



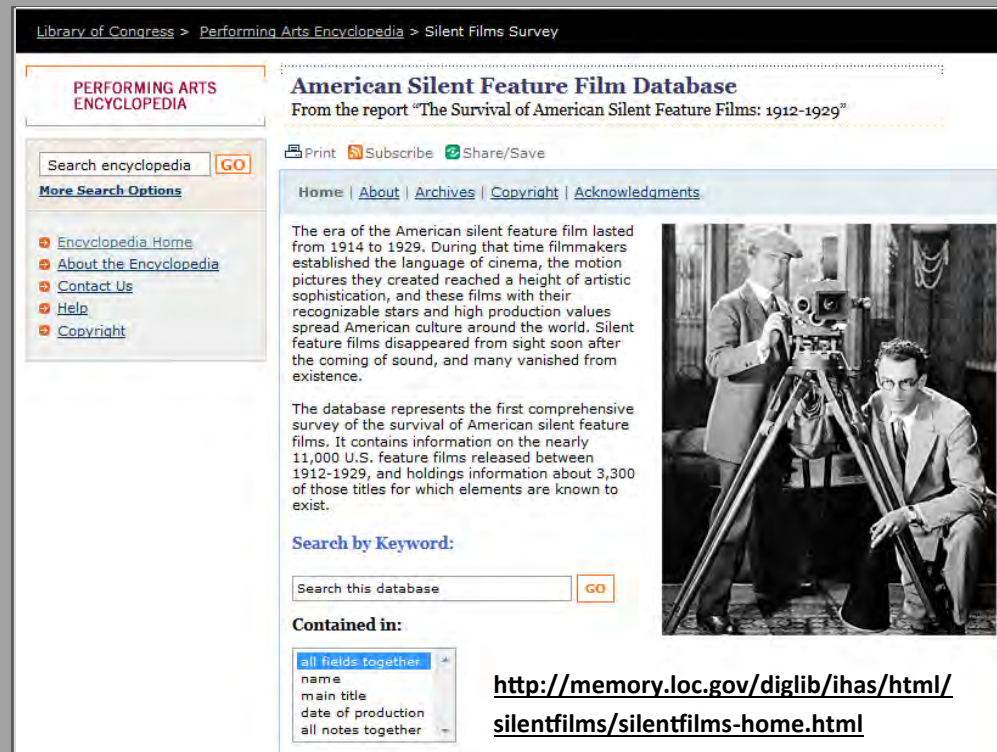
The Silent Film Project at the Library of Congress

The Silent Film Project is a new digitization project at the Library of Congress. This project grew out of the study on the *Survival of American Silent Feature Films: 1912 to 1929*, conducted by the Library of Congress and funded by the National Film Preservation Board. The goal of the Silent Film Project is to borrow, catalog, digitally preserve, and ensure the availability of silent (and selected sound era) films for public viewing and research. The project is focused on borrowing small gauge silent films from private collectors.

Private collectors are engaging in the Silent Film Project by lending their small gauge silent films, that do not otherwise survive or only survive in a less complete form. The Library of Congress is actively coordinating with collections to borrow silent films released on 16mm including Kodascope and Universal Show-At-Home features. The Library will also consider borrowing 8mm, 9.5mm, and 28mm. Films are scanned and returned to collectors, along with files of their digitized films. Contact silentfilm@loc.gov for more information.

The Survival of American Silent Feature Films: 1912-1929

by David Pierce
September 2013



1. Building a wish list:

The *American Silent Feature Films Database* is being used to build a list of feature films that only exist in private collections, or are incomplete in their archival holdings. FIAF's database and other resources are used for short films.

2. Communicating with collectors:

Building relationships with collectors leads to discovering films that only exist in their collections, while also leading to engaging with other collectors. One collector leads to another, as they help spread the word about the Silent Film Project.



Golden Trails (William Mix Productions 1927)

3. Borrowing films from collectors:

We borrow 5 to 10 titles from a collector per shipment, and stagger shipments so that their batches are at different stages of the workflow. There is a revolving door of batches from multiple collectors, to ensure that there are always films in the queue.

4. Film loan and reproduction form:

Information is collected from a collector prior to each shipment of prints, via the loan form. Each collector designates their preferred film return configuration and file delivery method.

E. Film Return - select one*

☐ Films should be returned to lender in new cans and on cores

☐ Films should be returned to lender in original cans, on original reels

F. DVD or File - select one*

☐ DVD: Lender would prefer to receive a DVD of the digitized film

☐ File: Lender would prefer to receive a file of the digitized film

If you selected "File" please select how lender prefers to receive the file. Select one option:

Method of Delivery: ☐ ProRes via FTP ☐ ProRes via hard drive

☐ QuickTime via FTP ☐ QuickTime via hard drive

G. Credit: Select if the lender prefers to be credited at the start of the digitized film.

Lender Credit* ☐ Credit lender by name ☐ Lender will be anonymous

If you selected "Yes" - please provide the name that should be credited on screen and in writing:

Collection of:

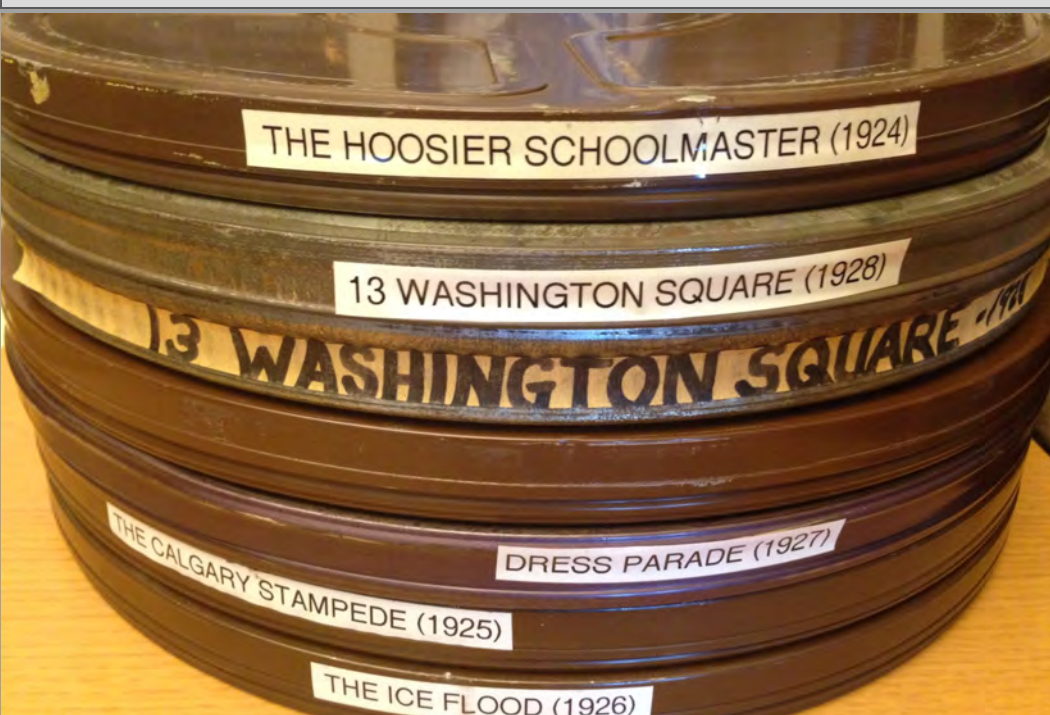
H. Shipping Instructions: Contact Amy Jo Stanfill at silentfilm@loc.gov to coordinate shipment, submit form, and obtain FedEx number. Films should be shipped according to this form, with no more than 10 titles shipped at a time. Films should be on reels or cores, and in individual film cans. Boxes should be securely packed and sealed, and should be shipped **FedEx Express Saver** to:

Library of Congress
Packard Campus for Audio Visual Conservation
Attn: Silent Film Project
19053 Mt. Pony Road
Culpeper, VA 22701
Phone: (202) 707-0051 Fax: (202) 707-0848

I. Project Description: The goal of the Silent Film Project at the Library of Congress is to borrow, catalog, digitally preserve, and ensure the availability of silent (and selected sound era) films for public viewing and research.

5. Receipt of borrowed films:

Upon receipt, each film is cataloged and re-canned. Most collectors prefer to receive their film back on their original reel and in their original can, so these are set aside during the scanning process. Anything else inside the can, such as camphor, is also set aside until films are returned to the collector.



6. Prep and repair:

Each print is then removed from the original reel, leader is added to the head and tails, weak splices and broken perfs are repaired.



The prepped film is moved throughout the facility in a clean can, on a clean core, and properly labeled. Collectors are updated frequently on the status of their films.



7. Film Cleaning:

Before scanning, each reel is cleaned with perchloroethylene on an Ultrasonic cleaner.

Films that appear to have been treated or coated are not cleaned with perc as it can remove the coating and damage the print.

8. Digitization of film:

Films borrowed for this project are primarily scanned with the Lasergraphics ScanStation. A 2K JPEG 2000 preservation file, HD MPEG 4 access file, and HD ProRes file are created.



9. Delivery of file and film to collector:

Each batch of films are returned to collectors upon completion of scanning. ProRes files are then speed corrected and delivered to collector via hard drive or FTP.

16mm prints borrowed from private collectors, and scanned as part of this project, include:

- *Big Pal* (William Russell Prod. 1925)
- *Brothers* (Rayart Pictures 1929)
- *Daring Deeds* (Rayart Pictures 1927)
- *East Side-West Side* (Principal Pict. 1923)
- *Eyes Right* (Goodwill 1926)
- *The Four Feathers* (Paramount, 1929)
- *Golden Trails* (William Mix Prod. 1927)
- *Guardians Of The Wild* (Universal 1928)
- *A Hero on Horseback* (Universal 1927)
- *Hoofbeats Of Vengeance* (Universal 1929)
- *A Kiss In The Dark* (Paramount 1925)
- *Lash Of The Whip* (Arrow Film Corp. 1924)
- Loretta Young Home Movies (1934-1940)
- *Love at First Flight* (Mack Sennett 1928)
- *The Rustler's End* (William M. Pizor 1928)
- *Sunshine of Paradise Alley* (Chadwick 1926)
- *Wild Beauty* (Universal 1927)