Preserving the Colors of Early Cinema through the Davide Turconi Film Frame Collection

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Auditorium of the Center for Imaging Science

While most surviving silent films now only exist in black and white, originally the majority were manually colored in part or in whole through the applied coloring techniques of tinting, toning, hand-coloring, and stenciling. Even at Edison’s first public screening in April of 1896, two of the films were hand-colored, and prior to this, Lumière as well as Kinetoscope films were colored. Color has thus existed in the cinema since its inception, yet its early history in the cinema has for the most part remained obscured, due in part to natural processes of decay but also because of historical disregard. This talk will focus on the early history of color cinema by looking in detail at the George Eastman House’s ongoing preservation project of the Davide Turconi Film Frame Collection.

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**Speaker Bio**
Joshua Yumibe is a Ph. D. candidate at the University of Chicago and a Mellon fellow of the Council on Library and Information Resources. He is preparing a dissertation titled “Moving Color: An Aesthetic History of Applied Color Silent Cinema.” Since 2003, he has been working with the George Eastman House in Rochester, New York on preserving the Davide Turconi Film Frame Collection.