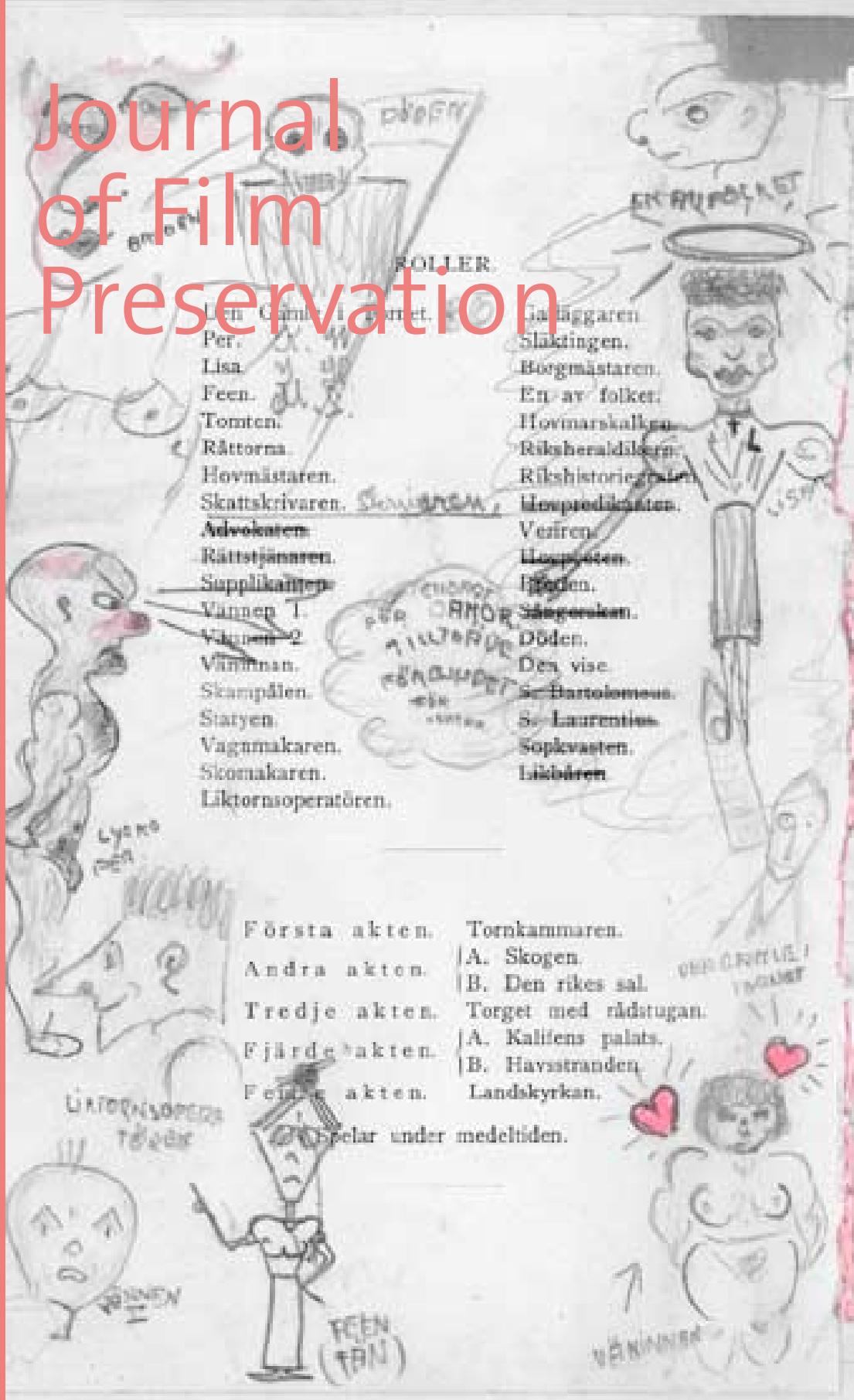
Journal of Film Preservation



Revue de la Fédération Internationale des Archives du Film

Published by the International Federation of Film Archives

Revista de la Federación Internacional de Archivos Filmicos

fiaf

66
10 / 2003

October / octobre
octubre 2003

66

Young Bergman drawings.
Courtesy of the Ingmar Bergman Foundation.

Journal of Film Preservation

Journal of Film Preservation
Half-yearly / Semi-annuel
ISSN 1609-2694

Fédération Internationale des Archives du Film - FIAF
Rue Defacqz 1
1000 Bruxelles / Brussels
Belgique / Belgium
Tel: (32-2) 538 30 65
Fax: (32-2) 534 47 74
E-mail: jfp@fiafnet.org

2003 FIAF Award to Ingmar Bergman

Iván Trujillo

FIAF Award

Prix FIAF

Premio FIAF

Iván Trujillo, President of FIAF, is presentng the 2003 FIAF Award to Ingmar Bergman

Speech given by Iván Trujillo at the presentation ceremony for the 2003 FIAF Film Preservation Award to Ingmar Bergman

In about two weeks' time, on June 17th, 2003, the International Federation of Film Archives will celebrate its 65th anniversary.

Many things have changed in our Federation during those years. From the four initial members we were then in 1938, we now number 130, located all over the world, in more than 70 countries. From a few hundreds of film titles the founding members were keeping, today we globally preserve more than two million of them.

What has remained unchanged until today is the not-for-profit character of the institutions which make up our Federation.

What not many people know is that some five years before the foundation of FIAF, here in this very city, the direct predecessor of our hosts - the Cinémathèque of the Swedish Film Institute - had been founded and is considered to be the oldest cinema film archive still active without interruption. [*]

The Swedish initiative, unlike most other film collections, was one of the first to stress the importance of keeping films to preserve them and to pass them down to future generations.

The Scandinavian distance was probably a reason for not being present at the foundation of FIAF, but, even if this seems to be a paradox, it is

Discours prononcé par Iván Trujillo lors de la cérémonie de remise du Prix FIAF 2003 pour la Préservation du Cinéma à Ingmar Bergman

Dans deux semaines, le 17 juin 2003, la Fédération Internationale des Archives du Film fêtera son 65ème anniversaire.
Beaucoup de choses ont changée dans notre Fédération depuis sa création. Composée en 1938 de quatre membres, elle en compte aujourd'hui 130, aux quatre coins du monde, dans plus de 70 pays. Les Membres Fondateurs disposaient à l'époque de quelques centaines de films, aujourd'hui, nous en préservons plus de deux millions.
Le caractère non lucratif des institutions de notre Fédération est resté prédominant tout au long de son existence.
Ce que peu de gens savent, c'est que cinq ans avant la création de la FIAF le prédécesseur de notre hôte - la Cinémathèque du Swedish Film Institute – a vu le jour dans cette ville. Cette institution est considérée comme la plus vieille archive du film encore active à l'heure actuelle. [*]
Cette initiative suédoise, a été la première á souligner l'importance de conserver les films en vue de les préserver pour les transmettre aux générations futures.
Fonder une archive n'est certes pas facile, mais la maintenir en vie et la développer au fil du temps l'est encore moins. Pour réussir cet exploit, il faut non seulement être persuasif, mais il faut également pouvoir compter sur l'appui de ceux qui peuvent vous aider à renforcer vos positions.
C'est pourquoi cette cérémonie a une signification particulière pour nous. Comme rien ne pourrait être ajouter à ce qui a déjà été dit sur l'œuvre magistrale d'Ingmar Bergman, je voudrais juste insister sur le fait qu'énormément d'archives du film dans le monde ont voulu préserver des films en voyant des films tels que les vôtres. Un des noms les plus fréquemment cité dans nos dépôts est d'ailleurs le vôtre, Monsieur Bergman.
Ce n'est pas à votre carrière de réalisateur que nous voulons rendre hommage aujourd'hui, votre œuvre a obviously a case where respect for tradition becomes the most advanced of the approaches.

There is no doubt about this: to create a film archive is not an easy task, but to keep it alive and growing through the times is even more difficult. For that, you need to be persuasive and, moreover, to count on the support of those who are able to multiply that task of persuasion.

This ceremony is the most significant to us in that sense. We would not dare to add anything to the importance of Mr Ingmar Bergman's oeuvre. We would only point out that more than just a few film archives in the world have initiated their activities by indicating their preferences for preserving films like those of Bergman, or even better, Bergman's films themselves. One of the most frequently pronounced names in our vaults is yours, Mr Bergman.

No, the recognition we wish to present to you today is not directly intended to reward your career as a film-maker. Your work has been honoured many times over in prestigious festivals and celebrated by the public of five continents.

Our award is our proof of gratitude for your support of the development of the world's cinémathèques, and in particular those of the Northern Countries.

In this regard, to know that Bergman's work was, so to speak, born and has mainly developed in this House is highly inspiring for us.

The FIAF AWARD is a silver film can made of the residuals of the liquids used for film processing in the laboratories. That's something we learned during the FIAF Congress that was organised 20 years ago in this same city.

For all that, I simply have the pleasure, in the name of the entire FIAF community, to present to you the 2003 FIAF AWARD.

[Editor's Note: The world's first specialist – or non-fiction - film archive dedicated to the preservation and research study of its collection (initially, the film records of The Great War, 1914-18) is recognised as that of the Imperial War Museum in London, UK, founded in 1919.]*

Discurso del Presidente de la FIAF con motivo de la entrega del premio FIAF 2003 a Ingmar Bergman

En dos semanas más, el 17 de junio, la Federación Internacional de Archivos Fílmicos cumplirá 65 años de haberse fundado.

Muchas cosas han cambiado desde entonces en nuestra federación. De los primeros cuatro miembros que éramos en 1938, ahora somos 130, en más de 70 países del mundo; y de las varias centenas de títulos preservados por sus miembros fundadores, hoy en conjunto preservamos más de 2 millones.

Lo que permanece inalterable hasta nuestros días es el carácter sin fines de lucro de las organizaciones que integran nuestra federación.

Lo que menos gente sabe es que cinco años antes que la FIAF se había fundado aquí en esta ciudad, antecedente directo de nuestros anfitriones la Cinemateca Sueca, el que consideramos el archivo más antiguo en activo.

La iniciativa sueca a diferencia de otras colecciones existentes con fines utilitarios, es la primera en señalar la importancia de guardar filmes con fines de preservación.

déjà été honorée maintes fois partout dans le monde. Ce Prix récompense votre soutient au développement des cinémathèque à travers le monde, et plus particulièrement dans les pays nordiques. Nous nous réjouissons d'autant plus de la création d'un Fond Bergman ici même, à la Cinémathèque Suédoise.
Le Prix FIAF est une boîte de film faite d'argent récupéré du liquide utilisé pour le développement des films en laboratoire, une chose que nous avons découverte il y a 20 ans lors du précédent Congrès de la FIAF dans cette ville.
C'est pour toutes ces raisons que j'ai le plaisir, au nom de tous les Affiliés de la FIAF, de vous décerner le Prix FIAF 2003.

*[*Note de l'Editeur: La première archive du film spécialisée– ou non-fiction – à s'être consacrée à la préservation et à l'étude de sa collection (initialement des documents filmés de la Première Guerre Mondiale) fut l'Imperial War Museum de Londres, fondé en 1919.]*

Seguramente la lejanía de Escandinavia influyó para que nuestros colegas suecos no estuviesen presentes en la fundación de la FIAF, sin embargo aunque parezca contradictorio nos encontramos con un caso que demuestra que el respeto por las tradiciones puede convertirnos en precursores.

Sin duda crear un archivo fílmico no es cosa fácil, sin embargo mantenerlo vivo y creciendo a lo largo del tiempo es aún más difícil. Para ello se necesita capacidad de convencimiento pero sobre todo contar con el apoyo de quienes pueden multiplicar esa labor de convencimiento.

Ese es el sentido de esta ceremonia que tiene especial significación para nosotros. No hay nada que agregar a todo lo que se ha dicho sobre la importancia de la obra del Sr. Ingmar Bergman. Simplemente señalar que no pocos archivos fílmicos en el Mundo han iniciado sus labores señalando que su interés es conservar películas como las de Bergman y si se puede las del mismo Bergman, mejor. Seguramente uno de los nombres que más se repite en nuestras bóvedas es el de usted Mr. Bergman.

No, la distinción que hoy deseamos hacerle entrega, no es directamente por su carrera cinematográfica. Por su obra ha recibido innumerables premios, en los certámenes más prestigiados y el reconocimiento del público en los cinco continentes.

Nuestro premio es una muestra de agradecimiento por su apoyo al desarrollo y supervivencia de las cinematecas en particular las de Escandinavia.

El premio FIAF es una lata de plata que se elabora a partir de la plata que se recupera de los líquidos para revelar película en un laboratorio cinematográfico.

Como nos lo demostró hace 20 años, cuando también acompañó a los colegas en nuestro anterior congreso en estas tierras.

El saber que la Cinemateca Sueca cuente ahora con el fondo Bergman es un gran aliciente.

Por todo ello, simplemente me es grato, en nombre de nuestra agrupación, hacerle entrega del premio FIAF 2003.

Ingmar Bergman and Ms Åse Kleveland, CEO of the Swedish Film Institute, during the ceremony of the 2003 FIAF AWARD

he Ingmar Bergman Collection of the Swedish Film Institute

Jan Göransson

FIAF Award

Prix FIAF

Premio FIAF

The donation

In autumn 1998, Maaret Koskinen, a lecturer at the Swedish Film Research Institute at Stockholm University, received a telephone call from Ingmar Bergman inviting her to visit the archives at his home on the island of Fårö. On arrival, she encountered a truly remarkable amount of material. She immediately informed Åse Kleveland, Director General of the Swedish Film Institute, of her discovery. Ms Kleveland got in touch with Bergman and presented him with a plan for the preservation and administration of this unique collection. As a result, Ingmar Bergman has donated his archive to the Swedish Film Institute to be administered by an independent foundation. In March 2002, 45 packing cases containing manuscripts, notebooks, plot summaries, sketches and photographs arrived in Stockholm.

The young Ingmar Bergman

The collections

The Swedish Film Institute has now begun the mammoth task of cataloguing the collections. The material, which is being stored at Filmhuset in Stockholm, will be supplemented by all the material Bergman collected in his office at the Royal Swedish Dramatic Theatre over a period of 40 years. The collection also contains behind the scenes films relating to 18 of his films including *The Seventh Seal, Wild Strawberries* (in colour) and *Scenes from a Marriage*, material which Bergman himself has offered to annotate and edit.

In order to make the material accessible for researchers around the world and, to a certain extent, the general public, a Bergman database will be established covering all available material.

The Foundation

The Ingmar Bergman Foundation is set up in conjunction with the Royal Swedish Dramatic Theatre, Sveriges Television and AB Svensk Filmindustri. The objective is to administer, preserve and provide

La décision de rassembler les archives Ingmar Bergman au SFI prit forme lorsque Bergman contacta Mme Maaret Koskinen, chercheur à l'Université de Stockholm, et l'invita à consulter sa collection à son domicile sur l'île de Fårö en 1998. Après cette visite, et sous l'impulsion de Mme Åse Kleveland, le projet de créer une Fondation Bergman prit forme. En mars 2002, 45 caisses contenant des manuscrits, cahiers de notes et dessins, résumés et projets de scénarios, photos, ainsi qu'une précieuse documentation sur dix-huit longs métrages célèbres, arrivèrent à Stockholm. Le SFI entreprit ensuite le catalogage des éléments déposés au Filmhuset. La collection sera en outre enrichie des éléments que Bergman a réunis pendant plus de 40 ans passés au Théatre royal d'art dramatique à Stockholm. Une base de données permettra au public et aux chercheurs d'accéder à la collection ainsi constituée. La Fondation Ingmar Bergman, créée avec le concours du Théatre royal d'art dramatique, la Sveriges Television et l'AB Film Industri, est placée sous la présidence de Mme Åse Kleveland.

La decisión de conservar los archivos Bergman en el SFI se precisó cuando Bergman contactó a Maaret Koskinen, investigadora en la Universidad de Estocolmo, y la invito a consultar su colección en su domicilio de la isla de Fårö. Después de esta visita, y bajo el impulso de Åse Kleveland, el proyecto de la Fundación Bergman fue tomando forma. En marzo del 2002, 45 cajas conteniendo manuscritos, cuadernos con notas y bosquejos, proyectos de guiones y abundante documentación sobre 18 películas célebres, llegaron a Estocolmo. El SFI inició luego la ciclópea tarea de catalogación de los elementos depositados en el Filmhuset. También se resolvió incorporar el material que Bergman reunió durante más de 40 años de labor en el Teatro de arte dramático de Estocolmo. Una base de datos permitirá el acceso al público y a los investigadores. La Fundación Ingmar Bergman, creada por iniciativa del Teatro de arte dramático, la Sveriges Television y la AB Film Industri, está presidida por la Sra Åse Kleveland.

information about Ingmar Bergman's collected artistic works. The Foundation will also aim to promote interest in, and awareness of, Sweden as a nation of culture and film. It will ensure that Ingmar Bergman's work is comprehensively documented and properly managed, and that material relating to his life and artistic works is made available for research, exhibition and documentary purposes.

Bergman's unique position

Ingmar Bergman occupies a unique position in Swedish and international film. His collected works, which span more than half a century, include film and theatre productions, TV and radio dramas, documentaries and literature. This unique heritage is of interest to the worlds of culture, education and research, and to the general public.

Åse Kleveland comments:

"With his vast knowledge and commitment, nobody has made a greater contribution to the preservation of Sweden's film heritage than Ingmar Bergman. Many of our foremost actors, cameramen, stage designers and producers have gone on to enjoy international careers thanks to their work with Ingmar Bergman. For these reasons, his life and work occupy a major place in the history of Swedish film in the 20th century."

(Re)Telling War. Austrian Newsreels of the First World War Between Presentation and Representation

Thomas Ballhausen, Günter Krenn

Historical Column

Chronique historique

Columna histórica

Introduction to the Project
Within the scope of an already started research-project of Filmarchiv Austria (FAA) media-history and the impact of the Austrian newsreels in special and of the European war-reports in general will be examined.

For the analysis of this topic all given films, text-material and all relevant scientific material will be called on. Most of the film material is lost, but lists of the complete intertitles were found during the first research. According to this lists, one not only can achieve a more complete picture of the propagandistic functioning of the examined films – the lists are also a very helpful instrument for the identification of fragments from the newsreels.

The results of this project will be presented in spring 2004. The idea is to edit two volumes (one with the complete lists, one with scientific essays) and a DVD showing restored film-material.

A War of Pictures and Images
The war of pictures has a long tradition: graphics were one of the most popular forms to mediate military and political conflicts. Posters and pamphlets often combined the images with exemplifying texts. Up to the 18th century the usage of allegorical imageries was very popular; the contemporary viewers were able to decode the image and by this way gain the complete political message.

Newspapers and magazines also used graphics for their reports on war and conflicts. But those illustrations were drawn – with few exceptions – in the editorial offices. This method of work changed during the second half of the 19th century, also conditioned by the increasing significance of photography. This wish for more authenticity within the reports on war occurred several times, for instance 1917 in relation to the Austrian newsreels.

But the alleged convergency to the reality of military conflicts for the most part remained a deception. The reports on war are – in case of a participation in the specific conflict – almost never free of wartime propaganda.

Quite the contrary happens: with the supposed and deceived convergency the gap between the reality of war and the medialised news broadens. The tendency of virtualisation is always connected with the actual position of medial socialisation. From our point of view the war-related reports and propaganda during the First World War can be recognized as a technical trial run for the present-day experience of a military-shaped mass-culture.

Los autores abordan -en forma de ensayo- la historia de los noticiosos durante la primera guerra mundial en Austria, tema cuya investigación está llevando a cabo el Filmarchiv Austria en Viena, a partir de fuentes de documentación escrita. El artículo trata tanto de la evolución histórica de este tipo de propaganda y los modos de representación de la realidad, como el grado de compromiso de la industria del cine austriaca con este tipo de producción. Diversas formas de representación de la realidad en tiempo de guerra son analizadas.

A welcome to arms

The outbreak of First World War lead to an aggravation of censorship- and control measures. Until then the decisions varied locally, after 1914 censorship was less a matter of morality but one of political motivation.

Within the boundaries of the monarchy and the German Empire it was forbidden to import films from hostile nations. The fact that French and Italian products were by this decree off the market helped Austrian film production companies to prosper. Film industry decided nevertheless that already imported films were still allowed to be shown as a benefit for the cinemas, only the logos of the foreign companies had to be removed. The importance of Austrian products increased - due to propaganda of course.

A special position was maintained by the „Kriegswochenschauen“ (war news reels) which were made in the „Filmstelle“. This department which in 1917 became a part of the „Kriegspressequartier“ (war press quaters), could in spite of other media dealing with pictures act rather freely. The “Kriegspressequartier“ was established as a sub-department of the army high command and served the goal of publicly effective designed comments in the martial reports. Cinematographical reports should therefore represent the army interests within the boundaries of the monarchy and beyond. The department also had to guarantee the frictionless flow of distribution and performance of the film material. In 1915 a censorship-office was established within the war archive, which was instructed by the Kriegspressequartier. In the beginning only the products of the Kriegspressequartier were censored in this office, later on all films classified as of military relevance.

Advertising for War Newsreels from the kinematographic journal “Oesterreichischer Komet” Nr. 223 (22. August 1914).

“Sascha-Film”

The First Word War became the turning point for especially one Austrian production company: „Sascha-Film Industrie AG“, which was founded in 1910 by Count Alexander Kolowrat-Krakowsky. A view at scales before 1914 shows Sascha-Film as a minor participant in the Austrian film industry. Kolowrat achieved some efforts with several pre-war productions but he was able to use the war successfully for his business ventures. In 1914 he volunteered for the automobile corps and applied for the permission to produce film documentaries of war locations, from 1915 on he was in charge of the films of the Kriegspressequartier. Sascha-Film manufactured the “Österreichischen Kino-Wochenbericht vom nördlichen und südlichen Kriegsschauplatz” (Austrian weekly cinematographical report of Northern and Southern war locations) also known as “Sascha-Kriegswochenbericht“. This job

Les auteurs abordent l'histoire des actualités filmées lors de la Première Guerre Mondiale en Autriche. L'article aborde sous forme d'essai l'évolution historique de ce type de propagande ainsi que les modes de représentation et d'engagement de l'industrie du film autrichienne. Différentes techniques de présentation de la réalité en temps de guerre sont également analysées.

guaranteed the invulnerable continuity of Sascha-Film during wartime, since besides documentaries he also could produce fiction films. It was the beginning of medialized war reports in Austria. In 1916 Kolowrat joined with the German Oskar Messter as "Sascha-Messter-Film Ges.m.b.H.", their company dominated the market for two years until on February 14th 1918 UFA was founded in Berlin.

From Presentation to Storytelling

According to the history of Austrian war reports in the First World War can be separated in two major sections: a phase until 1916 in which the presentation of technics was of great importance and the last two years dominated by the increasing integration of narrative elements in cinematographical propaganda. They both have an extensive linkage with other media in common.

Before the First World War Austrian film production companies entertained their audience particularly with documentaries. Even in this period the masterminds of the companies extended the technical possibilities with great interest in experimentalizing. The war news reels from the first year of the conflict were designed after the directives of civil documentary reports. As a result to this the productions from this era are focused on the vivid presentation of war machinery representing the consequence of an necessary as well as positive technical advancement. The detailed showing of the items and the procedures served two purposes: the public's fascination by the artefacts itself and the enthusiasm about the showed efforts. This direct addressing to the public used the euphoria of the war's first year and met the audience's wish for personal experience with the war.


Kriegs-Ausstellung
Wien 1917
hält die Hallen u. Pavillons täglich bis 9 Uhr abends geöffnet.
Marineschauspiel, Bundestheater, das Rundgemälde, „Schlacht am Berg Isel", Kriegskino u. Riesenrad
schliessen um 10 Uhr abends.
Das Restaurant am Hauptplatz ist bis 11 Uhr, das Café bis 12 Uhr nachts offen. Konzert auf allen Podien bis ½11 Uhr abends.
Die Strassenbahn mit Anschluss nach allen Richtungen ab Ausstellung bis ¾11 Uhr abends, die Bahnhofzüge der Strassenbahn ab Haltestelle Praterstern bis 1 Uhr nachts.

Advertising for an exhibition, on which different war-related attractions were presented; from the newspaper "Kronen Zeitung" (15. Juli 1917).

In the bottom half of the First World War the reflection of technics has been reduced to the benefit of a narrative turn in the figuration of the news reels. This change in the structuring was conditioned among other things by the bored audiences, the operational experiences on the battlefields and finally the realization, that the technical equipment couldn't guarantee a swift victory. According to the lists of the intertitles the narrative structuring of the Austrian reports and newsreels became more and more important, and remained essential until the end of the war.

El Puño de Hierro, a Mexican Silent Film Classic

William M. Drew, Esperanza Vázquez Bernal

Historical Column

Chronique historique

Columna histórica

In 1927, a startling silent film about drug addiction and trafficking was exhibited in a city in Mexico. With a narrative blending social commentary, fast-paced adventure, and surreal elements, the film marked a new departure in Mexican cinema. Entitled *El puño de hierro* (The Iron Fist), it was the work of a young director named Gabriel García Moreno and was produced for his own company based in Orizaba, Veracruz. However, the film failed to register with audiences of the time and quickly disappeared from public view. It would not find an audience again until the very end of the 20th century when a revival of interest in the early cinema history of Latin America finally brought it to light.

Born on February 23, 1897, in the town of Tacubaya near Mexico City, Gabriel García Moreno came from a notable heritage. His paternal great-great uncle, also named Gabriel García Moreno, had been the dictator of Ecuador from 1860 to 1875. His controversial rule, blending ultra-Catholic conservatism with progressive measures that helped to modernize the country, ended with his assassination, and members of his family took refuge in Mexico. While the relation who bore his name did not share the Ecuadorian leader's ideological fervor, the drama of his life did intrigue him. Indeed, not long before his death, he was thinking of making a biographical film about the 19th century president of Ecuador.

Carlos Villatoro (Antonio)

The younger Gabriel García Moreno's own circumstances were far more modest than those of his distant relative. The García Morenos of Mexico had intermarried so that, in both background and culture, the future filmmaker was ethnically largely Mexican. The son of Vicente García Moreno and Dolores González, Gabriel was the second of three siblings, brother Vicente, Jr. being the oldest and sister Cecilia the youngest. Their father died when they were very young and, to support the family, their mother worked as a seamstress. Gabriel received his elementary and high school education in a town near Tacubaya. At the age of 18, he found work as a motion picture projectionist in a theatre

in Tacubaya and also became a cameraman, shooting local scenes for newsreels that were exhibited in the theatre. While this work would presage his later career, his initial goal was to enter the banking profession. He had studied to be an accountant when he was in school and soon found work in a bank in Tacubaya. The bank often sent him to check on their branches in other cities throughout Mexico. It was on one of these trips that, in April 1921, he met Hortensia Valencia, a beautiful young woman of 22, in a bank in Hermosillo in the north of Mexico. They fell in love and were married in Nogales, Sonora, in August 1921. The newlyweds made their home in Tacubaya where García Moreno became more and more fascinated with motion pictures. He began writing scenarios in his spare time and one of them, a full-length feature, was produced sometime around 1922.


Gabriel García Moreno

In 1925, while still employed by his bank, García Moreno purchased a motion picture camera. Reportedly financed by his brothers-in-law, Oscar and Octavio Valencia, he wrote, produced, and directed a feature film, *El Buitre* (The Vulture), an adventure story about cattle thieves in which he sought to emulate the American films that had impressed him. It was shot near Mexico City and featured his wife, Hortensia, as the heroine. Playing the male lead was a handsome young man by the name of Carlos Villatoro. In the early 1920s, he lived in New York where he studied film acting after a friend suggested he would be good on the screen but was forced to return to Mexico when his father became ill. There, he met García Moreno who cast him in *El Buitre*. Villatoro played the leads in García Moreno's subsequent features and continued for many years as a prominent actor in Mexican sound films, later branching out into writing, producing, and directing.

The success of *El Buitre* encouraged García Moreno to leave banking in order to concentrate exclusively on filmmaking. In early 1926, he released a documentary short he had directed, Carnaval de la Ciudad de México, and began making plans for his own production company. As a result of his travels for the bank, he had made the acquaintance of a number of wealthy individuals in the city of Orizaba whom he persuaded to invest in his films. All affiliated with Orizaba's Rotary Club, they included a car salesman, the local brewer, and the owner of a cigar factory, William Mayer, the Mexican-born son of an immigrant from Great Britain. With their support and capital shares of $100,000.00, García Moreno in 1926 established his motion picture company, Centro Cultural Cinematografico, headquartered in a building on the outskirts of Orizaba. Regional production was widespread throughout Latin America in those years. For example, at this very same time, the legendary filmmaker, Humberto Mauro, similarly formed a company in Cataguases, Brazil. Far from the structuralism of a large studio, there was a charming informality, a familial atmosphere in an approach that fostered personal artistic visions and shaped the performances. When directing his players, García Moreno would tell them what they had to do, what they might feel, but they acted their roles very naturally. For the most part, García Moreno did not employ established stage actors or prominent screen stars, preferring to work with newcomers, like

Gabriel García Moreno (1897-1943), selon les termes des auteurs, fut « un pionnier remarquable de l'époque muette qui apporta au cinéma mexicain alors en gestation une approche fraîche et imaginative ».

Né dans la ville de Tacubaya, Garcia Moreno fut d'abord projectionniste (dès l'âge de 18 ans) dans un cinéma de sa ville natale, puis caméraman des actualités locales. Employé de banque de jour, scénariste de nuit, il réussit à réaliser un premier long métrage dramatique dès 1922. En 1925, toujours à l'emploi de la banque, il fait l'acquisition d'une caméra professionnelle avec laquelle il tourne *El Buitre*, un film d'aventures imitant les films américains de l'époque et mettant en scène son épouse, Hortensia Valencia, à qui il donne pour partenaire Carlos Villatoro, un jeune premier formé à New York qui interprétera tous les films de Moreno avant de devenir une figure bien connu du cinéma mexicain.

Le succès d'*El Buitre* permit au jeune cinéaste de quitter son emploi à la banque et de se consacrer entièrement à sa nouvelle carrière. En 1926, un court métrage documentaire, *Carnaval de la Ciudad de México,* porte sa signature et quelques mois plus tard il fonde sa propre société, la Centro Cultural Cinematografico, qu'il installe dans un édifice de la banlieue d'Orizaba, à une époque où la production cinématographique n'était pas encore centralisée et où plusieurs groupes régionaux de production existaient à travers l'Amérique latine. La Centro produisait des films de bonne tenue, mais de budgets modestes; les bureaux de la société tenaient lieu de studio, logeaient les laboratoires, aussi bien que la famille Garcia Moreno; le personnel de production était restreint; les acteurs se chargeaient eux-mêmes de leurs costumes...

Le premier long métrage de la nouvelle société fut *Misterio* (1926) dont une seule bobine a survécu; il semble s'agir d'une histoire d'amour. Le film connut un succès suffisant pour permettre la production de deux autres longs métrages : *El tran fantasma* (1926) et *El puño de hierro* (1927). Le premier, un film d'action interprété par Carlos Villatoro, se

Carlos Villatoro, and nonprofessionals. However, one of his leading actors, Manuel de los Rios, was a veteran actor in Mexican films and also had a career as a bullfighter. Other players, including feminine leads Lupe Bonilla and the Ibáñez sisters, Clarita and Angelita, and the child performer, Guillermo Pacheco, were local residents with no previous acting experience when García Moreno selected them for his films. Family members took part, too, with Hortensia and Octavio Valencia playing major roles, while another brother-in-law, Oscar, was employed as a technician. The principal cameraman on the Orizaba films, Manuel Carrillo, also appeared in front of the camera as an actor while Juan D. Vasallo took his place operating the machine. Carrillo demonstrated exceptional talent for cinematography but left films after his stint in Orizaba. It is thought by some that he might be the same Manuel Carrillo who, decades later, became one of the most important still photographers in Mexico. The films, although well made, did not utilize costly budgets or a large production staff. For example, everyone working on the films designed their own clothes. The building housing the company, located in the Molino de la Marquesa, a large hacienda at Avenida Poniente 8 Numero 21, Orizaba, that García Moreno rented, served as a studio, laboratory, and residence of the García Morenos and other company members during the period that they made the films.

García Moreno's first film for Centro Cultural Cinematografico was *Misterio* (Mystery), released in 1926. In the only surviving reel, a group of youngsters dance the Charleston at a party attended by a magician and a detective. Apparently a love story, the film cast Carlos Villatoro as the hero and Clarita Ibáñez as the feminine lead. Its success led to the production of two other films, both eight reels in length. The first, *El tren fantasma* (The Ghost Train), filmed from September to December, 1926, is an action-filled story of Adolfo Mariel, a railroad engineer (played by Carlos Villatoro) sent by his superintendent to Orizaba to investigate a series of robberies and acts of sabotage on the railway's El Ferrocarril Mexicano line. The narrative places him in a romantic rivalry with Paco Mendoza (Manuel de los Rios) for the love of the stationmaster's pretty daughter, Elena del Bosque (Clarita Ibáñez). Unbeknownst to Elena, Paco is secretly the Ruby, the chief of the bandit gang attacking the railroad, and is involved with another woman, the jealous Carmela (Angelita Ibáñez).

The emphasis on adventure melodrama resulted in a succession of fights, robberies, pursuits, and railroad action sequences, including a scene in which the heroine finds herself on a runaway train before being saved by the hero. The actors did their own stunts. For example, Carlos Villatoro himself made the jump from the horse he was riding to the runaway train. For all the film's stress on suspense-filled action, García Moreno's direction enabled the actors to give convincing performances. Carlos Villatoro is a dashing, charismatic Mexican counterpart to contemporary American screen idols like Richard Dix, while the Ibáñez sisters memorably enact strongly contrasting feminine roles. Particularly striking is the portrayal by Manuel de los Rios of a man leading a double life. His constant wish to prove himself in deeds of bravery, a need that plunges him into a life of crime, leads him at one point to substitute for an ailing bullfighter in the ring. In

voulait une réponse aux films américains du genre qui déferlaient sur le Mexique; il n'en est pas moins authentiquement mexicain, dans la tradition du célèbre *El automóvil gris* (1919) de Enrique Rosas. Le second film s'attaque au problème déjà actuel du trafic de la drogue et des bandes criminelles qui en faisaient alors commerce. Le film, qui ne manque pas d'humour, trace un portrait remarquable du visage caché de la société mexicaine au moment de son urbanisation accélérée. Pour ce faire, Moreno utilise des plans documentaires et surtout une imagerie onirique qui permet aux auteurs d'écrire que « Avec *El puño de hierro*, Garcia Moreno a créé ce qui pourrait bien être le premier film mexicain incluant des éléments surréalistes ». La carrière du film fut malheureusement limitée : il ne fut jamais projeté à Mexico et, peu de temps après, le Centro Cultural Cinematográfico dut déclarer faillite.

À la fin de 1929, García Moreno décida d'émigrer à Hollywood où il trouva d'abord un job aux studios Hal Roach, puis travailla chez Howard Hughes. Tout en gagnant ainsi sa vie comme technicien, il trouva le temps d'inventer une caméra à vitesse continue pour le tournage des longs métrages et certains équipements pour l'enregistrement du son.

En 1937, après huit ans d'absence, García Moreno rentre au Mexique, y emmenant avec lui plusieurs techniciens américains, et se lance à nouveau dans la production en créant les Estudios García Moreno qui deviendront plus tard Azteca Studios. Après avoir produit quelques films, il se brouille avec ses partenaires et les quitte pour fonder les Laboratorios Cinematográficos Moreno où il expérimente divers procédés de cinéma en couleur. Alors qu'il semble au début d'une nouvelle carrière, Gabriel García Moreno meurt d'une maladie violente le 20 janvier 1943. Il n'avait que 45 ans. Son nom, identifié à une période du cinéma mexicain longtemps oubliée, refit enfin surface en 2001 à l'occasion de la projection à Mexico de la version restaurée de *El puño de hierro*.

the end, Paco's character is transformed from a scheming bandit to a self-sacrificing hero. Learning of a plot to blow up the train, on which the newlywed Adolfo and Elena are passengers, Paco seizes the bomb just as it is about to explode and is killed.

In the 1920s, the Hollywood cinema, with its universal appeal, dominated the world market. After a surge of activity and creative inspiration in the late 1910s and early 1920s, Mexico's silent film production by the mid-20s was starting to suffer from North American competition. Influenced by contemporary Hollywood productions, García Moreno sought to respond to the cinematic invasion from the north with an action adventure film, a genre he had mastered. Yet, while reflecting North American influences, *El tren fantasma* is solidly in the tradition of the Mexican silent cinema, the heir to Enrique Rosas's 1919 classic, *El automóvil gris*, in which Manuel de los Rios had a key role as a bandit. Often ranked as Mexico's greatest silent film, *El automóvil gris*, originally released as a 12-part serial and later shortened and reedited as a 10-reel feature, relates the exploits of a gang of bandits who terrorized Mexico City in the 1910s. Like *El automóvil gris*, *El tren fantasma* combines elements of the documentary with breathtaking adventure to create a film with a genuine Mexican flavor shot on actual locations. The scenes depicting the railroad, the bandits' lives, the bullfight sequence, filmed in the ring at Orizaba with shots of the toreador, Juan Silveti, the faces of the local people taking part in the film—all these have a unique, unpretentious vitality that captures the time and place with an authenticity beyond later studio reconstructions.

In the production of the film, García Moreno received full cooperation from the National Railroad to use their track and train. In order to climb the high hills between Esperanza, Puebla, and Orizaba, Veracruz, the electric train of the film's title had been installed on the Ferrocarril Mexicano as recently as 1922. Indeed, the film has broader national implications since its images of the modern wonder of electric railways unmistakably suggested the triumph of 20th century progress in an emerging Mexico. Much like the Mexican government in the 1920s restoring order to the country after the years of chaotic violence in the revolutionary 1910s, the state-owned railroad in the film triumphs over the lawless bandits attempting to thwart its spread into the countryside. The patriotic motif is implied in the very name of the train, "El Mexicano", and the film's final image of the Mexican flag flapping in the breeze.

Following its February 1927 premiere in Orizaba, *El tren fantasma* was presented with considerable success in Mexico City. It even played for one day in a theatre in the city of Corona, California, in August 1927. Intending his films to be released in the United States, García Moreno captioned the intertitles in both Spanish and English. However, in a time before international film festivals, he failed in his efforts to reach a foreign market—an all-too-common problem for silent era filmmakers in Latin America, the Orient, and Australia when Hollywood and the larger European cinema industries monopolized world distribution. García Moreno climaxed his work in the silent cinema with *El puño de hierro*, the third and final feature film that he wrote, produced, and

Gabriel García Moreno (1897-1943), en opinión de los autores, fue "un pionero de la época del cine mudo mexicano al que aportó un enfoque fresco e imaginativo".

Nacido en la ciudad de Tacubaya, García Moreno trabajó primero como proyeccionista (desde los 18 años) en un cine de su ciudad natal, para convertirse después en cámara del informativo local. De día, empleado de banca y por la noche guionista, consiguió escribir y rodar su primer largometraje en 1922. En 1925 su empleo en la banca le permitió adquirir una cámara profesional con la que rodó su primer largometraje *El Buitre*, una película de aventuras que imitaba las películas del cine americano de la época que coprotagonizó su mujer, Hortensia Valencia, junto a Carlos Villatoro, el joven actor que acompañaría a García Moreno en todas sus películas antes de convertirse en un estrella del cine mexicano. El éxito de *El Buitre* permitió a su joven director abandonar su empleo en la banca para dedicarse por completo a su nueva profesión. En 1926 rodó un cortometraje documental, *Carnaval de la Ciudad de México* creando, algunos meses más tarde, su propia productora, Centro Cultural Cinematográfico, que instaló en los suburbios de Orizaba en un momento en el que no existían grandes productoras nacionales y sólo había varias productoras regionales en toda América Latina. La Centro elaboraba películas de calidad aceptable con un presupuesto reducido y sus locales albergaban tanto un estudio como los laboratorios y la residencia de la familia García Moreno; el personal era reducido y la productora obligaba a los actores a encargarse ellos mismos de su vestuario.

El primer largometraje de la recién creada productora fue *Misterio*, en 1926, del cual se conserva un único rollo.

La película tuvo éxito suficiente como para permitir producir otros dos largometrajes: *El tren fantasma* (1926) y *El puño de hierro* (1927). El primero era una película de acción interpretada por Carlos Villatoro y quería responder a los muchos filmes de aventuras que desde Estados Unidos invadían México; su estilo era

directed for the Orizaba company. Its immediate inspiration arose from contemporary social realities. In the 1920s, addictive drugs circulated by criminal gangs were inundating Orizaba, and *El puño de hierro*, shot from January to May of 1927, was the first Mexican production to examine this problem. As a precedent for films dealing with drugs and criminality, García Moreno could look to American silents, notably the celebrated, now lost 1923 feature, *Human Wreckage*. Produced by Dorothy Davenport Reid (who also co-starred) after the death of her husband, superstar Wallace Reid, from drug addiction, *Human Wreckage* was a serious narrative about the devastation that the use of narcotics causes in the lives of ordinary people. The film argued that powerful, wealthy individuals were part of a protected inner circle profiting from the sale of illegal drugs. While it included a sequence with distorted sets inspired by The Cabinet of Dr. Caligari depicting the hallucinations of a drug addict, *Human Wreckage* was essentially a realistic film with a strong social message.

Despite García Moreno's incorporation of this tradition in his film, he created a narrative springing from his fertile imagination that was truly singular, collapsing reality with a hallucinatory vision of its own. García Moreno himself was never a user of drugs. Nor was he any more than a moderate social drinker. Yet the research he undertook for his film seems to have given him a special insight into the world of the drug culture and its broader implications of a societal disorder and corruption still eating away at the heart of Mexico after the revolution. Whereas *El tren fantasma* dramatized the triumph of modern progress and civilization, *El puño de hierro* showed, with a great deal of humor and narrative excitement, the dark underside of Mexican society in which urbanization spread the noxious stimulants of narcotics across the country, and vice itself often wore a mask of respectability

The film opens in a vice den with a young man named Carlos (Octavio Valencia) eager to experiment with drugs. He receives an injection of morphine from a sinister-looking individual known as the Hawk (Ignacio Ojeda) and is next seen outdoors in a delusionary state, passionately caressing and kissing a donkey on the lips, thinking it is his sweetheart, Laura. When Laura (Hortensia Valencia) observes him in this condition, she decides to take him to a public lecture on drugs being held in the town plaza. There, the crusading Dr. Anselmo Ortiz (Manuel de los Rios) addresses a crowd, describing the horrors of drug addiction and the new methods being adopted to treat it. Among the onlookers are Antonio (Carlos Villatoro), a young man who is secretly the Bat, the head of a bandit gang, and Esther (Lupe Bonilla), a girl who is actually a prostitute in the employ of drug traffickers. Without knowing the other's true activities, the two are attracted to each other and a romance soon develops. Antonio joins his gang to attack a car bringing passengers to the Diamond Ranch owned by Laura, but the gang is pursued by cowboys on the ranch when Perico (Manuel Carrillo), a young man serving as the driver, warns them about the bandits. The gang escapes and Antonio hides out on the ranch, doffing his bandit disguise in favor of everyday apparel. Later, Perico, on the trail of the robbers, joins forces with Juanito (Guillermo Pacheco), a ten-year-old boy who thinks himself a great detective. Meanwhile, Carlos, suspecting Antonio's true identity, persuades him to join the ring of

auténticamente mexicano, arraigado en la tradición de la popular *El automóvil gris* que dirigió en el año 1919 Enrique Rosas. El segundo largometraje trata del problema que ya entonces empezaban a suponer el narcotráfico y las bandas que distribuían droga.

La película, cargada de humor, presenta un fiel retrato de la cara oculta de la sociedad mexicana en un momento de urbanización acelerada. Para este fin, García Moreno utilizó técnicas de documental y sobre todo una imaginación onírica que permitió a la crítica afirmar que "con *El puño de hierro,* García Moreno creó la que podría ser la primera película mexicana con elementos surrealistas". La exhibición de la película fue desgraciadamente muy limitada, no llegando a proyectarse en México y provocando, poco después, la quiebra de la productora Centro Cultural Cinematográfico.

Hacia finales de 1929, García Moreno decidió emigrar a Hollywood donde se colocó inicialmente en los estudios Hal Roach, para pasar después a trabajar para Howard Hughes. Ganándose la vida como técnico, fue capaz simultáneamente de inventar una cámara de velocidad continua para la filmación de largometrajes y de construir diversos equipos de sonido.

En 1937, tras ocho años de ausencia, García Moreno volvió a México trayendo con él a varios técnicos americanos, junto a los cuales creó la productora Estudios García Moreno, que después pasaría a llamarse Azteca Studios. Tras producir algunas películas discutió con sus socios a los que abandonó seguidamente para fundar los Laboratorios Cinematográficos Moreno, donde pudo experimentar las diferentes técnicas del cine en color. Cuando parecía estar iniciando una nueva carrera, Gabriel García Moreno falleció a causa de una grave enfermedad el 20 de enero de 1943, cuando todavía no había cumplido los 46 años. Su nombre y su obra que habían marcado una etapa durante largo tiempo olvidada del cine mexicano, vio nuevamente la luz en el año 2001, con motivo de la proyección en México de la versión restaurada de *El puño de hierro*.

drug traffickers. In the vice den, Antonio meets the boss of the traffickers, an old man known as El Tieso (the Rigid One). To his surprise, he also encounters Esther who introduces him to cocaine. Seeking to cure Carlos's addiction, Laura goes to Dr. Ortiz for help. Ortiz, who secretly has designs on her, takes her to the vice den that Carlos frequents. There, the Hawk gives Carlos another shot of morphine. Recognizing the doctor's true nature and that both Carlos and Laura are in danger, Antonio struggles with Ortiz who manages to escape from the room. In their pursuit of the criminals, Perico and Juanito discover the den and are able to save Laura from the advances of the Rigid One who has reappeared. The old man opens a trap door after a fierce fight, hurling Perico into a tank full of water. Outside the den, Juanito alerts Antonio to the fact that the Rigid One is actually Dr. Ortiz in disguise. When he emerges from the den, the Rigid One is attacked by Antonio while Juanito lunges at his leg with a knife. In the ensuing struggle, the Rigid One is finally unmasked as he falls to the ground and revealed to be Dr. Ortiz. Inside the den, the Hawk opens the trap door to fling Esther into the tank to drown. Carlos, lying on a canopy, awakens from his drugged state and flees from the den to discover that all the adventures he has experienced—the narrative of virtually the entire film—has been a hallucination caused by his initial injection of morphine. He finds a happy Antonio and Esther frolicking on the beach and then goes to Laura's house to be reunited with his sweetheart as the film ends.

To develop his unique vision, García Moreno not only continued his presentation of contrasting personalities and incorporated documentary footage, but also included bizarre characters and incidents and experimented with narrative structure. As in *El tren fantasma*, there are striking performances by his players. Octavio Valencia as Carlos embodies a hapless young man caught up in a world over which he has no control. By contrast, Carlos Villatoro as Antonio is the daring and forceful leader of a robber band who eventually becomes enmeshed in a drug ring dominated by others. The two lovely feminine leads are unforgettable and sharply different in character. Hortensia Valencia's Laura is a young woman of integrity seeking to aid her beau, yet naive about the doctor's true intentions, while Lupe Bonilla's Esther is a flirtatious girl who uses her charms to entrap Antonio only to herself fall victim to the drug ring's brutality. The performance of Manuel de los Rios is multilayered. As Dr. Ortiz, he appears first as a bespectacled, impassioned idealist and is gradually revealed as a sleazy individual more interested in seducing Laura than aiding drug victims. In his guise as the Rigid One, he is authoritarian in manner, bearded, walking with a pronounced limp, his left hand encased in a leather glove, the "iron fist" of the film's title holding the other characters in a deadly grip. Among the nightmarish figures in his vice den are the Hawk, with his skullcap, long, waxed mustache and evil grin, and another denizen with most of his upper teeth missing so that he appears as a fang-like monster. A further contrast to the adult criminals is the child Juanito, played by Guillermo Pacheco who had also portrayed Carmela's little brother in *El tren fantasma.* Juanito, who wears glasses, smokes a pipe and reads Nick Carter detective stories, strikes a note of light comic relief. Yet, in joining forces with Perico and

finally helping Antonio subdue the Rigid One, Juanito plays a central role in the resolution of the narrative.

In presenting his narrative, García Moreno did not utilize distorted sets in the expressionist style nor a variety of impressionistic camera tricks. The only example of a subjective cinematographic effect is near the beginning when the morphine-addicted Carlos, while caressing the donkey, sees a double-vision image of Laura as the young woman approaches. Otherwise, García Moreno creates his strange narrative amidst settings of complete reality, including extensive locations, and in the classic style of editing employed in American silent action films. The tendency towards cinematic realism is exemplified by Dr. Ortiz's lecture in the town plaza, illustrated by cutting to documentary footage of hospitals and drug victims that García Moreno filmed in Mexico City. The haunting images of deformed children suffering from their parents' vice add a particular urgency to the film's depiction of the drug menace. Yet the fact that these revelations come from a man who will turn out to be a main source of the problem proves to be the story's ultimate irony. García Moreno also continued his mastery of action melodrama in the film's numerous fights and pursuits, sequences that made many demands on his troupe. For example, Hortensia Valencia recalls falling off a horse during the shooting of a riding scene. Most of the sequence depicting the attack of Antonio's band on the car was actually taken from the earlier *El Buitre*, filmed near Mexico City in 1925, with new close-ups of Perico and others shot in Orizaba in 1927 and spliced into the new film.

El puño de hierro: Scene of the den

The combination of realistic social comment, action adventure, outright fantasy, humor both light and dark, sexual motifs ranging from the romantic to the perverse—all encased within a narrative revealed to be a hallucinatory vision—seems to have been without precedent in Mexican cinema. Louis Feuillade's masterpiece, the classic French serial, *Les Vampires* (1915-16), much admired by the founder of Surrealism, André Breton, and filmmaker Luis Buñuel, had anticipated *El puño de hierro* in its similar approach to fantastic adventures shot in settings of total realism. García Moreno took this tradition even further into the realm of dreams and the unconscious, creating a kind of parallel universe in which the perception of a child like Juanito can expose and defeat the corrupt criminality of adults. On one level, of course, the final realization that the film's nightmarish adventures have been, in fact, only a figment of the imagination can be seen as a comforting

reassurance that all is well with our everyday world. Carlos will now be motivated to abandon harmful drugs and urge others to do likewise. Yet, given the revelatory nature of Carlos's drug-induced dream, the spectator has also been confronted with dark, disturbing truths about society that cannot easily be dismissed. The viewer of the film has discovered that appearances, those masks we often employ to cover our true selves, can indeed be deceiving and that social conventions can draw a veil over the mind. At the outset, Dr. Anselmo Ortiz appears to be the hero of the film, the upstanding civic leader dedicating his life to the destruction of the drug trade and the salvation of its victims. By contrast, Antonio heads a gang of thieves who disguise themselves in masks and robes that resemble a black-gowned Ku Klux Klan. Alluding to his nickname, several scenes involving Antonio are preceded by symbolic insert shots of a bat. In the end, however, it is Dr. Ortiz who is revealed to be the true criminal and Antonio who emerges as the heroic rebel against the vice den, unmasking the pillar of the community.

Carlos Villatoro (Antonio), Manuel de los Ríos ('El Tieso') and Guillermo Pacheco (Juanito)

Sexuality also appears in the film in a distorted manner as the product of a society in which everything has been reduced to a commodity. This is apparent from the very beginning when the drug-addled Carlos kisses the donkey, a scene with black comic overtones of bestiality. Following the playfully romantic scenes of Antonio and Esther on a park bench, they are seen together in the vice den. When Esther virtually forces cocaine on Antonio, the camera focuses on a close-up of her legs wrapping around his in a manner strongly suggestive of sexual intercourse. In effect, Esther rapes Antonio. Later, there is a homosexual orgy in the drug den. A grinning elderly man, crowned with a wreath on his head, in a reversion to infantilism wears only a loincloth and cradles a doll in his arms. A young man passionately embraces him, while another drug-crazed young man caresses the old man's bare leg and plays with his toes.

Although García Moreno was not known to be an adherent of any particular artistic school nor did he state for the record his broader aesthetic ambitions, with *El puño de hierro*, he had created what may very well be the first Mexican film with surrealist elements. Surrealism,

with its parallels in Mexico's ancient pre-Columbian art blending the fantastic and the realistic, would later become central to modern Mexican culture as artists like Frida Kahlo expressed their dreams in their work. Indeed, when he visited the country in 1938, André Breton declared that Mexico was a surrealist nation. Luis Buñuel, for his part, would find Mexico ideal for the realization of films that dramatized his surrealist view of life. For all its roots in Mexican culture, however, García Moreno's *El puño de hierro* proved to be ahead of its time. Mexico's filmgoing public in the 1920s was accustomed to works offering more straightforward realism, such as García Moreno had demonstrated in *El tren fantasma*. *El puño de hierro* premiered in Orizaba on May 21, 1927, at the Teatro Llave, and apparently failed to resonate with the local audience, due, one must suppose, to its challenging vision. But whatever the reason, the film failed to gain wider distribution and was never shown in Mexico City. Shortly after, Centro Cultural Cinematografico went bankrupt. The first and, until the 1970s, the only film studio producing in Orizaba, the company was beset with all the difficulties that can accrue to a small, ambitious enterprise operating far from the country's central metropolis. The collapse of the studio and the lack of contemporary response to his masterpiece, *El puño de hierro*, must have had a devastating effect on García Moreno. For while he would remain active in cinema until the end of his life, never again would he direct a film.

After Centro Cultural Cinematografico folded, Gabriel and Hortensia moved to Tijuana at the invitation of his brother Vicente where they managed a chicken ranch for a short time. But the lure of the movie capital to the north, then in the throes of the new technological revolution of sound, proved much stronger to Gabriel. At the end of 1929, García Moreno, by his own initiative and without anyone's recommendation, obtained work at the Hal Roach Studios in the Backgrounds and Miniatures Department. The Roach studio, located in Culver City not far from its distributor, MGM, was in the forefront of the industry with its output of classic comedy shorts starring Laurel and Hardy, Charley Chase, Thelma Todd, and Our Gang. García Moreno also worked for another leading Hollywood producer of the period, Howard Hughes, who had just completed Hell's Angels and would follow it with other celebrated classics, including *The Front Page* and *Scarface*. For an experimenter like García Moreno, these studios were the perfect environment to study the latest in film techniques in order to come up with devices of his own. While working in Hollywood, García Moreno invented a continuous-speed camera for the shooting of feature-length films. He also worked with two brothers from Mexico, Joselito and Roberto Rodríguez, on the invention of a new kind of sound film equipment, helping them to obtain an American patent.

During their years in Southern California, Gabriel and Hortensia lived in a house near a zoo on Gower Street in Hollywood. Gabriel used to say to her, "Don't worry, you'll always be happy," and indeed, Hortensia would retain the warmest memories of their years together in Mexico and Hollywood. She no longer worked in films, but she enjoyed the California lifestyle of the 1930s and particularly liked to drive her car around Los Angeles. She and Gabriel maintained ties to Hollywood's Mexican colony and were socially acquainted with such stars as

Dolores Del Rio and Tito Guízar and a future director, Emilio Fernández. They were still living in Los Angeles in 1936 when Hortensia gave birth to their only child, a daughter named Raquel.

In 1937, after being away from their country for eight years, Gabriel and Hortensia returned to Mexico. Bringing with him several Hollywood technicians, he rented a large building in Mexico City and turned it into a new, modern film studio, Estudios García Moreno, which later became the Azteca Studios. Among the films that were produced there was *Diablillos de arrabal* (*Little Devils of the Suburbs*), made in 1938 and released in 1940. Written, produced, and directed by Adela Sequeyro, one of the few women filmmakers in the cinema at the time, *Diablillos de arrabal* was a realistic story of a band of poor children growing up in the barrios of Mexico City. García Moreno supervised the sound recording of Sequeyro's memorable classic. Around 1942, García Moreno left his studio after a dispute with his partners to start a new organization, Laboratorios Cinematograficos Moreno, in Mixcoac, a suburb of Mexico City. There, he experimented with making films in various color processes. Film had always been his intoxicant and he would spend hours in his laboratory seeking to perfect his medium. With the Mexican cinema in the midst of its golden age (la época de oro), it was a propitious time for filmmaking and García Moreno began making plans for many new projects. He was in the prime of life and appeared to be enjoying excellent health when, in January 1943, he took his daughter on a car trip to Acapulco for a vacation. Driving back on the new highway from Acapulco to Mexico City, he stopped at a restaurant-hotel for a meal. After eating some cheese, he suddenly became ill and called his wife Hortensia who, with his brother Vicente, then hurried to pick him up to take him home. Gabriel was still conscious and complaining of a pain in his side when they reached his house in Mexico City, although the full seriousness of his condition was not yet apparent. A doctor was called to his home and determined that he had uremic poisoning apparently stemming from toxic substances in the food he had eaten in the restaurant. Confined to his bed, Gabriel soon fell into a coma and, within two or three days, died on January 20, 1943, at the age of 45. He was buried in the Panteon Jardin in Mexico City. His passing coincided with the deaths of two other major Latin American film pioneers in 1943, Argentina's José Agustín Ferreyra and

El puño de hierro: The first shot

Brazil's Vittorio Capellaro. García Moreno's ultimate tragedy lay in his sudden end at a youthful, vigorous age with potentially many more creative years ahead of him, including a possible return to directing.

Hortensia Valencia, a woman of great inner strength, was able through sheer willpower and determination to overcome her adversities. She went back to work and was employed for a time as an administrator at the Hotel del Prado in Mexico City before starting her own business, a store where she sold fabrics for curtains. She managed the store for many years and never remarried. Still remarkably vigorous at the age of 100 when Esperanza Vázquez Bernal interviewed her in 1999, Hortensia said she had not found another man who could compare to Gabriel.

Meanwhile, the films produced by the Orizaba company were for many years preserved by the studio's treasurer, William Mayer. In the late 1960s, his family gave them to film historian Aurelio de los Reyes who deposited them in the Filmoteca de la UNAM. The archive safeguarded the material, but the films and their director were a long-forgotten chapter in Mexican film history in 1997 when Esperanza Vázquez Bernal began researching them in connection with her biography, Carlos Villatoro: Pasajes en la vida de un hombre de cine, a book she co-authored with Federico Dávalos Orozco. In 1998, *El tren fantasma* and *El puño de hierro* were released on VHS tape by UNAM as part of a series of Latin American silents distributed on home video in collaboration with the Brazilian cultural organization, Funarte. However, unlike the other films in this series, the García Moreno films were still in an incomplete state. *El tren fantasma* was missing all its intertitles while one crucial sequence had been lost. The print of *El puño de hierro* used for the video was in a jumbled state with scenes in the wrong order, along with many missing intertitles and some footage that was not included. Working in association with Francisco Gaytán, Manuel Rodríguez, and José Antonio Valencia at UNAM, Esperanza Vázquez Bernal then undertook a thorough restoration of the films. She located García Moreno's original synopses for the films deposited in the national archives, making it finally possible to restore them following the director's original intentions. The revised edition of *El puño de hierro* now includes intertitles recreated for the film, rearranges the scenes in the order intended by García Moreno, and incorporates rediscovered footage that had not been included in UNAM's earlier edition. The 2001 premiere of the new version marked the first time that the film had been shown theatrically in Mexico City since its creation. In 2002, Ms. Vázquez followed up with a restoration of *El tren fantasma* that includes intertitles developed from the synopsis and a reconstruction of the lost sequence with the aid of stills and surviving frames from the missing footage.

It has only been in recent years that a concerted international effort to explore the untapped riches of film history has begun to reveal many previously unknown classics of the early cinema, like *El tren fantasma* and *El puño de hierro*. Thanks to the dedicated labors of Esperanza Vázquez Bernal and her colleagues at UNAM, a later generation of film devotees has finally been able to discover the work of Gabriel García Moreno, a remarkable pioneer of the silent era who brought a fresh imaginative vision to the Mexican cinema during its formative years.

While the dark, unusual narrative of *El puño de hierro* was perhaps too unsettling to be appreciated by 1920s sensibilities, its questioning of authority, including reality itself, has made it highly relevant to contemporary audiences who have discerned that inside every Dr. Ortiz loudly proclaiming his championship of ideals, there may lurk a Rigid One, an iron fist squeezing the populace for personal profit. Thus, like so much of lasting value created in the silent era, the vision of *El puño de hierro* retains its power to enlighten and entrance the viewer.

Hortensia Valencia (Laura)

Esperanza Vázquez Bernal is continuing her research on Gabriel García Moreno. If you can provide further information on his life and career, please e-mail her at: maesva8@hotmail.com

A special thank you for research assistance to Rogelio Agrasánchez, Jr. and his wife Xóchitl whose Agrasánchez Film Archives is a major collection of films, publications, and memorabilia from Mexico's golden age of cinema. Their website is at: http://www.agrasfilms.com/

The Historical Film as a Title or as a Collection of Physical Elements

Thomas C. Christensen

Historical Column

Chronique historique

Columna histórica

Historical films are often referred to as universal unchangeable forms. However, the fact that a film is not only motion picture content, but also a plastic carrier with a gelatine emulsion layer on one side has serious implications for the study of film history that may not be very apparent on the available video version most often used by scholars.

Film technology

Naturally, the film technology of the time of production influences the style of a film. It is often recognized that the introduction of panchromatic fine-grain stock in the 1920s was embraced by filmmakers and led to a different look than the earlier orthochromatic stocks. Also the stylistic and film production changes following the advent of sound have been studied in great detail. However, knowledge concerning the problems of reproducing orthochromatic on panchromatic fine-grain masters is less prominent, though all available films from the orthochromatic era are preserved this way in black & white, though most prints prior to 1920 were in color. I mention this to emphasize that retention of authenticity is not a distinct problem to the electronic or digital age of motion pictures, though the multitude of formats today makes the issue even more pertinent.

The study of a film is the study of an object, or several objects relating to a specific film title. My concentration here will be on the study of a film title as a moving image object. Many other types of documents such as still photos, posters and trade papers should be included in a historical study of a film title, though the extant film elements are of course the primary sources for the study of the film narrative and style.

Versions and duplicates

Many versions of a film may survive, without any single one being exhaustive as to the content or style of the title. Though I will not go as far as to say that every print of a film title is a unique object as does Paolo Cherchi Usai in Silent Cinema (2002, p. 147 and p. 160), I will give an example of a film that might be instructive as to the complexity of a single short title: København ved Nat/Copenhagen by night (Biorama, DK, 1910).

København ved Nat is a one-reel comedy from the golden age of Danish silent cinema. A number of different film elements survive as well as two different written programs for the film. Also we know that the film was re-issued in 1915, with two scenes cut by the censor.

The surviving film elements are:

(1) Original tinted nitrate 35 mm print with cut down titles (1910)

(2) Nitrate duplicate b/w 35 mm negative (1940s)

(3) Nitrate b/w 35 mm print with full length Danish intertitles(1940s)

(4) Acetate 35 mm b/w duplicate positive (1960s)

Trop souvent on parle des films anciens comme s'il s'agissait d'un ensemble formel inchangeable. Or le film, fut-il considéré comme élément d'histoire, est aussi un support dont l'histoire technique (l'avènement de la pellicule panchromatique, l'arrivée du son, etc.) a aussi influencé directement la forme. L'auteur cite comme exemple particulièrement spectaculaire le cas des films sur support orthochromatique d'avant 1920 qui sont aujourd'hui conservés et consultés en noir et blanc, alors qu'ils ont tous été tournés en couleur.

Un film est beaucoup plus que le titre par lequel on l'identifie; c'est un objet matériel complexe dont l'histoire se prolonge dans les éléments (photos, affiches, etc.) qui le complètent. Pour les besoins de sa démonstration l'auteur s'en tient néanmoins à l'objet-film comme tel, utilisant comme exemple un court métrage de 1910 intitulé *Kobenhavn ved Nat*, une comédie de l'âge d'or du cinéma danois qui connût une seconde sortie en 1915. Suit une description détaillée du matériel conservé et de la restauration qui en a été faite en 2002 pour en arriver à une copie teintée légèrement plus longue que les versions jusqu'alors accessibles.

Étant donné les différences réelles entre cette nouvelle copie – qui sera sans doute principalement vue sur support vidéo – et la version d'origine du film, l'auteur suggère que la description des différentes étapes de la restauration soit mise à la disposition des chercheurs intéressés par le film.

Qui plus est, l'accès aux films anciens via les supports électroniques, fut-ce le dvd, pose désormais de nombreux problèmes – celui du grain constitutif de l'image cinématographique n'étant pas le moindre.

Le chercheur devrait garder en tête que le film qu'il découvre en copie restaurée, ou (encore davantage) sur un support électronique, n'est pas le film original dans toute son intégralité; d'où l'importance d'informer le chercheur de l'histoire de la copie qui lui est proposée.

(5) Digital intermediate (2K) color 35 mm negative with stretched intertitles (2002)

(6) Polyester 35 mm color print (2002)

(7) Data backup (2K/1920x1440) on DTF-2 tape (2002)

(8) Downscaled (SD/720x576) 25 fps TV-masters in b/w and color (2002)

The original print (1) is a representation of the film as it was. However, due to the flammability of nitrate stock, only a handful of venues worldwide show nitrate on screen. Also this particular print has major perforation damage and seems to have had decomposed parts cut out, since the duplicate negative (2) contains scenes no longer present in (1). The b/w nitrate print (3) has had new titles made up from the print and the programs. The editing of this elements differs from the original print, however, neither of the prints (1) and (3) adhere precisely to any of the two programs, which themselves differ in the continuity of scenes. The duplicate positive (4) is a direct duplicate of (2) for preservation purposes.

For the 2002 restoration of the film, several routes were possible, however, the route chosen was primarily dictated by the fact that a color (simulated tint) print had to be ready within six weeks. The original nitrate (1) was used as a color reference, though the material itself was in to poor condition to allow transport through conventional film equipment. The nitrate duplicate negative (2) was the second most original element and even retained some scenes no longer present in the original. The negative was transferred in high resolution (1920x1440) to a workstation in which the tints of the original were simulated and the flash-titles stretched to full length before re-recording the film content onto a new color negative.

What is now available is a new version that is slightly longer than any of the surviving elements. The amber tint of the indoor scenes appears to be a close simulation of an original tint, whereas the blue for night scenes and red for inter-titles are too dense compared with the original print.

Original nitrate film Nitrate b/w negative New print

What you see is what you get

The new version, or a video version of it, will be the version seen by future historians. Though it is not a bad representation of the original, I

Se habla con demasiada frecuencia de las películas antiguas como si formaran parte de un conjunto formalmente inmutable. Por el contrario, aunque se considere que las películas son documentos históricos, su soporte ha experimentado una evolución técnica (utilización de película pancromática, aparición del cine sonoro) que ha influido directamente en la forma. El autor cita como ejemplo particularmente significativo el caso de las películas filmadas en soporte ortocromático antes del año 1920 que hoy en día se conservan y se proyectan en blanco y negro, aunque en su momento se rodaran en color.

Una película es mucho más que el título que la identifica, es un objeto sumamente complejo, cuya historia se prolonga en los elementos (fotos, carteles, etc.) que la completan. A causa de las necesidades planteadas por la exhibición, el autor debe ceñirse únicamente al soporte técnico de la película como tal, citemos por ejemplo un corto-metraje rodado en 1910 titulado *Kobenhavn ved Nat*. Esta comedia de la edad dorada del cine danés se volvió a estrenar en 1915. Sigue, tras esto, una descripción detallada del material conservado y de la restauración realizada en 2002 hasta obtener una copia coloreada ligeramente más larga que las versiones disponibles hasta entonces.

Considerando las diferencias reales entre esta nueva copia –que se exhibirá principalmente en video– y la versión original de la película, el autor propone que las distintas fases de su restauración se pongan a disposición de los investigadores interesados en la película.

Más aún, cuando el acceso a las películas antiguas en soportes electrónicos, incluso en dvd, plantea todavía numerosos problemas, siendo uno de ellos la calidad de la reproducción a causa del grano de la imagen.

El investigador debería ser siempre consciente de que la película que descubre en una copia restaurada, o más aún en soporte electrónico, no es la película original íntegra; de ahí la importancia de proporcionar al investigador toda la información posible sobre la copia que vaya a visionar.

nevertheless hope that the above description of the process gives an impression of the intricacies of film duplication. Maybe every film viewing should be informed by a similar description, or possibly an even more detailed one. Especially where the object of study is not studied in its original form, the path of representation should be considered when trying to analyse a film at face value.

This brings us to the problems of the present. If a scholar of film relies on VHS video for serious study, there is little reason to discuss style in great detail. Narrative is of course another matter, though the stylistic and narrative elements of a film may not always be easily distinguished. The emergence of DVD and soon digital projection brings quality to the end user without the need for film projection. However, there are serious pitfalls in the digital era when it comes to historical films.

A historical film can survive as any element, ranging from the original camera negative to subsequent elements, such as original prints or duplicates from either negative or print. Some problems that occur when displaying historical films on video systems are well known, such as too high a frame-rate or the lack of resolution. Now, and in the future, other problems will raise new issues regarding the maintenance of authenticity and fidelity in duplication and display of films in new media.

A film is a film is a film

Duplication in analogue media is lossy. This lossiness together with the grain and photochemical nature of cinema film stocks is one of the primary qualities of cinema. As films move into the digital domain, the disappearance of film stocks may be a reality within a decade or so. As a digital process replaces the analogue nature of film, the well-known qualities and deficiencies of cinema will be replaced by something different, which will be the cinema of the future. It will probably be possible to simulate old films in the new formats; however, the processes will be much less transparent. It is possible to degrain old films, and new films may very well no longer look 'wrong' without grain as spectators get used to the grain-less look that digital is capable of. The grain 'quality' of old analogue films might become an unwanted artefact, which will be removed when restoring old films.

The historical film is the object of film history. However, access to the object may only be possible through a duplicate or a simulation of the original film material. In this case it is of imperative importance to be aware of the possible changes that could have impaired or changed the integrity of the content. As new digital media take the place of conventional filmmaking, the paths of duplication and display of historical films may become so multifaceted that it will be impossible to say anything definitive about the title without also describing the version viewed, and the display system in great detail.

Of course this paper only regards those films that do survive in some form. For lost films we do not have the luxury of discussing whether their representation in other media retains original authenticity.

Colour Separations for Film Restoration and Preservation - Today, and in a Digital World

Noël Desmet, Paul Read

Technical Column

Chronique technique

Columna técnica

The following article is a revision by the authors of the paper delivered during the symposium, "Fading Color Film – Preserve and Restore", at the 59th FIAF Congress.

Introduction

Extreme cases of colour fading may be successfully restored to a new film image using colour separation and masking techniques. However, entirely photochemical restorations of faded film are slow, empirical and difficult compared to digital techniques.

Examples given here compare the time, effort and cost, and the end-result, working on faded colour negative and print. However, colour separations, including many which were made in the past, often of poor quality, can be restored digitally. This has important implications for a future when specialist colour film stocks may no longer be available. Monochrome colour separations, even if inadequate for photochemical restorations due to poor contrast matching or registration, are excellent long-term preservation materials. They can be restored to a new, visually acceptable image using digital techniques capable of re-adjusting colour contrast and registration.

Archives in Europe hold large collections of faded tri-pack chromagenic films, and in particular prints that are far more faded than most negatives. Restoration of these films was not done for many years, because of cost or lack of feasibility, and they have therefore become more faded and even more costly to reclaim. A few archives have had a policy of making monochrome colour separations from these films as preservation masters[1].

The authors set out to compare conventional photochemical restoration of faded chromagenic tri-pack films, as carried out in Europe, with a digital restoration technique. The film route uses monochrome separations and the creation of a new colour negative. The first digital route selected was to scan the film to high-resolution data files, using a high bit-depth telecine and a modern digital intermediate calibration process, during which the image is corrected visually and re-recorded back to film.

Parallel comparisons were carried out scanning the monochrome separations used for the film restoration to reconstruct a new "digital" film negative.

The origin of this work goes back some years.

About three years ago, Noël Desmet was enjoyably surprised to see good restorations of colour images digitally reconstructed from B&W colour separations, both Technicolor three-strip, and animation sequential frame negatives, by Paul Read at Digital Film Lab in

Les cas extrêmes d'affadissement des couleurs peuvent être restaurés avec succès sur une nouvelle pellicule en utilisant la séparation chromatique et la technique des masques. Cependant les restaurations totalement photochimiques de l'image décolorée sont lentes, empiriques et difficiles, comparées aux techniques numériques. Suivent des exemples qui tentent d'évaluer le temps, les efforts, le coût et les résultats sur l'image négative dénaturée et sur les éléments positifs.

Par ailleurs, beaucoup de séparations des couleurs faites par le passé sont de mauvaise qualité et peuvent être restaurées en numérique. Ceci a des implications importantes pour l'avenir lorsque les spécialistes de pellicule de films couleurs ne seront plus disponibles. Les séparations couleurs monochromes, même inadéquates pour la restauration photochimique, à cause du mauvais réglage du contraste,sont excellentes pour la conservation à long terme. Elles peuvent être restaurées et donner une nouvelle image visuellement acceptable en utilisant les techniques numériques qui permettent de réajuster l'équilibre des couleurs.

Copenhagen. His immediate thoughts were of the many colour separations he had made in the past and the possibility that recombined colour negatives could eventually be made more easily and to a higher quality using digital instead of photochemical technology.

Digital colour restoration is considered expensive and therefore not always affordable by archives, but if B&W colour separations, incorrect or correct, can be kept until better (financial) times arrive they might be one solution to fading films.

To test this long-term solution, some comparative restorations using both photochemical and digital techniques were needed, and the 2003 FIAF symposium in Stockholm offered the opportunity. Two different old shrunken, faded materials were selected by Desmet: an unmasked Gevacolor negative (early 1950s) which had been restored digitally some years previously at Digital Film Lab, Copenhagen, and an Ansco Color Print (1946-47).

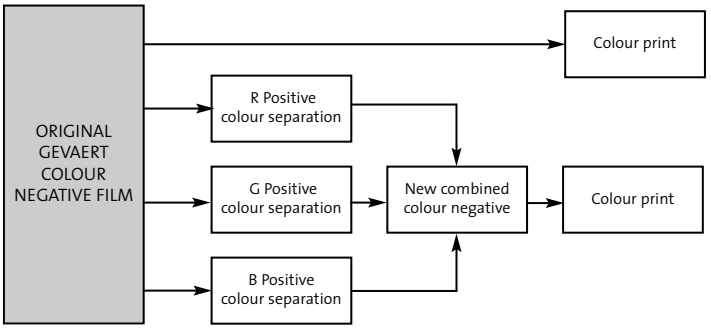
The B&W colour separations and the photographic re-combining to a new colour negative were made in the Cinémathèque's own laboratory in Brussels, and Paul Read arranged for the digital work to be done at Digital Film Lab, London, and the colour prints at Soho Images in London.

Photochemical Restoration

Gevacolor negative[2]

These negatives are out-takes or rushes negatives of a 1952 feature, *La Maison Du Printemps*. The two negative sections used for the tests fell into a yellow fade category and a cyan fade category respectively. Shrinkage is 1.7% on average, and all the printing was carried out on a BHP Modular continuous contact wet printer.

Eastman Colour Vision Print Film was used to make a print from the original negative and from the new combined negative.



The separations were made on Eastman Pan Separation Film 2238, using R G B gelatin tricolor filters, and the new colour negative made on 35mm Eastman Colour Intermediate Film using single colour R, G, B light valve exposures. The technique has been used, although today quite infrequently, to make protection masters for modern feature films, especially high-budget major features, to make new negatives when the original is damaged. Correction for faded dyes is by adjusting the contrast of the separations so that they match[3].

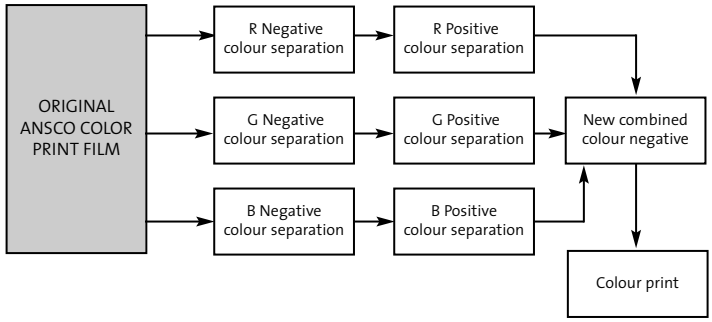
Casos extremos de degradación de los colores pueden ser restaurados con éxito utilizando el procedimiento de separación de colores y de enmascado. Si embargo, las restauraciones por procedimiento fotoquímico de películas descoloridas resultan lentas y difíciles si se las compara con las técnicas digitalizadas. Se mencionan aquí ejemplos comparativos en cuanto a tiempo, esfuerzos y costos en relación con los resultados obtenidos a partir de negativos y copias deterioradas.

La buena noticia, según los autores, es que las separaciones de colores ya efectuadas, y de las que muchas han sido de calidad deficiente, pueden ser restauradas digitalmente. Esto tiene su importancia para un futuro en el que ya no habrá película de color. Las separaciones monocromáticas, aún resultando poco adecuadas para obtener contrastes y graduación en los colores, constituyen un procedimiento excelente para la conservación a largo plazo. Se las puede utilizar para obtener una imagen visualmente aceptable gracias al uso de técnicas digitalizadas con las que sí se pueden obtener reajustes de contrastes de colores y de graduación.

Photochemical restoration of the Ansco Color Print

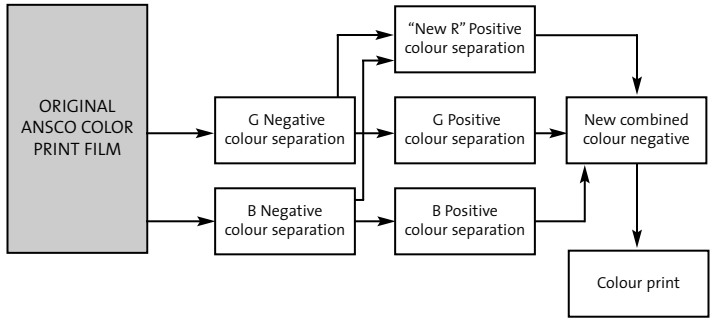
The test material (*Elephants, 1946*) is a nitrate reversal print made directly from the Ansco camera reversal film, Ansco Color[4], and we assume it is a rush print. Visually, the film looks orange-red with no apparent cyan dye left (although densitometry reveals that some is still there, and that the yellow dye is also faded with an associated yellow stain).

Shrinkage is 1.6%. Negative separations were made on a Matipo Debrie step contact printer. The combined negative and all other prints were made on a BHP Modular continuous contact printer.



The results of this first restoration show that the faded colour can be corrected for, but that the process of increasing the red separation contrast to match the other colours creates other artefacts. The most objectionable is the patchy unevenness caused by the severe uneven cyan dye fading, now seen as uneven red flickering "stains".

There is a classic technique occasionally used when a separation negative is missing from a set of three, and it was appropriate to try this to avoid the red unevenness.



A "New Red" separation positive was created using a double exposure from the G and B separation negatives. This produces a final print that does not have correct colour rendering, but a visual neutral is still possible and the overall results are often more acceptable than using the real red record, as they were in this case.

Digital Restorations
Faded film correction before scanning
The direct digital route used for these comparisons was as follows for both the Gevaert and the Ansco films.

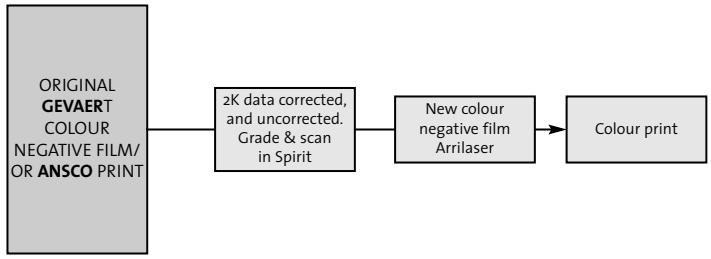
The original faded films were graded on a Philips Spirit Datacine using a display on an HD monitor calibrated to match visually the film recorded out on an Arrilaser from data scanned to these settings (a WYSIWYG process). This is the classic digital intermediate post-production process for modern feature films used at Digital Film Lab, London. The Pandora Megadef image controller, with both primary and secondary grading controls, was used to adjust the images, especially relative contrasts, to an acceptable visual image, with the "client", in this case Noël Desmet, in attendance, to guide the final grade (this is normal for digital restoration at DFL)[5]. Secondary colour grading (also called "re-mapping") is changing a colour, or colours, independently of other colours, and independent contrast control is not possible in film-to-film grading.

Spirit scans at 14 bit, but after image grading the frame data files created are 12 bit. The resolution used was 2K (1920) pixels per horizontal line (although for this material 1440p/hl, sometimes called "1.5K", would have been perfectly adequate, and, in the author's opinion, HD files would have produced almost identical final results also).

The final files were then loaded into Discreet Inferno to put the sequences into order. Any edit and conform software could have been used.

The final file sequence was out-put to DTF2 tape for "digital preservation" and transport to the Arrilaser to make the new colour negative (and to free the data store for other work). Output from Arrilaser was to 35mm Academy (the same format as the originals) on Fuji Colour Intermediate processed as standard in ECN2, all at DFL.

The final negatives were printed at Soho Images in London to Eastman Colour Print film using the standard densitometric calibration method which prints at one printer light setting per reel.

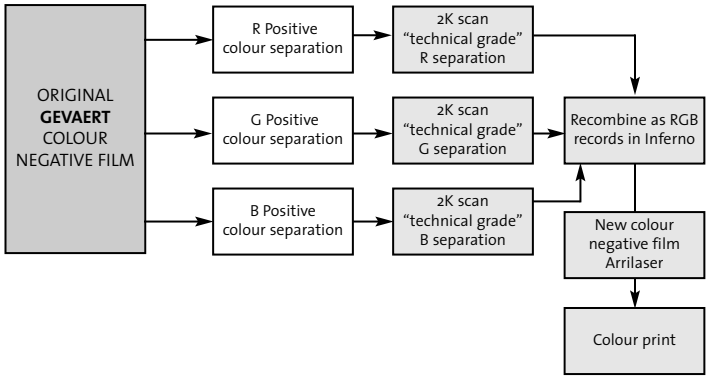


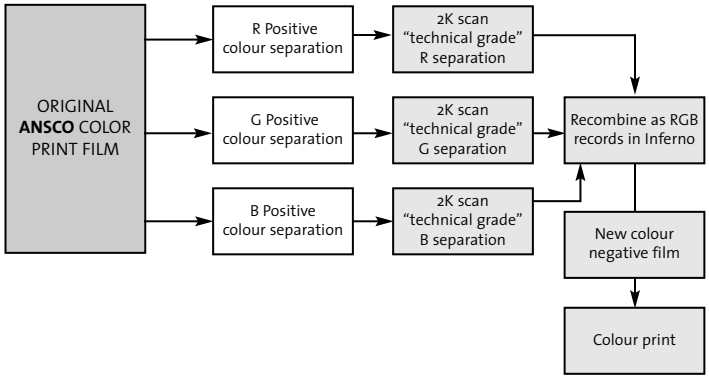
Digital restoration from colour separations
The three (R, G and B) colour separations, made as part of the photochemical restoration process, positive from the negative original and negative from the print original, were scanned on Spirit to 2K monochrome files using a standard "technical grade" procedure used

[1] The technique of making accurate matching contrast separations was developed by Kodak in the late 1950s for long-term preservation and insurance against damage of colour negatives. The control system was fully described only in limited-circulation Kodak literature by one of the authors of this paper in 1963, and the full description using post-1966 modern additive printing equipment was only published in Read and Meyer, 2000 (see references). However, the technique led to many problems. Technicolor's original camera negative separations are usually well matched. But colour separations made from colour negatives during post-production as protection against damage to original colour negatives, including those made by Technicolor, were often made quickly and without checking that they were sufficiently accurate in contrast and registration to allow a high-quality new negative to be re-made.
A second problem is that when colour separations are made from already faded images, it is very difficult to ensure that the R, G, B separation contrasts are the same. This is achieved by varying the process development time. Only if the contrasts match is the new colour negative capable of making a visually correct print. Very few film laboratories have any experience of this.
The authors fear that, for one reason or another, colour separations in archives and collections are not as good as they ought to be.

by DFL for Technicolor restorations from Technicolor separations. This sets the luminance range of the scans to common levels, equalizing the three luminance contrasts and levels for all three separations, reducing the visual grading needed later, and the risk of subsequent grading artefacts. (Once again, Spirit 2K could have been replaced by a lower resolution with no perceptible change in visual result.)

The three files series were loaded into Discreet Inferno, re-coloured as R, G and B primary images and superimposed as transparent layers in register and frame synchronized. The resulting images were then graded to a visually acceptable result and rendered, edited into the demonstration sequence, and included in the demonstration film recording.





As in the photochemical restoration, red stain-like patches occur. A second restoration using the "New R" positive separation was scanned (in Spirit the data files may be "reversed" so that either negative or positive may be used). This again produced a better result and an acceptable visual effect (although with obvious colour errors for any red hue)[6] [7].

Registration of the three images is a problem in both photochemical and digital restoration. No real adjustment is possible during film printing today, although years ago Technicolor did have printers with

[2] In 1947, Gevaert (Mortsel, Belgium) introduced the first 35mm commercial colour negative-positive system since the pre-war Agfacolor, based on the Agfa research made available to allied film companies. The camera negative film did not have the integral mask used by later colour negatives (including Gevaert from 1954). Called Gevacolor Negative Type 6.51 (later Type T-48), it was designed to be printed on to Gevacolor Print Type 9.51. All remaining prints we have seen are very severely cyan and yellow dye faded. Negatives that still exist do not seem to fade as much as later masked negatives, but appear to be different from one batch, or perhaps process, to another, in that there is no consistency. Some appear to have lost cyan dye and others yellow. No associated duplicating film was ever marketed.

[3] Other photochemical fade restoration methods are in use: one of the authors used various masking methods in the past involving monochrome and coloured masks (such as "flash dupe mask"). This technique was abandoned as being too time-consuming and empirical, which put the price of the service by a London film laboratory at over £5.00 per foot (E27 per metre), beyond the price acceptable to both archives and commercial collections. Tests to reduce the imprecision by using a telecine scan to calculate the mask parameters improved the final quality, but increased the cost. The separation technique is less expensive (at about £3.50 per foot, or E20 per metre) and perfectly adequate for faded negatives, but is usually insufficiently controllable for more severely faded prints. In consequence, the service (certainly in London) has only been used by commercial collections with original negatives. It is now almost entirely replaced for commercial collections by the digital route, and archives are beginning to use the process.

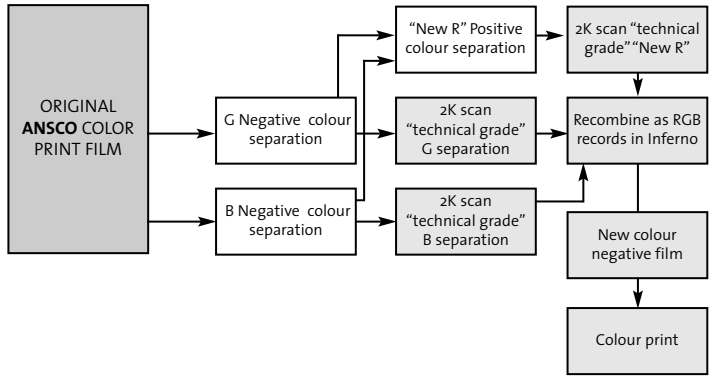
[4] Ansco Color was one of the very first 35mm chromagenic tri-pack film systems to be used for feature films. General Aniline Co, of Binghampton, NY, USA, had an agreement with Agfa before WW2, and used Agfa technology for film manufacture from 1940. However, instead of using the semi-experimental Agfa negative-positive process, they based their system on the reversal Afga Neue sold from 1936 for stills. The process was initially only used by the military, but by 1945/6 three films were

available, a camera film, a low contrast duplicating intermediate, and a print film. All were reversal. In many respects the system was similar to Kodachrome, and the later Ektachrome Commercial, but was available in 35mm and 16mm. The section used for these tests is on Ansco Release Positive Film 732, and we presume was printed from Ansco Color Type 735, the camera film. The test film appears to be a rush print and so the intermediate film stock, Ansco Duplicating Film 132, was not involved. The images are interesting as they appear to be shot in the then Belgian Congo, from a helicopter (an early helicopter!), harassing a herd of elephants. We do not know where this film was processed, although by 1950 both Studio Film and Kay Laboratories in London had several US colour systems, including Ansco.

5 Other digital fade correction techniques exist, too. Widely considered for many years as the only route for correcting faded films are computer-driven algorithms based on known dye and dye fading characteristics, applied frame by frame. Several EU funded and university directed projects have created software for this purpose, but all require heavy computer power, with long rendering times. Four years ago, 5 minutes or more per frame was needed to render a 2K 12 bit file through such a programme (or 15 months for a 90-minute feature film!); today, over 30 seconds is required (46 days for a 90-minute feature). One of the authors has used several of these programmes, but considers that at present none is viable. The time is too long, a high degree of imprecision and empiricism still exists, and after the render is complete the image will still need extensive colour correction (grading). Reducing the bit depth of the files reduces the render time, but results in unacceptable artefacts, and restricts the degree of grading subsequently. Clearly this technology is not sufficiently developed yet.

6 Note that the "New R" separation was made photographically from the separations, as shown in the diagram, but the same "New R" separation may be made digitally from the G and B digital records, with considerably more ease, speed and greater control, and with one analogue generation less. This was also tested.

7 Transparent stains and patches, some



adjustments, and in theory it would be possible to make a printer with this facility.

There is complete control of registration, for position, orientation and size using digital image software, but in general the adjustments must be made manually, and by eye. These can be very time- consuming[8].

Evaluation

In general, the final print results were substantially similar in visual acceptance, although they did not necessarily look the same. The telecine operator graded the digital image with the archivist by his side, but in the film lab, the film grader graded the film prints independently (as is the normal film lab procedure). We do not know exactly what either of these prints would have looked like originally.

The more severe the fading, the more the digital process excelled, partly because the WYSIWYG process allows quite delicate decision-making.

The time and effort taken were considerably different, despite the fact that the digital operators were being directed to carry out procedures, and the workstation software not ideally set up for this work. The film lab work was not routine either. The film lab work took many days of preparation, calibration and planning, trial and error. The film print was graded on an analyser and took two tests to get the right results. The digital work of grading and scanning time was 4 hours and the workstation time about 5 hours, about 4 days apart; the re-recording time for the 7,000 frames was 3.5 hours. After film processing, a single printer light setting for the print was calculated from a digitally generated "LAD" at the head of the reel - no second print was needed.

The cost is difficult to assess. However, from their price list we estimate that Soho Images in London might have charged £3,000 for 10 minutes of 35mm faded negative or print using separations. DFLL, again from their price list, and based on the time taken, would have charged £3,000 for the digital and £560 to make the new negative and a print. Costs are probably irrelevant, since if one approached a film or digital lab with several feature films, they would set up an appropriate workflow and the prices should fall dramatically.

In general, we believe that both processes could be made smoother and

of them analogue or digital artefacts from the correction for fading, are difficult to remove digitally. HS-Art's Diamant seems to have some corrective effect. Once the market recognizes the need, no doubt software will be devised.

8 Several years ago Digital Film Lab commissioned software from a specialist group at the Technical University in Copenhagen which adjusts the registration of data images from its individual R G B components. It can be used frame by frame or automatically for long sequences. Currently this is a "spark" to Discreet Inferno, but if a great deal of work were to be done, a faster rendering "farm" would be needed, and could be built quite cheaply using Linux, or multiple PCs. These tests done were not subject to any re-registration other than a minor manual adjustment. Several tests clearly need re-registration, especially where different printing systems and generations were superimposed.
No registration software exists on the market as yet, although if there were a need it would doubtless appear. Apart from DFL, Warner's in Los Angeles has something similar as part of its in-house Ultra-Resolution process for creating new digital negatives from Technicolor separations.

more productive, but an inherent problem exists with the film procedure. The quality of the film work needed to obtain the correct and matching separation negative contrasts from faded film is, in our opinion, beyond most film laboratory's willingness to carry out (although we believe they may have the ability).

The digital equipment and software (basically Spirit, Megadef and Inferno) used for this work is extremely expensive (to buy the complete outfit used at DFLL would cost today in excess of £2M). Also, it is not perfectly suited to this purpose; although, in general, the necessary digital tools existed within the software package somewhere, they were really peripheral to its normal use.

The software procedure needed for precise separation registration does not exist on the market today.

Conclusions

Digital restoration of faded film need not be expensive and the visual results are at least as good as the photochemical separation method.

A digital method exists for the re-combining of separations to make a new colour negative. Although the technique is somewhat cumbersome at this time because the specific hardware and software are not available, we can see that in the future the process could be streamlined and affordable.

The process can correct poorly-made separations. This suggests to us that one solution for faded film preservation is to create photochemical monochrome separations (preferably wet gate) as a means of "fixing" and preserving the fade at today's level. In time, new re-combined negatives can be made. Film restoration is still possible now, but better results can be obtained digitally.

In the future, following effective research and development, a fast, semi-automated digital process can be devised. The accuracy of the separations need not be perfect, as within certain limitations (which still need to be evaluated), correction can be made during digital restoration.

A few representative references:

Hunt, C Bradley, "Corrective reproduction of faded motion picture prints", SMPTE Journal, July 1981.

Kuran, Peter, "Optical restoration of faded 35mm color negative", SMPTE Journal, May 1997.

Mino, E, *Motion picture color negative film restoration by separation printing*,Eastman Kodak Co., Rochester, NY, 1986.

Read & Meyer, *Restoration of Motion Picture Film*, Butterworth, Oxford, 2000, pages 298-3003.

Color Film Restoration in Japan: Some Examples

Hisashi Okajima

Technical Column

Chronique technique

Columna técnica

The following essay is a revision by the author of his paper delivered in the symposium, "Fading Color Film – Preserve and Restore", at the 59th FIAF Congress.

The 1950s saw the golden age of Japanese cinema. The studio system, in which five major studios compete with each other, was established during this decade. This rather, shall we say, outdated system continues to survive even today while the way in which it works has undergone a number of minor changes. The 1950s was also the era in which domestic color films started to be produced, and each of the five studios made efforts to introduce color film processes. It was also the decade in which the Japanese government encouraged the development and production of purely domestic color film stock, and the studiosí transition to color films was indirectly supported by the government. In July 1952, just after the post-WWII occupation years were over, the Japanese Diet passed a law to subsidize promotion of domestic color films, and gave a research grant of 10 million yen each to two big film manufacturers in Japan, Fuji Film and Konishiroku Film.

Konicolor one-shot camera exhibited at the NFC Gallery

Fuji, established since 1934, and Konishiroku, since 1921, both started to manufacture motion picture film from the mid-1930s. The latter is presently known as Konica, which no longer manufactures film for motion pictures.

In 1951, Shochiku produced the first fully colored feature/drama film, *Karumen kokyo ni kaeru (Carmen Comes Home),* using Fuji film. In other words, neither Kodak nor any other foreign film stock was used for the first Japanese feature film in color. The film was directed by Keisuke Kinoshita - not by, for example, Yasujiro Ozu, who was then the most respected director at Shochiku. The reason was that Ozu was cautious about adopting color stock for his own film. Interestingly enough, this was the case also with Naruse and Kurosawa of Toho. Ozu is known to have preferred the color tones of Agfa film at the time, and his first color film, in 1958, *Higanbana (Equinox Flower)*, and his five other color

La recherche et le développement des films couleurs traditionnels a atteint son apogée au début des années 50 au Japon. Deux fabricants de pellicule, Fuji et Konica (a.k.a Konishiroku produisant la marque Sakura) ont alors joué un rôle décisif. De ce que nous savons de nos jours, cinq studios parmi les plus importants - Shochiku, Toho, Toei, Daiei et Nikkatsu – sont entrés en compétition durant cette décennie et chacun des cinq studios a fait des efforts pour introduire des procédés de film couleurs.

En 1951, Shochiku a produit le premier film entièrement en couleurs, *Carmen Comes Home*, en utilisant la pellicule inversible nitrate Fuji - également appelée coupleur dans le développement (ou procédé substantif). Ce film a été restauré en 1975 par Shochiku et Fuji. (deux rares films- test tirés à l'aide de ce système ont été trouvés récemment et le National Film Center les a présentés au dernier congrès de la FIAF).

En 1953, Daiei réalise son premier film entièrement en couleurs, *Gate of Hell*, qui obtient un succès international. Ce film a été restauré en 1984 par Daiei et le laboratoire Imagica. Toho et Toei on également réalisé leur premier film couleurs de long métrage en 1953.

Nikkatsu, le dernier en lice, a réalisé son premier film couleurs, *Far Off of Green*, en 1954. Le procédé Konicolor de Nikkatsu était un système unique exigeant l'emploi exclusif de leurs propres pellicule et caméra. Ce film a été restauré en 1995 par le National Film Center et le laboratoire Toei.

L'industrie japonaise du film a fait d'énormes efforts pour développer ses stocks de films couleurs traditionnels dans les années 50 et a ainsi créé des bases solides pour les technologies des images en mouvement au Japon dans les années qui ont suivi.

features, were all shot with Agfaís color film. The new color process for Shochiku by Fuji was then simply called "Fujicolor", whose original stock within the camera was a positive film, the so-called "couplers-in-developer" type, or *substantive* type. The viewing copy was made by a reversal process directly from a positive to a positive. *Carmen Comes Home* was also shot in black-and-white at the time of its shooting, with a different camera and with different takes, using same actors. Shochiku did it mainly because they were not confident of providing their chained film theaters all over Japan, totaling more than 1,200, with the prints to be produced from this new color process. The result was that the film enjoyed a big commercial success, but only eleven color prints were produced in time, and only a few of them chosen to be shown in selected film theaters in big cities. The National Film Center, fortunately, holds the alternative b/w version as well. Although we all know that Japanese motion picture film is now of the highest possible quality, there were, in fact, a number of anecdotes about the poor image of color film stock during this initial period. Cameramen of those days often allegedly said, "No red on Fuji, no yellow on Sakura", comparing Fuji film and Konishirokuís Sakura film. In fact, they say that a red-face make-up was necessary to get a natural skin color on Fuji films, and an orange appears to be a lemon on Sakura films. In 1975, commemorating its 80th anniversary, Shochiku restored *Carmen Comes Home* in collaboration with Fuji. For various reasons, they used a different method from the original one, and made an internegative from the camera positive and then from the internegative made a color positive. The original nitrate positive "couplers-in-developer" film was severely shrunk, and also different rolls showed different degrees of fading. As for the sound, it was decided, after testing several methods, to re-record it on a magnetic tape, carry out necessary adjustments and corrections and make a sound negative, and then synchronise it on the final print with the pictures. As a result, both the color and sound were beautifully restored.

A poster of the 1951 release of *Karumen kokyo ni kaeru*

This "Fujicolor" process was first experimentally used for the title scene for *Juichi-nin no jogakusei (Eleven Girl Students)* in 1946 by Toho (under the direction of Motoyoshi Oda). Then it was used for over twenty works made between 1946 and 1950, before *Carmen Comes Home*, such as special newsreels, sponsored films, part-color features, and records of famous *kabuki* actorsí performances, including two shorts we found recently.

La investigación y el desarrollo de película de colores tradicionales conocieron su apogeo a principios de los años 50 en Japón. Dos fabricantes de película, Fuji y Konica (a.k.a Konishiroku producía la marca Sakura) jugaron un rol importante en aquel entonces. De lo que sabemos hoy, se desprende que cinco importantes estudios - Shochiku, Toho, Toei, Daiei y Nikkatsu – entraron en competencia durante la década y cada uno de ellos hizo un gran esfuerzo para introducir su propio procedimiento de color.

En 1951, Shochiku produjo su primera película integralmente en colores, *Carmen Comes Home*, utilizando la película inversible nitrato Fuji, procedimiento también llamado "coupler-in-development" (o de tipo sustantivo). Esta película ha sido restaurada en 1975 por Shochiku y Fuji (dos tests de películas procesadas con este sistema han sido hallados recientemente en el National Film Center y se han presentado en el último congreso de la FIAF).

En 1953, Daiei dirige su primera película integralmente en colores, *Gate of Hell*, que obtiene un éxito internacional. Esta película ha sido restaurada en 1984 por Daiei y el laboratorio Imagica. Toho y Toei han a su vez producido su primer largometraje de colores en 1953.

Nikkatsu, el último de la lista, realizó su primera película de colores, *Far Off of Green*, en 1954. El procedimiento Konicolor de Nikkatsu era un sistema especial que exigía la utilización exclusiva de su propia película y cámara. Esta película ha sido restaurada en 1955 por el National Film Center y el laboratorio Toei.

La industria cinematográfica japonesa ha realizado grandes esfuerzos para desarrollar su propia película de colores vírgen en los años 50 y creó así sólidas bases para el desarrollo de las tecnologías de las imágenezs en mivimiento en el Japón de los años que siguieron.

They were *Ichinotani futaba gunki (A Chronicle of the Battle of Ichinotani* [75 seconds]*)* and *Sugawara denju tenarai kagami (Secrets of Calligraphy* [90 seconds]*)*. Both were made in 1950 and are parts of famous *kabuki* plays. Almost entire plays were shot in black-and-white, but short sections were shot and developed in color, using Fujiís reversal/couplers-in-developer process as a test. Fortunately, a reversal positive for each title that had been made from the original camera positive was found by our colleague, Fumiko Tsuneishi, in a vault for nitrate films at the Kawakita Memorial Film Institute. From that positive film, an internegative was made, and from that internegative we made a viewing copy which was shown at the FIAF symposium in Stockholm. There we see young Utaemon Nakamura and many other famous *kabuki* actors in these films, who were designated as living national treasures later in their career, and are extremely important figures in the history of Japanese performing arts. Perhaps the films are equivalent to the European films in which Sarah Bernhardt acts. Another important point is that both films were directed by Masahiro Makino. The son of Shozo Makino, who is known as the Father of Japanese cinema, Masahiro Makino created over 270 entertainment films in his career. He was the most Japanese director among Japanese directors, comparable, in my private notion, in American film history, only to Raoul Walsh.

*Jigokum*on, the restored (left) and the faded

Nineteen fifty-three was a big year. On January 14th, Shochiku released the second film using the same "positive to positive" system, *Natsuko no boken (Natsukoís Adventure)*, directed by Noboru Nakamura. Then, Toho released its first feature film in color, *Hana no naka no musume-tachi (Girls in Flowers)* on September 15th. It was described as a "new type" that utilized an improved version of the Shochiku/Fuji color system, but how it was "improved" has not been made clear in our research so far. The director was Kajiro Yamamoto, who is known as Akira Kurosawaís tutor figure.

A month later, on October 31st, Daiei released its first all-color feature film, *Jigokumon (Gate of Hell)*. Directed by Teinosuke Kinugasa, *Jigokumon* was the first Japanese film that used Eastman Color film

stock. It won the *Palme díor/Grand prix* at the Cannes Film Festival in the following year. It is well known that the color of *Jigokumon* surprised a number of international film-makers, including Carl Th. Deryer and Martin Scorsese. In fact, the unique color was realized through challenges in the uncharted territory both for Daiei and the Japanese film industry as a whole. The National Film Center holds four prints of this masterpiece. The two prints made from the original EK5248 negative in 1954 and in the year shortly afterwards are both faded and reddish. In 1984, a duplicate negative was made by Daiei from a black-and- white separation master positive which was made some time after the original release. From this negative of 1984, a print was made on Fuji LP acetate base in 1989, and another print was made on EK polyester base in 1998 by the National Film Center. These latter two prints remain in a good condition and can be used for projection.

On November 18th, 1953, a month after the release of *Jigokumon*, Toei produced an all-color, big-budget period film called *Nichirin (The Sun)* using a new process by Konishiroku. The director was Kunio Watanabe, the veteran of veteran directors at the time. Unfortunately, the National Film Center has not yet held this film and hardly any research has been done on the color process.

Konicolor's development process for *Midori haruka-ni*

The last runner in the race towards color feature films was Nikkatsu. Nikkatsu released *Midori haruka-ni (Far off of Green)* in 1955 adopting a new color system by Konishiroku called "Konicolor", whose unique point is its alternate processing of emulsion coatings and color developments in the order of cyan, magenta, and yellow, which was slightly closer to the three-color IB Technicolor. Technological research and development for Konicolor began in 1942, and the first test film, now considered to be lost, was completed in 1944. Between 1953 and 1959, 59 movies (including many shorts/test films) were made by this Konicolor one-shot camera/Sakura film process, and it was said that several million feet of show prints of foreign films were also processed by Konicolor. *Far off of Green* was directed by Umetsugu Inoue. He has recently been re-evaluated for his major influence on Hong Kong cinema, and a Chinese student of the University of Tokyo continues an extensive research on the theme. Another important thing about this film is that it was a debut film for Ruriko Asaoka, one of the great star actresses of

Japanese cinema of the 1960s. The National Film Center commissioned Toei laboratory in 1995 and restored it from the original b/w three separation negatives on nitrate, but in a then available contemporary method. It was extremely difficult to register the separated materials of the original film because of the various degrees of shrinkage. Nevertheless, the film was beautifully restored. The film and the huge original one-shot camera have become treaures of the National Film Center.

Following such keen competition and much fanfare in the 1950s, in the 1960s most Japanese films started to be made in color. Both the Konicolor process and Fujiís couplers-in-developer process were quickly abandoned, despite a lot of effort spent in their development. Monopack films by Kodak and Fuji have been dominantly used from the 1960s on.

"Japanese technical experts of the 1940s to the 1950s made tremendous efforts in order to make color films with domestic film stock and domestic cameras. Naturally, they made errors as well as achieving successes, but their willpower and technical finesse have been passed down to the succeeding generation and created the basis of the new moving-image technologies of Japan today, both digital and photochemical. As archivists, we at the National Film Center of Japan need to make further efforts in restoring and preserving our film heritage in order to respond to our forerunnersí dreams and to pass the remainder of their dreams to the future generation."

(Translated by Akiko Mizoguchi)

Investigation Into the Mechanism of Maintaining a Lower Free Acid Level Inside CTA Motion Picture Films During Long Term Storage Using a Low Tension "Preservation" Wind

Mick Newnham, Carey Garvie

Technical Column

Chronique technique

Columna técnica

Introduction

As cellulose triacetate (CTA) motion picture films decompose, acid by-products are formed. These acid by-products will catalyse the decomposition reaction[1], commonly known as *vinegar syndrome*. Ensuring a low acid content in the film base therefore assists in prolonging a film's useful life.

A low tension, or *preservation*, wind is an important component of a "best practice" preservation strategy. The benefits of a low tension wind have been described by Bigourdan and Reilly[2] citing that "Low winding tension increases the rate of acid diffusion from the film, and consequently might minimize the diffusion-retarding effect of the roll format". Traditionally, motion picture film collection management best practice advises the use of a low tension wind for long term film storage, although this appears to have risen from anecdotal evidence. However, despite the known benefits, there is no standard for wind tension and suitable tension is subjectively determined.

The Diffusion Pathway

The benefit of a low tension wind is often attributed anecdotally to the increased ability for "air flow" through the film pack and thus assist the diffusion of the acid by-products. However, experimentation has shown that air movement through a film can, even a ventilated can, is minimal at best[3]. It has also been shown that a near saturated steady state concentration of acetic acid can be readily reached at typical storage temperatures given the small volume of a non-ventilated film can[3].

A commonly used description of a preservation wind states that, "the film pack is wound just loosely enough to still maintain its pack shape, i.e. not fall apart, when lifted by the edges". This still requires a reasonable amount of hold back tension, somewhere in the region of 250 - 300 grams for smaller rolls of film and possibly even greater for larger rolls. It therefore seemed unlikely that there would be sufficient air space inside a film pack, even at this low tension wind, for diffusion through the film pack to become a significant mechanism for the removal of the decomposition by-products.

The potential for increased diffusion is limited by the minimal difference between the total surface area between a "preservation" and "tight" wound film. A typical difference in diameter of the film pack

L'une des façons admises de combattre, ou à tout le moins de ralentir le phénomène du syndrome du vinaigre, consiste à limiter la présence des dérivés acides générés par la décomposition de la pellicule. Pour ce faire, l'une des pratiques recommandées est l'enroulement à faible tension, communément appelé "rembobinage de conservation". Les films ainsi rembobinés permettent une diffusion (évaporation) plus grande des dérivés acides.

Les auteurs font d'abord un examen critique des pratiques qui ont actuellement cours, en identifiant et nommant les différents éléments qui participent au phénomène de vieillissement de la pellicule. Ils décrivent ensuite les trois expériences de laboratoire qui les ont conduits à recommander leur approche.

Aucune norme n'existe pour autant quant au niveau de tension qui devrait être pratiqué dans un tel "rembobinage de conservation". Les auteurs décrivent donc les caractéristiques physiques de la pellicule selon le degré de tension à laquelle elle est soumise, démontrant ainsi les avantages d'un enroulement à faible tension.

Enfin, dans la perspective d'élaborer de telles normes, les auteurs tentent de définir les divers degrés de tension.

between preservation and tightly wound tension is around 1%[3], this relates to a difference in the total surface area of the film of less than 2%. This difference is probably further diminished by the physical way films are stored. The major surfaces of the film pack are in very close proximity to the base and lid of the film can. This creates atmospheres of nearly saturated acetic acid vapour around the major diffusive surfaces of the film with only minor diffusive exchange feasible around the edges of the film pack. In a low air exchange environment this effect would occur over time almost regardless of wind tension.

Edge[4] believes that the gelatin emulsion plays a role in stabilising the film base by acting as a "mop" for the acid. Edge includes an analysis of an archive's collection showing a significantly higher incidence of decomposition in thinner emulsion positive films than in negative films, which have thicker emulsions. This is supported by Ram[5] who states "Gelatin is an amphoteric substance and resists pH changes (acts as a buffer) from acidic or alkaline products generated during natural aging. Thus acids generated by the CTA support are buffered by gelatin."

Clearly the role that gelatin may play in reducing the rate of deterioration in a film base during storage needs to be considered.

Gelatin Swelling Potential as a Limiting Factor?

Gelatin is a cross linked polymer, cross linked via both *inter* and *intra* molecular links[6,7]. This offers an insight into the insolubility of gelatin in most solvents, and in gelatin's ability to swell. The cross linked polymer network, while low in solubility, can absorb a large quantity of a suitable liquid driven by the increase in entropy (entropy of dilution). The increase in entropy occurs as the polymer chains spread and mix with the liquid's molecules.

As the liquid enters the polymer network a diluting force develops pushing the gelatin chains apart, causing the emulsion to swell.

The swelling of a gelatin emulsion is not unlimited. The cross linked chains exert an elastic retractive force tending to pull the chains together again. When the retractive force equals the diluting force a state of equilibrium is reached. However, as gelatin is considered soluble in acetic acid it is possible that the gelatin may start to dissolve before this equilibrium state is reached in a decomposing film.

The emulsion may also exhibit a greater degree of viscous, rather than elastic, behaviour if the glass transition temperature (T_g) of the gelatin is sufficiently lowered by moisture absorption or dissolution. However the effect shown by raising gelatin above the T_g is not commonly encountered on motion picture film until decomposition is fairly well advanced (under moderate conditions of relative humidity).

A further limiting factor in gelatin swelling is the effect of external pressure. External pressure prevents the chains moving apart once the limiting force exceeds the diluting force.

Gelatin has been shown to swell in a direction perpendicular to any adhering support [6,8]. This characteristic explains why the emulsion is not squeezed out of the sides of the film pack if the internal pressure increases significantly.

Una de las maneras de combatir o, al menos, de frenar el fenómeno del síndrome del vinagre, consiste en limitar la presencia de derivados ácidos generados por la degradación de la película cinematográfica. A tal efecto, una de las prácticas recomendadas es el rebobinado a baja tensión, comúnmente llamado "rebobinado de conservación". Las películas rebobinadas de esta manera permiten una difusión (por evaporación) más importante de los derivados ácidos.

Los autores comienzan por hacer una evaluación crítica de los métodos utilizados en la actualidad, identificando y enumerando los elementos que intervienen en el proceso de degradación de la película. Se describen seguidamente las tres experiencias de laboratorio que sirven de fundamento a las recomendaciones formuladas.

No existen en la actualidad normas que indican la tensión que se debe practicar para un "rebobinado de conservación" eficiente. Los autores describen las características físicas de la película según la tensión a la que está sometida, con el objeto de demostrar las ventajas de un rebobinado de baja tensión. Este método es aplicado a diferentes grados de tensión con el objeto de elaborar dichas normas.

Dimensional changes in the film base

During the manufacturing process of the film base material there are many additives to assist in the production of a smooth, even base. Most of these are removed during manufacture by the addition of 10-15% triphenyl phosphate (TPP) that is often, not quite correctly, described as a plasticiser. However there are still residual amounts of the manufacturing additives and these will slowly leach from the film base over time causing a degree of shrinkage.
Corbett9 claims that natural aging may cause film to shrink at a rate of 0.15% for negative and 0.30% for positive film per year. Most collection managers would feel that these shrinkage rates seem high, but there is no doubt that shrinkage in the region of 2% is not uncommon in non-actively decomposing films that are between 10-20 years old and have been stored under moderate conditions, e.g. 15-18oC 45%RH (Fig 1).

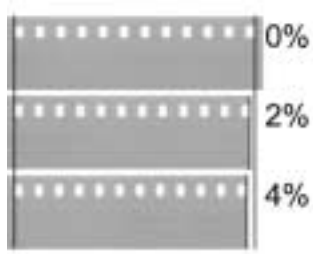


Fig. 1: 35mm film

The role of TPP in the decomposition process is debated, however what is clear is that as the acid level in the base polymer increases the TPP will tend to migrate from the base causing further shrinkage. TPP is often seen as a thin crystalline pattern on the emulsion surface of a decomposing film and in extreme case as shiny crystals on the sides of a film pack. Hypothetically, if all the TPP were to migrate, shrinkage in the order of 10-15% should be possible. However, even severely decomposing motion picture films rarely seem to shrink more than 4-5%.

The effect of further shrinkage on deteriorating film

Under typical storage conditions all CTA base films exhibit the hydrolysis decomposition reaction forming acetic acid as the major by product, the reaction becoming autocatalytic as the free acid content rises beyond a certain point, a point known as *onset* and corresponds to an equivalence of 0.5 mls of 0.1N sodium hydroxide[10]. A quantity of this free acid diffuses into the emulsion layer and is effectively trapped. The emulsion will swell to accommodate the free acid until the elastic retractive force or other compressive force prevents further swelling.

So far these forces have been considered as operating to the swelling limits of the gelatin structure. However as the degree of shrinkage increases the pressure inside the film pack may also increase. It is hypothesised that, if the shrinkage induced pressure is greater than the dilution force then compression of the emulsion may cause some of the acetic acid trapped in the emulsion layer to synerese and migrate, mainly, back into the film base and increase the potential for catalysis.

Experimental

Three sets of experiments were performed:

To examine the potential for gas/vapour permeation through a film pack at various wind tensions.

To compare the surface area of a film pack at different wind tensions.

To measure the effect of shrinkage on the internal pressure within a film pack.

In all experiments the film was mechanically wound using a Filmlab Engineering "Wyndmaster" film winding machine (Fig 2).
The "Wyndmaster" maintains even tension throughout the wind by using a feedback mechanism to control servo motors for the feed and take up plates. This equipment was used to standardise the wind tension from experiment to experiment.

Fig 2: Wyndmaster film winder

Experiment 1.

To measure and compare the potential for gas/vapour permeation through a film pack at various wind tensions.

With a flat wind on the film pack, the neoprene seal provided a good seal and very stable readings were achieved. Around splices, both tape and cement, there was a marked reduction in the vacuum measured.

The measurement apparatus consisted of a tube with an in-line vacuum gauge and soft neoprene rubber "O" ring seal (28mm Ø) connected to a vacuum pump. An absolute value for the measurement device was determined placing a flat plate over the neoprene seal and the maximum vacuum recorded. This was checked in between each reading. All measurements were carried out at 200C.
A 450 foot reel of 35mm film was conditioned to 45%RH @ 200C and wound and tested at 500, 300, 250 and 200 grams of holdback tension. These tensions were chosen as representing a range of typical loose, "ideal" and tight wind conditions.
Each wind tension was tested for air permeability through the film pack by clamping the tube to the film pack surface and attempting to draw air through the film pack. The test was performed on both sides of the film at each wind tension and in several locations on the film pack.

Fig 3: Film pack gas permeability measurement apparatus

Results: Experiment 1

The vacuum readings from each wind tension were averaged and compared against the maximum value.

The results are shown in Table 1 and plotted on Fig 3. The difference % column on Table 1 shows the change between the calibration value and the wind tension.

Wind tension (g)	Vacuum (torr)	Difference (%)
Maximum	-690.88	0
500	-678.18	2.7
300	-665.48	3.7
250	-625.48	9.5
200	-619.76	10.3

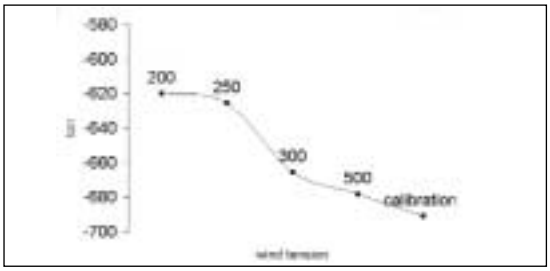


Fig 4: Film pack gas permeability at various wind tensions by vacuum measurement

At the same wind tension there was a fairly high degree of correlation between vacuum readings in different areas of the film pack, including readings taken on either side.

Air friction was thought to at least partially influence the large change between 250g and 300g.

Experiment 2.

Calculation of the surface area of a film pack at different wind tensions

A 700' reel of film was wound at holdback tensions of 500, 300, 250 and 200 grams. The diameter was measured and the total surface area of the film pack, including the top, bottom and outside surface, was calculated. The area of the film core, as being a non-diffusive surface, was then deducted from the total surface area.
The larger diameter film pack was chosen to improve the precision of the measurement.

Fig 5: Measurement of film pack diameter

Results: Experiment 2

Wind tension (g)	Average diameter (mm)	Surface area# (m^2)	Surface area increase (% < 500g)
500	214.1	0.08714	0.00
300	214.4	0.08737	0.26
250	215.1	0.08803	1.02
200	215.6	0.08833	1.36

Table 2: Surface area of a film pack wound at various tensions (#less film core surface area)

The results are shown in Table 2 and plotted on Fig 4.

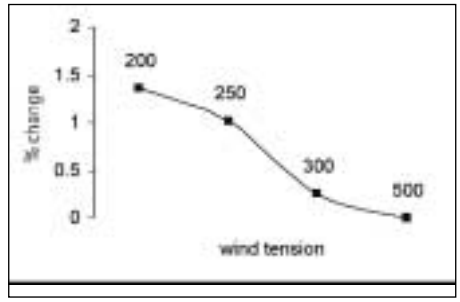


Fig 4. Rate of change in surface area at different wind tensions

Experiment 3.

To measure the effect of shrinkage on the internal pressure within a film pack.

To determine the benchmark pressure within a film pack when wound test films, conditioned to 45%RH @ 20°C, were wound to 500, 300, 250 and 200 grams.

Sensor Products Inc "Pressurex"› pressure indicating films (Ultra Low Pressure Film ~200 to ~590 kPa: ± 15%) were placed at various points inside the film pack while winding. The ambient temperature during the tests was 20°C.

The films were unwound after 2 minutes and the pressure measured according to the Pressurex› film instructions. To obtain an accurate measurement the Pressurex› films were measured using the green channel on an Eseco Speedmaster reflection densitometer.

There is no change in the experimental reading due to the pressure of the densitometer's reading probe. The Pressurex› film in this detection range is a two part system, with a donor and receiver sheet. Unless both components are present then additional pressure has no effect on the reading.

To test the effect of shrinkage on internal pressure several test films were shrunken by soaking in absolute ethanol (99.5%) for 24 hours to extract some of the triphenyl phosphate in the film base and cause shrinkage. The films were then run through film processor squeegee blades to remove the surface solvent and measured for average shrinkage, using a Schneider 35mm Digital Shrinkage Gauge (Fig 5), before any degree of drying could take place.

Fig 5: Schneider Digital 35mm Film Shrinkage Gauge

The films were then rewound at 250g of holdback tension with the Pressurex® strips placed at various locations within the film pack. Typical locations were towards the centre, middle and edge of the film pack.

After thorough drying in an airstream at ~20°C for 72 hours, the films were unwound and the actual change in shrinkage and the pressure inside the shrunken pack were measured as above.

Results: Experiment 3

The results are shown in Table 3 and typical Pressurex® strip before and after testing is shown in Fig 6.

Holdback Tension	Unshrunken (start)	~ 1.5% shrinkage
200g	< 200 kPa	
250g	< 200 kPa	> 590 kPa
300g	< 200 kPa	
500g	~200 kPa	

Table 3. Pressure inside a film pack and with shrinkage.

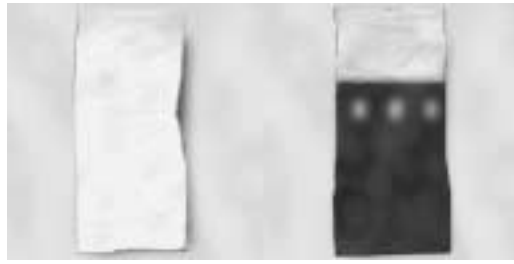


Fig 6. Pressurex test strips before & after testing

The pressure inside the film pack at most wind tensions before shrinkage was below the sensible limit of the Pressurex® strips. Only at 500g were the results just able to be measured using the scale provided. There was no detectable difference in the results between the various locations of the test strips within the film pack.

Conversely the films that were shrunken to ~1.5% gave results above the scale provided. Again there was no detectable difference in results between the various test strip locations within the film pack.

Only tests at 250g were carried out as winding at lower tensions gave apparently unreliable tensions due to slippage during the winding process. Tests at higher tensions were not considered useful as the 250g tests gave results higher than the maximum sensitivity of the Pressurex® test strips being used. It is proposed to re-run these tests with test strips designed for higher pressures.

There was some initial concern that the solvent may have affected the results, but testing of the strips by themselves in ethanol gave no indication of potential problems.

Conclusions

The role of wind tension as an aid to the removal of decomposition by-products by diffusion can be more easily understood by the rapid change in some of the physical characteristics of a film pack in the critical tension range of 250 – 300g of hold back tension.

Likewise, even moderate, shrinkage can induce large increases in the pressure inside the film pack. This may, by a combination of changing the pack permeability and potential reduction in the ability of the emulsion to swell, contribute to a faster rate of deterioration.

Both these factors play a role in the ability of the film base to maintain a lower concentration of decomposition acids during long-term storage.

As a consequence the desirable wind tension for films being prepared for long-term storage should be less than 300g of hold back tension.

Risk management and cyclic maintenance strategies should target maintaining no more than 300g of hold back tension in films under long-term storage conditions.

Training programs for staff involved in handling of films stored at such a loose tension and policies on rewinding to a tight wind before access should also be developed.

References

J. M. Reilly, "IPI Storage Guide for Acetate Film": Image Permanence Institute 1993

J-L. Bigourdan and James M. Reilly, "Environment and Enclosures in Film Preservation": Final Report to the Office of Preservation. National Endowment for the Humanities, 1997

M. Newnham, "Ventilated Film Cans – Their Effect on the Diffusion of Decomposition By-products from Motion Picture Film"; SMPTE Journal Jan 2002

M. Edge, "The Deterioration of Polymers in Audio-Visual Materials"; Joint Technical Symposium Proceedings, 1990

A.Tulsi Ram, "Archival Preservation of Photographic Film"; Polymer Degradation and Stability, 1990

D.W. Jopling, "The Swelling of Gelatin Films. The Effects of Drying Temperature and of Conditioning the Layers in Atmospheres of High Relative Humidity"; Journal of Applied Chemistry, 1956

P.I. Rose, "The Theory of the Photographic Process 4th Edition: Ch 2 Gelatin - General Properties", 1974

S.E. Sheppard, "Behavior of Gelatin in Processing of Motion Picture Film"; Transactions of the Society of Motion Picture Engineers, 1927

D.J. Corbett, "Motion Picture & Television Film-Image Control & Processing Techniques", 1968

P.Z. Adelstein, J.M Reilly, D.W. Nishimura, C. J. Erbland, "Stability of Cellulose Ester Base Photographic Film: Part 1 – Laboratory Testing" SMPTE Journal May, 1992

Diseño de archivos. El nuevo Centro de archivos de la Filmoteca Española

Alfonso del Amo

Technical Column

Chronique technique

Columna técnica

En 1999 la Filmoteca Española convocó un concurso para la adjudicación del proyecto de su futuro Centro de Conservación y Restauración. Al concurso se presentaron nueve equipos de arquitectos e ingenieros, siendo adjudicado al equipo encabezado por el arquitecto Víctor López Cotelo, que lo realizaría a lo largo del año 2000.

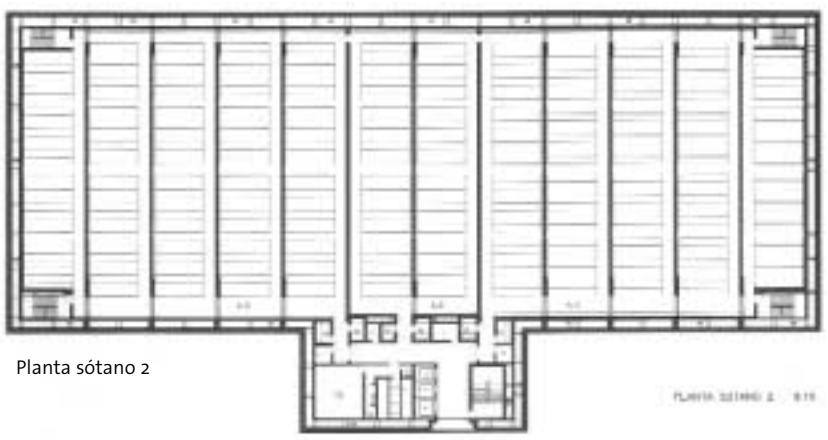
El Centro de Conservación y Restauración estará situado en una urbanización de la periferia de Madrid, denominada "Ciudad de la imagen", en la que ya se han instalado numerosas entidades del sector audiovisual.

En 1992, en esta misma "Ciudad de la imagen", la Filmoteca Española termino la construcción de su archivo de seguridad para películas con soporte de celuloide.

De construcción totalmente subterránea, este archivo consta de 20 celdas, con capacidad para 800 – 1000 rollos de película cada una, separadas por muros de cemento armado de 30cm de espesor y totalmente aisladas del terreno. En la misma parcela hay reserva de espacio para doblar la capacidad del archivo de celuloides, si fuera necesario.

Para la construcción del Centro de Conservación y Restauración, la Filmoteca dispone de una parcela 8.118m2, situada entre las sedes de la emisora Telemadrid y la E.C.A.M. (Escuela de Cine y Audiovisual de Madrid).

Siguiendo las prescripciones técnicas preparadas por la Filmoteca, el edificio proyectado abarcará 15.176m2 de superficie construida, desarrollándose en tres bloques.



Planta sótano 2

El bloque de almacenes con una superficie construida de 10.008m2, constituye el centro de este proyecto. Estará situado bajo el nivel del suelo y totalmente separado del terreno por cámaras de aire de 80 y 120cm de anchura que lo rodearán por sus seis caras.

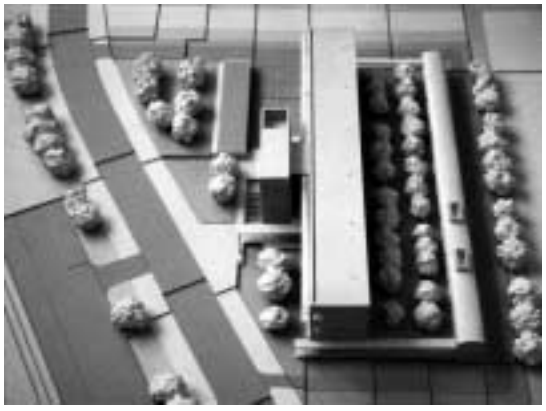
Este bloque se proyecta como un rectángulo regular de 88'5 por 34'2 metros y 13'5m de altura total, dividido en tres plantas, cada una de las cuales albergará 12

En 1999, la Filmoteca Española lançait un appel d'offre pour la construction de son Centre de Conservation et de Restauration. Le projet a été confié à l'architecte Victor López Cotelo. La construction de ce centre débutera en 2004 à la Ciudad de la Imagen, où se trouve déjà l'entrepôt de conservation pour les pellicules sur support celluloïd.

Sur une surface de plus de 8.000m^2 située entre Telemadrid et l'E.C.A.M. (Escuela de Cine y Audiovisual de Madrid), la Filmoteca disposera d'un espace construit de plus de 15.000m^2, divisés en trois ailes construites autour des locaux de stockage d'une superficie de 1.000m^2.

Chacun des 36 locaux de stockage disposera de 32 unités de rayonnages mobiles qui permettront la conservation de 41.600 rouleaux de pellicule par local, soit près de 1.500.000 rouleaux. La sécurité du personnel et des pellicules a été au centre des préoccupations au cours de l'élaboration de cette aile.

Les services de réception, de contrôle et d'inventaire du matériel, de contrôle de conservation, les ateliers de reproduction et de restauration ainsi que les bureaux de catalogage et d'administration et la direction de l'archive se trouveront quant à eux dans une autre aile.



Maqueta del futuro Centro de conservación y restauración

almacenes rectangulares idénticos, de 32'2 por 6'9m de superficie útil y 3 metros de altura libre.

Cada uno de los almacenes dispondrá de 32 estanterías móviles compactables que permitirán albergar 41.600 latas de película. La capacidad teórica total de los 36 almacenes de este bloque ascenderá a 1.500.000 latas de película.

La seguridad de las personas y de las películas y el mantenimiento de la estabilidad en las condiciones ambientales de conservación han sido los criterios dominantes en todo el diseño de este bloque.

Todos los almacenes tendrán conexiones rápidas con las cinco escaleras de emergencia, proyectadas en el bloque.

El sistema de extinción de incendios prevé la instalación de un doble sistema de detección y contención y de un sistema automático de extinción mediante la impulsión de gas inerte. El funcionamiento de los sistemas de extracción de humos estará asegurado incluso en condiciones de fallo total de la corriente eléctrica.

Para asegurar la estabilidad y reducir el consumo energético de los equipos de climatización, se ha recurrido al uso de principios físicos, como la inercia térmica de masas y la ventilación por depresión.

La construcción subterránea del bloque y su total aislamiento del terreno, permitirán un incalculable ahorro de energía en el funcionamiento de la climatización de almacenes.

Las cámaras de separación entre los almacenes y el terreno constituirán una defensa muy completa contra las filtraciones de humedad. Por dichas cámaras también circularán los conductos verticales de climatización.

Las cámaras de separación se utilizarán en otras dos funciones fundamentales para la seguridad y la conservación de los materiales. Cada uno de los almacenes estará dotado de compuertas que les comuniquen con las cámaras laterales y, a través de la cámara situada sobre el techo del almacén superior, con un conducto que recorrerá verticalmente el edificio situado sobre el nivel del terreno. Estas conexiones asegurarán la evacuación de humos en caso de incendio en algún almacén e, igualmente, la ventilación por depresión de todos los almacenes, sí los equipos de climatización interrumpieran su funcionamiento durante varias semanas como consecuencia de alguna catástrofe imprevisible.

El bloque de almacenes estará dividido en seis archivos para soportes de seguridad.

Anexas a la entrada de cada archivo existirán dos cámaras de climatización para el acondicionamiento de los materiales.

En el nivel más profundo se situarán los archivos de "máxima estabilidad" para materiales de color y de blanco y negro destinados a preservación y restauración de las películas. Los siete almacenes del

In 1999, the Filmoteca Española called for offers for the construction of their Conservation and Restoration Centre. The project was entrusted to the architect Víctor López Cotelo, who was one of the nine architects that presented their projects. The construction will start in 2004 at the City of the Image of Madrid, at the place where in 1992 the FE has already installed the conservation centre for celluloid films.

Located between Telemadrid and the ECAM (the Cinema and audiovisual school of Madrid), on a land of over 8,000 m^2, the Centre will have a constructed surface of more than 15,000 m^2 . The conservation area (10,000m^2) will be divided into 32 vaults of a theoretical storage capacity of 41,600 cans each (1,5M cans in total). The security of the staff and of the materials have been central to the design of this area. The facilities for the reception, inventory, control of the materials as well as the cataloguing, administrative and archive management offices will be located in an other wing of the building.

archivo de color estarían climatizados a 5ºC (+/- 0'5ºC de variación diaria y +/-1ºC de variación anual (de 4 a 6ºC) y al 30% de humedad relativa (+/-1%HR de variación diaria y +/- 3%HR de variación anual (de 27 a 33%HR). En los cinco almacenes del archivo de blanco y negro, la temperatura será de 10ºC (+/-0'5ºC de variación diaria y +/- 2ºC de variación anual (de 8 a 12ºC) y la humedad relativa se situará en el 40%HR (+/- 1%HR de variación diaria y +/- 3%HR de variación anual (de 37 a 43%HR).

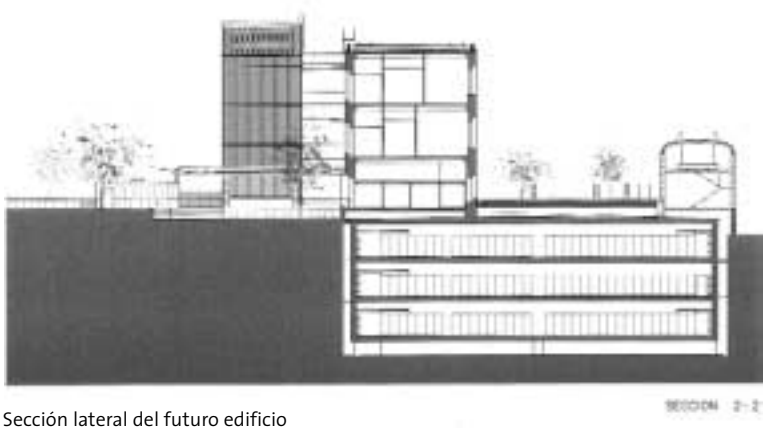
En el nivel intermedio estarían situados los archivos dedicados a los duplicados negativos destinados a la reproducción y a las copias de uso restringido. Los almacenes para materiales de color se climatizarían a 10ºC (+/- 3ºC de variación anual, de 7 a 13ºC) y a 30%HR (+/- 5%HR de variación anual). Los almacenes del archivo de blanco y negro, se situarían a 15ºC y 35%HR, con los mismas tolerancias de variación anual.

En el nivel superior se ubicaría el archivo para materiales de audio y vídeo, así como el archivo para copias de uso. Los materiales magnéticos (cinco almacenes) estarían a 15ºC (+/- 3ºC de variación anual) y al 35%HR (+/- 5%HR de variación anual). Las copias de uso también se almacenarían a 15ºC (+/- 5ºC de variación anual) y a 45%HR.

Para completar el aislamiento de los almacenes, sobre la cámara de separación superior se ha proyectado la creación de un jardín.

Los equipos de climatización se situarán en un edificio de dos plantas, aislado, que cerrará la parcela por su cara norte. La climatización de los almacenes se realizara mediante aire enfriado y desecado por adsorción.

Los servicios de entrada, inspección y clasificación de materiales, control de conservación, talleres de reproducción y restauración así como las oficinas de catalogación y administración y la jefatura del archivo, se ubicarán en un bloque de tres plantas situado en el lado sur de la parcela.



Sección lateral del futuro edificio

En la planta baja, estarían las áreas de recepción y clasificación con sus correspondientes almacenes.

En la primera se situarían las áreas de inspección y preparación para el almacenamiento, las de catalogación, informática y administración, así como la jefatura y una pequeña sala de proyección para control de calidad.

En la planta superior estarían las secciones de investigación y restauración, con sus correspondientes áreas de laboratorio fotoquímico, sonido e imagen electrónica, así como una cámara de congelación de 15m2 destinada a la preservación temporal de las películas que hubieran superado el "punto auto-catalítico" en el proceso de degradación acética.

Midnight Sun Film Festival

Robert Daudelin

Film Festivals

Festivals de cinéma

Festivales de cine

Qui l'eut cru...? La capitale de la cinéphilie est en Laponie!

Depuis 1986, à l'initiative des frères Kaurismaki et grâce au flair redoutable de Peter von Bagh qui en assure la direction et de Timo Malmi qui a charge de la programmation, le Midnight Sun Film Festival s'installe pour cinq jours dans la petite ville de Sodankylä. À 120 kilomètres au nord du cercle polaire, rasée par les Allemands au moment de leur retraite, cette paisible bourgade n'a rien d'un Cannes du Nord : ni tapis rouge, ni stars, ni réception – que du cinéma!

En effet, alors qu'il ne fait pratiquement jamais nuit à cette époque de l'année, Sodankylä célèbre le cinéma 24 heures par jour : sous un chapiteau (couverture fournie pour les projections nocturnes), dans le gymnase de l'école du lieu, et dans le bien nommé Elokuvatiatteri, re-baptisé « Palais du Festival » par les habitués. Et le mot célébration n'a rien d'exagéré : il y a au M.S.F.F. une ferveur unique. Dans ce lieu aseptisé, perdu dans les conifères du Père Noël (l'aéroport de Rovaniemi, point d'arrivée obligatoire, est bien identifié « Santa Claus' official airport »), on retrouve le plaisir magique d'aller au cinéma. Et du coup, même les films « secondaires », ceux qu'on regarde désormais distraitement en dvd pour les besoins d'une recherche, retrouvent leur charme et nous révèlent leurs qualités.

Jean Rouch entouré de ses admirateurs finlandais

Le festival est aussi l'occasion de célébrer quelques cinéastes, certains d'un âge et d'une carrière respectables (Jean Rouch et Irvin Kershner, cette année), d'autres en pleine activité (Emir Kusturica). Et chaque invité d'honneur doit se soumettre au rituel d'une longue conversation matinale (la durée d'un long métrage) avec Peter von Bagh qui passe en revue la carrière de son invité devant une salle comble et d'une attention religieuse. Ainsi nous fut-il permis cette année de mieux comprendre l'héritage anarchiste de Rouch, son attachement à Mai 68 et sa prédilection pour *La Chasse au lion à l'arc*, « parce qu'on sent que le cinéaste a peur ». Quant à Kershner, conteur intarissable, sa biographique rocambolesque devint devant nous son œuvre majeure.

Lieu de découvertes aussi, le MSFF fut pour moi l'occasion de revoir *Ten* de Kiarostami et d'enfin découvrir (avec beaucoup de retard, je

Reseña del Midnight Sun Film festival, organizado cada año desde 1986, a mediados de junio, en una pequeña ciudad situada al norte del círculo polar ártico. Iniciado por los hermanos Kaurismäki, bajo la dirección de Peter von Bagh y Timo Malmi, el festival celebra la historia del cine, tanto el mudo (con acompañamiento musical en vivo) como el sonoro, brindando al público tanto grandes clásicos como obras menos conocidas (que a veces constituyen verdaderos descubrimientos). Este año se rindió homenaje a Jean Rouch, a Irvin Kerchner y a Emir Kusturica. Entre las obras presentadas, se destacaron las restauraciones recientes de *La carreta fantasma* de Victor Sjöström, *Crónica de verano* de Jean Rouch y *Dog Sky* de Leo McCarey (con Charley Chase). Se trata, como sugiere el autor de la reseña, de un programa compuesto cada año por Santa Claus para los cinéfilos más exquisitos del planeta.

A review of the Midnight Sun Film Festival, held in a small town in Lapland since 1986 in mid-June, under the initiative of the Kaurismaki brothers, directed by Peter Von Bagh and Timo Malmi. This festival celebrates cinema history, both silent (with live musical accompaniment) and sound, with well-known films as well as films to be rediscovered. Honored guests this year were Jean Rouch , Irvin Kerchner, and Emir Kusturica. Victor Sjöström's *The Phantom Chariot* in a new restoration by the Swedish Cinemateket, Jean Rouch's *Chronique d'un été*, and Leo McCarey's *Dog Shy* with Charley Chase are among the several highlights mentioned.

l'admets) le cinéma de Im Kwon-Taek, ici représenté par l'admirable *Chunhyang* et le fascinant *Chihwaseon*; de découvrir aussi le non moins admirable et bouleversant *Ce vieux rêve qui bouge* d'Alain Giraudie.

Enfin, le cinéma du passé est tout-à-fait présent à Sodankylä. Traditionnellement, on y présente des classiques muets avec accompagnement musical : *Broken Blossoms* et *The Man Who Laughs*, entre autres, par le passé; *La Charrette fantôme* de Victor Sjostrom cette année, dans une très belle copie restaurée de la Cinemateket de Stockholm, brillamment accompagnée « live » par une partition nouvelle de Matti Bye. Pour sa part, Stefan Droessler du Filmmuseum de Munich avait suggéré que la version restaurée de *Lola Montès* soit projetée... sous le chapiteau, bien entendu; et il avait aussi apporté un formidable programme de comiques américains des années 20, dont la perle était sans aucun doute l'extraordinaire *Dog Shy* de Leo McCarey avec Charley Chase. Signalons enfin une section finlandaise qui nous permit de découvrir *Vihreä Kulta* (1938) de Valentin Vaala.

Par l'éclectisme et le non-sectarisme de sa programmation ouverte, le M.S.F.F. n'est pas très loin d'être une cinémathèque au grand air, d'où aussi l'appui et la collaboration des archives du film de la région, ce qui nous a notamment permis de voir une très belle copie 35mm de *Chronique d'un été* de Jean Rouch, conservée par la Suomen Elokuva-Arkisto – copie distribuée dans les années 60 par Aito Mäkinen, fondateur de la cinémathèque d'Helsinki.

p.s. Et si le Père Noël c'était vrai...

Projection sous le chapiteau à Sodankylä

A Long Day's Journey into – Light? Australia's National Film and Sound Archive in Transition

Ray Edmondson

News from the Archives

Nouvelles des archives

Noticias de los archivos

When Australia's National Film and Sound Archive (NFSA) was unexpectedly 'rebranded' ScreenSound Australia in mid-1999, it took a little time for the shock to wear off and for complaints to begin flowing from a puzzled constituency, caught off balance. It had not been consulted about the new name, which was supported neither by cogent explanation nor evident pressure for change.

As calls to restore the original title went unheeded, complaint turned to concern as the potential dangers of the change were realised. Created in 1984 by Cabinet decision, when its component parts were separated from the National Library of Australia, the NFSA had grown to be a large institution (current budget is about US$ 14 million). But its promised defining legislation was never passed – so it remained merely a 'program' within a large government bureaucracy, lacking both autonomy and a legal personality of its own. This made a descriptive and self defining public identity strategically vital. Now the new name, displacing the crucial terms "national" and "archive" in favour of an opaque, commercial-sounding brand, revealed the Archive's vulnerability and invited fears about its future character and even its survival.

Concern crystallised with the launch of the *Friends of the National Film and Sound Archive Inc.* in early 2001. The title of the new association pointedly ignored the new 'brand'. It called for a restoration of the original name, and promulgated a charter and a discussion paper: "A new role for the Archive in the 21st Century". The *Friends'* occasional newsletter was gradually joined by other voices, including my own. Newly retired from the NFSA, I felt obliged to prepare two articles for professional journals. The first, for *The Moving Image,* considered the name change in a historical and ethical context.[1] The second, for *Archives and Manuscripts,* was an analytical case study of the change, its aftermath and its implications [2]. It was a footnote in this second essay that interested Lynden Barber, film writer for the national daily newspaper, *The Australian.*

The footnote concerned a Sydney post-production studio, Screensound Pty Ltd, whose trade name had , perhaps unknowingly, been usurped by the Archive. Barber sought out the studio's head, Peter Pagac, and published his story on on 28 June 2002. It described the unfunny 'comedy of errors' undermining his company (www.screensound.com.au) ever since NFSA became ScreenSound Australia - and adopted an almost identical web address

Au milieu de l'année 1999, le National Film and Sound Archive (NFSA) d'Australie a, contre toute attente, été « rebaptisé » ScreenSound Australia, laissant de côté les termes « national » et « archive », ce qui, en l'absence de législation, a mis sa réputation et sa survie potentiellement en péril. Les plaintes et les inquiétudes ont favorisé la création d'une nouvelle association, *Les Amis de la National Film and Sound Archive*, qui revendiquait le retour au nom original et un nouveau rôle pour l'archive. Des lettres, des articles, des documents officiels et, finalement, une enquête parlementaire ont révélé que la stratégie qui a dicté ce changement de nom était boîteuse.

Fin 2002, le Gouvernement initia une enquête sur les agences culturelles. Cet examen a été suivi de la décision rapide de fusionner l'Archive et l'Australian Film Commission (AFC) à partir du 1er juillet 2003. Cette décision donne pour la première fois aux activités de l'Archive une base législative mais ne reconnaît pas son existence en tant qu'entité distincte. La précipitation et le caractère secret de cette décision n'ont pas calmé les inquiétudes et le débat parlementaire reste ouvert.

Ce nouvel arrangement est positif mais doit être pris avec des pincettes. Pendant cette phase de transition, l'AFC adopte une approche consultative en prenant l'avis entre autres des *Amis* et d'un nouveau groupe de défense, Archive Forum. Le nom de l'Archive est en cours de révision. Cette saga a soulevé d'autres questions ; l'indépendance et la vulnérabilité des archives qui ne sont pas régies par des lois ou des chartes ; les questions de responsabilité, de consultation et de bonne autorité (good governance) ; l'importance des Amis et d'un bon groupe de soutient ; et le rôle central du nom et de l'identité publique de l'archive.

(www.screensound.gov.au). By now the Sydney firm had received many thousands of the Archive's emails, as well as its correspondence – and films – as the confusion of identity had deepened. The story brought no official reaction, so two months later Pagac formally complained to the Federal Arts Minister, proposing that the NFSA revert to its original title and remove the confusion. But matters remained unresolved.

Meanwhile, documents emerging under Freedom of Information laws cast new light on the internal processes behind the name change. These included the final report of the 'branding' consultants, Keystone, and a heavily censored report of a subsequent audit of the process by KPMG, the existence of which had not previously been revealed to Parliament. Even though names, dollar amounts and other material had been deleted, it was clear that the re-branding process had been an irregular and poorly managed one and that the auditor was unable to locate key documents.

Now Parliament took an interest. On 20 November 2002 the Environment, Communications, Information Technology and the Arts Committee of the Australian Senate, which scrutinises cultural institutions and media-related government authorities but has rarely probed the NFSA, put on notice some 33 questions about the name change and related matters. In due course these elicited answers, skilfully drafted, though considerably less than fulsome. Reconvening in May 2003, the Committee followed up with further questions.

Then, out of the blue, a new development. On 11 December 2002, the Government announced a major Review of seventeen cultural agencies. The list included film and arts bodies, the National Museum, National Library and National Archives as well as ScreenSound Australia. The Government declined, however, to reveal any terms of reference for this Review, creating fertile ground for rumours of budget cutting and amalgamations, political interference in statutory bodies, and general speculation. Calls to publish the Review's final report likewise fell on deaf ears: all that appeared, in the context of the Federal Budget on 13 May 2003, was a Ministerial media release listing the outcomes. These proved to be mostly minor administrative and coordination measures, leading the Opposition Shadow Minister for the Arts to dub the whole exercise a "damp squib", and claim that the one major outcome was prompted largely by the need to justify the Review itself.

For there was a major outcome. The media release announced that ScreenSound Australia was to be 'integrated' with an existing statutory authority, the Australian Film Commission (AFC), effective 1 July 2003. The 'synergies' thus created would provide 'national leadership in enhancing access to and understanding of audiovisual culture and also enhance their current educational and exhibition activities'. Further, the arrangement would 'for the first time, give clear recognition in Commonwealth legislation to the important work of collecting and preserving the nation's heritage of both screen and sound material'. Such a linkage had been one of the numerous, but seemingly least likely, amalgamation rumours surrounding the Review.

The morning following the integration announcement, long standing NFSA/ScreenSound director Ron Brent revealed that he was departing

Sorpresivamente, en el transcurso del año 1999, el National Film and Sound Archive (NFSA) de Australia ha sido « rebautizado » ScreenSound Australia, abandonando los términos « national » y « archive », lo que, al no haber legislación, ha hecho peligrar su reputación y supervivencia. Las quejas e inquietudes manifestadas favorecieron la creación de una nueva asociación, *Los Amigos del National Film and Sound Archive*, quienes exigieron el retorno al nombre original y a un rol nuevo para el archivo. Cartas abiertas, artículos y todo tipo de documentos empezaron a circular al amparo del principio de la libertad de información. Finalmente, una encuesta parlamentaria reveló que la estrategia que había motivado el cambio de nombre era dudosa.

A finales del 2002, el Gobierno inició una encuesta sobre las instituciones culturales, a raíz de la cual resolvió fusionar el Archivo y la Australian Film Commission (AFC) a partir del 1° de julio del 2003. Esta decisión constituye, por primera vez, una base legal para las actividades del archivo pero no le reconoce una personería jurídica autónoma. La precipitación y el carácter secreto de esta decisión no han apaciguado las inquietudes y el debate parlamentario sigue abierto.

El nuevo ordenamiento resulta positivo pero debe ser considerado con precaución. Durante la fase de transición, la AFC adopta una actitud de consulta al interrogar la opinión de los *Amigos* y la de un nuevo grupo de defensa, *Archive Forum*. El nombre del archivo está siendo revisado. Estos episodios engendran otras preguntas tales como la independencia y vulnerabilidad de archivos que no están regidas por leyes o convenios, la cuestión de responsabilidad, de consulta y de competencia ("good governance"), la importancia de los *Amigos* y de un grupo de apoyo sólido; y el rol central del nombre e identidad pública del Archivo.

the Archive in just over two weeks to take up the post of Deputy Commonwealth Ombudsman. He later explained to media that the timing was " 'an unfortunate coincidence' and that had he known of the plans to amalgamate when he was applying for his new job, he would not have left." [3]

The AFC/Archive amalgamation was greeted by the launch of a new advocacy group, *Archive Forum,* a few days later (19 May). Releasing a press statement, foundation statement and initial discussion paper, it was joined the next day by the *Friends of the National Film and Sound Archive Inc*. which added its own press statement and lengthy newsletter. Both groups cautiously welcomed the merger and its potential, and called for the reinstatement of the Archive's original name. These statements joined those already issued by the Minister and Shadow Minister, the AFC and the Archive.

All this was not quite the coordinated chain of events it might seem. *Archive Forum* was inaugurated and began work back in February, but decided to delay its launch until after the Federal Budget, in case one of the many rumours about the Archive's future, circulating during the Review, proved to be true – as it did. Meanwhile, the *Friends*, a membership organisation, had been refocussing on its advocacy role and proved ready to respond to events.

The *Australian Film Commission Amendment Bill 2003* was introduced into Parliament on 29 May. It was fast-tracked through its stages in the House of Representatives and the Senate in less than a month. In debates, the motivation, secrecy and logic behind the bill were questioned. Many concerns about the future of the Archive were put on record, along with Government assurances that such concerns were groundless. Greens MP Michael Organ (himself a professional archivist) noted that Screensound Pty Ltd was in the process of seeking a Federal Court injunction against the government's use of their trade name. The Minister declared that the Archive's name was a matter for the AFC Board to review in the course of general consultation. The bill was passed and the AFC/Archive merger duly took effect on 1 July 2003.

What will the AFC's stewardship of the Archive mean in practice? The amended Act extends the AFC's powers into the archival realm and gives it authority "to develop, maintain and preserve a national collection" and to exhibit and make available its contents. There is no reference to the Archive by name, or as an administrative or institutional entity. The legislation does answer some concerns raised by the constituency in various papers, letters and articles. However, it was prepared without normal public or institutional consultation and rushed into law so quickly that none was possible.

The AFC's Board will have considerable discretion to shape the Archive, which will retain a separate public identity. Concerns expressed to date highlight the differing character and culture of the AFC (a funding and marketing agency) and the Archive (a national collecting institution) and whether this will actually result in 'synergies' as the Government claims. The AFC is Sydney-based and relatively small – about 70 staff – while the Archive is headquartered in Canberra and has a staff of over 210.

Postscript: On July 22, Australia's Prime Minister announced that the use of commercial-style logos and brands by Government departments and agencies would be discontinued. A common 'house style' employing the national coat of arms will be progressively introduced.

Readers are referred to the websites of Archive Forum (www.afiresearch.rmit.edu.au/archiveforum/) and the Friends of the National Film and Sound Archive (www.archivefriends.org.au) for further information. Both groups offer the free facility of joining their mailing lists.

The Hansard [parliamentary record of proceedings] and the amended Australian Film Commission Act 2003 can be found by searching on www.aph.gov.au . Hansard of the relevant questions and debates is as follows:

Senate Legislation Committee on Environment, Communication, Information Technology and the Arts: 28 May 2003 (pages ECITA 333 to 339)

House of Representatives: 29 May 2003 (page 14924) 18 June 2003 (pages 15902 to 15926) and 26 June 2003 (pages 16537 to 16538)

Senate: 26 June 2003 (pages 12264 to 12269)

While for now it is "business as usual", the AFC has announced a period of consultation with the Archive's stakeholders. The present CEO of the AFC, Kim Dalton, will head the enlarged body. Sabina Wynn, head of Industry and Cultural Development at the AFC, acknowledges concerns that the new Director of the Archive (who will report to Dalton) be someone with appropriate archival and curatorial expertise. 'That's been a message the AFC has heard loud and clear', she says in a recent issue of the film magazine *Metro*. 'We know this person has to represent Australia internationally, in archiving circles.'

She adds a general comment. 'The next six months will not only be about bringing the organisations together, it will be about consulting and communicating with the film industry, the screen culture sector, and all those concerned about the future of the Archive. We want to set up a process through which we can consult with concerned people, open up lines of communication.' Early indications are that this is indeed happening, with priority attention being given to reviewing the Archive's name. Several groups have advocated reinstatement of the original NFSA identity.

It is too soon to tell how the new arrangements will work and how well the many concerns expressed by advocacy groups, politicians and supporters generally will be addressed. But the almost epic saga of the last four years touches on issues of vital relevance to all archives. These include:

The real independence and vulnerability of archives lacking legislation or charters

The importance of transparency, accountability, consultation and good governance

The value of 'friends', stakeholder groups and a strong support base

Last but not least, it highlights a crucial asset: the centrality of an archive's name and public identity.

Front view of the Acton Building, Screensound Australia

[1] *You only live once: on being a troublemaking professional* in *The Moving Image*, Journal of the Association of Moving Image Archivists, Vol 2 No 1, Spring 2002 pp 175-184

[2] *A case of mistaken identity: governance, guardianship and the ScreenSound saga*, in *Archives and Manuscripts*, Journal of the Australian Society of Archivists, Vol 30 No 1, May 2002. pp 30-46 (It can be downloaded from www.afiresearch.rmit.edu.au/archiveforum/).

[3] *ScreenSound director makes his exit, Canberra Times*, 31 May 2003

Mission de soutien du CNC et de l'INA à Afghan Films

Christian Comte

News from the Archives

Nouvelles des archives

Noticias de los archivos

Dans le prolongement des accords passés par *l'Institut National de l'Audiovisuel* (*INA*) avec *Ariana Films* pour la sauvegarde et la distribution mondiale de ses fonds d'archives audiovisuelles et la *Radio Télévision Afghane* qui a souhaité lancer un programme de sauvegarde numérique et d'indexation de ses archives audiovisuelles, les *AFF* se sont associées à un troisième projet de l'*INA*, concernant *Afghan Films*, dans le but de numériser et de valoriser les archives cinématographiques afghanes constituées principalement de programmes d'actualités et de documentaires sur support acétate en bon état.

Cette collaboration consiste en une aide financière par le *CNC* à *Afghan Films* afin qu'elle s'équipe du matériel nécessaire au transfert sur support vidéo numérique de ses films d'archives. Les *AFF* se sont aussi engagées à fournir une aide technique, sur place à Kaboul, pour installer le matériel et dispenser les formations nécessaires au personnel de *Afghan Films* afin qu'ils deviennent autonomes.

Cette aide du CNC a permis d'acquérir un télécinéma *Bosch FDL90*, grâce à la *Société Thomson* qui a cédé à un prix modique ce matériel d'occasion, et un enregistreur vidéo numérique *DVC Pro 750 Panasonic*. L'*INA*, pour sa part, a mis à disposition une table de visionnage avec un système d'inversion vidéo permettant le contrôle des films négatifs avant leur transfert numérique sur le télécinéma. Différents petits matériels tel qu'un oscilloscope, un moniteur vidéo, un transcodeur RVB-YUV, des colleuses, des gants et un outillage divers nécessaire à la maintenance du matériel, ont été réunis de part et d'autre tant à l'*INA* qu'aux *AFF*. Soixante cinq cassettes DVC Pro vierges ont aussi fait partie de ce lot.

L'ensemble du matériel acquis a été contrôlé et testé en configuration réelle sur le site de l'*INA* aux Essarts dans la région parisienne, proche de Bois d'Arcy et le tout a ensuite été emballé pour son embarquement le 16 juin vers Kaboul.

LE 8 juillet 2003, l'équipe française constituée de Michel Dauzats et Pierre Jacquet (*INA*) Michel Martelet (*Vectra Com*), Camille Perreand

Further to an agreement reached between the French INA and the Afghan *Ariana Films* in view of the rescue and worldwide distribution of the AV collection of the Afghani Radio and TV Broadcasting Company, the *Archives françaises du film du CNC* participated in a third *INA* project that aimed at the preservation of the Afghani film archives, which mainly include newsreels and documentary footage. These films, mainly consisting of triacetate base materials, have survived various Afghan wars and are in fairly good conditions. They escaped from destruction by Taliban power thanks to the devoted services of Afghan Film employees who managed to conceal the collections in the laboratories. The expert mission arrived in Kaboul on July 8. The Head of the INA arrived on July 13 for the signature of the assistance agreement.

En virtud de un convenio firmado entre el INA de Francia y *Ariana Films* de Afganistán en vistas del rescate y la distribución mundial de la colección AV de la Difusora de Radio y Televisión Afgana, los *Archives françaises du film du CNC* participaron de un tercer proyecto INA destinado a la preservación y valorización de los Archivos Cinematográficos de Afganistán, que comprenden noticieros y documentales. Estas películas, principalmente conservados en soporte de tri-acetato, han sobreviovido varias guerras y se encuentran en un estado relativamente aceptable. Escaparon a la destrucción por el poder Talibán, gracias a la oportuna intervención de los empleados de Afgani Film, quiénes lograron esconder las películas en los laboratorios. La delegación de expertos llegó a Kabul el 8 de julio. A ella se sumó el Director general del INA, quien llegó el 13 de julio para firmar el convenio de asistencia técnica.

(Stagiaire *INA* détaché à l'organisation non gouvernementale *AÏNA*) et Christian Comte (*CNC*), s'est embarquée pour Kaboul.

Les missions de chacun sont les suivantes :

- Michel Dauzats, responsable de la mission, est attaché à la logistique.
- Michel Martelet est en charge de la remise en état des Ampex 2 pouces de la *Radio Télévision Afghane*.
- Pierre Jacquet est en charge de l'installation et de la formation sur la table de visualisation vidéo pour *Afghan Films*.
- Christian Comte est en charge de l'installation et de la formation sur l'unité de numérisation pour *Afghan Films*.
- Camille Perreand restera sur place à Kaboul jusqu'en décembre 2003 et assurera le contact à l'avenir tout en continuant ses diverses missions pour *AÏNA*.

Dans un premier temps, le matériel a été récupéré sur la base de l'*International Security Assistance Force* (*ISAF*) où il était entreposé. Plusieurs voyages ont été nécessaires pour transporter les deux tonnes de matériel dans les locaux de *Afghan Films*.

L'installation du système s'est étalée sur trois longs jours. En effet, le télécinéma avait subi des dommages durant le transport et a nécessité un dépannage avant le démarrage de l'installation.

Hosts and guests at the Cinema Theatre

La formation de trois personnes de *Afghan Films*, le responsable des archives, Khoja Ahmad Shah Sidigi et deux de ses collaborateurs, Khoja Zabihulla Sidigi et Fraidoon Marzi, s'est ensuite déroulée durant les 7 jours restants. La conception d'un manuel décrivant, étape par étape et avec précision, les manipulations à effectuer, a permis de pérenniser cette formation. De plus, Camille Perreand, va assurer jusqu'en décembre 2003 une assistance continue sur place en liaison, si nécessaire, avec le personnel des *AFF* et de l íNA en France.

Le 13 juillet Manuel Hoog, Président directeur général de l'*INA*, Jean Gabriel Fredet, du magazine *Le Nouvel Observateur*, et Marc Bauman de la *National Geographic Society*, ont rejoint la mission à Kaboul.

Après la signature de la convention par le Directeur général *d'Afghan Films*, M. Siddiq Barmak et le Président directeur général de l'*INA*, deux premiers films ont été numérisés avec succès. Il s'agit d'un film d'actualité montrant le Président Georges Pompidou en visite à Kaboul en 1968 et d'un documentaire sur les Bouddhas de Bamiyan, un document mémoire de ces sculptures aujourd'hui détruites.

Filmoteca Española – 50° Aniversario

Alfonso del Amo

News from the Archives

Nouvelles des archives

Noticias de los archivos

La Filmoteca Española a fêté son 50ème anniversaire le 24 février 2003 au Cine Doré avec la projection d'un film réalisé l'année de la création de la Filmoteca, *Esa Pareja feliz* de Luis García Berlanga. Cette soirée était présidée par la Ministre espagnole de l'Education, de la Culture et des Sports, par le Président de la FIAF et par le réalisateur Luis García Berlanga. A cette occasion, la Ministre de l'Education, de la Culture et des Sports a annoncé qu'en 2004 commencera la construction du

El día 24 de febrero se celebró en el Cine Doré la conmemoración del 50 aniversario de la Filmoteca Española, creada el 13 de febrero de 1953, con la proyección de ESA PAREJA FELIZ (Luis García Berlanga, 1951) película cuyo estrenó coincidió con la fecha de creación de la Filmoteca, pese a haberse producido dos años antes. Al acto, presidido por la Ministra de Educación, Cultura y Deporte de España, el Presidente de la Federación Internacional de Archivos Fílmicos y el Director Luis García Berlanga, acudieron los directores de las Filmotecas establecidas en las Comunidades Autónomas de España, representantes de otras Filmotecas de la Federación Internacional de Archivos Fílmicos (FIAF) así como numerosos profesionales del sector cinematográfico español. En el acto, la Ministra de Educación y Cultura anunció para el año 2004 el inicio de la construcción del nuevo Centro de Conservación y Restauración de la Filmoteca Española en la Ciudad de la Imagen de Madrid que, con alrededor de 15.000 m^2 de construcción de los cuales cerca de 10.0000 m2 se dedicarán a archivo de preservación, ha sido diseñado para almacenar en condiciones especialmente adecuadas el patrimonio cinematográfico.

A lo largo del año 2003, la mayoría de las actividades que habitualmente desarrolla la Filmoteca se han vinculado a la celebración de este aniversario y en este sentido interesa destacar las siguientes:

- La invitación a las Filmotecas establecidas en España y otras Filmotecas Europeas a presentar sus trabajos más relevantes o recientes.
- La muestra en el cine Doré -sala de exhibición de la Filmoteca- a lo largo de todo el año de una panorámica extensa del cine español estructurada por décadas.
- En el ámbito de las restauraciones, la presentación a finales del mes

De izquierda a derecha, José María Prado, Director de la Filmoteca Española, Iván Trujillo Bolio, Presidente de la FIAF y Director General de la Filmoteca de la UNAM, Luis Alberto de Cuenca, Secretario de Estado de Cultura, Pilar del Castillo, Ministra de Educación, Cultura y Deportes, Luis García Berlanga, Director de Cine y ex-Presidente de la Filmoteca Española, José María Otero, Director General del INCAA y Luis Enciso, Presidente de Sociedad Estatal de Conmemoraciones Culturales.

Centre de Conservation et de Restauration de la Filmoteca Española à la cité de l'image de Madrid. Ce Centre, qui aura une superficie totale de 15.000m^2, a été conçu pour conserver le patrimoine cinématographique dans les meilleures conditions.

On February 24th 2003, the Filmoteca Española has celebrated its 50th anniversary at the Cinema Doré and for this occasion screened a film produced in 1953, year of its foundation, *Esa pareja feliz*, directed by Luis García Berlanga. The Minister of Education, Culture and Sports, the President of FIAF, the Director of the Filmoteca Española, Berlanga and other personalities addressed a selected audience. At this occasion, the Minister officially announced the start, in 2004, of the construction of the future Conservation and Restauration center of the Filmoteca Española, which is expected to be achieved in 2007. The new facilities will be located in the new City of image in Madrid , will occupy a surface of approximately 15,000 m^2 and will offer state of the art technical, documentation and administrative services. Also see article on page 45.

de mayo de *Curro Vargas* (José Buchs, 1923) y en el mes de octubre de *La casa de la Troya* (Alejandro Pérez Lugín, 1925) ambas con orquestación y cantantes en directo.

- Para comienzos del mes de junio está prevista la inauguración de una exposición en la actual sede de la Filmoteca Española en la que, por medio de objetos, documentos y películas, se ofrecerá un recorrido sobre la labor realizada a lo largo de estos años.
- Un Seminario-Taller de Archivos Fílmicos, dedicado a la conservación de la cinematografía, tendrá lugar a mediados del mes de octubre.
- Por último, está prevista la edición de un libro que comprenderá tres grandes capítulos dedicados a:
  - Textos básicos que regulan la actividad de la Filmoteca Española.
  - Funciones de la Filmoteca Española: Fondos patrimoniales y su difusión.
  - Perspectivas y proyectos de futuro.

Recepción de los 50 años de la Filmoteca Española.

The European Foundation Joris Ivens

André Stufkens

News from the Archives

Nouvelles des archives

Noticias de los archivos

When Dutch documentary filmmaker Joris Ivens (1898-1989) started his career in 1927 he shared the high hopes of the film avant-garde of the Twenties, trying to define film art. José Manuel Costa once wrote that 'we cannot but acknowledge that Joris Ivens was in fact one of the main proponents of the genre – an *inventor*.' During his long life Joris Ivens made over 80 films on almost every continent, film classics like *The Bridge* (1928), *Rain* (1929), *Borinage* (1934), *The Spanish Earth* (1937) and *A Tale of The Wind* (1988). From the start he always was quite keen on keeping all papers, even small notations, diaries, photos, scripts, shooting notes and film posters. Being a film nomad, always on the move, travelling around the world, living in small rooms up till high age, with his suitcases nearby to leave right away for another filmproject, he himself wasn't able to collect these. However he was convinced of the importance of keeping and preserving his own and other filmmakers film heritage. More or less his film career went along with the birth and growth of FIAF. His first contact was with Iris Barry, when he lectured at MoMa in 1939, the first institution to collect his films. After returning to Europe in 1947 also on this continent several film archives started collecting films and documents, showing retrospectives, publishing research, a.o. Henri Langlois from the CF (from 1950 on) and Herbert Volkmann and Wolfgang Klaue from the Staatliches Filmarchiv der DDR.

Joris Ivens attending the FIAF-Congress in Lausanne and La Sarraz, 1979. From left to right: Todor Andreykov, Joris Ivens, Jan de Vaal, Lia van Leer, Tineke de Vaal and René Favre.

Joris Ivens had a strong belief in building up international organisations to strengthen the position of documentary film, that's why he was very much involved in the founding of several associations: in 1939 he was appointed president of the Association of Documentary Film Producers (USA), in 1947 vice-president of the World Union of Documentary (WUD, together with o.a. Jerzy Toeplitz) and in 1964 vice-president of the International Association of Documentarists (AID, with o.a. Grierson). He always showed sincere interest in new developments of FIAF, for instance related to technical matters concerning preservation. The pioneering generation of documentary filmmakers gathered for the last time at La Sarraz (1979) during the FIAF-congress of Lausanne.

Joris Ivens and Luis Buñuel in Cannes, 1956.

After the reconciliation with his fatherland in the beginning of the sixties Ivens and his films found a home at the Netherlands Filmmuseum, where its founder Jan de Vaal became his friend and promotor. De Vaal succeeded in creating an almost complete collection of Ivens' films and also helped starting the Joris Ivens Archives in 1964. With this material many film programmes, retrospectives and exhibitions were organised around the world, from Latin-America to China, from Scandinavia to Australia.

In 1990, one year after Ivens'death, his wife and film partner Marceline Loridan-Ivens founded the European Foundation Joris Ivens, which is now established in Nijmegen, the birthplace of Joris Ivens. At the moment 200,000 documents, 11,000 photos, 350 posters and objects are deposited at the modern vaults, part of the Municipal Archives. The material of a.o. the Joris Ivens Archives, the Hans Wegner Collection, Marceline Loridan-Ivens Collection, Marion Michelle Collection (former secretary of the FIAF), WUD and AID are being listed, scanned, digitized, and other collections are waiting to be handled, like the De Vaal Collection. We are still acquiring and are interested in new material. Besides the staff supports and organises seminars, lectures, film programmes, tours, initiate research, publications and exhibitions all over the world (see www.ivens.nl for current information). A special project is an educational website for on-line learning for Dutch

En 1990, un an après la mort du documentariste hollandais Joris Ivens (1898-1989), son épouse et co-réalisatrice Marceline Loridan-Ivens créait la Fondation Européenne Joris Ivens, qui se trouve aujourd'hui à Nijmegen, la ville natale du réalisateur. Quelque 200.000 documents papier, 11.000 photos, 350 posters et autres objets sont conservés dans des installations modernes mises à la disposition par les Archives Municipales. Les collections, notamment les Archives Joris Ivens, la Collection Hans Wegner, la Collection Marceline Loridan-Ivens, la Collection Marion Michelle (ancienne secrétaire exécutive de la FIAF), sont répertoriées, scannées et numérisées. D'autres fonds sont en attente de traitement, comme par exemple la Collection De Vaal. La Fondation poursuit activement son travail d'acquisition et s'intéresse à tout élément susceptible d'être intégré dans la collection. En outre, elle collabore à des séminaires, organise des conférences, élabore des programmes de projection, organise des visites, lance des projets de recherche, de publications et d'expositions aux quatre coins du monde. Pour de plus amples informations, rendez-vous sur www.ivens.nl

En 1990, un año después de la muerte del documentalista holandés Joris Ivens (1898-1989), su esposa y co-directora Marceline Loridan-Ivens creó la Fundación Europea Joris Ivens en Nijmegen, ciudad natal del difunto director. Actualmente, 200 000 documentos papel, 11 000 fotografías, 350 afiches y numerosos objetos son conservados en las modernas instalaciones que los Archivos Municipales ponen a disposición de la Fundación. Las colecciones, en particular los Archivos Joris Ivens, la Colección Max Wegner, la Colección Marceline Loridan-Ivens, la Colección Marion Michelle (antigua Secretaria ejecutiva de FIAF), son inventariadas, escaneadas y numerizadas. Otros fondos, como la Colección De Vaal, están en lista de espera para su tratamiento. La Fundación lleva adelante una política de adquisición activa y se interesa por todo elemento susceptible de ser integrado en la colección. Asimismo colabora en seminarios, organiza conferencias, elabora programas de proyección, organiza visitas, lanza proyectos de investigación, de publicación y de exposiciones a través del mundo. Para obtener más informaciones, consulte www.ivens.nl.

secundary schools and highschools to attract attention for film heritage in the curriculum.

The Foundation is collaborating with FIAF-members, and because of the history of its founders, feels part of the tradition, aims and practise of FIAF. Parallel to the elder arts, more and more collections and film institutions will be focussed on filmmakers of historical importance, separate decades or special subjects. That's the reason why more and more institutions will be founded like ours. It's our belief that it's crucial that also these institutions will become a useful part of the professional film archival movement, gathered in FIAF, subscribing its regulations and code of ethics. We are looking forward collaborating with all FIAF-members, exchanging knowledge, experience and passion.

On 27 September 1964 Joris Ivens wrote to Jan de Vaal a letter stating his view on the Joris Ivens Archives, which might be called our motto: '...I'll help with everything to make it a lively archive, no monument. Inside is everything: experience, gun powder, explosive, considerations, fantasy, worries, ideology, obsolete ideas, seeds for new things coming, confidence in the people, universality, failure, success, justice, class struggle, confidence in one's own strength, loneliness, friendship and many things more. All in all, correlated to each other, full of contrasts – not to follow, but to get acquainted with, sometimes recognize... Every visitor should do his own editing'.

Le Centre de documentation sur le cinéma chinois de Paris (CDCC)

Eric Le Roy

News from the Archives

Nouvelles des archives

Noticias de los archivos

Créé à Paris en 1979, le Centre de documentation sur le cinéma chinois (CDCC) est né de l'intérêt pour la langue chinoise telle qu'enseignée depuis 1968. Ses fondateurs, enseignants à Paris VII et au Centre national de la recherche scientifique (CNRS), souhaitaient montrer des films aux étudiants qui ne pouvaient aller en Chine pour approfondir leurs connaissances.

Dès 1970, par l'entremise de différents réseaux, le premier fonds s'est constitué sous la direction de Marie-Claire Quiquemelle, ingénieur au CNRS. Les premières séances ont eu lieu à Censier en 1972, et la documentation réunie à Jussieu dans le cadre du Centre de recherche sur la littérature chinoise. Tout au long des années, avec peu de moyens et des acquisitions faites à titre personnel, un fonds de films rares, en mandarin et en cantonnais, s'est constitué : films de cape et d'épée, anciennes productions de Shanghaï diffusées à Hong-Kong, etc. À l'époque, même sur place, il n'y avait aucune structure pour protéger ces films. C'est en allant visionner en Asie, que Marie-Claire Quiquemelle a constitué ce fonds précieux, en étudiant les génériques en l'absence de documentation, en reconstituant l'histoire d'un cinéma peu étudié. Ainsi, des copies originales en nitrate et des éléments 16 mm ont été déposés aux Archives françaises du film dans les années 1970 - grâce à l'aide d'amis à Air France pour le transport, car il n'y a jamais eu de subvention pour soutenir cette action.

Photogramme du film *Rires mêlés de larmes* (réalisateur inconnu , circa [1950])

La programmation de soixante films à la Pagode en 1983 à la suite du festival de Turin, puis la rétrospective et le catalogue du Centre Pompidou en 1985 ont permis de juger de l'importance des œuvres acquises tout au long de ces années. Cette manifestation de grande ampleur a aidé la recherche sur le cinéma chinois (sous-titrages, recherches biographiques, orthographiques...) et soutenu l'enseignement du chinois. Maintenant, des archives de films mieux organisées existent dans cette région, et le CDCC collabore régulièrement avec elles pour la

A description of the gestation of the Documentation Center for Chinese Cinema (CDCC) and its work today. The CDCC was created in Paris in 1979 by teachers of Chinese as an educational aid for their students at Paris VII and at the National Center for Scientific Research (CNRS). Films were gathered beginning in the 70's by Marie-Claire Quiquemelle, today the manager of the research center. Important exhibitions of these films in the mid-eighties were a help for the building of a documentation collection for research on Chinese cinema. Today the CDCC collaborates with the French film archives to safeguard this heritage, because it holds unique copies, including 35mm nitrate and 16mm. The CDCC is a non-profit cultural association.

sauvegarde de ce patrimoine, car il possède des copies uniques.

En 2003, le Centre de Documentation sur le Cinéma Chinois est toujours actif malgré le manque de moyens. Prochainement, le CDCC devrait aménager des locaux plus adaptés à ses besoins et ouvrir un site Web. C'est une association culturelle à but non lucratif, animée par un groupe de spécialistes, de sinologues, traducteurs et enseignants ; la gestion courante est assurée par Marie-Claire Quiquemelle.

Le CDCC a pour but de favoriser et de développer toutes les activités tendant à faire connaître le cinéma chinois en France ou à l'étranger, et de mettre à la disposition du public (chercheurs, journalistes, historiens du cinéma, étudiants) un fonds documentaire unique en Europe. Il s'efforce de faire connaître le cinéma chinois par des manifestations de type culturel destinées au grand public et contribue, par des publications, des traductions, le sous-titrage des films ou la participation de ses membres à des manifestations culturelles à rendre le cinéma chinois accessible à un public non sinophone. Il est également en étroite relation avec les communautés chinoises résidant en France désireuses de rester en contact avec leur culture d'origine.

Photogramme du film *Rires mêlés de larmes* (réalisateur inconnu , circa [1950])

Le CDCC est le partenaire privilégié des pouvoirs publics en France (CNRS, ministère de l'Education nationale, des Affaires Etrangères, de la Culture, INA, Centre national du cinéma, etc...) et à l'étranger (archives du film de Pékin, Hong-Kong et Taïwan) ainsi que des festivals de films asiatiques.

Le CDCC, c'est aussi...

a) Une bibliothèque de plus de 500 titres, principalement en langue chinoise : des ouvrages généraux sur l'histoire du cinéma chinois ; des textes de scénarios ; des souvenirs de cinéastes ; des monographies de films ou des réalisateurs ; de nombreux périodiques des années 1930 à nos jours.

b) Une documentation iconographique unique : plus de 300 affiches de cinéma venant de Chine, de Hong-Kong et de Taïwan ; un fonds de plus de 1000 photographies.

c) Une vidéothèque et une cinémathèque exceptionnelles : plus de 100 films en 35 et 16mm conservés aux Archives Françaises du Film (CNC) pour des utilisations purement culturelles ; 150 cassettes VHS et 150 DVD.

Se describe aquí la gestación del Centro de documentación del cine chino de París (el CDCC) y la labor desarrolada en la actualidad. El CDCC fue creado en París en 1979 por profesores del idioma chino como un medio pedagógico auxiliar destinado a los estudiantes de París VII y el Centro nacional de investigación científica (el CNRS). Una colección de películas fue iniciada a principios de la década del 70 por Marie-Claire Quiquemelle, quien es hoy responsable del centro de investigaciones. Numerosas exhibiciones de estas películas en los años 80 permitieron reunir una importante colección documental para la investigación sobre el cine chino. Hoy día, el CDCC mantiene lazos de colaboración con los archivos franceses que le permiten salvaguardar su acervo que a veces incluye copias únicas de 35mm nitrato y copias de 16mm. El CDCC es una asociación cultural sin fines de lucro.

La Princesse à l'éventail de fer - Tieshan Gongzhu (dessin animé réalisé par Laiming Wan & Guchan Wan en 1941)

d) Une audiothèque : des enregistrements sur bande magnétique de la bande son d'une cinquantaine de films chinois célèbres ; disques et cassettes de musiques de films ; interviews de réalisateurs et d'acteurs.

e) Des publications, des articles et des traductions : des monographies de films en édition bilingue illustrée : Ma Vie (1977), Sur la Soungari (en préparation), Le Petit jouet (en préparation) ; Ombres électriques, Panorama du cinéma chinois (1925-1982) (1982) ; participation à Le Cinéma chinois, éditions du Centre Georges Pompidou (1985).

Contacts :

CDCC : 8, rue Mandar 75002 Paris
Responsable : Marie-Claire Quiquemelle
Email : ak_stephens@yahoo.fr
Mcqui@ext.jussieu.fr

La Filmoteca Vasca/Euskadiko Filmategia en su 25° Aniversario

Sr. D. Martín Ibarbia

News from the Archives

Nouvelles des archives

Noticias de los archivos

La Filmoteca Vasca ha logrado en sus 25 años de actividad aglutinar el importante patrimonio cinematográfico generado en su entorno más inmediato. Este ámbito de influencia no es otro que Euskal Herria, un concepto cultural e histórico que supera la unidad político-administrativa que representa Euskadi. Hablamos, por tanto, de un territorio configurado por siete "herrialdes" o provincias, las cuales forman parte de dos Estados diferentes que se sitúan a ambos lados de los Pirineos: cuatro en España y tres en Francia. Una tierra de vascos definida por la capacidad de sus habitantes para mantener vivas sus tradiciones culturales, permaneciendo fieles al instrumento que hace posible su identidad histórica, el euskera, posiblemente la lengua más antigua del continente europeo.

Fiestas de Plentzia (1927)

En este contexto trabaja la Filmoteca Vasca, centro de referencia para conocer el pasado y el presente del arte cinematográfico y audiovisual del espacio cultural descrito, asumiendo como lema una frase que resume perfectamente sus intenciones: "Nos interesa todo lo que han hecho los vascos y todo lo que los demás han hecho sobre los vascos". Es, dicho de otro modo, la memoria audiovisual de Euskal Herria. Así, desde su creación en 1978, impulsada por un grupo de cinéfilos, son muchas las películas que la Filmoteca ha restaurado por su valor como testigo único de hechos de gran relevancia en la historia del último siglo o por la importante trascendencia cultural que encierra el hecho cinematográfico en sí. Ejemplo de ello son el film "Au pays des

During its 25 years of existence, the Filmoteca Vasca (FV) has put together an important part of the film heritage produced in the Basque land on both sides of the Pyrenees. It is in that cultural and linguistic space on both sides of the national border that the FV wishes to become a reference for the knowledge of past and present of Cinema Art and the Audiovisual Heritage. Under the slogan "we are interested in all what Basques have produced and in all that has been produced about Basques", the FV wishes to become the audiovisual memory of Euskal Herria.
In search of its goals (collect, classify, preserve and provide access to film in general and Basque films in particular) the Archives Center, located in Donostia-San Sebastian, currently keeps 15 millions meters of magnetic tyapes, 3 millions of photochemical films, 5,000 books, 19,000 magazines, 7,000 stills and over 32,000 paper documents.
The exclusive role the FV plays in the Basque land and its privileged relations with other regional, national and international institutions, the growing use of scholars and general public users have induced the FV to develop all their services. New facilities are being constructed at the old gas factory and will be equipped according to the highest technical standards. The inauguration is foreseen in 2005.
The importance of the undertaken changes requires strategic adaptation both at the organizational and the management levels. Legally the FV aspires to change its private organization status into a public foundation. The new FV expects to play an active role in its relations with the International Film Festival, the Fine Arts Museum in Bilbao, the Museum of Contemporary Art in Vitoria Gasteiz and its cooperative projects with other European cinematheques.
In view of the development of the cultural relations in a global environment that the authorities of the FV will ask for a change of their status as a FIAF associate to become a member.

Fiestas de Plentzia (1927)

basques", dirigido por Jean Faugeres y Maurice Champreux en 1930, y que figura como la primera película sonora en la que el euskera está presente, y el documental recientemente restaurado bajo el título "Entierro de José Antonio Aguirre" (1960), único documento cinematográfico existente del sepelio del primer Presidente Vasco. Pero hay otras muchas joyas cinematográficas a destacar. Es el caso del documento denominado "El golfo" (1917), primer largometraje rodado en el País Vasco o la mítica "El mayorazgo de Basterretxe" (1928), segundo largometraje del cine vasco que, afortunadamente, se conserva íntegro.

La filosofía de la recuperación o los criterios que presiden la elección de los documentos a conservar es amplia. Todo documento merece la pena conservarse, sea cual sea su calidad, procedencia, orientación estética o social. Así la tarea de investigación se desarrolla tanto entre películas de origen público o comercial, de títulos de autores conocidos o anónimos, a veces con temática estrictamente familiar o privada. En total, el centro, con sede en Donostia- San Sebastián (Gipuzkoa), ha conseguido reunir y salvaguardar 15.000.000 de metros en soporte magnético, 3.000.000 en soporte fotoquímico, 5.000 libros, 19.000 revistas, 7.000 fotografías y cerca de 32.000 elementos informativos impresos, cumpliendo así el objetivo que da sentido a su actividad: recuperar, archivar, conservar y difundir el cine vasco y el cine en general, así como recopilar y custodiar la documentación cinematográfica.

Al ser el único archivo existente de este tipo en el País Vasco, desde hace un par de años la Filmoteca también es depositaria de los materiales generados por la televisión pública vasca, Euskal Telebista.

Lógicamente, el volumen de sus archivos y el incremento constante de los mismos, la intensidad de las consultas tanto internas como

En 25 ans d'existence, la Filmoteca Vasca (FV) a réuni une partie importante du patrimoine cinématographique produit dans le Pays basque des deux côtés des Pyrénées. C'est dans cet espace linguistique et culturel débordant les frontières que la FV souhaite devenir un centre de référence pour la connaissance de passé et du présent du Septième Art et de l'audiovisuel. Sous la devise "nous nous intéressons à tout ce que les Basques ont produit et à tout ce qui a été produit sur les Basques", la FV entend devenir le lieu de la mémoire audiovisuelle d'Euskal Herria.
Dans la poursuite de ses objectifs (récupérer, classer, conserver et diffuser le cinéma en général et le cinéma basque en particulier) le centre d'archivage, situé à Donostia - San Sebastián (Guipúzcoa) abrite actuellement 15 millions de mètres d'images sur support magnétique, 3 millions de mètres de pellicule photochimique, 5,000 livres, 19,000 revues, 7,000 photos et plus de 32,000 imprimés.
Le rôle unique qu'elle joue au Pays basque et ses relations privilégiées avec d'autres institutions nationales, régionales et internationales, la fréquentation de plus en plus accrue des chercheurs et du public, ont amené la FV à développer la totalité de ses services. Un nouveau siège sera aménagé dans l'ancienne usine à gaz de San Sebastián et sera équipé des moyens techniques les plus avancés. L'inauguration est prévue pour 2005.
L'importance des changements prévus requiert des recentrages stratégiques aux niveaux de l'organisation et de la gestion. Juridiquement, la FV aspire à changer son statut d'organisme de droit privé en fondation publique. La nouvelle FV ainsi créée aspire à jouer un rôle actif au sein de ses relations avec le Festival cinématographique, le Musée des Beaux-Arts de Bilbao, le Centre Musée d'Art Contemporain de Vitoria-Gasteiz et ses projets de coopération avec d'autres cinémathèques européennes.
C'est dans le but d'approfondir ses relations culturelles dans un monde

externas, el aumento de visionados, la incorporación reciente a la exhibición de ciclos y el préstamo de copias, ha creado la necesidad inmediata de ampliar definitivamente la totalidad de servicios del centro con las máximas garantías de conservación de la obra audiovisual. En este sentido, toda la actividad de la Filmoteca se materializará y concentrará próximamente en una nueva sede, ubicada en la antigua Fábrica Municipal de Gas de Donostia- San Sebastián, que se inaugurará en 2005.

Esta nueva Filmoteca Vasca, con un presupuesto aproximado de 10 millones de euros, aspira a convertirse en un centro de referencia internacional, capaz de establecer sinergias con otros centros de similares características. Así, dispondrá de los medios tecnológicos más avanzados: ocho archivos con capacidad total para 12.000.000 de metros, ampliables a 20.000.000, de soporte fotoquímico y 100.000.000 metros de soportes magnéticos (vídeos) y rígidos (DVD, Laser Disc, CD-Rom, Fonoteca, etc.); un potente y pionero sistema de digitalización e indexación, que permitirá el acceso múltiple a los fondos fílmicos y documentales; una sala de proyecciones para 150 personas, una biblioteca con 40 puestos de consulta, una sala de visionado con 20 posiciones y una fonoteca, facilitando de esta manera el acceso a los fondos de la Filmoteca de forma permanente. Finalmente un portal en Internet con una base de datos con más de 300.000 elementos sobre el cine completará la oferta.

Agur Everest

Amalur

Pero toda esta transformación requiere un cambio estratégico en la gestión y organización de la propia Filmoteca: su conversión en Fundación. Desde un punto de vista

globalisé que les autorités de la FV entendent solliciter la modification de leur statut d'associé de la FIAF pour en devenir membre.

operativo, esta conversión facilita una solución adecuada a la normalización jurídica del Patrimonio Cinematográfico y Audiovisual de la Filmoteca Vasca que en la actualidad, es de titularidad privada, lo que contrasta con la naturaleza pública que poseen los Fondos Cinematográficos de la práctica totalidad de las Filmotecas del mundo.

Esta nueva configuración, estará promovida por el Gobierno Vasco y la propia Filmoteca, con el esperado apoyo del resto de las instituciones públicas.

Fiestas de Plentzia (1927)

Pamplona (1921)

No en vano, la Filmoteca Vasca quiere erigirse en el observatorio de lo audiovisual vasco, capaz de promover, a través de una oportuna política de investigación propia y de relación con instituciones de investigación de todo tipo, la recuperación y difusión del cine vasco y el cine en general, eje fundamental del desarrollo de su trabajo y un elemento clave en el patrimonio cultural de cualquier país.

Dicho logro basa también su éxito en el establecimiento de colaboraciones con las principales entidades culturales vascas, así como con otras filmotecas situadas en su ámbito de influencia. Ejemplo de ello es su estrecha relación con el Festival de Cine de Donostia- San Sebastián, o los acuerdos alcanzados recientemente con el Museo de Bellas Artes de Bilbao y ARTIUM, Centro Museo de Arte Contemporáneo, situado en Vitoria-Gasteiz, para trabajar conjuntamente en la promoción y difusión del patrimonio cinematográfico vasco en el ámbito estatal y, fundamentalmente, europeo. Asimismo, se ha suscrito un acuerdo de colaboración con la Cinémathèque de Toulouse para promover un intercambio de actividades que permita difundir sus fondos respectivos. En este contexto, la Filmoteca Vasca aspira a convertirse en socio de pleno derecho de la FIAF, de la que ya es miembro asociado, para poder profundizar en las interrelaciones culturales que exige un mundo globalizado como el actual.

This Film is Dangerous: a Celebration of Nitrate Film

Review by Stephen Bury

The rapid and slower holocaust of the silent film actor and film director, Hector Mann's nitrate and then triacetate-based films forms the climacteric episode of Paul Auster's novel, *The Book of Illusions* (2002). The description of the 'acrid, stinging odor, and the airborne chemicals' hovering 'in the atmosphere long after the smoke had drifted away' could easily have come from the safety notes on nitrate stock that are posted on the Kodak or the National Museum of Photography (UK) website. The theme of both *The Book of Illusions* and *This Film is Dangerous* is a common one of loss: and in the case of the latter, it is loss of film and loss of life through fire, loss of film through preservation and through non-preservation.

Cellulose nitrate was used as the base for photographic film (roll) by George Eastman from 1889 and for professional 35mm gauge motion picture film, with some amateur film shot on cut down 35mm stock i.e. 17.5mm. When new, it was highly inflammable, releasing both oxygen to fuel the fire and toxic fumes, and it could burn spontaneously at temperatures as low as 49C. When old, it fades, shrinks and discolours amber, becomes brittle, gives off noxious odour and finally degenerates into a brown acrid powder. In short, it is a projectionist's and archivist's nightmare.

Pathé 28mm, Edison 22mm, and all 16mm, 8mm and, of course, Super8 film was always made with a non-flammable i.e. safety base. From 1908 35mm safety film was available, but this was not widely used until the mid 1950s. This forty year lag in the take-up of safety film is not specifically addressed by the contributors to *This Film is Dangerous*, although Leo Enticknap discusses the 1940s switch to safety film. Nor is the use by the 'authorities' of the safety issue to 'police' this new, mass medium: it would be interesting to interpret the 1909 Cinematograph Act in Britain in this light.

This said, this huge *pavé* of a book – this book could well be dangerous – serves its purpose as a homage to the nitrate film. Edited by Roger Smither of the Imperial War Museum Film and Video Archive, and sponsored by the Eric Anker-Petersen Charity, it also provides the papers (some unpresented) from the June 2000 London symposium, 'The Last nitrate picture show'. There are contributions on celluloid the medium and its use in combs, dolls, shoehorns, cuff links and dressing table trays; preservation strategies; projecting nitrate and coping with shrinkage; Australian and Indian nitrate cinema; colour and sound in the nitrate era; and the cinema theatres of Tsarist Russia. Vanessa Toulmin's paper, 'Phantom fires: an evaluation of the evidence for nitrate fires in fairground cinematograph shows' reveals the discrepancy between the travelling fairground showmen's safety record and their reputation. Toulmin concludes with the story of Mamie Paine,

a fairground operator in the North of England. She had supposedly extinguished a fire caused by a rocket, launched by an unrelated fairground attraction, landing on her nitrate films, by leaping on them and covering them with her body. She took to hiding her facial scarring by wearing a face mask, and this became an attraction in itself. Toulmin's has unearthed in the National Fairground Archive family portraits which show no evidence of any disfigurement. We are back in the world of Paul Auster.

The rest of the book consists of guest editorials and endorsements from such luminaries as Martin Scorsese, Richard Attenborough and David Puttnam; reminiscences from cinema professionals and amateurs; there are portraits of stars and directors festooned with nitrate film – a scantily clad Joan Blondell joyously stretches a tangled mess of film – one hopes that the photographer, Bert Longworth, was not a smoker. We can find celluloid souvenirs, such as the Betty Boop doll from the late 1920s. There are accounts of restoration projects in Egypt, New Zealand, Finland, and of the 'Last Film Search' and 'Nitrate Can't Wait' campaigns, and a calendar of nitrate fires, including the notorious 1897 Bazar de la Charité Fair in Paris when 125 people died (and of course there were films that used nitrate as a prop for good screen fires). In a perceptive introduction to this section, Roger Smither and Catherine A Surowiec try to put the incendiary reputation of nitrate film and its cinemas in context. They estimate that in the nitrate era at any given time some 80,000 reels of nitrate film were in circulation in Britain, but serious accidents were few. In a tabulation of the causes of the 7,075 fires in Chicago in 1909, 435 were described as chimney fires, 17 from 'matches, rats and mice with', 62 from mischievous children, 2 from 'Taylor's goose' etc. Not one related to picture theatres or motion picture films. When in 1914 there was a nitrate related disaster in Chicago, it was the result of a courier taking 4 reels of film into the smoking car of a suburban train.

A bibliography and filmography complete the volume. One hopes that they – and the rest of the volume – could be mounted as an updateable website: the filmography, for example, is already in need of revision – with Ron Dyen's film, *La Flamme*, released in 2002. But, in an age when we see nearly all films in some digital version or other, we should not forget the sheer excitement (and danger) of watching the projection of nitrate film, celluloid, a *cinema paradiso*, which might, extremely rarely, become a *cinema inferno*.

This Film is Dangerous: a Celebration of Nitrate Film, edited by Roger Smither, published by FIAF (Fédération Internationale des Archives du Film), English, colour (16 p of col. ill.) and black & white ill., Brussels, 2002, 690 pp, ISBN 2 9600296 0 7, g60.00 + mailing costs

Publications Received at the Secretariat
Publications reçues au Secrétariat
Publicaciones recibidas en el Secretariado

Aldo Bernardini, *Cinema Muto Italiano – I film "dal vero" 1895-1914*, La Cineteca del Friuli, Italian, black & white ill., Gemona 2002, 422 pages, ISBN 88-86155-13-1

María del Carmen Vieites, *Pereira do Santos – Memoria y presente del tercer cine*, ed Museo del Cine Pablo C. Ducrós Hicken, Spanish, black & white ill., Avellaneda 2003, 94 pages, ISBN 987-98718-3-9

Jorge Miguel Couselo, *"El Negro Ferreyra": Un cine por instinto*, ed gobBsAs, Secretaria de Cultura / Edulp, Spanish, black & white ill., Buenos Aires 2001, 157 pages, ISBN 987-942390-5

Harun Farocki, *Crítica de la mirada*, Ed. Buenos Aires V Festival de Cine Independiente, Spanish, black & white ill., Buenos Aires 2003, 96 pages, ISBN 9879423011

Juan Antonio García Borrero, *Rehenes de la sombra – Ensayos sobre el cine cubano que no se ve*, ed. Festival de Cine de Huesca, Spanish, black & white ill., Huesca 2002, 147 pages, ISBN 84-931643-6-4

David Kessler, Eric Briat, *Images de cinéma*, ed CNC, French, color ill., Paris 2003, 312 pages, ISSN 1280-7893

Fernando Martín Peña, *El cine quema: Jorge Cedrón*, Ed. Buenos Aires V Festival de Cine Independiente, Spanish, black & white ill., Buenos Aires 2003, 163 pages, ISBN 987942379-8

Thierry Lefebvre, *Pyrotechnies – Une Histoire du cinéma incendiaire*, Revue de l'association française de recherche sur l'histoire du cinéma, French, Color and black & white ill., Paris 2003, 180 pages, ISBN 2-913758-31-2

Tatjana Rezec – Stibilj, *Filmsko Gradivo Slovenskega Filmskega Arhiva Pri Arhivu Republike Slovenije – Zvezek 6*, ed Arhiva Republike Slovenije, Slovenian, no ill., Ljubljana 2002, 322 pages, ISBN 961-6137-62-X

Nicolás Saad, *El cortometraje en primera persona – Encuentros de cortometrajistas iberoamericanos*, ed. Festival de Cine de Huesca, Spanish, no ill., Huesca 2002, 95 pages, ISBN 84-931643-5-6

M. del C. Vieites, *Leopoldo Torre Nilsson – Una estética de la decadencia*, ed Museo del Cine Pablo C. Ducrós Hicken, Spanish, black & white ill., Buenos Aires 2002, 144 pages, ISBN 987-9423-96-8

Imanol Zumalde, *Los Placeres de la vista: mirar, escuchar, pensar*, Ediciones de la Filmoteca, textos n°24, Spanish, black & white ill., Valencia 2002, 224 pages, ISBN 84-482-3328-X

Afiches del Cine argentino: imágenes de película, ed Museo del Cine Pablo C. Ducrós Hicken, Spanish, color ill., Buenos Aires 2001, 80 pages

Imaxes do Soño en Liberdade – O cinema de Eugenio Granell, ed. Xunta de Galicia / Centro Galego de Artes da Imaxe, Spanish, color and black & white ill., A Coruña 2003, 185 pages

L'immagine plurale – Documentazione filmica, comunicazione e movimenti di massa, Archivio Audiovisivo del Movimiento Operaio e Democratico, Italian, black & white ill., Roma 2003, 286 pages, ISBN 88-230-0525-6

Miradas: el cine argentino de los noventa, ed. Agencia Española de Cooperación Internacional / Casa de América, Spanish, black & white ill., Madrid 2003, 238 pages

Periodicals

Archivos de la Filmoteca n°42-43, Materiales para una iconografía de Francisco Franco, volumen 1, Oct. 2002 – Feb. 2003, Institut Valenciá de Cinematografía Ricardo Muñoz Suay, Filmoteca de la Generalitat Valenciana, black & white ill., 199 pages, ISSN 0214-6606

Archivos de la Filmoteca n°42-43, Materiales para una iconografía de Francisco Franco, volumen 2, Oct. 2002 – Feb. 2003, Institut Valenciá de Cinematografía Ricardo Muñoz Suay, Filmoteca de la Generalitat Valenciana, black & white ill., 196 pages, ISSN 0214-6606

La Mirada cautiva – N° 6, Año 2 – Octubre 2006, ed Museo del Cine Pablo C. Ducrós Hicken, Spanish, black & white ill., Buenos Aires 2002, 56 pages

DVD's

2002 en images, ed ECPAD, Ministère de la Défence, French

Once upon a Time... in Switzerland – Film documents from the years 1896-1934, ed Cinémathèque Suisse, Lausanne, 156 min.

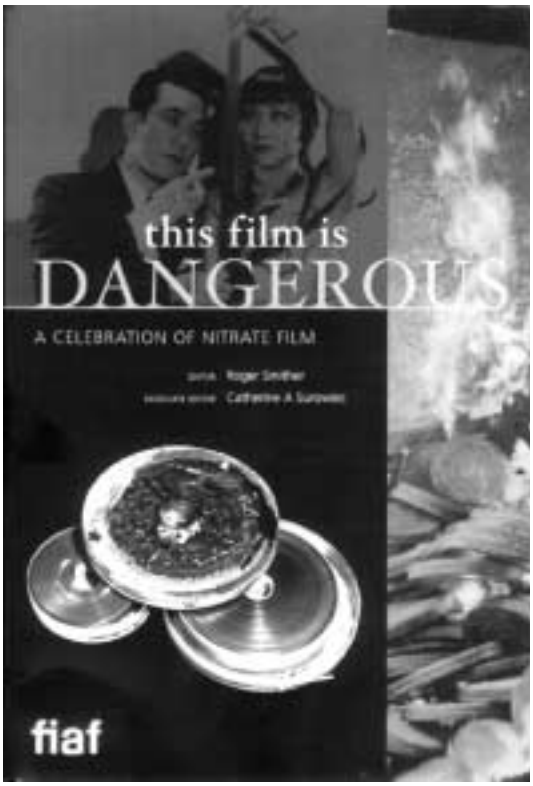
Sicle Animate, Le sicle TV della bozzetto film realizzate da Guilo Manuli, Fondazione Cineteca Italiana, Milano 2003, 45 min.

CD-ROM

Arhiv Republike Slovenije, presentation of the Arhiv Republike Slovenije, Solenski Filmski Arhiv, Ljubljana

Fundación Cinemateca Argentina, presentation of the Fundación Cinemateca Argentina, Buenos Aires

This Film is Dangerous: a Celebration of Nitrate Film, edited by Roger Smither, published by FIAF (Fédération Internationale des Archives du Film), English, colour (16 p of col. ill.) and black & white ill., Brussels, 2002, 690 pp, ISBN 2 9600296



The Editors:
Roger Smither has been Keeper of the Imperial War Museum Film and Video Archive in London, UK since 1990; he is also a former Secretary-General and former Vice President of FIAF. Previous publications include: *Imperial War Museum Film Catalogue Volume 1: The First World War Archive* (1994), *Newsreels in Film Archives* (with Wolfgang Klaue, 1996), *First World War U-Boat* (2000), and several articles on various aspects of film archivism and film history.

Catherine A Surowiec is an independent film historian, researcher, and editor. While working in the film archive of the Museum of Modern Art, New York, she contributed to the books *Rediscovering French Film* (1983), Michael Balcon: *The Pursuit of British Cinema* (1984), and *The Film Catalog* (1985). Based in London since 1985, her freelance projects for the British Film Institute include work on the Museum of the Moving Image, the London Film Festival, and the BFI's designs collection. In 1996 she edited *The LUMIERE Project: The European Film Archives at the Crossroads*. Other recent publications include *Accent on Design: Four European Art Directors* (BFI, 1992) and documentation for the Serpentine Gallery's Ken Adam exhibition catalogue (1999). In 2000 she began to edit the Giornate del Cinema Muto festival catalogue.

The International Federation of Film Archives (FIAF) is pleased to announce the publication of the long-awaited "FIAF Nitrate Book". The book's 720 pages offer text by more than 100 contributors from 35 different countries, illustrated by 350 pictures from over 90 sources.

Contents comprises:

Guest Editorials and Endorsements – from (Lord) Richard Attenborough, David Brown, Fay Kanin, Leonard Maltin, (Lord) David Puttnam, and others.

The Last Nitrate Picture Show – papers by the speakers at the symposium which formed part of the June 2000 FIAF Congress in London.

The Silver Lining – a collection of original essays on nitrate topics.

Everyday Nitrate – a selection of original and reprinted material illustrating the ways people have worked with celluloid, both during and after the nitrate era.

Luminous Impressions – accounts of restoration projects involving nitrate films.

When Time Ran Out... – recollections of "Nitrate Can't Wait" and "Last Film Search" campaigns from around the world.

The Cost of Nitrate – fire and nitrate film.

Fiery Tails – a more light-hearted, anecdotal look at the theme of fire and nitrate.

Speaking of Nitrate – an anthology of archivists' reminiscences.

Nitrate Muse – a sampling of original works inspired by the theme of nitrate film.

Bibliography and **Filmography**.

Authors include: Jean-Louis Bigourdan, Stephen Bottomore, Eileen Bowser, Harold Brown, Kevin Brownlow, Suresh Chabria, Paolo Cherchi Usai, Carlos Roberto de Souza, Clive Donner, Ray Edmondson, Manuel González Casanova, Jan-Christopher Horak, Clyde Jeavons, Martin Koerber, Jerome Kuehl, Sam Kula, Tom Luddy, Janet McBain, Nicola Mazzanti, Jorge Martín Neira, Ib Monty, P K Nair, Sunniva O'Flynn, Hisashi Okajima, Vladimir Opela, Dominique Païni, David Pierce, David Robinson, Deac Rossell, Sami Sekeroglu, Paul Spehr, Angela Tong, and Vanessa Toulmin.

"What an excellent idea to celebrate film preservation with the story of nitrate!"

Richard Attenborough

Bookshop / Librairie / Librería

Information and order form
Informations et bulletin de commande
Informaciones y formulario de pedidos en p 82 y en el sitio FIAF
www.fiafnet.org • info@fiafnet.org • T: +32-2-538 30 65 • F: +32-2-534 47 74

FIAF publications available from the FIAF Secretariat

Periodical Publications / Publications périodiques

Journal of Film Preservation
The Federation's main periodical publication in paper format offers a forum for general and specialised discussion on theoretical and technical aspects of moving image archival activities. */ La principale publication périodique de la Fédération, sous forme d'imprimé, offre un forum de discussion - aussi bien générale que spécialisée - sur les aspects théoriques et techniques de l'archivage des images en mouvement.*
Published twice a year by FIAF Brussels.
subscription 4 issues: 45 €/ 2 issues: 30 €
Publication semestrielle de la FIAF à Bruxelles.
abonnement 4 numéros: 45€ / 2 numéros: 30€

FIAF International FilmArchive Database
Contains the *International Index to Film/TV Periodicals* offering in-depth coverage of the world's foremost film journals. Full citations, abstracts and subject headings for nearly 300.000 records from over 300 titles. Also includes *Treasures from the Film Archives.*
Standing order (2 discs per annum, internet access). Networking fees are based on number of concurrent users.
For more detailed information and prices, please contact the editor: pip@fiafnet.org

Treasures from the Film Archives
Exhaustive information about the silent film holdings of film archives from around the world. Citations include original title, alternate titles, and key credits and production information for more than 35.000 films. Updated annually.
Single order of 1 disc: 150€ (exclusively for individual researchers)

International Index to Film Periodicals
Published annually since 1972. Comprehensive indexing of the world's film journals. */ Publication annuelle depuis 1972, contenant l'indexation de périodiques sur le cinéma.*
Standing order: 160.00€
Single order: 2001, vol. 31 (latest published volume): 180.00€
Back volumes: 1982, 1983, 1986-2001 (each volume): 150.00€

Annual Bibliography of FIAF Members' Publications
Published annually since 1979: 11.16€ (each volume)

FIAF Directory / Annuaire FIAF
Brochure including the complete list of FIAF affiliates and Subscribers published once a year: 4.96€ / *Brochure contenant la liste complète des affiliés et des souscripteurs de la FIAF publiée une fois par an: 4.96€*

General Subjects / Ouvrages généraux

This Film is Dangerous: a Celebration of Nitrate Film
This book's 720 pages offer text by more than 100 contributors from 35 different countries, illustrated by 350 pictures from over 90 sources. Editor: Roger Smither, Associate Editor: Catherine A Surowiec. FIAF 2002, 720p., color illustrations, 60€

Cinema 1900-1906: An Analytical Study
Proceedings of the FIAF Symposium held at Brighton, 1978. Vol. 1 contains transcriptions of the papers. Vol. 2 contains an analytical filmography of 550 films of the period. FIAF 1982, 372p., 43.38€

The Slapstick Symposium
Dealings and proceedings of the Early American Slapstick Symposium held at the Museum of Modern Art, New York, May 2-3, 1985. Edited by Eileen Bowser.
FIAF 1988, 121p., 23.55€

Manuel des archives du film / A Handbook For Film Archives
Manuel de base sur le fonctionnement d'une archive de films. Edité par Eileen Bowser et John Kuiper. */ Basic manual on the functioning of a film archive. Edited by Eileen Bowser and John Kuiper.*
FIAF 1980, 151p., illus., 29.50€
(either French or English version)

50 Years of Film Archives / 50 Ans d'archives du film 1938-1988
FIAF yearbook published for the 50th anniversary, containing descriptions of its 78 members and observers and a historical account of its development. */ Annuaire de la FIAF publié pour son 50ème anniversaire, contenant une description de ses 78 membres et observateurs et un compte-rendu historique de son développement.* FIAF 1988, 203p., illus., 27.76€

Rediscovering the Role of Film Archives: to Preserve and to Show
Proceedings of the FIAF Symposium held in Lisboa, 1989. FIAF 1990, 143p., 30.99€

American Film Index, 1908-1915. American Film Index, 1916-1920
Index to more than 32.000 films produced by more than 1000 companies. "An indispensable tool for people working with American films before 1920 " (Paul Spehr). Edited by Einar Lauritzen and Gunar Lundqvist. Volume I: 44.62€ - Volume II: 49.58€ - 2 Volumes set: 79.33€

Cataloguing - Documentation / Catalogage - Documentation

Glossary of Filmographic Terms
This new version includes terms and indexes in English, French, German, Spanish, Russian, Swedish, Portuguese, Dutch, Italian, Czech, Hungarian, Bulgarian. Compiled by Jon Gartenberg. FIAF 1989, 149p., 45.00€

International Index to Television Periodicals
Published from 1979 till 1990, containing TV-related periodical indexing data. */ Publication annuelle de 1972 à 1990, contenant l'indexation de périodiques sur la télévision.*
Volumes: 1979-1980, 1981-1982 (each volume): 49.58€
1983-1986, 1987-1990 (each volume): 123.95€

Subject Headings
The lists of subject headings incorporate all the terms used in the International Index to Film and TV Periodicals.
Subject Headings Film (7th Ed. 2001): 123p., 24.79€
Subject Headings TV (1992): 98p., 22.31€

International Directory of Film and TV Documentation Collections
A publication of the FIAF Documentation Commission, this 220 pages volume describes documentation collections, held in 125 of the world's foremost film archives, libraries, and educational institutions in fifty-four countries. The Directory is organized by country, indexed by city and special

collections. Edited by René Beauclair and Nancy Goldman. 1994, 74.37€

FIAF Classification Scheme for Literature on Film and Television
by Michael Moulds. 2d ed. revised and enlarged, ed. by Karen Jones and Michael Moulds. FIAF 1992, 49.58€

Bibliography of National Filmographies
Annotated list of filmographies, journals and other publications. Compiled by D. Gebauer. Edited by H. W. Harrison. FIAF 1985, 80p., 26.03€

Règles de catalogage des archives de films
Version française de "The FIAF Cataloguing Rules of Film Archives" traduite de l'anglais par Eric Loné, AFNOR 1994, 280 p., ISBN 2-12-484312-5, 32.23€

Reglas de catalogacion de la FIAF para archivos
Traducción española de "The FIAF Cataloguing Rules of Film Archives" por Jorge Arellano Trejo.
Filmoteca de la UNAM y Archivo General de Puerto Rico, 280 p., ISBN 968-36-6741-4, 27.27€

Technical Subjects / Ouvrages techniques

Technical Manual of the FIAF Preservation Commission / Manuel technique de la Commission de Préservation de la FIAF
A user's manual on practical film and video preservation procedures containing articles in English and French. / *Un manuel sur les procédés pratiques de conservation du film et de la vidéo contenant des articles en français et en anglais*. FIAF 1993, 192p., 66.93€
or incl."Physical Characteristics of Early Films as Aid to Identification", 91.72€

Handling, Storage and Transport of the Cellulose Nitrate Film
Guidelines produced with the help of the FIAF Preservation Commission. FIAF 1992, 20p., 17.35€

Preservation and Restoration of Moving Image and Sound
A report by the FIAF Preservation Commission, covering in 19 chapters, the physical properties of film and sound tape, their handling and storage, and the equipment used by film archives to ensure for permanent preservation. FIAF 1986, 268p., illus., 43.38€

Physical Characteristics of Early Films as Aids to Identification
by Harold Brown. Documents some features such as camera and printer aperatures, edge marks, shape and size of perforations, trade marks, etc. in relation to a number of early film producing companies. Written for the FIAF Preservation Commission 1990, 101p., illus, new reprint, 30€

Programming and Access to Collections / Programmation et accès aux collections

Manual for Access to the Collections
Special issue of the ***Journal of Film Preservation***, # 55, Dec. 1997: 15€

The Categories Game / Le jeu des catégories
A survey by the FIAF Programming Commission offering listings of the most important films in various categories such as film history, film and the other arts, national production and works in archives. Covers some 2.250 titles, with several indexes.
Une enquête réalisée par la Commission de Programmation de la FIAF offrant des listes des films les plus importants dans différentes catégories telles que l'histoire du cinéma, cinéma et autres arts, la production nationale et le point de vue de l'archive. Comprend 2.250 titres et plusieurs index. FIAF 1995, ISBN 972-619-059-2, 37.18€

Available From Other Publishers / Autres éditeurs

Newsreels in Film Archives
Based on the proceedings of FIAF's 'Newsreels Symposium' held in Mo-i-Rana, Norway, in 1993, this book contains more than 30 papers on newsreel history, and on the problems and experiences of contributing archives in preserving, cataloguing and providing access to new film collections. Edited by Roger Smither and Wolfgang Klaue.
ISBN 0-948911-13-1 (UK), ISBN 0-8386-3696-9 (USA), 224p., illus., 49.58€

A Handbook for Film Archives
Basic manual on the functioning of a film archive. Edited by Eileen Bowser and John Kuiper, New York, 1991, 200 p., 29.50€, ISBN 0-8240-3533-X. Available from *Garland Publishing, 1000A Sherman Av. Hamden, Connecticut 06514, USA*

Archiving the Audiovisual Heritage: a Joint Technical Symposium
Proceedings of the 1987 Technical Symposium held in West Berlin, organised by FIAF, FIAT, & IASA
30 papers covering the most recent developments in the preservation and conservation of film, video, and sound, Berlin, 1987, 169 p., DM45. Available from *Deutsche Filmmuseum, Schaumainkai, 4,1D-60596 Frankfurt A.M., Germany*

Archiving the Audiovisual Heritage: Third Joint Technical Symposium
Proceedings of the 1990 Technical Symposium held in Ottawa, organised by FIAF, FIAT, & IASA, Ottawa, 1992, 192p., 40 US$. Available from *George Boston, 14 Dulverton Drive, Furtzon, Milton Keynes MK4 1DE, United Kingdom*, e-mail: keynes2@aol.com

Image and Sound Archiving and Access: the Challenge of the Third Millenium: 5th Joint Technical Symposium
Proceedings of the 2000 JTS held in Paris, organised by CNC and CST, CD-ROM 17.7€, book 35.4€, book & CD-Rom 53.1€, available from *JTS Paris 2000 C/O Archives du Film et du Dépôt légal du CNC, 7bis rue A. Turpault, F-78390 Bois d'Arcy, jts2000@cst.fr*

Il Documento Audiovisivio: Tecniche e metodi per la catalogazione
Italian version of " The FIAF Cataloguing Rules of Film Archives ". Available from *Archivio Audiovisivo del Movimento Operaio e Democratico, 14 Via F.S. Sprovieri, I-00152 Roma, Italy*

The L. Jeffrey Selznick School of Film Preservation

An International Program in Archival Training

A one-year intensive course providing prospective film archivists with a comprehensive knowledge of the theories, methods, and practices of motion picture preservation. The curriculum covers all aspects of motion picture archiving, including:

- Conservation and Storage
- Legal Issues and Copyright
- Laboratory Techniques
- Motion Picture Cataloguing
- Curatorial Work
- New Digital Technologies
- Film History
- Access to Archival Holdings

For applications and information, please contact:

Jeffrey L. Stoiber
George Eastman House
Motion Picture Department
900 East Avenue
Rochester, NY 14607-2298

Phone: (716) 271-3361 ext. 333
Fax: (716) 271-3970
E-mail:
selznickschool@geh.org

http://www.eastman.org/16_preserv/16_index.html

George Eastman House is a member of FIAF, International Federation of Film Archives

GEORGE EASTMAN HOUSE
International Museum of Photography and Film

CTM
Debrie Cinematography

DIXI Vision

A TELECINE FOR ARCHIVES
- Suitable for video transferring of all types of archive motion picture films.
- Capstan drive : no sprocket involved, therefore suitable for any kind of shrunken film.
- The integrated sphere replaces the use of a wet gate and eliminates scratches on the base side.
- Optical sound available for transferring composite prints.
- Low operating and maintenance cost.

TMN

FILM RESTORATION TABLE FOR SYNC. COMPARISON
- Compares multiple versions and measures differences.
- Make comparative check of film condition.
- Good for shrunk films.
- Gentle film handling.
- Hands free operation.
- Accurately slide sync. film to film.
- Inching knob allows precise alignment.

TAI II

OPTICAL PRINTER
- Suitable for archive laboratories for duplicating old and fragile films to new stock (up to 3% shrinkage).
- Full modularity allowing blow-up, reduction and 1-1 printing.
- Full immersion printing.
- Adequate drying system.
- Computer control.
- High printing speed.

www.ctmsolutions.com

Your contact : Thierry Gatineau - Tel : 01.40.85.82.82 - Fax : 01.40.85.82.63 - thierry.gatineau@ctmsolutions.com

International FilmArchive Database

Now available in a new version with web access and quarterly updates

A RANGE OF COMPREHENSIVE DATABASES

The ***International Index to Film/TV Periodicals*** contains almost 300,000 article references from more than 300 periodicals. It offers in-depth coverage of the world's foremost academic and popular film journals. Each entry consists of a full bibliographic description, an abstract and comprehensive headings (biographical names, film titles and general subjects). It is also the only database offering film periodical indexing using a hierarchically ordered controlled thesaurus, which contains more than 20,000 subject terms.

Other FIAF databases included are the ***Treasures from the Film Archives***, containing unique information about silent film holdings in film archives, the ***Bibliography of FIAF Members Publications*** and the **International Directory of Film/TV Documentation Collections.**

USER-FRIENDLY SOFTWARE

The new version uses SilverPlatter software designed for optimal **search effectiveness** with minimal user training. The *FIAF Database* provides powerful networking solutions and **Internet access** through flexible ERL (Electronic Reference Library) technology, which is used by thousands of institutions worldwide. ERL also supports a choice of links to electronic full-text articles and library holdings information. Z39.50 access is available.

A FUNDAMENTAL RESEARCH TOOL

The *FIAF International FilmArchive Database* brings together contributions from experts around the world dedicated to film preservation, cataloguing and documentation. It is a fundamental reference tool for any film researcher.

For more information:
FIAF
Rue Defacqz 1
1000 Brussels - Belgium
Tel. +32-2 534 61 30
Fax +32-2 534 47 74
pip@fiafnet.org
www.fiafnet.org

Latest Technology from the RTI Group

ADVISOR Motion Picture Film Defect Detection System

Eliminate Expensive Time Looking for Film Scratches

The New Advisor System with its new CCD and software technology finds and documents film scratches. The Advisor System eliminates hours of expensive man-hours locating damage. It can locate scratches and other imperfections down to 12 microns. Available as an on line or stand alone unit.

The Safe CF8200 Ultrasonic Film Cleaning Machine

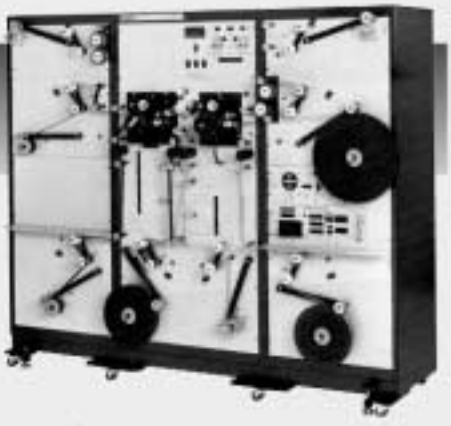
The Fastest and Safest Ultrasonic Film Cleaning Machine Ever.

The New Emmy Award Winning CF8200 Ultrasonic Film Cleaning Machine has been specially designed for use with 3M's™ Novec™ Engineered Fluid HFE-8200. Together they achieve dramatically improved solvent performance and enhanced cleaning ability that is safe for film, the environment and for personnel.

HFE-8200 and the improved cleaning design allow a top speed of 240 fpm (66m/min) more than double the speed of previous perchloroethylene based models.

BHP Motion Picture Printers

World's Leading Manufacturer of Motion Picture Film Printers



The extensive range of model 6131 and 6127 Film Printers from BHP Inc. offer interchangeable film formats, unmatched print steadiness and fast, accurate exposure control. The 6131 range of Printers have the ability to input data from floppy disk and to adjust the light valve trim settings by half printer point steps.

RTI (UK) / Lipsner Smith / BHP Inc.

World Leaders In ...

Film Cleaning • Videotape Cleaning • Printers

Film Processors • Telecine Wetgates • Colour Analysers

For further information, please contact Mark McMullon/Chris Geens on
Tel: +44 1895 252191 Fax: +44 1895 274692 Email: inbox@rtiuk.co.uk Website: www.rtico.com

Get the cleaning power of a deep tank machine with the non-immersion film cleaner,

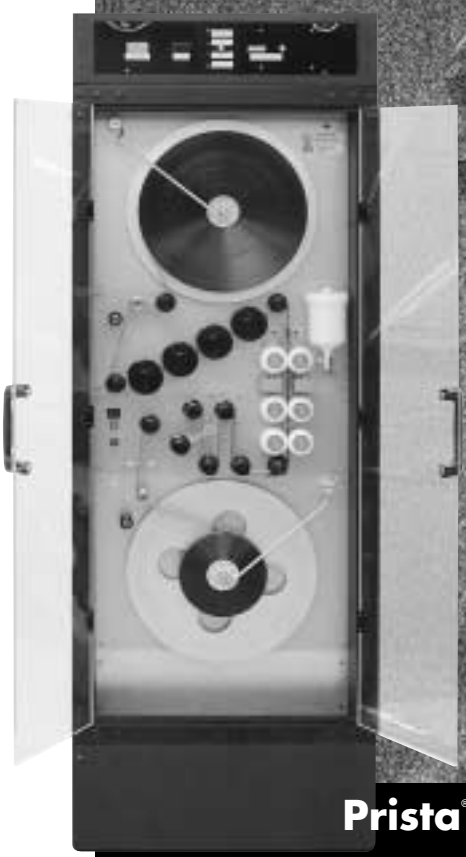
Prista®

Prista is a fraction of the price of a deep tank machine and uses environmentally friendly Signal Hydronaphtha. Signal Hydronaphtha cleans without leaving a residue and is rated ***excellent*** as a cleaning solvent. Polyester, triacetate and nitrate film can be cleaned with confidence.

Prista occupies a small footprint of .33 sq. meters/3.5 sq. feet. Readout displays of key mechanical functions are located at eye level.

Prista's patent pending (RD64) cleaning system gently agitates the film to eliminate dust, lint and grease to produce film as clean, or cleaner, than your deep tank machine.

Don't take our word for it. Contact us and we will forward you independent laboratory test results.



SLS
San Lab Systems Inc.

San Lab Systems Inc. 8430 Aitken Road, Chilliwack, B.C., Canada V2R3W8
Phone: 604-703-0513 Phone Toll Free North America: 1-877-603-2041 Fax: 604-795-6136 E-mail: info@sanlabsystems.com **www.sanlabsystems.com**

Contributors to this issue...
Ont collaboré dans ce numéro...
Han participado en este número...

THOMAS BALLHAUSEN Film Researcher, Filmarchiv Austria (Wien)

THOMAS C. CHRISTENSEN Curator of the Danish Film Institute (Kobenhavn)

CHRISTIAN COMTE Chef du service Laboratoire/Restauration des Archives françaises du film du CNC (Bois d'Arcy)

STEPHEN BURY Head of European and American Collections, The British Library (London)

ROBERT DAUDELIN Honorary Member of FIAF, membre du comité de rédaction de la revue montréalaise 24 IMAGES, professeur invité à l'Université Saint-Joseph de Beyrouth (Montréal)

ALFONSO DEL AMO Head of the FIAF Technical Comisión, Restoration and Technical Officer at the Filmoteca Española (Madrid)

NOËL DESMET Chef de Laboratoire de la Cinémathèque Royale de Belgique (Bruxelles)

WILLIAM M. DREW Silent film historian and free-lance writer (Santa Clara, USA)

RAY EDMONDSON Founder of SEAPAVAA, President of Archive Associates (Kambah)

DAVID FRANCIS Honorary Member of FIAF (Fairfax Station, NA, USA)

CAREY GARVIE Assistant conservator in the Engineering and Research Group at ScreenSound Australia (Canberra)

JAN GÖRANSSON Researcher at the Swedish Film Institute (Stockholm)

MARTÍN IBARBIA Presidente de Euskadiko Filmategia – Filmoteca vasca (San Sebastían)

GÜNTER KRENN Film Researcher, Filmarchiv Austria (Wien)

ERIC LE ROY Chercheur, Archives du film et du dépôt légal du Centre national de la cinématographie (Bois d'Arcy)

MICK NEWNHAM Senior Researcher in the Engineering and Research Group of ScreenSound Australia - the National Screen and Sound Archive (Canberra)

HISASHI OKAJIMA Curator of the National Film Center / National Museum of Modern Art, Tokyo and Member of the FIAF Executive Committee (Tokyo)

ANDRÉ STUFKENS Director of the European Foundation Joris Ivens (Nijmegen)

PAUL READ Consultant, Digital Film Lab (London)

IVÁN TRUJILLO Director General de actividades cinematográficas de la UNAM (México)

ESPERANZA VÁZQUEZ BERNAL Silent film historian (México)