

1998 FIAF SUMMER SCHOOL AT GEORGE EASTMAN HOUSE

**Students**

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School of Film Preservation



**CATHERINE CORMON** holds a Fine Arts School Diploma from Geneva, with a specialty in motion pictures and video production. For eight years she worked in film editing for many directors, including Krzysztof Kieslowski, Jean-Luc Godard, and Alain Tanner, before obtaining a scholarship for enrollment in the L. Jeffrey Selznick School of Film Preservation, where she studied the Handschiegl die-transfer color process and coordinated the cataloguing of the Cecil B. DeMille Collection.

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**ANITA FALK** works in the restoration section of the Swedish Film Institute. As a film technician she handles film on a daily basis for cataloguing and archiving. She is also learning restoration practices and is particularly concerned with color processes. Her greatest interest, outside of film, is dancing, especially Latin and West-African dance.

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**MARCELA FERNÁNDEZ** has received a Bachelor's degree in Communications and has worked on film productions and television broadcasts. She is presently Archive Technical Assistant in the newly formed Film and Television Archives of the Fundación Cinemateca Del Caribe, Colombia. Her participation in the FIAF Summer School will provide this new organization with information to carry out its mission.

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**OSCAR GARCIA GUZMAN** is the Chief of Vaults for the Cineteca Nacional, a position that involves acquisitions, cataloguing, programming, and management. His pursuits and pastimes include going to films, reading about films, listening to music, and exercising daily at the gym.

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**BRIAN GRANEY** holds a Bachelor's degree in Liberal Arts from St. John's College, New Mexico, after which he was a Librarian at the Greenfield Library in Annapolis, Maryland. During his course of study at the L. Jeffrey Selznick School of Film Preservation, Brian established procedures for the systematic conversion of vault locations and cataloguing records. As well, he conducted research towards the redetermination of the archival status of 16mm prints in the George Eastman House Motion Pictures Collections.

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**STEPHANIE JONES** has worked in both production and post-production as an assistant editor for Telescene, Canada. In 1997 She assisted in mounting an exhibition on Race Films and Posters at the Museum of Modern Art in New York City. Stephanie has most recently completed an extensive project at George Eastman House replacing excerpted footage into archival feature-length 35mm projection prints.

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**JUHA KINDBERG** has been responsible for foreign collections at the Finnish Film Archives since 1991. His duties include ascertaining the condition of foreign prints within their collection, cataloguing, and proposing and implementing restoration projects.

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**MICHAEL LIM** holds a Master's degree in Television Drama from Goldsmiths College, London, and a Business degree from the University of Western Australia. He has been an independent videomaker for more than eight years, and his work has been shown in festivals in the United States, London, and Singapore, where he was born. This summer, Michael will attend New York University for a program in computer animation and visual effects.

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**SIMONA MONIZZA** received an Honors Degree in Foreign Languages and Literature at the University of Bari, with a specialization in Anglo-Irish Literature. From 1996 to 1997 she worked as a Translation Coordinator at Iomega Ireland in Dublin, where she was an active member of the Irish Film Centre. As part of her work at the School of Film Preservation, Simona contributed to the editing of the second volume of *The Griffith Project*.

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**KEVIN MURPHY** received in 1988 a Bachelor of Arts with honors from Columbia University in New York City, where he majored in U.S. and European history. During the fall of 1992, he undertook graduate-level study at the University of Texas at Austin. Before enrolling in the L. Jeffrey Selznick School of Film Preservation, Kevin worked for four years as a photo researcher and foreign account executive at the Bettman Archive in New York City.

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**PAUL NARVAEZ** received a Bachelor of Arts in Communications and Theater from Westchester University, Pennsylvania, in 1988. In August 1996 he began an Internship at George Eastman House and went on to graduate from the School of Film Preservation. Along with assisting in the restorations of the *Lost World* (1925) and *The Dragon Painter* (1919), Paul researched and created a comprehensive database of the Motion Picture Collections' animation holdings.

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**HÅVARD OPPØYEN** is a film archivist in the Film Section, Sound and Image Archive of the NBR, where he conducts research and prepares film material for restoration and copying and coordinates efforts to implement a preservation plan for moving images in Norway. Areas of interest and concern include Norwegian film commercials of the 1950s-1960s and the history and problems of color film. Håvard is the editor of the on-line music magazine LunaKafe: <http://www.fuzzlogic.com/lunakafe/>.

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**JENNIFER ORMSON** received a Bachelor's degree in French from the University of Minnesota in 1989. From 1992 to 1997 she interned for the Film/Video Department at the Walker Art Center, Minneapolis. As part of her work in the School of Film Preservation, she is restoring *Dr. Jekyll and Mr. Hyde* (1931). Jennifer has also recently translated into English *Inspección técnica de materiales en el archivo de una filmoteca*, a technical manual on film care.

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**MILAGROS PEPÍN-RIVERA** has been with the Puerto Rican General Archives since 1984. Her main areas of responsibility concern the photographic collections. She is also interested in the preservation of materials in different formats, especially moving images. In her spare time she enjoys reading and race walking.

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**HARRIET PIERCE** is interested in the preservation and conservation of audio, video, and film, especially as they relate to small island states. As Librarian, her duties include the cataloguing and circulation of audiovisual materials. Harriet is a member of the Library Association of Barbados (LAB) and enjoys reading and surfing the Internet.

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**AD POLLÉ** is involved with safety film preservation, the acquisition of Dutch films, and the programming of screenings for the Netherlands Film Museum's Cinematheque film theatres in Amsterdam. Because his tasks at the NFM are varied, he has a broad view of film production that allows him to experience the many facets of film culture, all of which make his job a very pleasant one, combining economic necessity with the perfect pastime.

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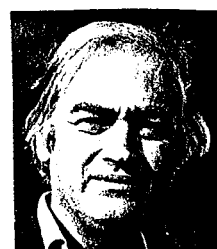
**DEBORAH PREWETT** received a Bachelor of Arts in Economics from Fresno State University. Before enrolling in the L. Jeffrey Selznick School of Film Preservation, she worked for the Mann Theatre chain for six years. A certified projectionist since 1993, Deborah has most recently been hired by the National Baseball Hall of Fame in Cooperstown, New York, to evaluate and make recommendations for the care of the Hall's film collection.

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**DON RADOVICH** received in 1991 a Bachelor's degree in Humanities and in 1995 a Master of Arts in History from California State University, Sacramento. He is the author of *Tony Richardson: A Bio-Bibliography*, published by Greenwood Press in 1995. As part of his work at the School of Film Preservation, Don co-programmed an exploitation film series entitled "Mondo Bizarro" and "Duck, You Sucker!", a 3-D film festival, for the Dryden Theatre film program at George Eastman House.

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**JOHN H. REED** is the Technical and Preservation Officer for the Wales Film and Television Archive and is concerned about insufficient income for preservation and the difficulties in acquiring early video equipment to play obsolete formats. Personal pursuits include off-shore sailing (RYA Yachtmaster), backpacking, and photography. Published in 1995, *The Third Day* includes a selection of John's photographs of historic sites in Wales.

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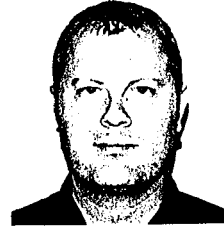
**JOSE IGNACIO RODRIGUEZ** has been in charge of the Chemical and Sensytrometric Control of the Eastman Processes for Motion Picture Film since 1987. He is interested in learning all the steps of film development, the causes of and solutions for vinegar syndrome, and health concerns in film labs.

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**KI-SOO SHON** is a staff member in the technical section of the Korean Film Archive. His primary duties are examining, preserving, and restoring films. Digital film restoration is an area of special interest to him, as are operating computers and mountaineering.

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**DWIGHT SWANSON** is from Boulder, Colorado, and earned his Master of Arts in American Studies from the University of Maryland. He has interned at the National Museum of American History and the National Archives in Washington, D.C. As well, Dwight has worked as a photo cataloguer and researcher at the Colorado History Museum and for a private CD-ROM publisher. His special interests are amateur and educational films.

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**KIRO VELKOV** has 15 years of experience at the Cinematheque of Macedonia working in the fields of film inspection, projection, preservation, and cataloguing. In recent years, Kiro has acted as supervisor for preservation projects of nitrate film footage.

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**JANINE WALKOM** has worked in technical and managerial positions of film preservation at the National Film and Sound Archive since 1989. She has experience in the repair, technical selection, black and white grading, printing, processing, and cleaning of motion picture films. Janine is interested in expanding her knowledge of film archiving, acquisition, cataloguing, access, programming, and management.

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**HWAI FEY WONG** has been with the National Archives of Singapore for 25 years. Her primary duties include accessioning, cataloguing, indexing, and preserving sound recordings. Since the AV unit in Singapore was only set up in 1995, she plans to expand her knowledge of the management and preservation of film and video and anticipates learning from the experiences of the film archive professionals participating in the FIAF Summer School. Her hobbies include travel and graphic arts.

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**LIAM WYLIE** has worked at the Irish Film Archive since 1991. In what is a relatively young film archive, Liam has worked as film cataloguer and as access officer and was recently appointed keeper of the film and magnetic tape collection. He has also done freelance film research and has worked on a number of documentaries, documentary series, and feature films. In 1997 he produced and directed *Harvest Emergency*, a 51-minute documentary that used restored archive footage. Personal interests include film (particularly documentary), reading, theatre, and most sports—especially soccer.

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**CAROLINE YEAGER** graduated from the State University of New York at Brockport with a Bachelor's degree in Theatre in 1972. She went on to receive a Master of Fine Arts in Acting from Temple University, Pennsylvania, in 1975. Caroline came to the School of Film Preservation after spending 25 years in the performing arts as an actress, production assistant, and designer for the stage, as well as appearing in numerous commercials, telefilms, and feature films, including *F/X2* (1991) and *Searching for Bobby Fisher* (1993). Her work in the School centered on the inspection of the John E. Allen Nitrate Collection at the Louis B. Mayer Conservation Center, George Eastman House's nitrate facility.



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### Faculty

**DR. PAOLO CHERCHI USAI** is the Senior Curator of the Motion Picture Department at George Eastman House and the Director of the L. Jeffrey Selznick School of Film Preservation, established in 1996. He was in charge of Restoration Projects at the Royal Film Archive in Brussels, Belgium from 1993 to 1994. Dr. Cherchi Usai is an Adjunct Member of the National Film Preservation Board at the Library of Congress and has been an Associate Professor of Film at the University of Rochester since September 1994. His other professional involvements include positions on the Executive Committee of the Fédération Internationale des Archives du Film (FIAF), and on the Board of Directors of the Pordenone Silent Film Festival and Domitor, an international association for the study of early cinema. Among exhibitions he has organized are the following: "A Trip to the Movies: George Méliès, Filmmaker and Magician (1861-1938)"; "East Meets West: Indonesian Film Posters from the John Pfahl Collection"; "The DeMille Legacy." He is the author of *Burning Passions: An Introduction to the Study of Silent Cinema* (London: British Film Institute, 1994).

**ROLAND COSANDEY** received his Bachelor of Arts from the University of Lausanne. Based in Switzerland, Roland Cosandey has been a free-lance film historian since 1986 and teaches film analysis at the audiovisual section of a public art school in Lausanne. A member of Domitor, he has written on Lumière, Méliès, Emile Cohl, early documentary, animation, the Joye Collection, Swiss cinema, film propaganda, and movie house architecture. Since 1996 M. Cosandey has been involved with film restoration projects, campaigns for a correct approach to film heritage, and searches for ignored film documents as part of a project mysteriously named Goldigger of '98. His presence at the FIAF Summer School is made possible by a generous grant from Pro Helvetia.

**RAY EDMONDSON** is Deputy Director of the National Film and Sound Archive of Australia (NFSA), President of the South East/Pacific AudioVisual Archive Association (SEAPAVAA), and a member of the UNESCO Memory of the World International Advisory Committee. He has been active in professional audiovisual archiving since 1968. A focus of his career has been the long evolution of the NFSA into a successful, major institution with extensive international links. He has a particular interest in the managerial, promotional, training, and intellectual aspects of audiovisual archiving. Mr. Edmondson has just completed work on the monograph *A Philosophy of Audiovisual Archiving*, to be published this year by UNESCO, and teaches an international postgraduate course on audiovisual management by internet through the NFSA/University of New South Wales. His filmic interests include Australian cinema (of course), Hollywood animation, and neglected corners such as cinema shorts. He lives in Canberra with his wife and teenage children.

**ROBERT GITT** entered Dartmouth College, New Hampshire, in 1959. Upon graduation he worked for Dartmouth College Films and the Hopkins Center arts complex for seven years, programming an annual series of classic films. As Technical Officer of The American Film Institute (AFI) in the early 1970s, he became involved in film restoration projects such as Frank Capra's *Lost Horizon* (1937). After a move to Los Angeles in 1975, he worked initially as a film restoration technician at Film Technology Company and has served for the last twenty years as Preservation Officer at the UCLA Film and Television Archive. Working in close collaboration with YCM, Cinetech, and other laboratories, Mr. Gitt has restored many films, including *Hell's Angels* (1930), *My Man Godfrey* (1936), and Orson Welles' *Macbeth* (1948), special versions of *My Darling Clementine* (1946) and *The Big Sleep* (1946), as well as numerous early Technicolor films including *The Toll of the Sea* (1922), *Becky Sharp* (1935), and *A Star Is Born* (1937).

**JOHAN PRIJS** started his career in 1969 as a technician at the "Eerste Nederlandse Filmfabriek Haghefilm." The company was founded in 1926 by Willie Mullens, a film pioneer in Holland, and later renamed "Color Film Center." In 1984, he and four partners founded the new "Haghefilm"—a laboratory specializing in the preservation and restoration of nitrate films—where he worked as a technician, grader, printer, and production coordinator. He has worked on major projects for governments and film archives all over the world. In 1995, "Haghefilm" merged with "Cineco, Amsterdam," where he currently works as Head of the independent department "Haghefilm Conservation," which utilizes the developing facilities of Cineco.

**JAMES M. REILLY** holds a Master's degree from the State University of New York at Buffalo. He is director of the Image Permanence Institute (IPI) at the Rochester Institute of Technology in Rochester, New York. Co-sponsored by the Society for Imaging Science and Technology, IPI is an academic research laboratory with a staff of nine persons dedicated to image preservation and the education of preservation professionals. Many museums, libraries, and archives have employed Mr. Reilly as a consultant on preservation. He has lectured widely in seminars and short courses around the world. He is the author of numerous technical articles on photographic preservation and has written two books, most recently *Care and Identification of 19<sup>th</sup> Century Photographic Prints*, published by Kodak in 1986.

**GRANT ROMER** is Director of Conservation and Museum Studies at George Eastman House. He received his Bachelor of Fine Arts from the Pratt Institute in New York City and his Master of Fine Arts from the Rochester Institute of Technology. The Head of the George Eastman House Photographic Conservation Laboratory since 1980, he founded the Museum's Certificate Program in Preservation and Archival Practice in 1990. Mr. Romer has trained a total of 120 archival professionals from 21 countries and is recognized internationally as an authority and educator in the field of photographic conservation, specializing in early 19th Century photography. He will be the Director of the Andrew W. Mellon Advanced Residency Program in Photographic Conservation, a new educational effort beginning in 1999 at George Eastman House.

**DR. HENNING SCHOU** is Deputy Curator/Head of Conservation at the J. Paul Getty Conservation Centre of the British Film Institute's National Film and Television Archive. He is Head of FIAF's Technical Commission, which carries out research and publishes guidelines and recommendations on all aspects of motion picture preservation. Dr. Schou, a founding Member of the UNESCO-sponsored Technical Coordinating Committee involving four umbrella archiving federations, has written and edited numerous patents, technical texts, and papers that he has presented at international conferences. He is recognized by UNESCO as an expert in media archiving and has regularly been commissioned to undertake work on its behalf in developing archives.

**EDWARD E. STRATMANN** is Assistant Curator/Preservation Officer of the Motion Picture Collections at George Eastman House. He is in charge of the motion picture preservation and restoration program at the Eastman House and instructs students of the L. Jeffrey Selznick School of Film Preservation in these areas. Mr. Stratmann is a member of the Association of Moving Image Archivists (AMIA), the FIAF North American Preservation sub-committee, and the Society of Motion Picture and Television Engineers (SMPTE).