a protective glass slide mount in which it seems Turconi housed them sometime in the late 1970s or early 1980s.<sup>144</sup> Unfortunately, while the glass protected the clippings from scratches, the airtight seal served to trap in the noxious gases produced by the nitrate, accelerating their deterioration. Institutions other than La Cineteca del Friuli usually housed the clippings in paper wrappings or envelopes – this included the clippings belonging to Cherchi Usai – which allowed the gases to escape and for the clippings to breathe. As a result, these were in better condition than Friuli’s clippings.

The clippings were removed from their housings and accessioned in the order the museum received them. This ensured that Turconi’s rational organization of the collection was maintained as much as possible. For example, if the museum received a box of Turconi clippings that contained thirty smaller boxes of slide mounts (with approximately twenty clippings inside each) I started processing with the box in the upper left corner, moving down and to the right of each column. Moreover, for each slide mount box, I removed the clippings beginning at the front of the box and moved my way back. While it is unclear whether Turconi

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<sup>143</sup> As someone who knew him well, Paolo Cherchi Usai assisted with the identification of Turconi’s handwriting.

<sup>144</sup> I dated this based on the appearance of the slide mount boxes.

organized these boxes this way or the boxes were later reorganized by the cinetecas, this level of consistency provided a sense of order to the processing, which was especially important for a collection of this size.<sup>145</sup>

Removed from the housings, the clippings were then scanned emulsion side down as a TIFF at 900 dpi on a flatbed, high-resolution scanner in groupings determined by their title. Ideally, twenty clippings were scanned at a time with a piece of glass placed on top to minimize curling. Each clipping was then broken out of the batch scan using Photoshop to create an individual digital file (i.e. one file per clipping). At this point the file was assigned a unique number (between 1 and 23,495). The clippings were then adjusted in Photoshop with a set of pre-programmed actions catered to either black and white image management or colour. With the TIFF file adjusted, it was saved, along with a much smaller jpeg, which the database used as an image reference. Each database entry included a clipping number, an accession number specific to GEH, the number of total clippings found per film, and a description of where a specific clipping fell in this range (i.e. 3 out of 28). It is at this point that information regarding any applied colour effect was recorded. The tinting, toning and stencil colours were selected from a drop down menu. Lastly, any instance of decomposition or fading was noted. To expand on the existing metadata, archivists, researchers and scholars from various institutions collaborated to identify clippings and the films from which they were cut. A notes field in the database allowed these experts to discuss and debate possible attributions, as well as to comment on the applied colour effects or any other characteristic of the clippings. Once all the information was recorded and the images uploaded to the database, the clippings were then

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<sup>145</sup> Some of the larger boxes had Italian postmarks from 1966 – so it is likely that much of the organization was indeed Turconi's.

individually housed in a customized paper envelope. The envelopes, constructed from microchamber paper, allow the clippings to breath, prolonging their lifespan. Eventually the clippings will be stored in sub-zero temperatures, at GEH's Louis B. Mayer Conservation Center, which houses the museum's nitrate material, to add further longevity.

The database with its 23,500 clippings will be unveiled to the public at the 30<sup>th</sup> Pordenone Silent Film Festival in October 2011.<sup>146</sup> The festival, which Turconi co-founded, will present the database as a resource for scholars, researchers and enthusiasts of early cinema. This presentation will be in tribute to Turconi's lifelong devotion to the subject area. Once launched, users will not only be to access the database, but also, via a comments field, contribute to the process of identifying clippings. The interactive nature of the project is integral to its value and will hopefully lead to a variety of new uses for the collection. Moreover, the online interface will allow the clippings to continue their journey around the world via digital surrogates, reaching places that they have never been, all without leaving the protection of their respective archives.

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<sup>146</sup> <[www.progettoturconi.it](http://www.progettoturconi.it)> is the tentative web address for the database, which will be hosted by La Cineteca del Friuli.

## APPENDIX B: STENCIL-COLOUR SAMPLES

Pathé Stencil-colour: 1906-1908

<p><i>L'Écrin du Rajah</i> (<i>The Rajah's Casket</i>)</p> <p>1906</p> <p><i>féerie</i></p> <p>Director: Gaston Valle Photography: Segundo de Chomón</p> <p>2006:0976:0007</p>	<p><i>Le Pied de mouton</i> (<i>The Sheep's Foot</i>)</p> <p>1907</p> <p><i>féerie</i></p> <p>Director: Albert Capellani Photography: Segundo de Chomón</p> <p>2009:0223:0408 and 2009:0223:0414</p>	<p><i>Les Tulipes</i> (<i>The Tulips</i>)</p> <p>1907</p> <p><i>féerie/trick</i></p> <p>Director and Photography: Segundo de Chomón</p> <p>2006:0986:0002</p>	<p><i>Le Vie et passion du Jésus Christ</i> (<i>The Life and Passion of Jesus Christ</i>)</p> <p>Biblical</p> <p>1907</p> <p>Director: Ferdinand Zecca Photography Segundo de Chomón</p> <p>2006:0838:0002</p>	<p><i>Ali Baba</i></p> <p>1907</p> <p><i>féerie</i></p> <p>Director and Photography: Segundo de Chomón</p> <p>2006:0985:0006</p>
14482	18185 (top) and 18191	14541	11341	14537
<p><i>Samson</i></p> <p>1908</p> <p>Biblical</p> <p>Director: Albert Capellani</p> <p>2004:1064:0005</p>	<p><i>Dans le sous-marin</i> (<i>In a Submarine</i>)</p> <p>1908</p> <p>2004:1610:0005</p>	<p><i>Au pays de l'or</i> (<i>In the Land of Gold Mines</i>)</p> <p>1908</p> <p><i>Féerie</i></p> <p>2006:0791:0006</p>	<p><i>Le ciseaux magiques</i> (<i>Magic Dice</i>)</p> <p>1908</p> <p><i>féerie</i></p> <p>Director and Photography: Segundo de Chomón</p> <p>2006:0982:0005</p>	<p><i>L'Oiseau bleu</i> (<i>The Blue Bird</i>)</p> <p>1908</p> <p>2004:1072:0012</p>
00436	10228	11333	14520	00577



Pathé Stencil-colour: 1906-1908



14482



18185 (top) and 18191



14541



11341



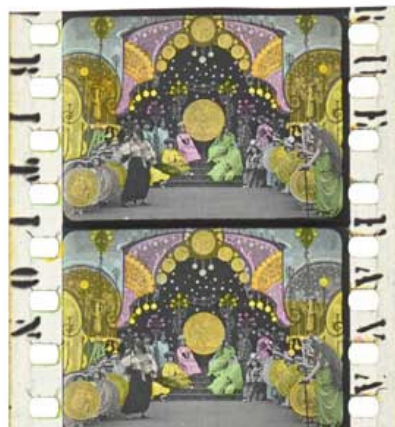
14537



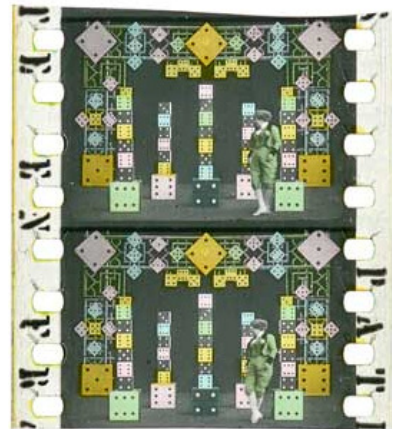
00436



10228



11333



14520



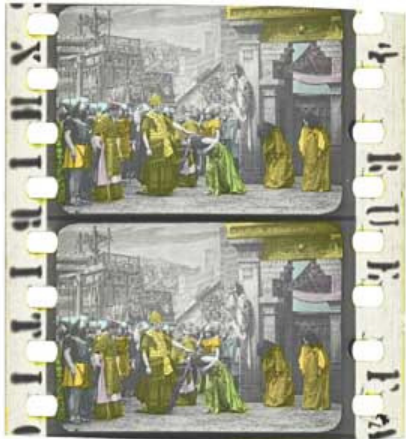
00577

Pathé Stencil-colour: 1908-1909

<p>Unidentified (<i>"Old Roman Scene"</i>)</p> <p>c.1908</p> <p>Historical</p> <p>2006:0838:0002</p> <p>11336</p>	<p><i>Marie Stuart</i> (<i>Maria Stuart</i>)</p> <p>1908</p> <p>Historical</p> <p>Director: Albert Capellani</p> <p>2006:0953:0003</p> <p>14220</p>	<p><i>Les Petits pifferari</i> (<i>The Little Singer</i>)</p> <p>1908</p> <p>Drama</p> <p>2006:1100:0001</p> <p>20357</p>	<p><i>Le Chien de Montargis</i> (<i>The Nobleman's Dog</i>)</p> <p>1908</p> <p>Drama</p> <p>Director: Georges Monca</p> <p>2006:0891:0012</p> <p>11618</p>	<p><i>Epizod iz Zizni Dmitrija Donskogo</i> (<i>The Life of Dmitry Donskoy</i>)</p> <p>1908</p> <p>Historical</p> <p>Director: Kaï Hansen Photography: Georges Meyer</p> <p>* Pathé Russia 2006:0700:0001</p> <p>10606</p>
<p><i>Fillettes de Bretagne</i> (<i>Young Girls of Brittany</i>)</p> <p>1909</p> <p>Scenic</p> <p>2004:1305:0016</p> <p>06053</p>	<p><i>Delhi grande ville de l'Inde supérieure</i> (<i>Delhi, City of Mohammedan Festival</i>)</p> <p>1909</p> <p>Travelogue</p> <p>2004:1293:0015</p> <p>05785</p>	<p><i>Une école en Nouvelle Guinée</i> (<i>A School in New Guinea</i>)</p> <p>1909</p> <p>Travelogue</p> <p>2006:0731:0001</p> <p>10755</p>	<p><i>Colombo et ses environs</i> (<i>Colombo and its Surroundings</i>)</p> <p>1909</p> <p>Travelogue</p> <p>2006:0978:0001</p> <p>14488</p>	<p><i>Au fond de la terre</i> (<i>Voyage to the Centre of the Earth</i>)</p> <p>1909</p> <p>Science Fiction</p> <p>Director and Photography: Segundo de Chomón</p> <p>2004:1130:0011</p> <p>02333</p>



Pathé Stencil-Colour: 1908-1909



11336



14220



20357



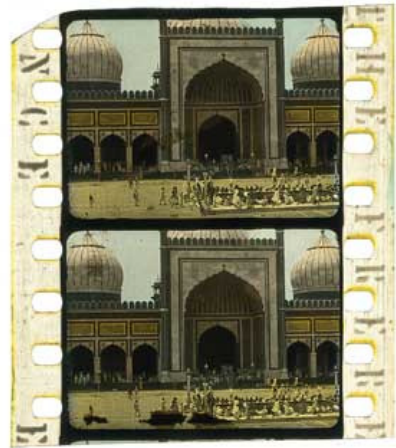
11618



10606



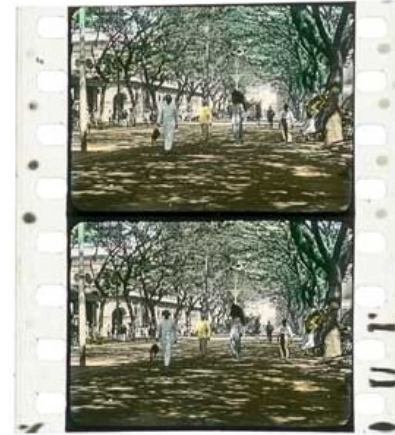
06053



05785



10755



14488



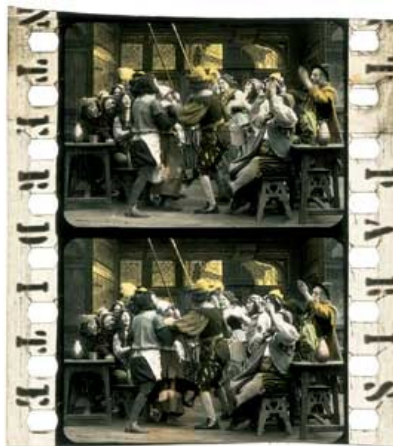
02333

Pathé Stencil-colour: 1910-1911

<p>Unidentified</p> <p>c.1909</p> <p>2004:1196:0009</p> <p>04210</p>	<p><i>Joseph vendu par ses frères</i> (<i>Joseph Sold by His Brethern</i>)</p> <p>1909</p> <p>Biblical</p> <p>Film d'Art</p> <p>2004:1054:0010</p> <p>00276</p>	<p>Unidentified (Western in Pathécolor)</p> <p>c. 1910</p> <p>2006:0965:0001</p> <p>14384</p>	<p><i>La Fille du Niagara</i> (<i>Maid of Niagara</i>)</p> <p>1910</p> <p>Drama</p> <p>American Kinema-Pathé</p> <p>2006:0977:0002</p> <p>14485</p>	<p><i>David et Goliath</i> (<i>David and Goliath</i>)</p> <p>1910</p> <p>Biblical</p> <p>Director: Henri Andréani</p> <p>2006:0726:0012</p> <p>10722</p>
<p><i>Le Rhin de Cologne à Bingen</i> (<i>The Rhine from Cologne to Bingen</i>)</p> <p>1910</p> <p>Travelogue</p> <p>La Cineteca di Bologna</p> <p>15746</p>	<p><i>La Rose d'or</i> (<i>The Golden Rose</i>)</p> <p>1910</p> <p>Fairy tale</p> <p>Director: Gaston Velle</p> <p>*Série d'Art Pathé frères (SAPF)</p> <p>2006:0983:0002</p> <p>14523</p>	<p><i>Cléopâtre</i> (<i>Cleopatra</i>)</p> <p>1910</p> <p>Historical</p> <p>Director: Ferdinand Zecca and Henri Andréani</p> <p>*SAPF</p> <p>2006:0973:0002</p> <p>14455</p>	<p><i>Une conspiration sous Henri III</i> (<i>A Conspiracy of Henry III</i>)</p> <p>1911</p> <p>Historical</p> <p>Director: Camille de Morlhon</p> <p>2006:1054:0052</p> <p>19184</p>	<p><i>Le Tyran de Jérusalem</i> (<i>The Tyrant of Jerusalem</i>)</p> <p>1911</p> <p>Biblical</p> <p>*SAPF</p> <p>2004:1384:0009</p> <p>07625</p>



Pathé Stencil-colour: 1910-1911



04210



00276



14384



14485



10722



15746



14523



14455



19184



07625

Pathé Stencil-colour: 1911-1913

Unidentified  c.1911   2006:1124:0005	<i>Moïse sauvé des eaux</i> <i>(The Infancy of Moses)</i>  1911  Biblical  Director: Henri Andréani  2004:1062:0002	<i>Le siège de Calais</i> <i>(The Siege of Calais)</i>  1911  Historical  Director: Henri Andréani  2004:1477:0017	Unidentified  c. 1911-1913   2004:1643:0001
20895	00379	08758	10535

## Pathé Stencil-colour: 1911-1913



Gaumont Stencil-colour: 1908-1913

<p>Tentative identification as <i>Roi Midas</i> (<i>King Midas</i>)</p> <p>c. 1908</p> <p>Biblical</p> <p>2006:0832:0001</p> <p>11329</p>	<p><i>Pâsques Florentines</i> (<i>Bells of Easter</i>)</p> <p>1910</p> <p>Director: Louis Feuillade</p> <p>2004:1370:0024</p> <p>07442</p>	<p><i>Le Diable est lâche</i> (<i>The Devil is Loose</i>)</p> <p>1910</p> <p>2004:1197:0005</p> <p>04225</p>	<p><i>La vie de cour d'Henri II en France</i> (<i>Court Life of Henry II in France</i>)</p> <p>c. 1910</p> <p>Historical</p> <p>2006:0862:0001</p> <p>11360</p>	<p><i>La fée de la mer</i> (<i>The Fairy of the Sea</i>)</p> <p>c. 1910</p> <p>2004:1478:0010</p> <p>08772</p>
<p><i>Judith et Holopherne</i> (<i>Judith and Holofernes</i>)</p> <p>1910</p> <p>Biblical</p> <p>2006:0937:0013</p> <p>13358</p>	<p><i>Sa Majesté l'Enfant</i> (<i>His Majesty the Child</i>)</p> <p>1911</p> <p>2006:0931:0007</p> <p>13288</p>	<p><i>Cine journal no. 40 "Paris Fashions – Robes et manteaux conçue par Boué Soeurs"</i> (<i>Gaumont Graphic no. 40 "Paris Fashions – Dresses and Mantles designed by Boué Soeurs"</i>)</p> <p>1911</p> <p>2004:1276:0004</p> <p>05527</p>	<p><i>Les martyrs chrétiens</i> (<i>The Christian Martyrs</i>)</p> <p>1912</p> <p>Biblical</p> <p>2004:1129:0006</p> <p>02318</p>	<p><i>Le Saint-Gothard</i> (<i>The Gotthard</i>)</p> <p>1913</p> <p>Travelogue</p> <p>La Cineteca di Bologna</p> <p>15597</p>



Gaumont Stencil-colour: 1908-1913



11329



07442



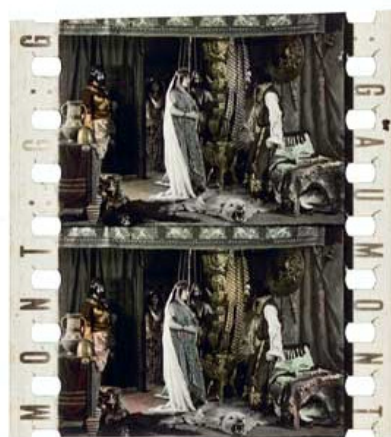
04225



11360



08772



13358



13288



05527

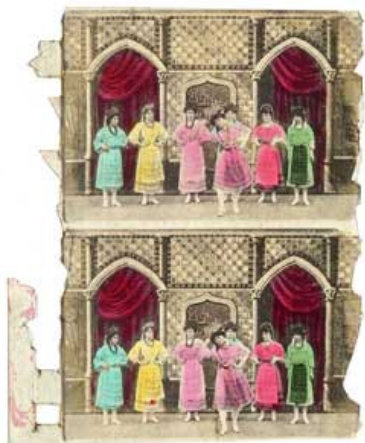


02318



15597

Miscellaneous Stencil-color



11322

Unidentified

c.1908

2006:0826:0001



01006

*Kinder Blumen Korso*  
*(Children's Flower Parade)*  
Tentative identification

1907

Edison

2004:1092:0001



## APPENDIX C: TINTING SAMPLES

Clipping #	Filmographic Information	Accession #
00759	<i>Damonit</i> , Neue Film Gesellschaft, Germany, 1914	2004:1083:0001
01040	<i>Zu spät (Too Late)</i> , Duskes, Germany, unknown date	2004:1093:0022
01048	<i>Passion</i> , Gaumont, France, 1906	2004: 1094:0003
01540	<i>La cadute di Troia (The Fall of Troy)</i> , Itala, Italy, 1910	2004:1108:0062
02143	<i>Amleto (Hamlet, Prince of Denmark)</i> , Cines, Italy, 1910	2004: 1120:0015
02313	<i>Les martyrs chrétiens (Christian Martyrs)</i> , Gaumont, France, 1912	2004: 1129:0001
03477	<i>The Fourth Commandment</i> , Universal, 1927	2004:1169:0007
03542	<i>Viva la Patria! (My Life to the Fatherland)</i> , Savoia, Italy, 1915	2004:1170:0002
04167	<i>A Diamond Mine in South Africa</i> , Warwick, United Kingdom, 1910	2004:1194:0001
04242	<i>Le fiabe della nonna (Grandmother's Fairy Tales)</i> , Cines, Italy, 1908	2004:1199:0001
05165	<i>Up San Juan Hill</i> , Selig, United States, 1909	2004:1259:0001
05325	<i>Nozze d'oro (Gold Wedding)</i> , Ambrosio, Italy, 1911	2004:1264:0016
05333	<i>Nozze d'oro (Gold Wedding)</i> , Ambrosio, Italy, 1911	2004:1264:0024
05568	Unidentified Film	2004:1281:0009
06260	<i>Epouse de l'bénévoles (Volunteer Bride)</i> , Gaumont, France, 1907	2004:1314:0026
07099	<i>Les Petite Pifferari (The Little Singer)</i> , Pathé, France, 1909	2004:1349:0017
07427	<i>Pâques Florentines (Bells of Easter)</i> , Gaumont, France, 1910	2004:1370:0009
07818	<i>Lustige Caricaturen (Funny Caricatures)</i> , Messter, Germany, 1919	2004:1396:0032
08248	<i>Andreas Hofer (Andrea's Cow)</i> , Messter, Germany, 1909	2004:1433:0001
09461	<i>Das Todesschiff (Ship of Death)</i> , Unidentified studio, nationality, and unknown date	2004:1543:0003
09586	<i>Il piccolo garibaldino (The Small Garibaldi)</i> , Cines, Italy, 1909	2004:1555:0011
09617	<i>The Freshet</i> , Vitagraph, United States, 1911	2004:1559:0006
09622	<i>The Freshet</i> , Vitagraph, United States, 1911	2004:1559:0011
09642	<i>L'Odissea (The Odyssey)</i> , Milano Film, Italy, 1911	2004:1560:0009
09651	<i>L'Odissea (The Odyssey)</i> , Milano Film, Italy, 1911	2004:1560:0018
09691	<i>L'Odissea (The Odyssey)</i> , Milano Film, Italy, 1911	2004:1560:0058
09724	<i>Schicksalsschläge (Blows)</i> , Unidentified studio, nationality, and unknown date	2004:1562:0007
09950	<i>The Invaders</i> , Kay-Bee, United States, 1912	2004:1579:0021
09993	<i>Dänische Landschaften (Danish Landscapes)</i> , Pathé-Nordisk, French-Danish, unknown date	2004:1582:0001
10039	<i>A Child's Faith</i> , Biograph, United States, 1910	2004:1591:0007
10561	<i>Lieutenant Rose and the Stolen Code</i> , Clarendon, United Kingdom, 1911	2004:1647:0010
10571	<i>Lieutenant Rose and the Stolen Code</i> , Clarendon, United Kingdom, 1911	2004:1647:0020
10585	<i>The Switchman's Tower</i> , Edison, United States, 1911	2004:1650:0002
11737	<i>Cuore materno (A Mother's Heart)</i> , Cines, Italy, unknown date	2006:0884:0021
14499	Unidentified Western in Pathécolor	2006:0980:0001
20941	<i>Wildschützenrache (The Poacher's Revenge)</i> , Duskes, Germany, unknown date	2006:1127:0010





05165



09622



09651



01048



09586



01040



06260



04242



10571



02313



01540



10585



02143



14499



09461



05568



11737



08248



09993



05325



09642



09691



07818



03542



20941



07427



04167



03477



05333



00759



10561



10039



09617



09950



09724



07099

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