

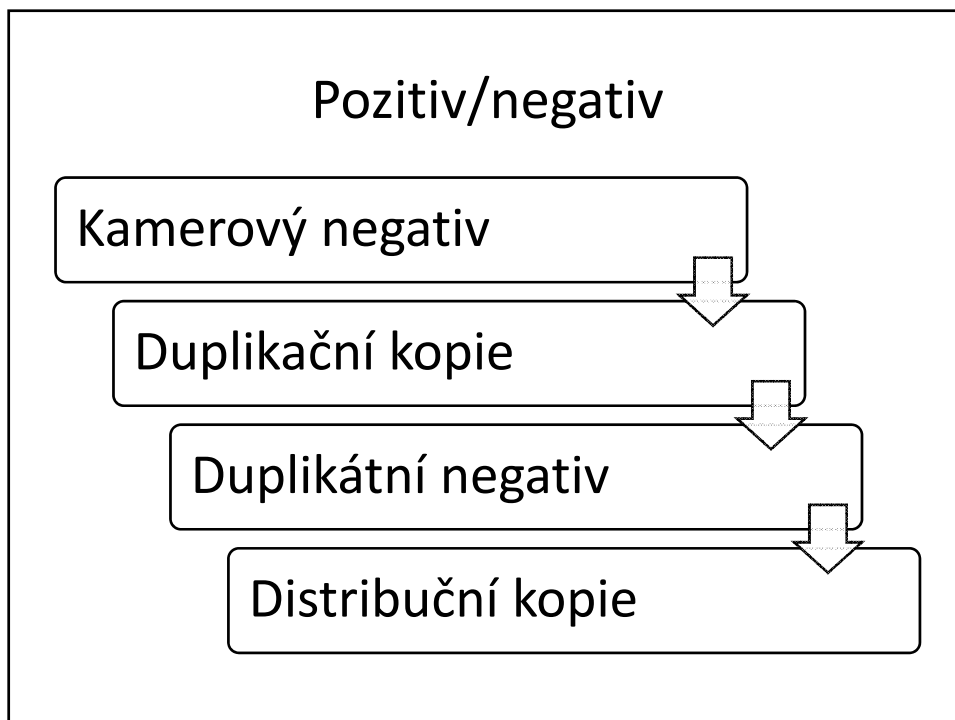
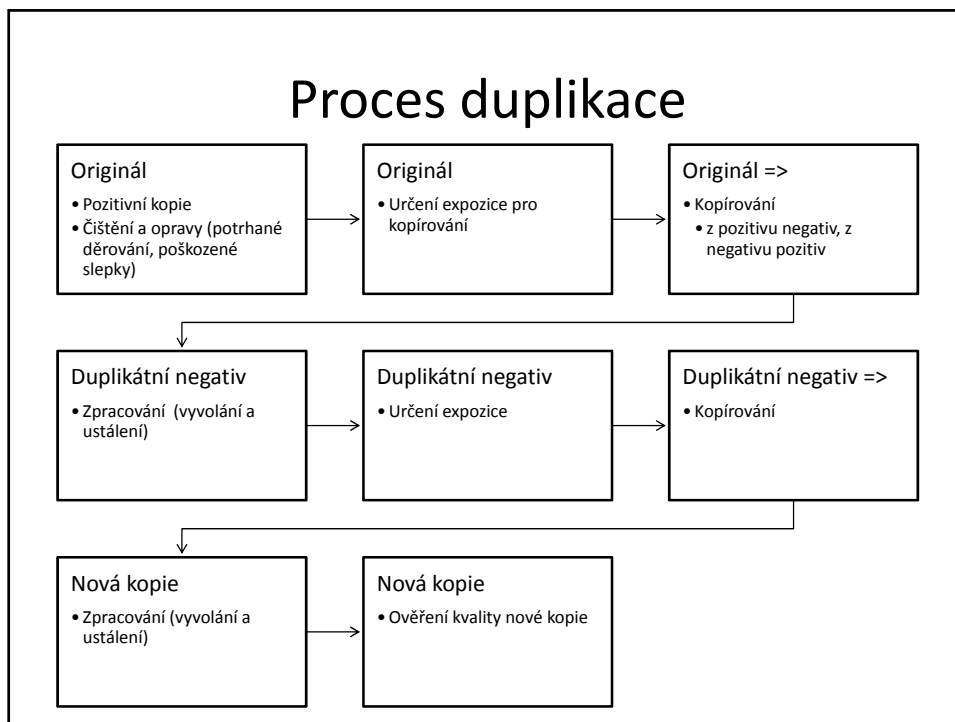
Paul Read – Mark-Paul Meyer (2000),
Restoration of Motion Picture Film. Oxford:
Butterworth-Heinemann.



RESTAUROVÁNÍ FILMU

„Film restoration is essentially
duplication.“ [s. 1]

- Film je artefakt složený z průhledného podkladu, na němž je nanesena fotografická emulze.
- Emulze i podklad se časem rozkládají a nelze je oddělit.
- Jediný způsob, jak film zachránit pro budoucí generace, je kopírovat data na nový nosič.

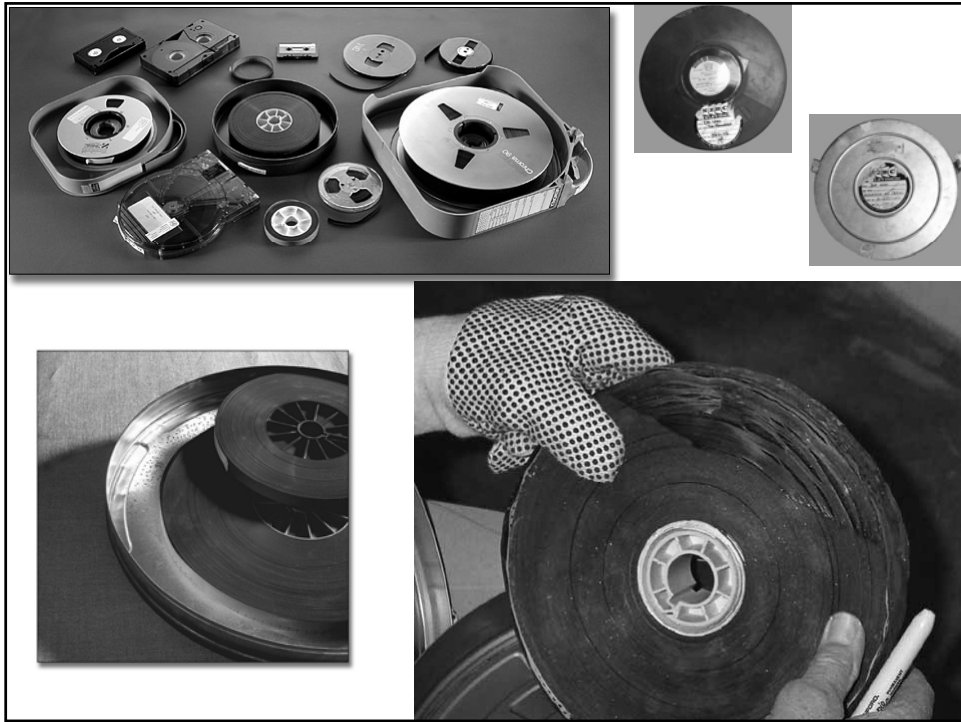


Identifikace materiálu

- Proč?
 1. Zjištění názvu filmu a identity osob zúčastněných na jeho výrobě.
 - pomocí obrazů na filmu a dalších materiálů k dispozici
 2. Opatření informací nutných k zajištění adekvátního restauračního zásahu.
 - pomocí obrazů na filmu a dalších vlastností filmového pásu

Jak?

- Před otevřením obalu:
 - Odkud film je? (jsou na obalu nějaké nápisy?)
 - Vše by mělo být zaznamenáno
- Vyjmutí filmu z obalu:
 - Podoba filmového kotouče
 - Je film černobílý, barevný nebo barvený?
 - Je možné film rozvinout?
 - Je děrování poškozené?
- Rozvinutí filmu:
 - Ochranné a další pásy před samotným AV záznamem
 - Nápisy (název filmu, produkční společnost, laboratoř ...)
 - Pásy mohou být k filmu připojeny dodatečně



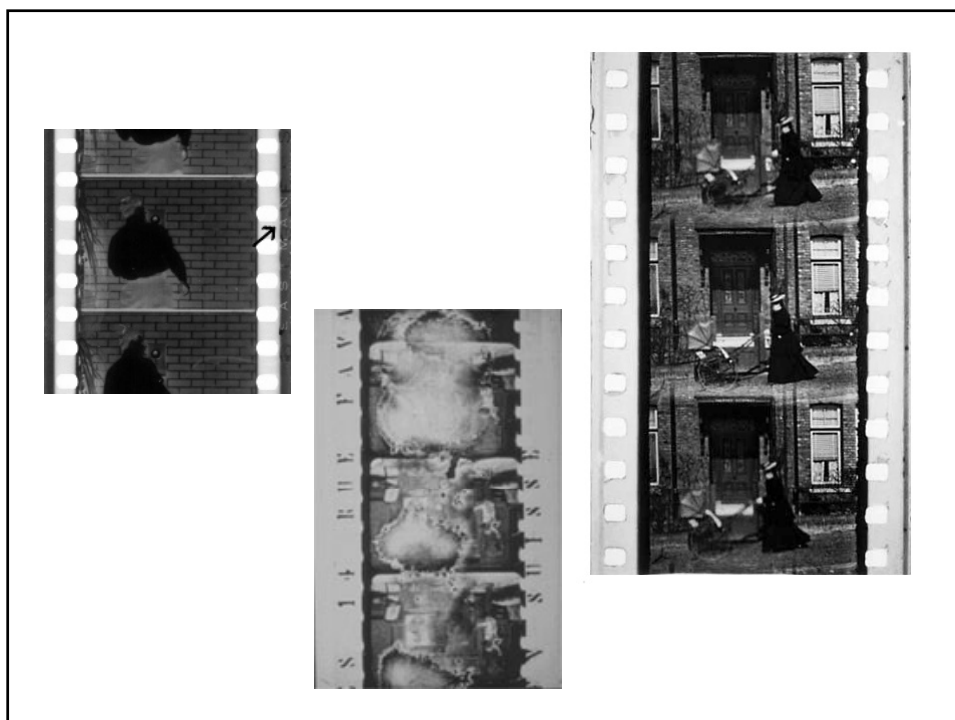
Obraz jako důkaz

- Počáteční titulky (jsou původní?)
- Mezititulky němých filmů
- Nápis uvnitř obrazu
- Herci



Film jako důkaz

- Filmový podklad
- Formát: šířka, děrování, velikost obrazu a poměr stran
- Nápis na okrajích (identifikační značky výrobce)
- Počet a frekvence slepek
- Barevný proces
- Typ prvku (negativ, pozitiv,...)



1922	1942	1962	●■	1982	●■×
1923	1943	1963	●▲	1983	×▲×
1924	1944	1964	▲■	1984	▲■▲
1925	1945	1965	■●	1985	■●▲
1926	1946	1966	▲●	1986	▲●▲
1927	1947	1967	■▲	1987	■▲▲
1928	1948	1968	++	1988	++▲
1929	1949	1969	+	1989	×+▲
1930	1950	1970	▲+	1990	▲+▲
1931	1951	1971	●+	1991	×+×
1932	1952	1972	■+	1992	■+▲
1933	1953	1973	+▲	1993	+▲▲
1934	1954	1974	+●	1994	+●▲
1935	1955	1975	+■	1995	+■▲
1936	1956	1976	●	1996	×●▲
1937	1957	1977	■	1997	×■▲
1938	1958	1978	▲	1998	×▲▲
1939	1959	1979	●●	1999	●×▲
1940	1960	1980	■■	2000	■■▲
1941	1961	1981	▲▲	2001	▲▲●

S výjimkou roku 1948, kdy může být ++ nebo ●●●

S·AFETY	Rochester
SA·FETY	Canada
SAF·ETY	Anglie
SAFE·TY	Francie

Verze filmu?

- Existuje originální verze?
- Rozhodnutí o verzi, ke které bude restaurování směřovat:

„Every alteration to a film, whether textual or technical, must be considered in relation to the definition of the version that the restorer is going to restore.“ [s. 70-71]

- Možné verze:
 1. Film, který má restaurátor k dispozici.
 2. Film, jak ho mohlo vidět první publikum.
 3. Film, jak jej mohlo vidět pozdější publikum.
 4. Film, jak byl zamýšlen svým/-i tvůrcem/tvůrci.
 5. Nová verze, určená pro moderní publikum.
 6. Nová verze, přepracování původního díla současným umělcem.
 7. Verze pro komerční využití.

Informace k dispozici

- Z filmu samotného, jeho různých přeživších „prvků“:
 - údaje o obsahu – na úrovni vyprávění;
 - technické údaje;
- Z nefilmových materiálů:
 - údaje vztahující se k obsahu:
 - dobové recenze, propagační materiály, fotografie a další dokumentace
 - scénář, soupis meztitulků u němého filmu, dialogová listina, cenzurní spis
 - nefilmové materiály vztahující se ke způsobům výroby filmu;
- Představa o tom, jak mohl film vypadat promítaný na plátně dobovému publiku

Filmové prvky

- Čím blíže je materiál ke kamerovému negativu, tím kvalitnější obraz můžeme očekávat.
- Negativy němých filmů:
 - Bez mezititulků;
 - Řazené podle barvy, která měla být aplikována.

Prevence poškození filmu

- Prostor pro zacházení s filmem;
- Výstroj a výzbroj;
 - Rukavice
 - Stříhací/stahovací stoly přizpůsobené pro potřeby archivu

Opravy poškození

- Kompenzace smrštění
 - změření smrštění
 - umístění filmu do prostoru se směsí acetonu, glycerolu a vody
- Lepení děrování
 - oprava páskou
 - oprava vlepením jiného filmu
- Oprava slepek
- Čištění obrazu



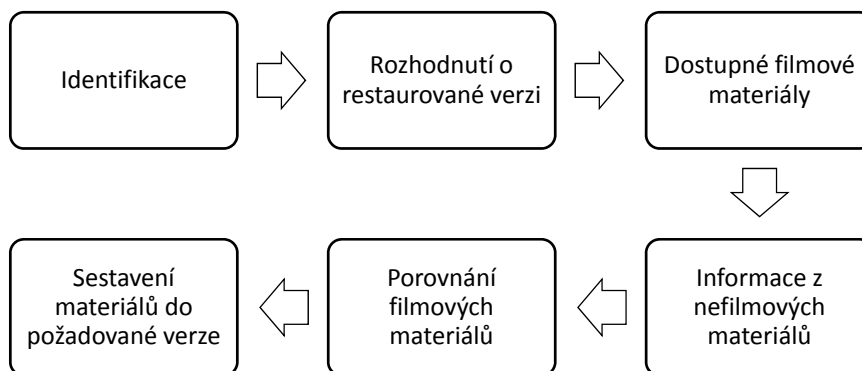
Kompenzace škrábanců atp.

- „There is an academic school of thought that considers these scratches as a part of the cinematographic inheritance.“ [s. 87]
- „Patina“ nebo „defekt“?
- „Wet-gate printing“ – kopírování pod tekutinou, tzv. „mokrý okenička“

Simulace původních postupů

- Původní uměle nanesené barvy kopírované na moderní barevný materiál.

Pracovní proces



Zásady archivní práce s AV materiály

1. každý zásah či rozhodnutí musí být vratné;
2. musí zabraňovat dalšímu poškození původního materiálu;
3. vše musí být patřičně dokumentováno.

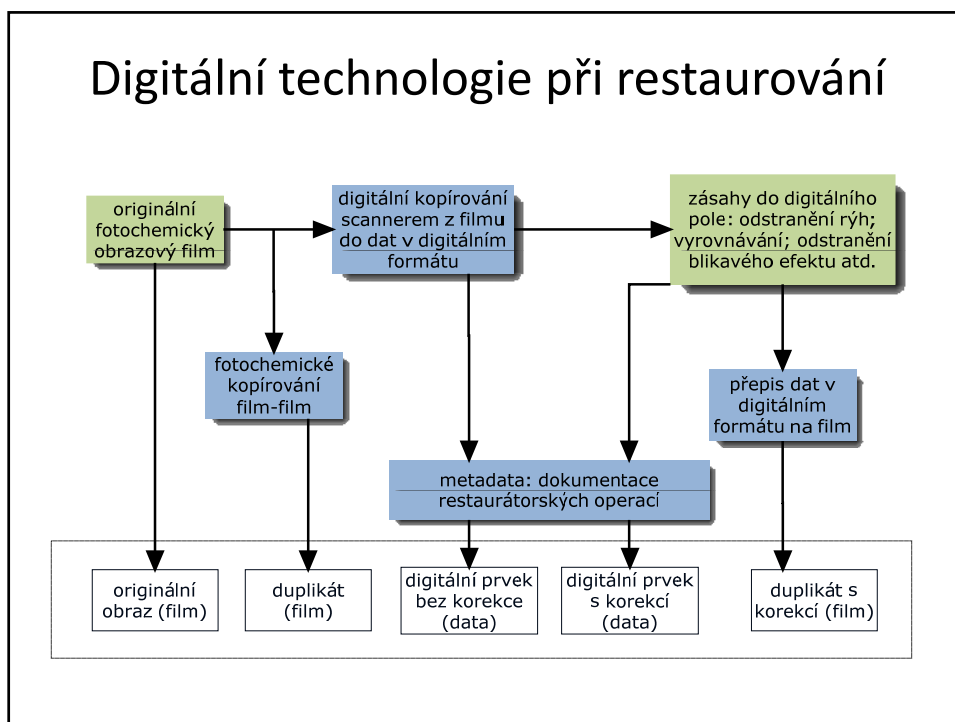
Kvalita restauračního zásahu

- Restaurování spočívá v duplikaci, která nikdy nemůže vytvořit perfektní kopii; vzniká tak **LAKUNA**, rozdíl mezi originálem a duplikátem.
- Vizuální a estetická kvality nové kopie.
- Důležité je zachovat nejen obrazové a zvukové informace, ale také jejich vlastnosti.

Co všechno opravit?

- Škrábance?
- Nestálost obrazu?
- Kontrast a jiné fotografické kvality obrazu?


Digitální technologie při restaurování



- Giovanna Fossati (2005), *Od zrn k pixelům. Digitální technologie a filmový archiv. Illuminace 17, 2005, č. 3 (59), s. 5-19.*

PŘÍPADOVÁ STUDIE

A Film Johnnie

- <http://chaplin.bfi.org.uk/restoring/casestudy/>
- Krátké grotesky Keystone:
<http://chaplin.bfi.org.uk/restoring/restored-films.html>
- Rozhovor s Glennem Mitchellem 





A Film Johnnie Restoration report

This is the report of the restoration. It lists the order of the shots in the new version and the length of each. It details the source copies used and their relative content. The varying intertitles are also listed. The aim of the report is to detail the editorial work of the project and to make it easier to substitute shots from any better material found in the future.

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1

Cast and Credits

Director: George Nichols / Cast: Charles Chaplin, Virginia Kirtley, Roscoe Arbuckle, Ford Sterling, Edgar Kennedy, Minta Durfee / USA 1914 / Original length: 1020ft

Source Materials

This table lists the source materials used for the restoration of A Film Johnnie. It states which archive or collection each comes from and its collection number, whether it is negative or print, on safety or nitrate stock. The table then records its gauge (the width of the film), its length overall and the type of intertitles it has. The notes are for brief records of relationships between copies, for example.

Archive	Print	Type	N/S	Format	Length	Col	Intertitles	Notes
BFI (British Film Institute)	X2022428A	POS	N	35	226ft10"		English / WHP type	
BFI (British Film Institute)	X2022604A	POS	N	35	395ft		English / WHP type	Ftge does not inc. insert at tail.
LOBSTER	15048 (on loan 9501215A)	NEG	N	35	579ft10"		French / non-original / flash	Good quality
BFI (British Film Institute)	2039265A	NEG	N	35	168ft		English / Keystone type (3) / no start or end title	
LOC (Library of Congress)	FPA 4943 (on loan 22000007A)	NEG	S	35	427ft		English / WHP type	Length not inc. of 'End' title.
BFI (British Film Institute)	5233Aa	NEG	N	35	626ft10"		English / WHP type	Dupe of X2022428A & X2022604A

2

Decoupage

From NFTA 2005 restoration. The 'decoupage' is the shot list for the newly restored version. It includes a brief description of each shot and its exact length in the new negative. The length is given in feet and frames - there are sixteen frames in a foot of 35mm film. The intertitles are included in order but are not numbered.

Shot	Description	Length
1	Chaplin (CC) outside nickleodeon, looking at poster. Takes money from sock.	23ft15"
2	Interior of nickleodeon, CC walks down aisle making a nuisance. He sits down, causing a fuss with a couple. Eventually he sits in front row.	11ft8"
T (1)	<i>WHAT HE SAW ON THE SCREEN</i>	
3	Shot of American Civil War film showing on screen. Extreme long shot of a battlefield.	9ft2"
4	Interior of nickleodeon (same setup as shot 2) - CC watching film. He puts his foot on leg of man (Harry McCoy/HM) next to him, who stands up and complains. They sit down and continue to watch the film.	5ft8"
5	Shot of American Civil War film showing on screen. Group of soldiers fighting by a wall.	1ft14"
6	Interior of nickleodeon (same setup as shot 2) - CC watching film, starts crying and dabs his eyes.	11ft8"
7	Shot of American Civil War film showing on screen. Group of soldiers fighting hand to hand.	2ft3"
8	Interior of nickleodeon (same setup as shot 2) - CC watching film, crying. He wrings out his sock over his trousers. Stands up with soaking trousers, causing a fight with HM. The attendant separates them and sits them down.	23ft11"
T (2)	<i>THEN THE KEYSTONE GIRL APPEARED</i>	
9	Shot of Keystone girl on screen, holding flower.	2ft14"
10	Interior of nickleodeon (same setup as shot 2) - CC watching film, applauds and flings his arms into HM.	5ft7"
11	Shot of Keystone girl on screen, blowing kisses.	3ft3"
12	Interior of nickleodeon (same setup as shot 2) - CC looks lovestruck at the screen.	6ft12"
13	Shot of Keystone girl on screen, blowing kisses.	4ft11"
14	Interior of nickleodeon (same setup as shot 2) - HM gives CC a suspicious look. CC looks angrily at him, makes his own hat spring in the air and thumbs his nose at HM.	7ft1"
15	Film on screen. A man by a tree, looking around and calling for someone. He finds the Keystone girl in the bushes, pulls her out and kisses her forcefully.	14ft12"
16	Interior of nickleodeon (same setup as shot 2) - CC stands up angrily and shakes fist at screen. Causes a fight amongst the entire audience before being thrown out.	11ft15"

3

17	Outside nickleodeon, CC lands on floor. He looks at poster and notices the Keystone logo.	18ft14"
T (3)	<i>KEYSTONE PLAYERS ARRIVING AT THE STUDIO</i>	
18	Car pulls up at kerb, Ford Sterling falls out of it. Second car pulls up.	16ft5"
19	Studio driveway, CC looking at cars out of frame.	5ft1"
20	Fatty Arbuckle (RA) gets out of second car at kerb, takes off his coat.	3ft10"
21	Studio driveway, RA is stopped by CC. CC points out their difference in size before RA gives him a coin. CC examines coin after RA has left.	14ft5"
22	The director (Edgar Kennedy/EK) at doorway, holding a script.	1ft3"
23	Studio driveway, CC ostentatiously tapping ash from his cigarette.	1ft12"
24	Stage door, EK goes inside.	2ft4"
25	Studio driveway, CC stops FS on his way in. FS feigns giving CC money before walking on.	28ft7"
26	Studio entrance, EK asks elderly doorman something.	3ft12"
27	Studio driveway, CC stands smoking while studio employees pass by him. He follows them.	11ft6"
28	Studio entrance, last of studio employees enters before door is slammed in CC's face. He bangs on door and treads on EK's foot. EK hops in pain.	12ft5"
T (4)	<i>"I DON'T WANT ANY BUMS AROUND HERE"</i>	
29	Studio entrance, CC and EK talk, EK goes through door and CC slaps doorman on head before going inside. Doorman has door slammed in his face, rubs nose.	7ft10"
30	Interior, CC walks past two men and looks around.	7ft11"
31	Interior of studio, studio employees at work.	6ft10"
32	Interior (same setup as shot 30), CC looking around, walks off frame left.	2ft9"
33	EK talking to other men. CC walks into frame and stands in front of them. EK gives him angry look. CC walks away swinging cane, oblivious.	13ft7"
34	CC falls through window of set wall. Set dressers knock him over as they unroll carpet and get to work. He wanders about in the set. The Keystone girl appears and talks to someone offscreen. CC gazes at her. She exits and CC is thrown off the set as he tries to follow her.	55ft1"
35	Prop room. CC gets up and finds gun, which he uses to pick his teeth.	16ft14"
36	Film set (same setup as shot 34), EK directs actors.	3ft13"
37	CC near stairs. A prop man walks past carrying a screen, CC is caught up in it and spun around twice.	12ft1"
38	Film set (same setup as shot 34), fight scene being filmed. EK leans in disappointment on camera at end of scene.	9ft5"
39	CC sitting near stairs. A prop man takes the chair, CC makes as if to kick him in the backside but pulls away.	14ft10"
40	Film set (same setup as shot 34), man and Keystone girl embrace.	4ft1"
41	CC watches filming, clutching his chest, caught up in the emotion of the scene.	4ft4"

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42	Film set (same setup as shot 34), villain appears and pulls Keystone girl from man.	5ft2"
43	CC looks on angrily.	4ft
44	Film set (same setup as shot 34), villain and Keystone girl struggle.	2ft6"
45	CC looks on before getting up.	2ft7"
46	CC runs onto film set, to help the Keystone girl. EK stops filming and shouts at CC. CC kicks him.	5ft
47	EK falls backwards into scenery panel.	2ft8"
48	CC and Keystone girl, she pushes him over. He gets up and fires gun.	5ft3"
49	EK gets up and marches toward set.	1ft11"
50	CC and Keystone girl on set. EK pushes him away. CC fires gun several times, clearing the set. CC walks around proudly and then exits.	24ft
51	Interior of studio entrance (same setup as shot 30), CC turns back towards the set.	3ft
52	Film set, cast and crew begin to return.	3ft12"
53	CC finds cigarette and lights it by shooting it. Fires gun until it is empty, before leaving.	20ft14"
54	Studio entrance, doorman makes to hit CC. CC kicks him into chair before leaving.	6ft11"
T (5) THE INTERRUPTED WORK CONTINUED		
55	Film set, filming begins again.	2ft5"
56	Residential street. Keystone rep walking along by public telephone, sees something.	2ft14"
57	House burning.	1ft13"
T (6) "A FIRE! JUST WHAT WE NEED TO FINISH THE PICTURE!"		
58	Rep excitedly picks up telephone.	8ft6"
59	Interior of studio, the prop man answers telephone hanging on wall.	2ft9"
60	Rep on telephone, reports the fire.	3ft10"
61	Interior of studio, prop man puts down telephone. He runs off frame right.	2ft2"
62	Smoke-filled film set (same setup as shot 34), prop man tells EK about house fire. EK shouts instructions for everyone to get to the scene.	10ft9"
63	House burning.	14"
64	CC standing in street, he runs off.	2ft15"
65	Film crew and actors run to cars. Cars speed away.	7ft
66	CC running down road toward camera at full speed. He falls over, gets up and carries on running.	5ft15"
67	Film crew in cars speeding down road before turning.	4ft
68	CC running down road, away from camera.	2ft5"
69	Cars pull up at fire. Actors and crew rush out.	3ft1"

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70	House on fire.	1ft8"
71	EK, actors and crew by cars. They look on, then rush towards house.	2ft7"
72	Crew and actors set up outside house with fire in background.	3ft1"
73	Drivers standing by cars, CC arrives waving his arms. He runs towards house.	5ft10"
74	CC warms hands at house fire.	4ft15"
75	Filming begins outside house (same setup as shot 72), Keystone girl and villain struggle.	4ft13"
76	CC watches filming angrily. He throws down his hat before running towards the filming.	6ft8"
77	CC attacks villain. EK loses temper and pulls CC away. CC realizes his mistake. CC exits frame left.	10ft14"
78	Firemen arrive.	3ft6"
79	Filming begins again. CC returns with a burning plank and a bucket of water. He drops the plank on the ground and douses it with the water. He puts his foot in bucket. EK tries to hit CC with plank.	11ft4"
80	CC runs headfirst into fence and falls over.	3ft1"
81	EK runs towards CC.	12"
82	EK and CC by fence. EK threatens CC with plank, throwing it.	3ft2"
83	Plank hits camera and knocks it from tripod.	12"
84	Same setup as shot 72, actors pick up camera.	2ft5"
85	EK and CC by fence. EK waves arms angrily before exiting. CC sits on ground.	1ft11"
86	Actors trying to set up camera, EK barges into them and knocks it over.	4ft6"
87	CC by fence, laughs and runs off right.	2ft13"
88	Actors struggle to control EK. CC grabs Keystone girl and holds her.	5ft1"
89	EK and actors struggle by fence.	4ft13"
90	Fireman notices the fight and orders the hose turned on them.	2ft7"
91	EK and actors sprayed with water from hose.	5ft8"
92	CC struggling with Keystone girl in front of house (same setup as shot 72).	2ft9"
93	Keystone girl throttles CC by fence. She pushes him over and runs away.	6ft6"
94	Firemen turn hose towards CC.	1ft15"
95	CC on ground by fence, sprayed with hose. He gets up and is knocked down, twice.	10ft1"
96	Fireman points toward CC.	2ft13"
97	EK and actors hosed again.	2ft5"
98	CC standing, completely soaked. He twists one ear and then the other, squirting water from his mouth. He shrugs his shoulders and clasps his heart before motioning that he has had enough of chasing the Keystone girl and of films.	13ft1"

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Shot Lengths and Notes

This is a comparative table of the various sources. The shots are numbered according to the order of the restored version in the decoupage section. An 'x' indicates that a particular shot does not appear in a source. The shot lengths are given in feet and frames, as they appear in the source. This explains why shots 1 & 2, which in the restoration are taken from the Lobster dupe negative, are slightly shorter in the new negative. The French intertitles were removed.

- 'Decomp' indicates decomposition in the nitrate copies.
- 'Flash titles' is a term for intertitles which were inserted into negatives or prints. They are only usually a few frames and originally the full length titles were stretch printed from them.

SHOT	BFI X2022428A		BFI X2022604A		BFI 2039265A		BFI 5233Aa		LOBSTER 15048		LOC FPA 4943	
	NITRATE POS		NITRATE POS		NITRATE NEG		NITRATE DUPE NEG		NITRATE DUPE NEG		SAFETY DUPE NEG	
	Ftge	note	Ftge	note	Ftge	note	Ftge	note	Ftge	Note	Ftge	note
1	X		X		X		X		24ft3"	Flash titles	X	
2	X		X		X		X		11ft13	Flash titles insert between 2 & 4	X	
T1	X		T1		X		T1		X	n.b. this copy only contains French flash titles - not recorded	X	

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SHOT	BFI X2022428A		BFI X2022604A		BFI 2039265A		BFI 5233Aa		LOBSTER 15048		LOC FPA 4943	
	NITRATE POS		NITRATE POS		NITRATE NEG		NITRATE DUPE NEG		NITRATE DUPE NEG		SAFETY DUPE NEG	
	Ftge	note	Ftge	note	Ftge	note	Ftge	note	Ftge	Note	Ftge	note
3	X		9ft2"		X		9ft2"		8ft3"	441ft-449ft in this copy	X	
4	X		5ft7"		X		5ft7"		5ft11"	Flash titles	X	
5	X		1ft14"		X		1ft14"		X		X	
6	X		10ft14"		X		10ft14"		11ft10	Flash title	10ft8"	
7	X		10"	frames	X		10"	frames	2ft3"		3ft3"	
8	X		9ft14"	splice midscene	X		9ft14"	print through splice	23ft14	flash title at tail	23ft13	
T2	X		T2		X		T2		X		T2	
9	X		2ft9"		X		2ft9"		2ft14"		3ft3"	
10	X		5ft2"	splice midscene	X		5ft2"	print through splice	5ft7"		5ft10"	
11	X		3ft3"		X		3ft3"		2ft14"		3ft3"	
12	X		6ft12"		X		6ft12"		6ft2"		X	
13	X		4ft11"		X		4ft11"		4ft6"		X	
14	X		7ft1"		X		7ft1"		1ft7"	Flash titles	8ft14"	
15	X		14ft12"		X		14ft12"		4ft1"		15ft13	
16	X		11ft15"	splices midscene	X		11ft15"	print through splices	11ft6"	Flash titles	1ft9"	

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SHOT	BFI X2022428A		BFI X2022604A		BFI 2039265A		BFI 5233Aa		LOBSTER 15048		LOC FPA 4943	
	NITRATE POS		NITRATE POS		NITRATE NEG		NITRATE DUPE NEG		NITRATE DUPE NEG		SAFETY DUPE NEG	
	Fltge	note	Fltge	note	Fltge	note	Fltge	note	Fltge	Note	Fltge	note
17	X		18ft14"	splice midscene - missing fltge is in Lobster	X		18ft14"	print through splice	18ft3"	flash titles midscene	9ft2"	
T3	X		T3		X		T3		X		T3	
18	X		14ft15"	splice midscene	X		14ft15"	print through splice	16ft5"		1ft7"	
19	X		5ft1"		X		5ft1"		4ft10"		4ft10"	
20	X		3ft10"		X		3ft10"		3ft3"		2ft4"	
21	X		14ft5"		X		14ft5"		13ft	flash titles midscene, insert at tail	12ft13	
22	X		1ft3"		X		1ft3"		X		1ft5"	
23	X		1ft12"		X		1ft12"		1ft10"	insert at tail	1ft12"	
24	X		2ft4"	splice midscene	X		2ft4"	print through splice	X		2ft	
25	X		26ft8"		X		26ft8"		28ft9"	insert at tail	24ft9"	
26	X		3ft12"		X		3ft12"		X		3ft9"	
27	X		11ft6"		X		11ft6"		11ft10		12ft10	

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SHOT	BFI X2022428A		BFI X2022604A		BFI 2039265A		BFI 5233Aa		LOBSTER 15048		LOC FPA 4943	
	NITRATE POS		NITRATE POS		NITRATE NEG		NITRATE DUPE NEG		NITRATE DUPE NEG		SAFETY DUPE NEG	
	Fltge	note	Fltge	note	Fltge	note	Fltge	note	Fltge	Note	Fltge	note
28	X		11ft7"	splice midscene	X		11ft7"	print through splice	10ft3"		12ft5"	
T4	X		T4		X		T4		X		T4	
29	X		7ft10"	splice midscene	X		7ft10"	print through splice	6ft15"	print through splice	6ft11"	print through splices
30	X		7ft11"		X		7ft11"		6ft10"		7ft9"	
31	X		6ft11"	4 test punches in 1 st frame	X		6ft11"	print through punches	5ft10"		6ft11"	
32	X		2ft9"		X		2ft9"	punches in last frame	1ft11"		X	
33	X		13ft8"		X		13ft8"		8ft14"		2ft9"	
34	X		55ft		X		55ft		53ft11		28ft2"	
35	X		16ft14"		X		16ft14"		16ft2"		12ft6"	
36	X		3ft13"		X		3ft13"		3ft6"		4ft7"	
37	X		12ft1"		5ft		12ft1"	join at head between dupes	11ft	insert at tail	6ft5"	
38	X		9ft5"		11ft	print through decomp	9ft5"		X		4ft3"	
39	X		14ft10"		4ft		14ft10"		13ft14		10ft6"	
40	X		2ft8"	Decomp	X		4ft1"		3ft12"		3ft2"	

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SHOT	BFI X2022428A		BFI X2022604A		BFI 2039265A		BFI 5233Aa		LOBSTER 15048		LOC FPA 4943	
	NITRATE POS		NITRATE POS		NITRATE NEG		NITRATE DUPE NEG		NITRATE DUPE NEG		SAFETY DUPE NEG	
	Ftge	note	Ftge	note	Ftge	note	Ftge	note	Ftge	Note	Ftge	note
41	2ft2"	41 & 42 are attached to the end of the roll	X		4ft		4ft4"		7ft7"		1ft3"	
42	3ft		X		5ft2"		3ft7"		3ft6"		4ft2"	
43	X		X		4ft		X		X		X	
44	X		X		2ft6"		X		X		X	
45	X		X		2ft7"		X		1ft5"		2ft6"	
46	X		4ft15"	Decomp	4ft		5ft		4ft6"		4ft8"	
47	X		2ft8"	Decomp	2ft8"		1ft14"		9"	frames	2ft6"	
48	X		5ft1"	Decomp	4ft	print through decomp	5ft3"		4ft15"		2ft1"	
49	X		X		1ft11"		13"	frames	1ft3"		X	
50	22ft6"		X		24ft		23ft10"		23ft2"		X	
51	2ft2"		X		3ft		2ft2"		1ft4"	insert at tail	X	
52	1ft4"		X		3ft12"		1ft4"		X		X	
53	20ft14		X		19ft		20ft14		20ft2"		X	
54	6ft		X		6ft11"		6ft		5ft		X	
T5	T5		X		T5		T5		X		T5	
55	9"	frames	X		2ft5"		9"	frames	5"	frames	3ft	
56	2ft9"		X		2ft14"		2ft9"		1ft15"		2ft10"	
57	1ft13"		X		X		1ft13"		1ft15"	insert at tail	2ft14"	

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SHOT	BFI X2022428A		BFI X2022604A		BFI 2039265A		BFI 5233Aa		LOBSTER 15048		LOC FPA 4943	
	NITRATE POS		NITRATE POS		NITRATE NEG		NITRATE DUPE NEG		NITRATE DUPE NEG		SAFETY DUPE NEG	
	Ftge	note	Ftge	note	Ftge	note	Ftge	note	Ftge	Note	Ftge	note
T6	T6		X		T6		T6		X		T6	
58	8ft6"		X		6ft		8ft6"		X		13"	frames
59	2ft9"		X		3ft		2ft9"		2ft3"		10"	frames
60	3ft10"		X		3ft		3ft10"		3ft8"		X	
61	2ft2"		X		3ft		2ft2"		1ft7"		X	
62	10ft9"		X		9ft		10ft9"		X		3ft9"	
63	14"	frames	X		X		14"	frames	10"	frames	12"	frames
64	2ft15"		X		3ft		2ft15"		2ft4"		X	
65	7ft		X		7ft		7ft		6ft3"		5ft10"	
66	3ft4"		X		5ft15"		3ft4"		2ft		X	
67	4ft		X		1ft	ends abruptly	4ft		3ft6"		X	
68	2ft5"		X		X		2ft5"		1ft2"		1ft9"	
69	3ft1"		X		X		3ft1"		2ft6"		2ft10"	
70	1ft8"		X		X		1ft8"		1ft4"		1ft4"	
71	2ft7"		X		X		2ft7"		1ft8"		15"	frames
72	3ft1"		X		X		3ft1"		1ft14"		X	
73	5ft10"		X		X		5ft10"		4ft1"		X	
74	4ft15"		X		X		4ft15"		4ft1"		4ft15"	
75	4ft13"		X		X		4ft13"		3ft14"		2ft8"	
76	6ft8"		X		X		6ft8"		6ft		3ft7"	
77	10ft14		X		X		10ft14		9ft12"		10ft12	
78	3ft6"		X		X		3ft6"		3ft3"		3ft8"	
79	11ft3"		X		X		11ft3"		11ft1"		11ft8"	
80	3ft1"		X		X		3ft1"	frames missing midscene	2ft5"		3ft3"	

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SHOT	BFI X2022428A		BFI X2022604A		BFI 2039265A		BFI 5233Aa		LOBSTER 15048		LOC FPA 4943	
	NITRATE POS		NITRATE POS		NITRATE NEG		NITRATE DUPE NEG		NITRATE DUPE NEG		SAFETY DUPE NEG	
	Flge	note	Flge	note	Flge	note	Flge	note	Flge	Note	Flge	note
81	12"		X		X		12"		6"		13"	
82	2ft	frames	X		X		2ft		2ft4"		3ft2"	
83X	X		X		X		X		9"	frames	12"	frames
84	2ft5"		X		X		2ft5"		2ft1"		2ft7"	
85	1ft11"		X		X		1ft13"		1ft2"		1ft15"	
86	4ft6"		X		X		4ft7"		4ft9"		5ft	
87	2ft13"		X		X		2ft13"		2ft3"		2ft13"	
88	5ft1"		X		X		5ft1"		3ft11"		4ft4"	
89	4ft13"		X		X		4ft13"		3ft15"		4ft13"	
90	1ft15"		X		X		1ft15"		1ft6"		2ft7"	
91	2ft13"		X		X		2ft13"		4ft7"		5ft8"	
92	2ft4"		X		X		2ft4"		1ft10"		2ft9"	
93	3ft4"		X		X		3ft4"		5ft1"		6ft6"	
94	1ft15"		X		X		1ft15"		1ft4"		1ft12"	
95	5ft15"	ends abruptly	X		X		5ft15"	ends abruptly	10ft1"		5ft4"	
96	X		X		X		X		2ft13"		X	
97	X		X		X		X		2ft5"		X	
98	X		X		X		X		13ft1"		X	

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NFTVA 2005 Restoration's Sources

This table gives a colour-coded reference for the source of each shot. Length: 747ft

Shot	Source	Shot	Source
1	LOBSTER 15048	26	BFI X2022604A
2	LOBSTER 15048	27	BFI X2022604A
T1	WHAT HE SAW...	28	LOC FPA 4943
3	BFI X2022604A	T4	"I DON'T WANT
4	LOBSTER 15048	29	BFI X2022604A
5	BFI X2022604A	30	BFI X2022604A
6	LOBSTER 15048	31	BFI X2022604A
7	LOBSTER 15048	32	BFI X2022604A
8	LOBSTER 15048	33	BFI X2022604A
T2	THEN THE KEY...	34	BFI X2022604A
9	LOBSTER 15048	35	BFI X2022604A
10	LOBSTER 15048	36	BFI X2022604A
11	BFI X2022604A	37	BFI X2022604A
12	BFI X2022604A	38	BFI X2022604A
13	BFI X2022604A	39	BFI X2022604A
14	BFI X2022604A	40	BFI 5233Aa
15	BFI X2022604A	41	BFI 5233Aa
16	BFI X2022604A	42	BFI 2039265A
17	BFI X2022604A	43	BFI 2039265A
T3	KEYSTONE PLA...	44	BFI 2039265A
18	LOBSTER 15048	45	BFI 2039265A
19	BFI X2022604A	46	BFI 5233Aa
20	BFI X2022604A	47	BFI 2039265A
21	BFI X2022604A	48	BFI 5233Aa
22	BFI X2022604A	49	BFI 2039265A
23	BFI X2022604A	50	BFI 2039265A
24	BFI X2022604A	51	BFI 2039265A
25	LOBSTER 15048	52	BFI 2039265A

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Shot	Source	Shot	Source
53	BFI X2022428A	76	BFI X2022428A
54	BFI 2039265A	77	BFI X2022428A
T5	THE INTERRUPT...	78	BFI X2022428A
55	BFI 2039265A	79	BFI X2022428A
56	BFI 2039265A	80	BFI X2022428A
57	BFI 5233Ab	81	BFI X2022428A
T6	"A FIRE! JUST	82	LOC FPA 4943
58	BFI X2022428A	83	LOC FPA 4943
59	BFI X2022428A	84	BFI X2022428A
60	BFI X2022428A	85	BFI X2022428A
61	BFI X2022428A	86	BFI X2022428A
62	BFI X2022428A	87	BFI X2022428A
63	BFI X2022428A	88	BFI X2022428A
64	BFI X2022428A	89	BFI X2022428A
65	BFI X2022428A	90	LOC FPA 4943
66	BFI 2039265A	91	LOC FPA 4943
67	BFI X2022428A	92	LOC FPA 4943
68	BFI X2022428A	93	LOC FPA 4943
69	BFI X2022428A	94	BFI X2022428A
70	BFI X2022428A	95	LOBSTER 15048
71	BFI X2022428A	96	LOBSTER 15048
72	BFI X2022428A	97	LOBSTER 15048
73	BFI X2022428A	98	LOBSTER 15048
74	BFI X2022428A		
75	BFI X2022428A		

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Titles

The intertitles table shows the text of the intertitles in the various copies.

- The column on the right gives the text of the titles in the restoration. The line breaks are shown by /
- Keystone indicates original Keystone intertitles.
- WHP indicates the titles of WH Productions reissues. The project's research has shown that these titles are the closest to the original text of the reissues. WH Productions reissued Chaplin's Keystone films from the late nineteen teens and printed initially from the original negatives.

	W H P	W H P	W H P	KEYSTONE	RESTORATION
	from BFI X2022604A	from BFI X2022428A	from LOC FPA 4943	from BFI 2039265A	NFIVA 2005
T1	WHAT HE SAW ON THE SCREEN				WHAT HE SAW ON THE SCREEN
T2	THEN THE KEYSTONE GIRL / APPEARED		THEN THE KEYSTONE GIRL / APPEARED		THEN THE KEYSTONE GIRL / APPEARED
T3	KEYSTONE PLAYERS / ARRIVING AT THE / STUDIO		KEYSTONE PLAYERS / ARRIVING AT THE / STUDIO		KEYSTONE PLAYERS / ARRIVING AT THE / STUDIO
T4	"I DON'T WANT ANY BUMS / AROUND HERE"		"I DON'T WANT ANY BUMS / AROUND HERE"		"I DON'T WANT ANY BUMS / AROUND HERE"
T5		THE INTERRUPTED WORK / CONTINUED	THE INTERRUPTED WORK / CONTINUED	THE INTERRUPTED / WORK CONTINUED	THE INTERRUPTED / WORK CONTINUED
T6		"A FIRE! JUST WHAT WE / NEED TO FINISH THE / PICTURE"	"A FIRE! JUST WHAT WE / NEED TO FINISH THE / PICTURE"	"A FIRE! JUST WHAT WE / NEED TO FINISH THE / PICTURE"	"A FIRE! JUST WHAT WE / NEED TO FINISH THE / PICTURE"

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