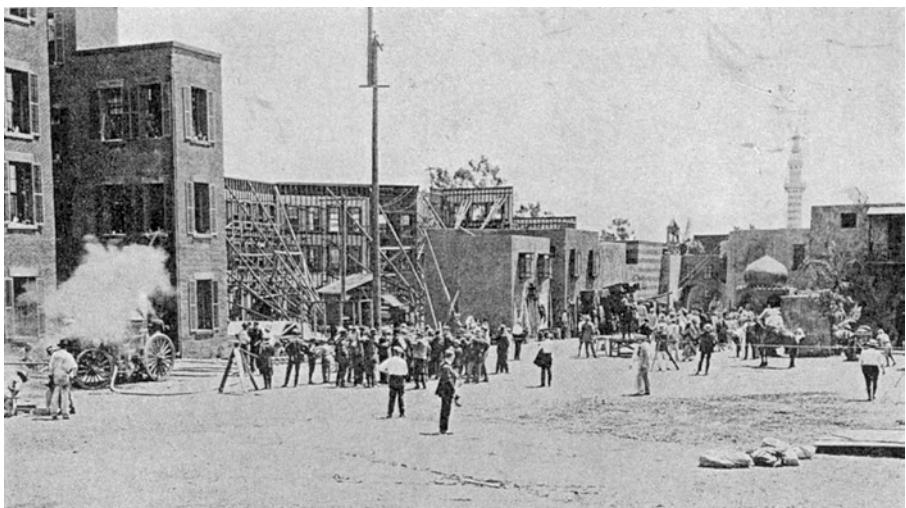


*Courtesy Goldwyn Pictures Corporation.*

*How a Movie Set is Made, 1923.*



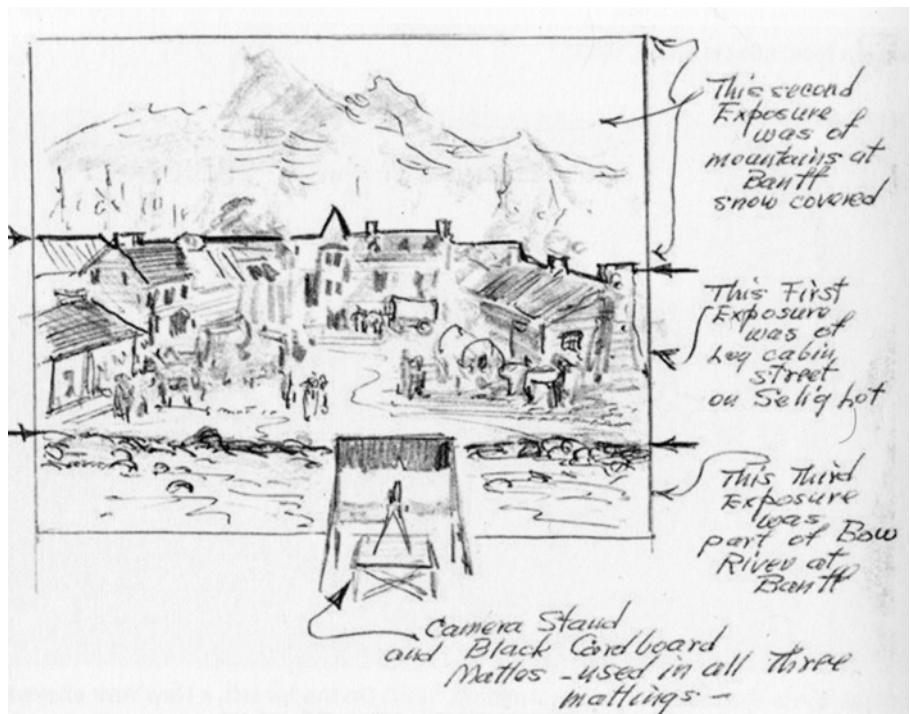
*Two cities share the same lot in Los Angeles.*



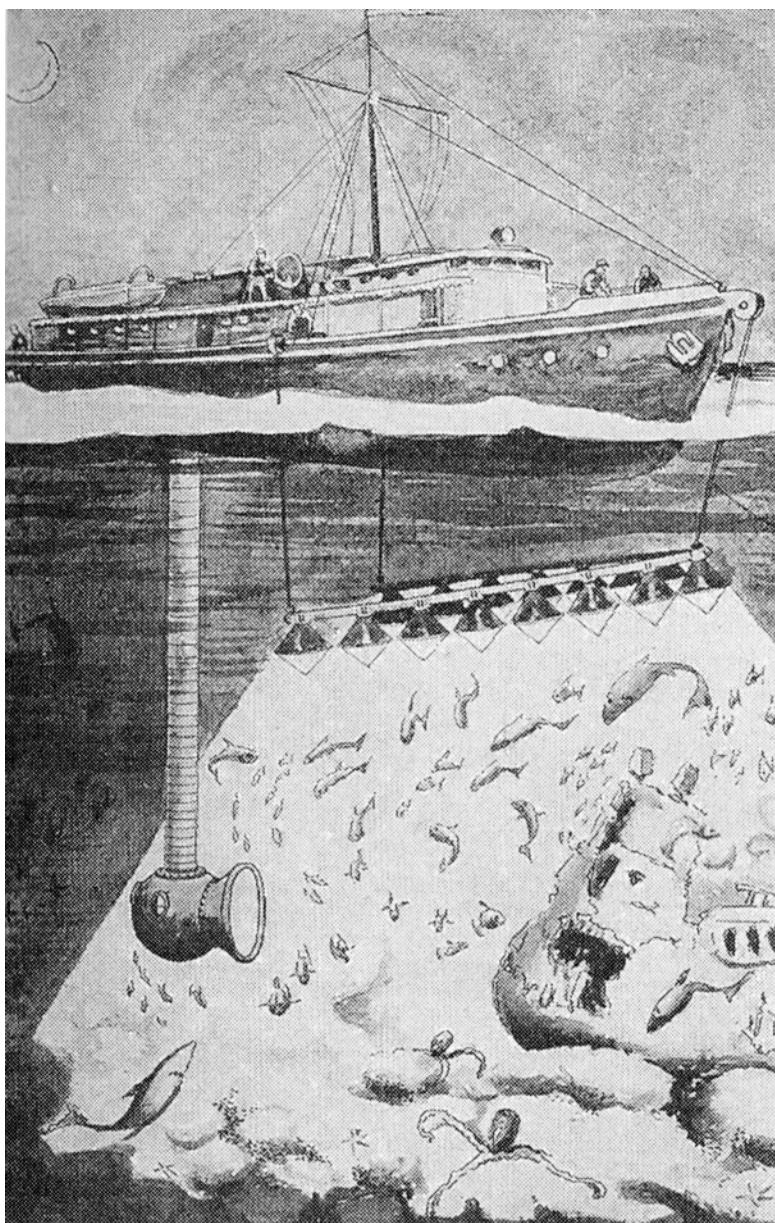
(Courtesy of Universal Film Company)

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

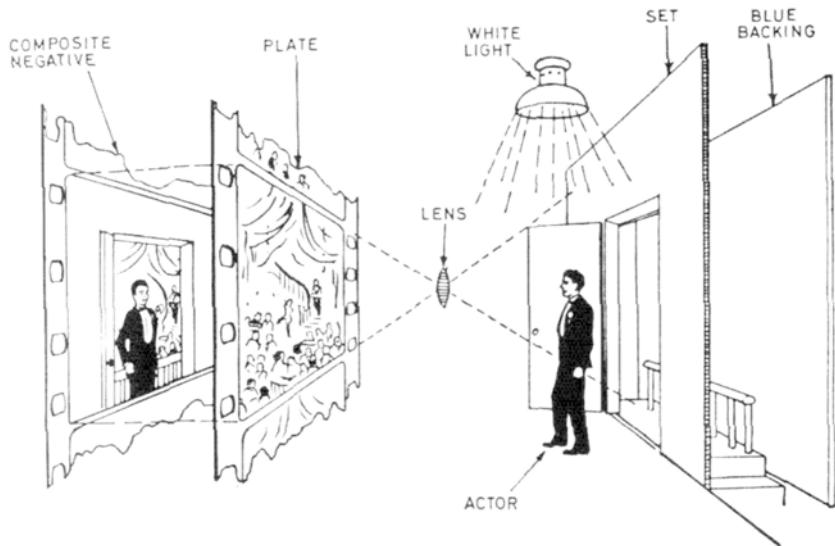
*Double-Exposed phantoms in the film The Road to Destiny (1914).*



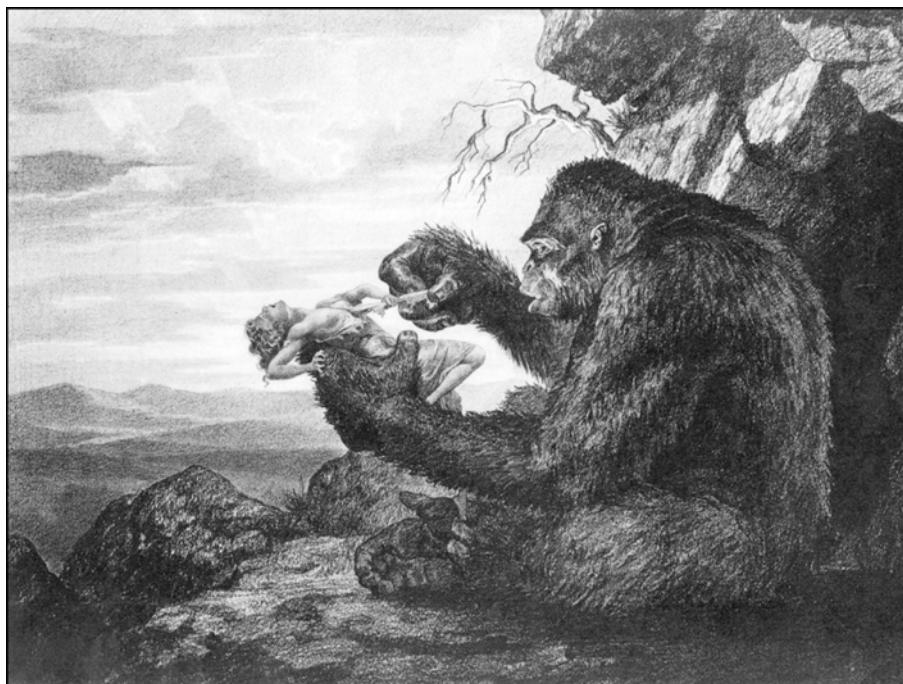
*Multiple exposures put Los Angeles at the foot of the Canadian Rockies. Image by Norman Dawn, at the Selig Studios in East LA, for the movie The Spoilers (1914).*



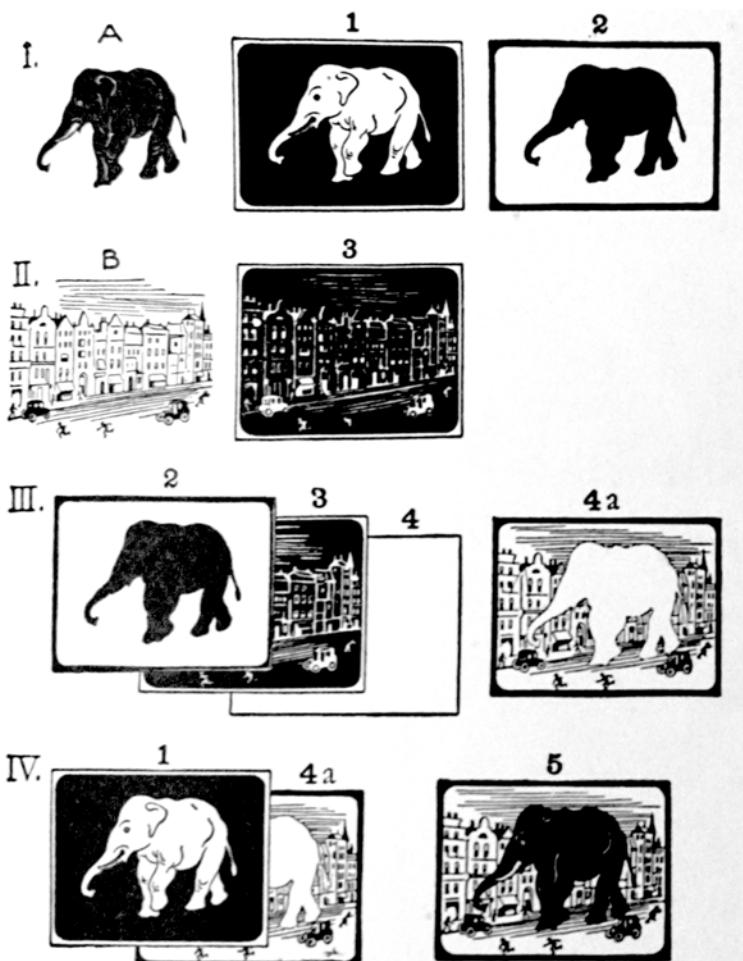
From 1914 until 1955, J.E. Williamson specialized in "submarine eye," underwater shooting, particularly silent-screen adaptations of Jules Verne's *Mysterious Island*. Diagram from 1927.



*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.

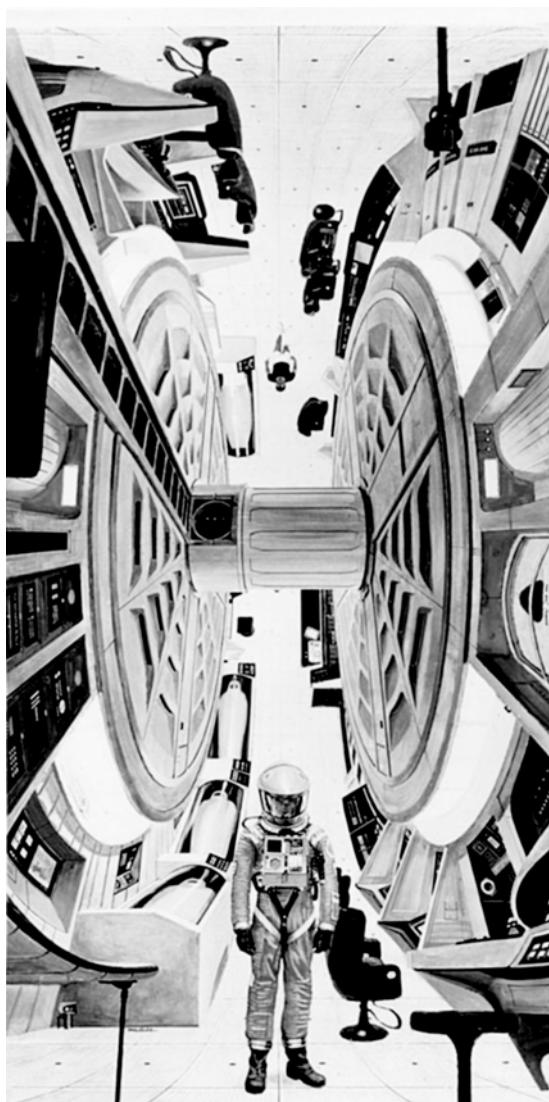
*Effect for movies, 1927 (borrowed from trick photography). One film negative can be copied (reversed) on to another.*



*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.*