

Paolo Caneppele – Matteo Lepore

Schlemmer Frames Collection

Method, Identification and Cataloguing Strategies

Amsterdam - European Film Gateway
31st May 2011



Acquisition and Original Conditions

- Donation to Miss Edith Schlemmer
- Anonymus collectionist
- 67 envelopes

- 23 envelopes reporting indications
- 44 envelopes blank

Acquisition and Original Conditions



Acquisition and Original Conditions



Acquisition and Original Conditions

Das rote Land
Viner Lagerberg
1917

Mlle Lindber
Rob. Warwick
1917

Gal/Haus m d.
1000 Renge
1917

Weibchen

Wanda Treuman
Viggo Lassen

Das Spiel
ist aus.

Geschichte
d. deutschen
Volkes

Acquisition and Original Conditions



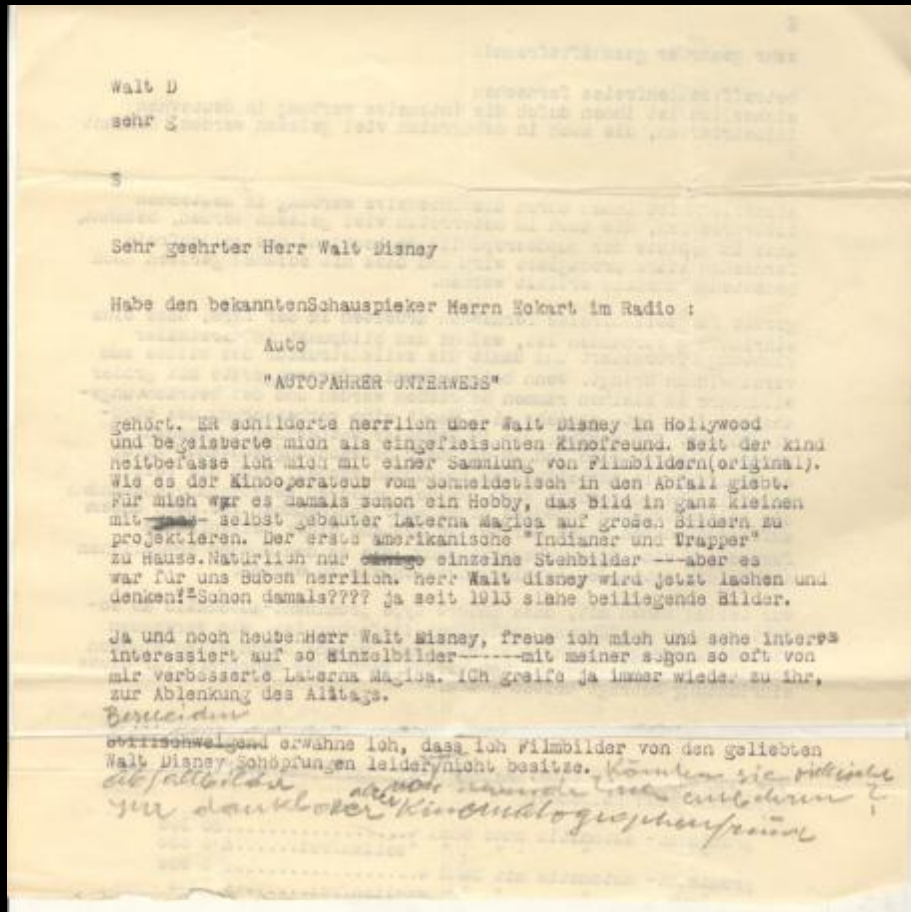
Acquisition and Original Conditions

- 2262 items
- 2081 items Nitrate Films
- 181 items on safety film base

Country and Period

- Majority of titles between 1912 and 1918
- Some exceptions:
 - *AMOUR A TOUS LES ÉTAGES, L'* (1904)
 - *KING OF KINGS, THE* (1927)
- Titles of the Austrian Distribution
 - *DIE IRRE* for *GRAFIN DE CASTRO*
- War Newsreels of the German Distribution

Personality of the Collector

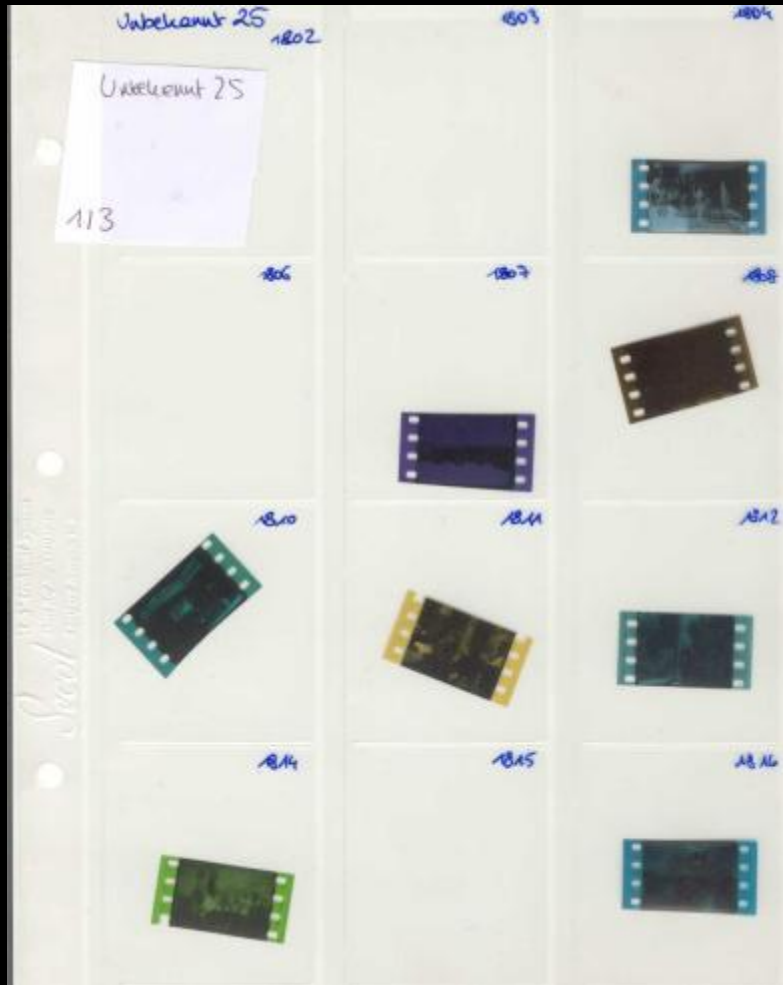


- Mail of the Collectionist Addressed to Walt Disney
- Anonymous
- *Kinematographenfreund*
- Self-Built Magic Lantern
- Collector since childhood
- Started in 1913
- Entertaining function of the Collection



Corenlis De Baellieur (1607-1671), *Collector's Study*, Musée des Beaux-Arts, Digione

Reorganization and Archivalization

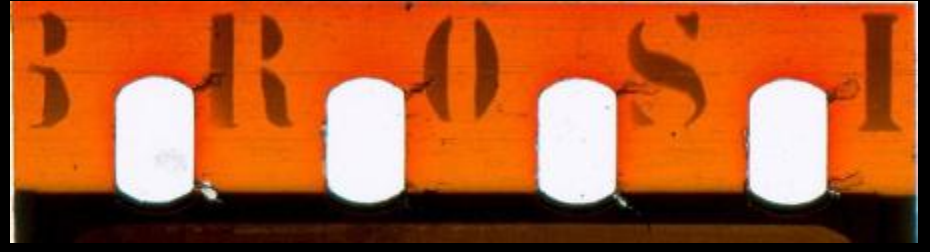
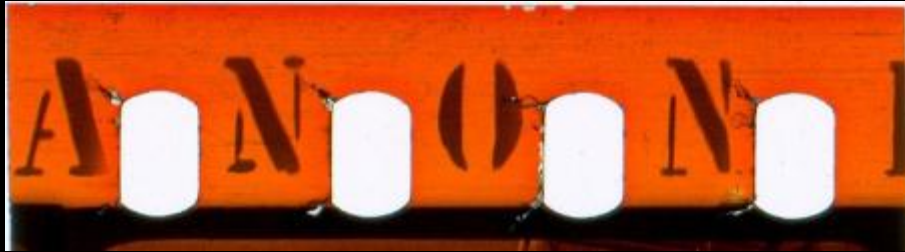


- First Phase
 - New Archival Sheets
 - Preserved “original order”
 - Digitalization of the Items
- Second Phase
 - Creation of Groups
 - New Denomination
 - Double Numeric Sequence (ex. 001-01)
 - Reversibility of Process

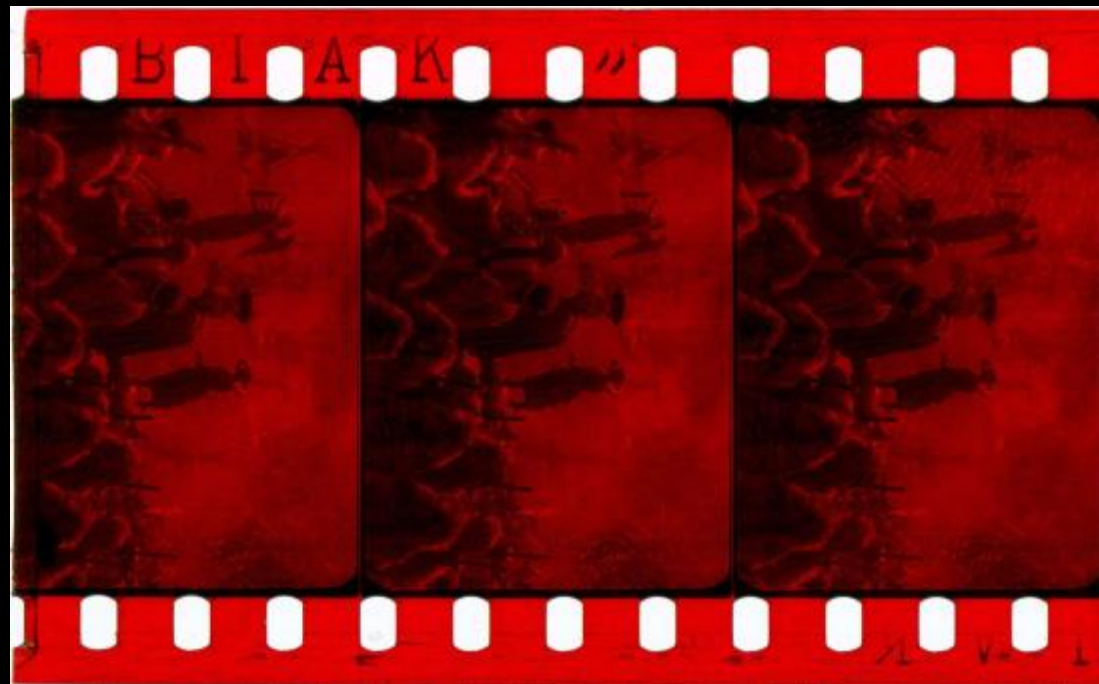
Grouping Methods: Paratext

- Edge Marks and Edge Codes
- Perforations
- Damages
- Colourations Quality and Typologies
- Frame and Inter-frame Dimensions

Edge Marks: *Ambrosio*



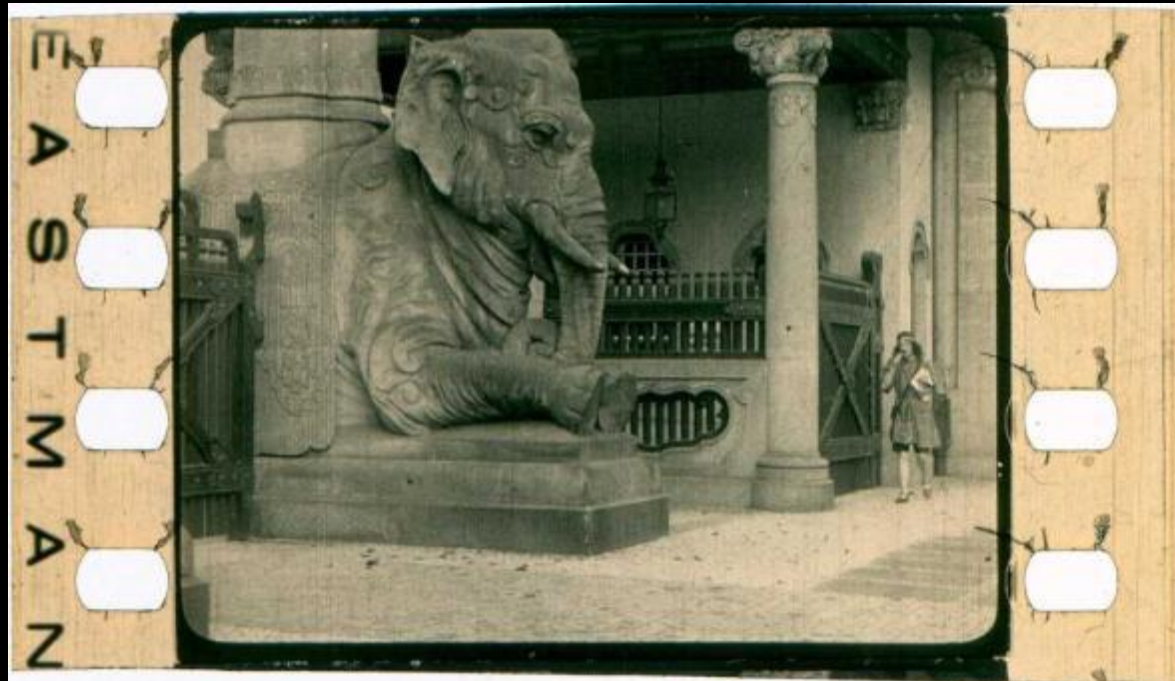
Edge Marks: *Biak* (Pasquali)



Edge Marks: *Deutsche Bioscope*



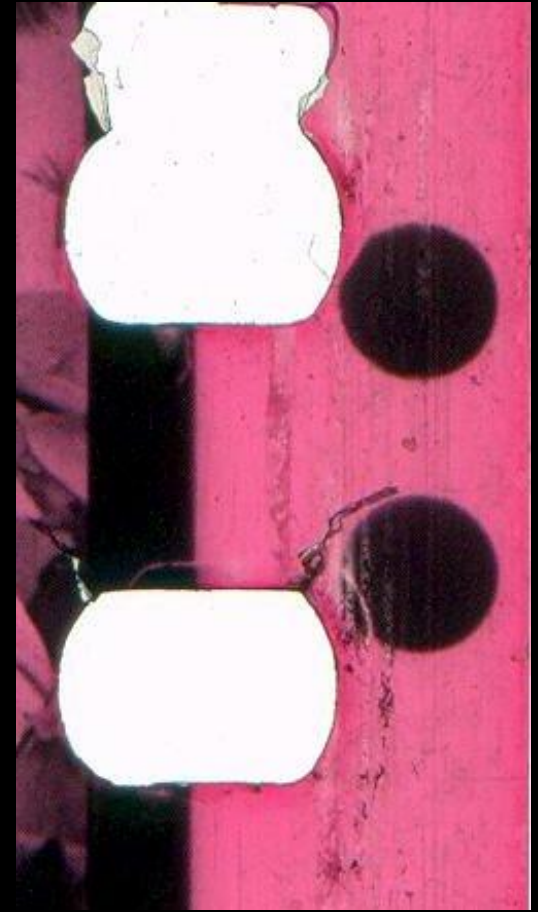
Edge Marks: *Eastman Kodak*



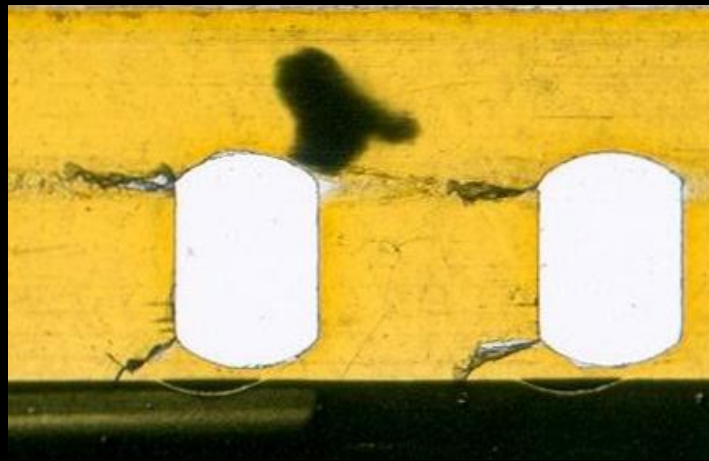
Edge Marks: *Eastman Kodak* (1916)



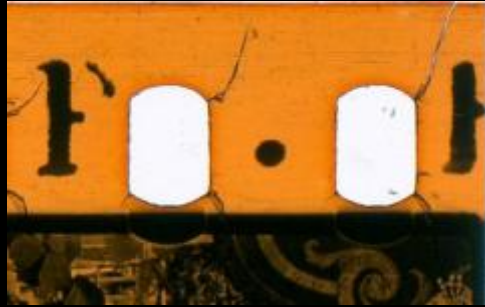
Edge Marks: *Eastman Kodak* (1919)



Edge Marks: *Eastman Kodak* (?)



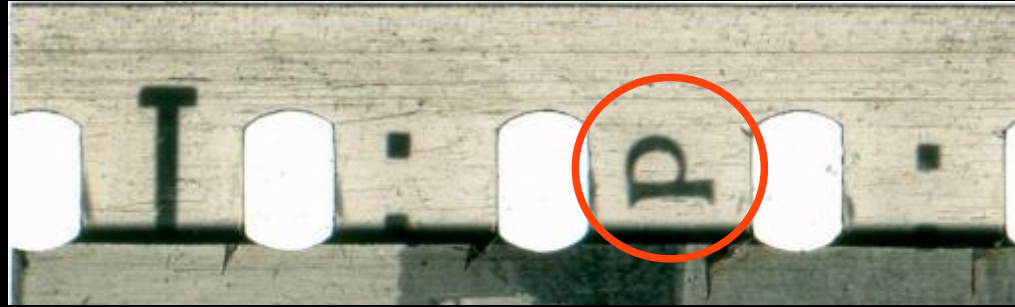
Edge Marks: *Eclair*



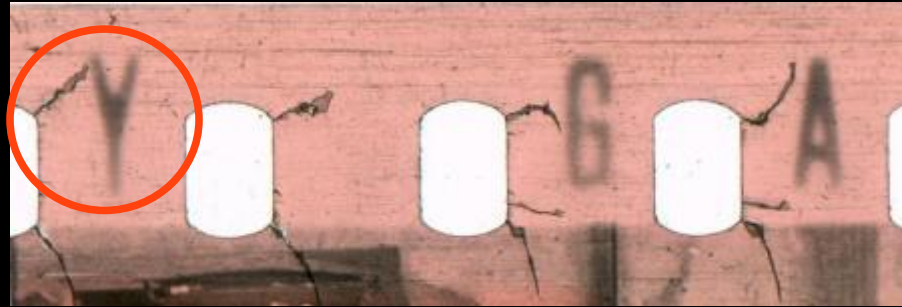
Edge Marks: *Gaumont* (<1909)



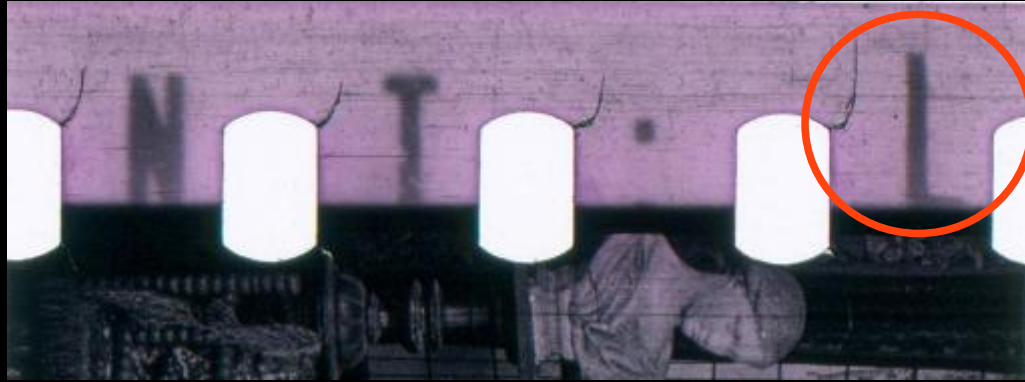
Edge Marks: *Gaumont* (<1909)



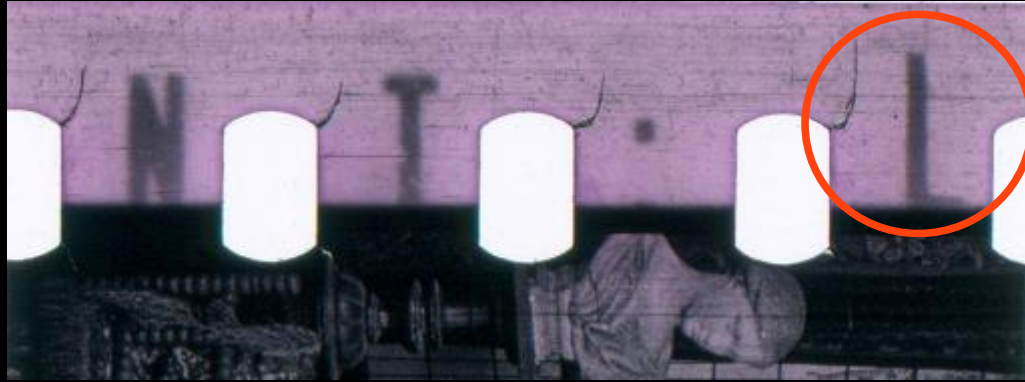
Edge Marks: *Gaumont* (1909)



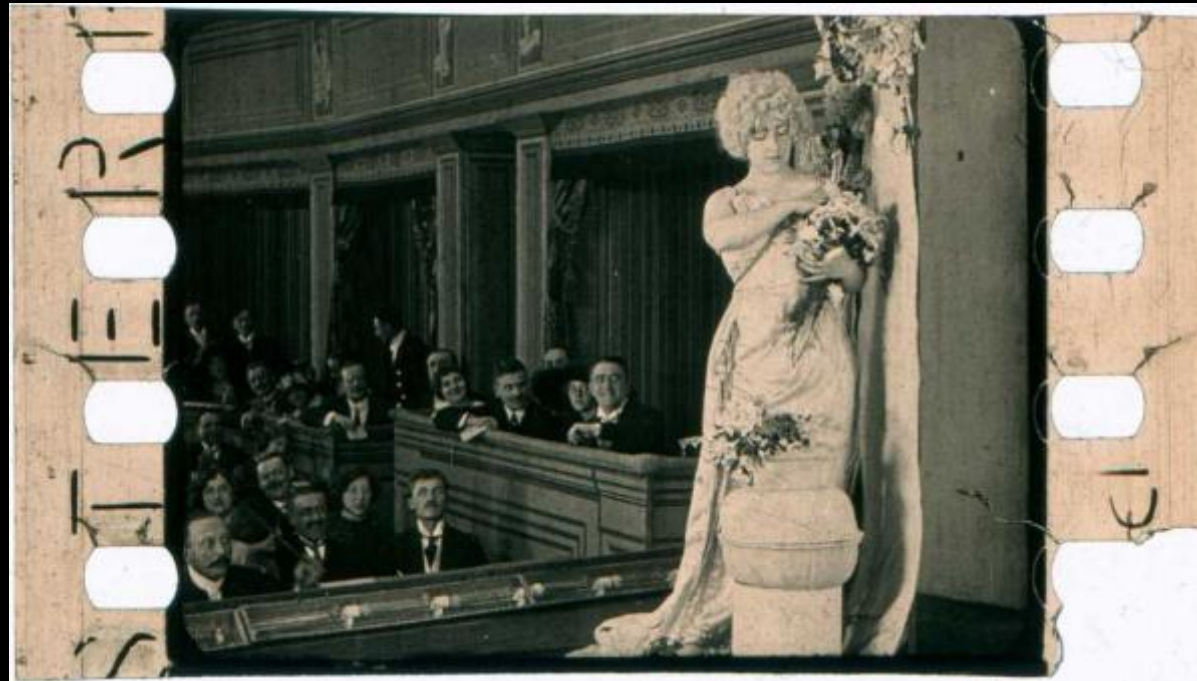
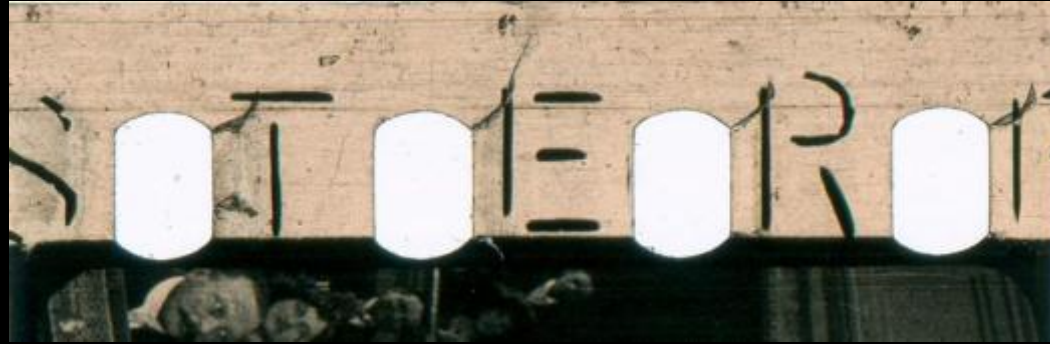
Edge Marks: *Gaumont* (>1909)



Edge Marks: *Gaumont* (>1909)



Edge Marks: *Messter*



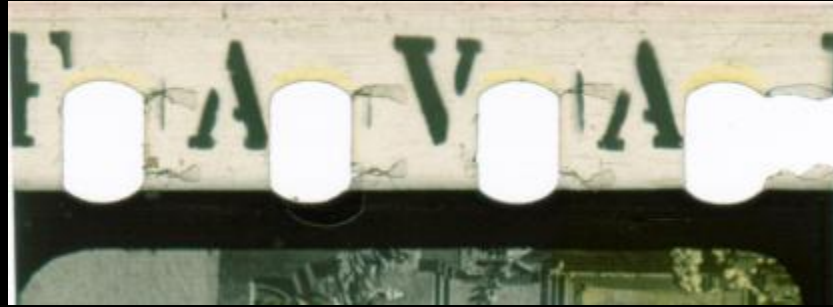
Edge Marks: *Messter*



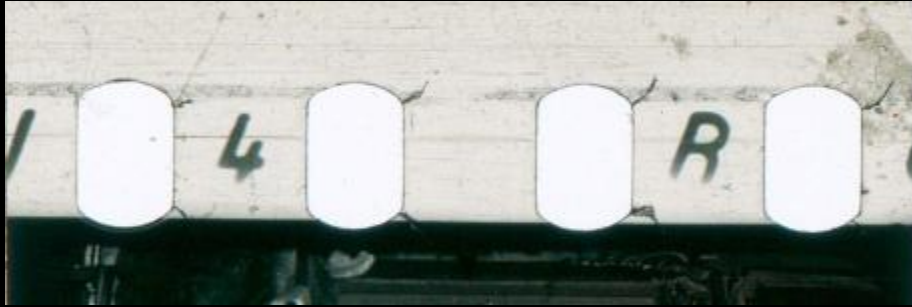
Edge Marks: *Pathé* (Straight)



Edge Marks: *Pathé* (Straight Old)



Edge Marks: *Pathé* (Slope)



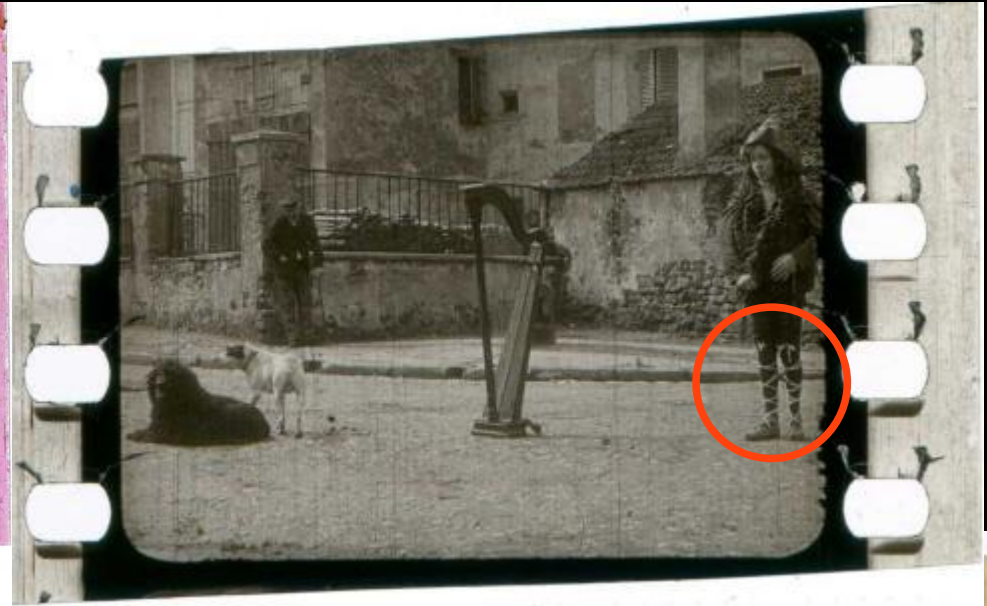
Grouping Methods: Text

- Identical Architectural Characteristics
- Identical Scenographic Characteristics
- Identical Characters (Same Costume, Make Up and Actor)

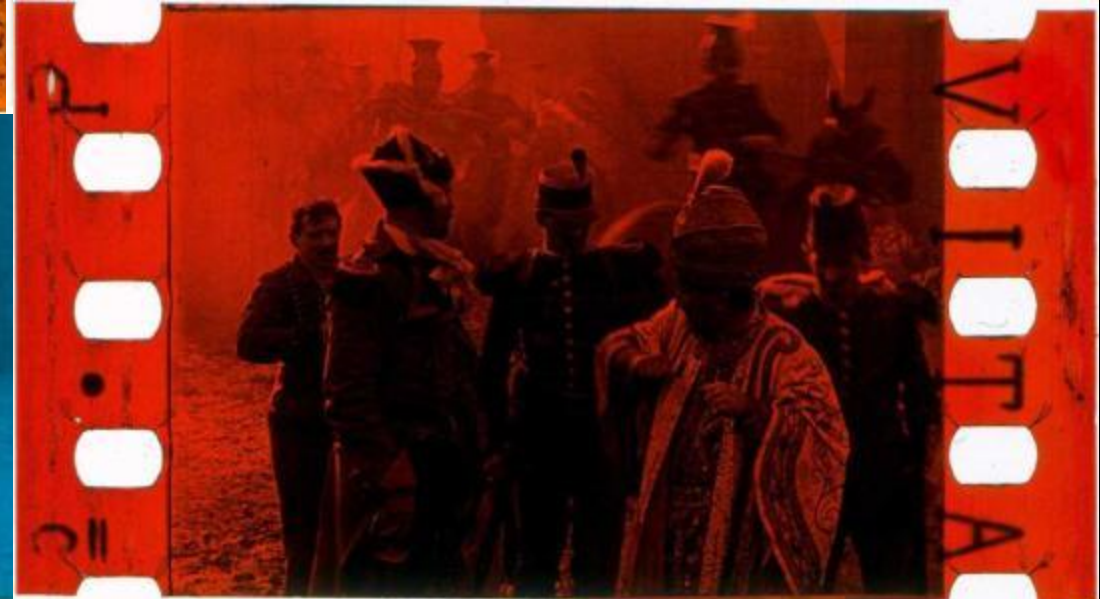
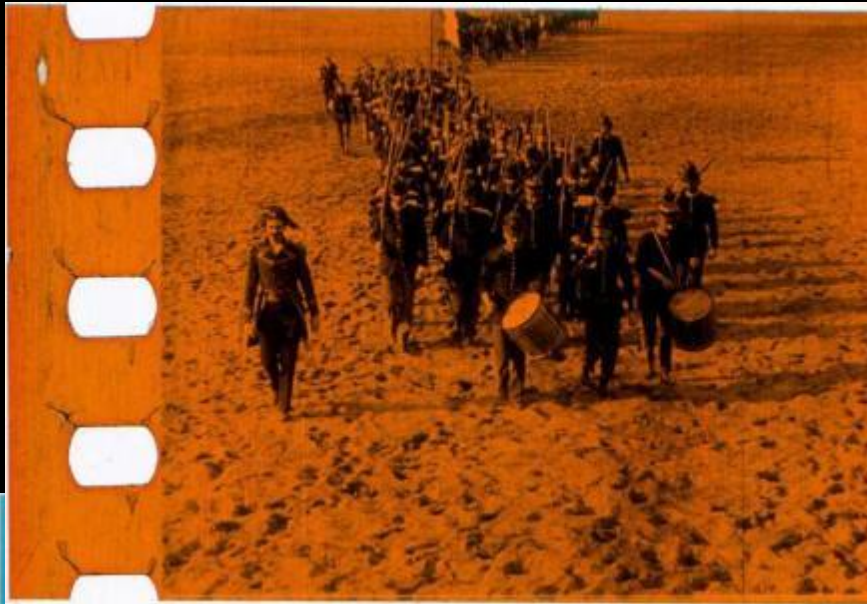
Identical Scenpgrapy



Identical Characters



Identical Characters



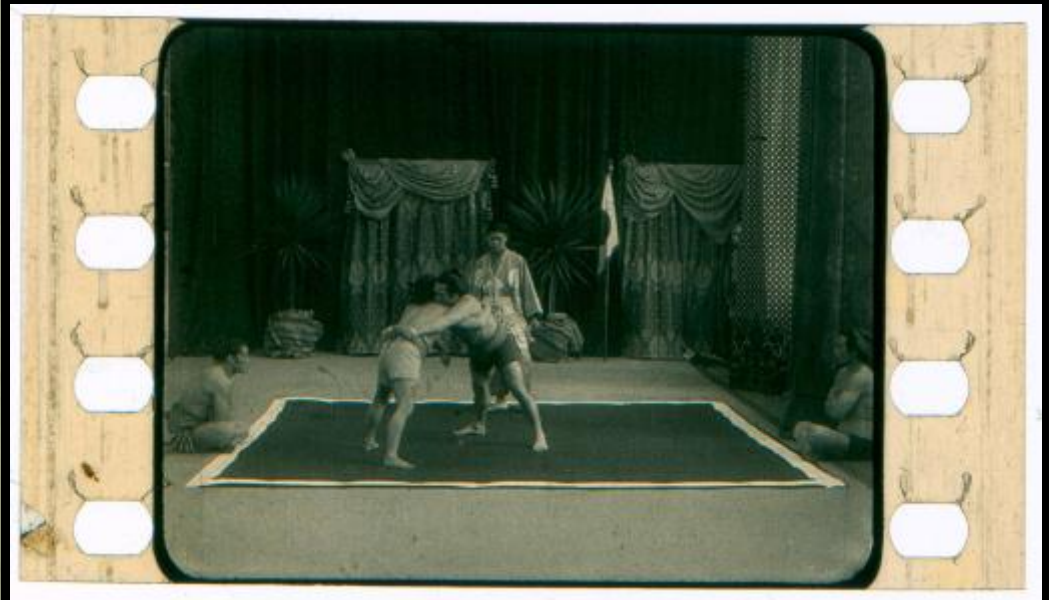
Objectives

- Increase the **accessibility** of the collection
- Simplify the eventual **identification** process
- Proceed to a deep **analysis** of the collection
- Enrich and produce **visual references** for the titles present in the collection
- Prepare the collection for future **publications**

Identification



Japanische Ringkämpfer.



Japanische Ringkämpfe (1911)

Identification



Sans Famille (France, 1913)

Identification



Homunculus (Deutschland, 1916)

Identification



DIE PEITSCHKE - Deutschland 1916 Regie: Adolf Gärtner
Quelle: Deutsche Kinemathek



Die Peitsche (Deutschland, 1916)

Identification



Salambo (Italy, 1914)

Identification



Dame de chez Maxim's (1912)

Taxonomic problems

- It is in between the photographic collection and the filmic collection
- Does exist a curatorial approach to similar collections and if what is the most productive?

Use of this and similar collections

- For restoration purposes
 - Color matching, stock analysis
- Multiple versions documentation
- Information on Lost Films
- Visual Database for actors/actresses



Coloursheet Catalogue of *Tigre Reale* (1916), Museo del cinema di Torino

Infinitude of the collection

- What is not identified constitutes a resource:
 - Suggestion for further studies
 - Construction of a Lapidarium Model
 - In a lapidarium single pieces are shown as parts of a unity
 - The potential of each one of these pieces is to represent and testify the whole artwork
 - More possibilities are in creative minds



Lapidarium of Grado (Italy)

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