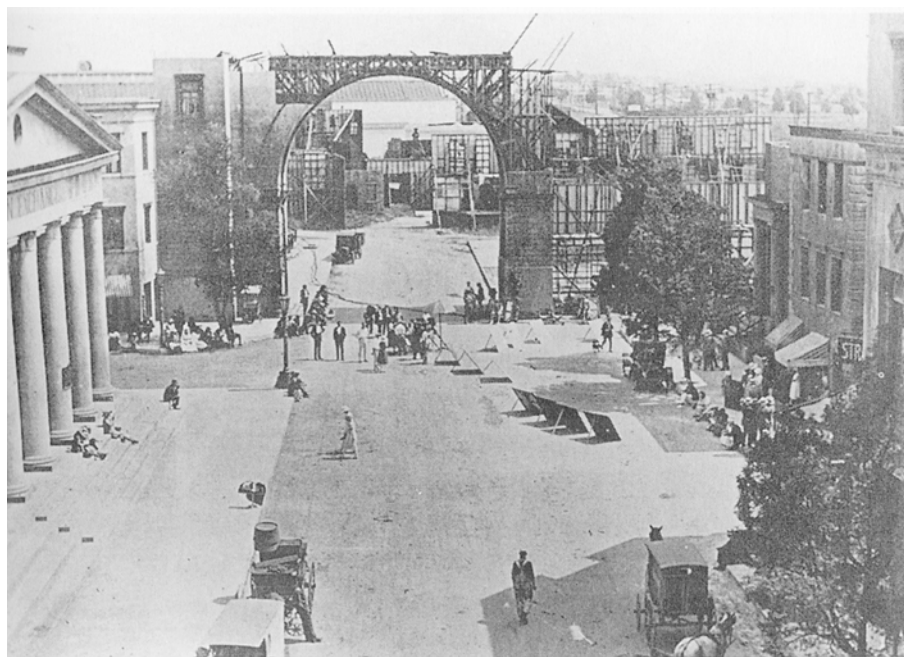
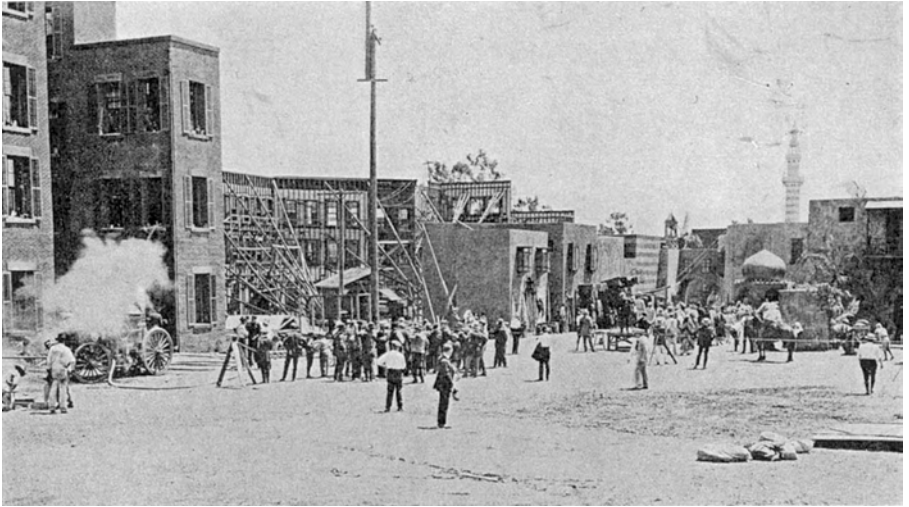




Courtesy Goldwyn Pictures Corporation.

How a Movie Set is Made, 1923.



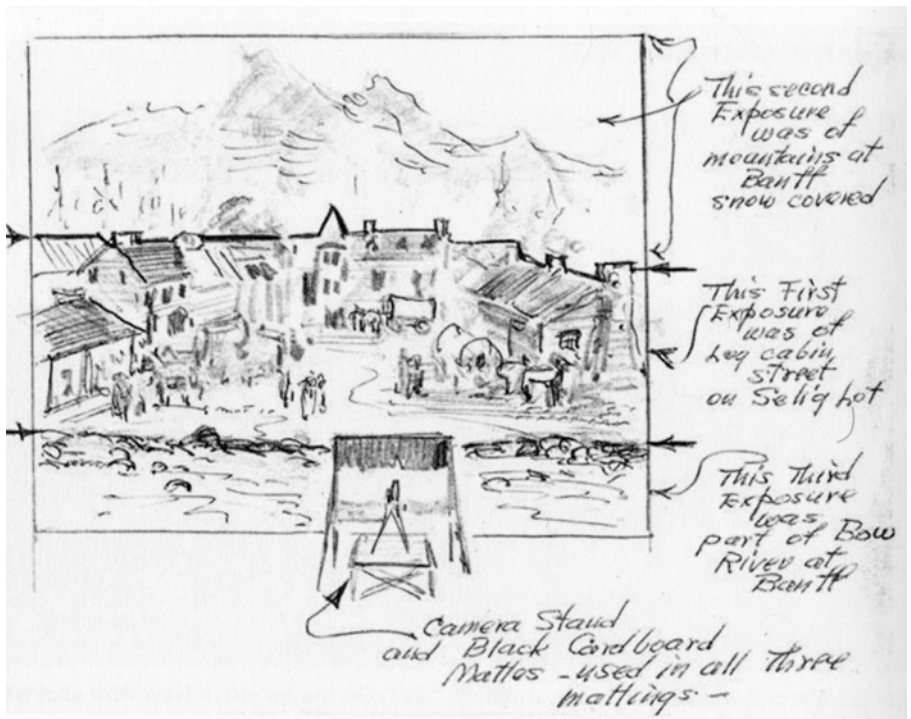
Two cities share the same lot in Los Angeles.



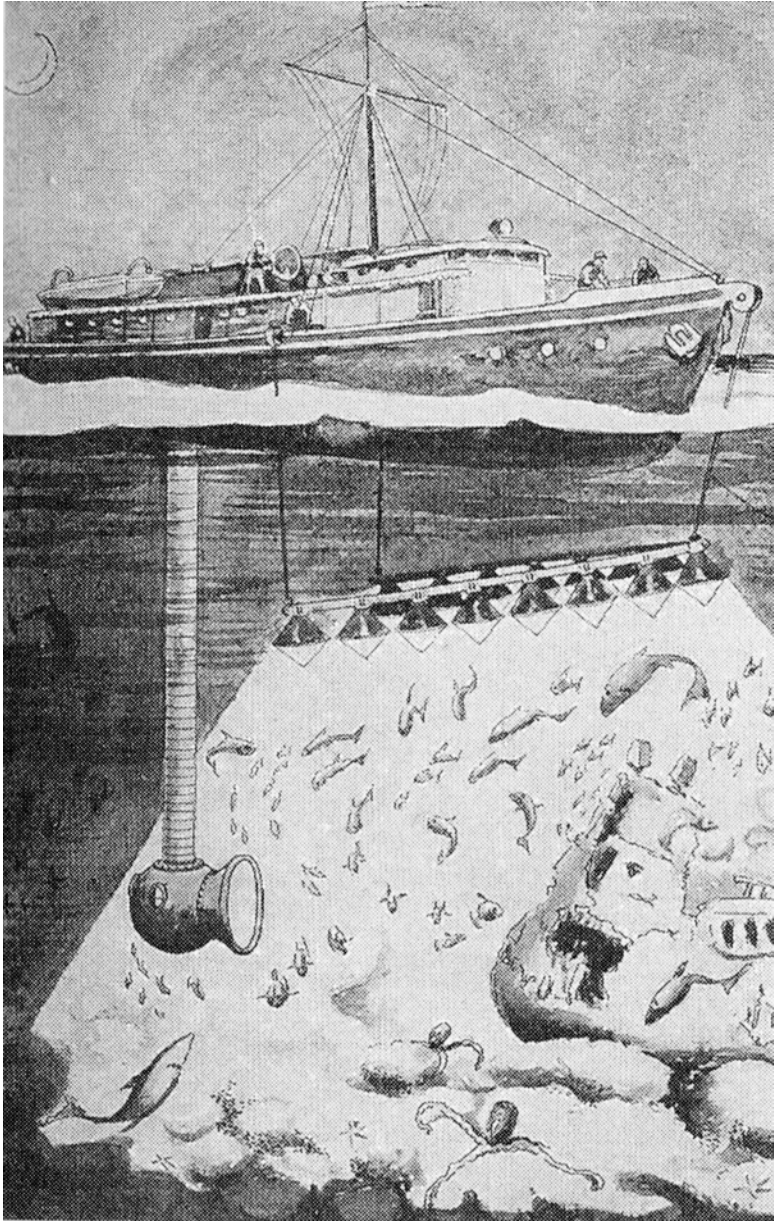
(Courtesy of Universal Film Company)

THESE PHANTOM-LIKE FIGURES SURROUNDING THE BOY IN "THE ROAD TO DESTINY"
WERE PROCURED BY A DOUBLE-EXPOSURE OF THE FILM.

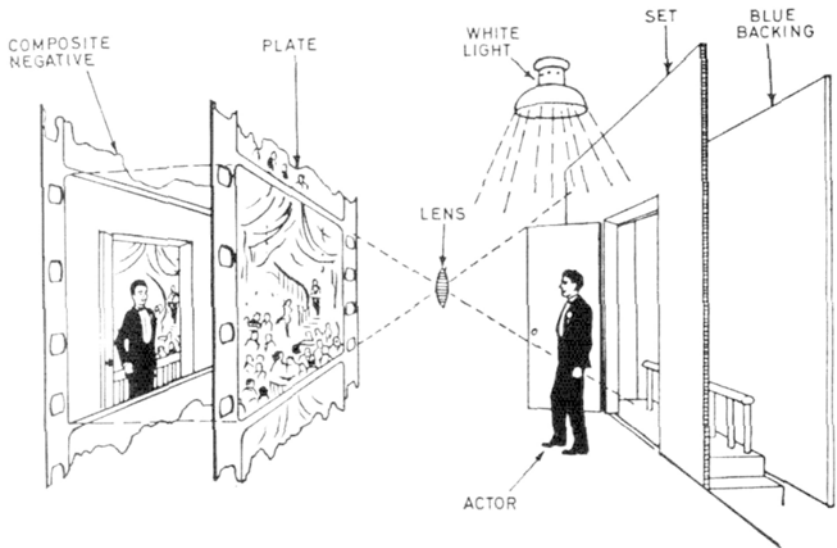
Double-Exposed phantoms in the film The Road to Destiny (1914).



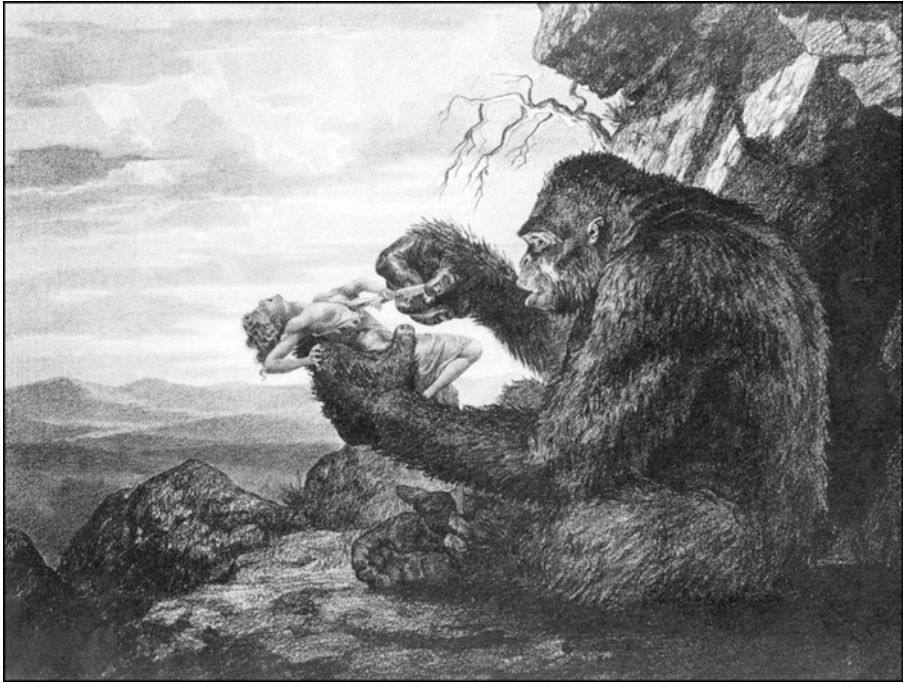
Multiple exposures put Los Angeles at the foot of the Canadian Rockies. Image by Norman Dawn, at the Selig Studios in East LA, for the movie *The Spoilers* (1914).



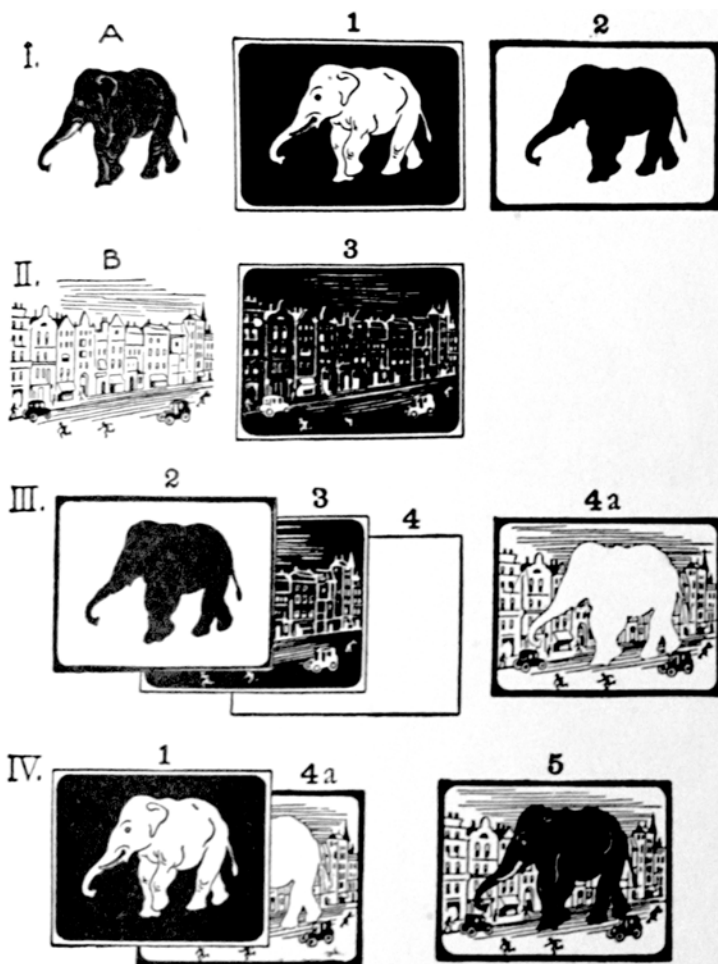
From 1914: until 1955, J.E. Williamson specialized in “submarine eye,” underwater shooting, particularly silent-screen adaptations of Jules Verne’s Mysterious Island. Diagram from 1927.



The Dunning-Pomeroy travelling matte, widely used in the early sound era, notably for Tarzan the Ape Man (1932) and King Kong (1933). A carefully bleached positive filled the portion left undeveloped on a black-and-white negative. Diagram from 1929, process first devised in 1925.



Early Production Sketch: King Kong (1933). Willis O'Brien added considerable nobility to this grizzled ape and gave him more chivalry. His ape is less stuffed, less clinical; and Kong's lair less like a rugged men's magazine.



FOUR PHASES IN THE COMBINING OF TWO NEGATIVES TO MAKE ONE COMPLETE—UNUSUAL—PICTURE.

(Scenes A and B are to be combined.)

1. Negative from scene A. 2. Positive from negative 1 printed extremely dense to make it like a mask. 3. Negative from scene B. Mask 2, and negative 3, used to make the first printing on fresh film represented by 4. 4a, result of this. Image on negative 1 is now printed on 4a, to come out as shown in 5.

Effect for movies, 1927 (borrowed from trick photography). One film negative can be copied (reversed) on to another.



Dressing and painting a lady robot for War of the Worlds (1952). Her scenes were finally cut out of the film, probably too much like a thirties Buck Rogers serial.



Martians Over LA, sketch widely used in ads for The War of the Worlds (1952).



A mechanized set for 2001, even more claustrophobic than the movie itself. Built at a cost of \$750,000, this “giant centrifuge” revolved at a speed of three miles per hour, to capture the interior rhythms of the ship.