Edward Carrick:
An Inventory of His Papers at the Harry Ransom Center

Descriptive Summary

Creator: Carrick, Edward, 1905-1998
Title: Edward Carrick Papers
Dates: 1900-1971
Extent: 33 document boxes, 22 oversize boxes (osb), 179 oversize files (osf) (14.28 linear feet)
Abstract: Edward Carrick was an art director and set designer for British film and theater productions from the 1920s through the 1960s. The Edward Carrick Papers, 1900-1971, consist of art designs, photographs, scripts, programs, production documents, manuscripts, clippings, correspondence, and printed material. The bulk of the collection documents Carrick's own work as a production designer in the British film industry from the 1920s to the 1960s, with additional materials Carrick collected from other British designers, as well as materials related to American and European films.

Call Number Film Collection FI-00005
Language: English, French, German, Italian, Portuguese, and Spanish
Access: Open for research. A set blueprint for Captain Boycott is restricted from access due to its fragile condition. An advance appointment is required to view photographic negatives in the Reading Room.

Administrative Information

Acquisition: Purchase, 1972 (R5052)
Repository: The University of Texas at Austin, Harry Ransom Center
Biographical Sketch

Edward Carrick (born Edward Anthony Craig in London on January 3, 1905) was an art director and set designer for British film and theater productions from the 1920s through the 1960s. In 1938, he founded the first British school dedicated to film design and production, the Associated Artist Technicians (A.A.T.) Film School. Carrick wrote several books on designing for films, and organized the first museum exhibit of British film design materials at the Victoria and Albert Museum in 1948.

The son of stage designer Edward Gordon Craig and Elena Meo, Carrick lived in various locations throughout Europe as a child, including London, Florence, and Rome. From the age of twelve, he worked as an apprentice to his father, sketching Edward Gordon Craig's design ideas on paper, creating technical plans for stage productions, and photographing theaters and theatrical manuscripts. In 1923, Edward Anthony Craig's woodcut illustrations were published in his father's magazine, The Mask, under the pseudonym Edward Carrick, his first professional use of that name. Carrick continued to work on projects with his father for several years after that, and then moved to London in 1927, where he was hired by George Pearson as art designer for the Welsh-Pearson-Elder film company in 1928. After that company was liquidated and its film stock destroyed in 1930, Carrick supported himself as a freelance painter and commercial artist, notably by contributing illustrations to several volumes of poetry privately published by John Gawsworth, and also worked as a set designer for various theatrical productions in London. In 1932, Carrick obtained a position as art director for Associated Talking Pictures (A.T.P.) at the newly created Ealing Studios, designing films directed by Carol Reed and A.T.P. founder Basil Dean.

In 1936, Carrick took a job with Douglas Fairbanks Jr.'s British-based Criterion Film Productions, Ltd., designing such Fairbanks Jr. films as The Amateur Gentleman (1936), Accused (1936), and Jump for Glory (When Thief Meets Thief) (1937). Carrick left film production in 1938 to found the Associated Artist Technicians (A.A.T.) Film School, the first school in Great Britain to offer a course in designing for film. The Second World War brought an abrupt end to the school's activities, however, and Carrick joined the war effort as art director for the Ministry of Information's Crown Film Unit. Carrick built sets for many of Crown Film Unit's "story documentaries" including Target for Tonight (1941) and Fires Were Started (1943), which typically featured non-actors such as soldiers and firemen playing themselves in dramatic reconstructions of their wartime activities. A selection of stills from Crown Film Unit documentaries depicting wartime life on the home front were compiled by Carrick into a book published in 1942, Meet the Common People.

After the war, Carrick was hired by the Rank Organisation's film production unit, Independent Producers Ltd., as supervising art director of Pinewood Studios, and remained at Pinewood through the 1950s, designing films such as Captain Boycott (1947), The Blue Lagoon (1949), The Divided Heart (1954), and Tiger Bay (1959). In the 1940s Carrick continued to educate students and the general public in the fundamentals of designing for films. He wrote the first textbook on film design, Designing For Moving Pictures (1941), republished as Designing For Films (1949). As one of the
founding members of The Society of British Film Art Directors and Designers, started in 1946, Carrick contributed original design materials to a special collection housed at the British Film Institute. Carrick compiled his own designs and those of other Society members such as Alfred Junge, Hein Heckroth, and Vincent Korda into the book *Art and Design In the British Film* in 1948. Many of the designs reproduced in that book were likely also featured in the Exhibition of British Film Art at The Victoria and Albert Museum the same year. Carrick left Independent Producers Ltd. in the early 1960s to work for Hammer Film Productions, where he art directed some of Hammer's Alfred Hitchcock-inspired psychological thrillers, including *Maniac* (1963), *Hysteria* (1964), and his final film credit, *The Nanny* (1965).

Carrick retired to country life in the mid-1960s with his second wife, Mary Timewell, and his two children, John and Helen. He published a biography of his father, *Gordon Craig* (1968), contributed to a history of Italian Baroque and Rococo theater architecture published in Milan, and gave lectures on film and theater design and his father's work. Edward Carrick died on January 21, 1998 in Thame, Oxfordshire, England.

**Sources:**


**Scope and Contents**

The Edward Carrick Papers, 1900-1971, consist of art designs, photographs, scripts, programs, production documents, manuscripts, clippings, correspondence, and printed material. The bulk of the collection documents Carrick's own work as a production designer in the British film industry from the 1920s to the 1960s, with additional materials Carrick collected from other British designers, as well as materials related to
American and European films. The papers are organized into three series: Series I. Film Files; Series II. Writings; and Series III. Professional Papers.

Series I. Film Files is divided into five subseries. Subseries A. Films Designed by Carrick contains materials for films that Carrick was employed on as art director, set designer, or designer of publicity materials. The bulk of the materials in the Edward Carrick Papers are filed within this subseries; it includes original designs, film stills and production photographs, scripts, cost estimates and other production documents, and title cards. Subseries B. Other Films is comprised of materials related to specific films, generally original designs or still photographs, which with Carrick himself had no professional involvement. Many of the original art designs in this subseries, including sketches by Alfred Junge, Hein Heckroth, Vincent Korda, and L. P. Williams, were reproduced in Carrick's books Designing For Films and Art and Design in the British Film. In general, materials in Subseries A and B are arranged alphabetically by British release title, as these were the titles Carrick himself used to arrange and file the materials. In instances where a film was given a different title for its American release or where a provisional title was used on some of the materials associated with the film, those alternate titles are listed in parentheses after the British title. Stills for European films have been listed by the title printed or written on the still, often in the original language (e.g., French or German); these films may be known by other titles which are not listed here.

Subseries C. Film Topics and Subseries D. Studio Files are collections of material used by Carrick for research or for reproduction in his book Designing For Films. Groupings in these subseries follow Carrick's original arrangement and many of the folders contain brief notes written by Carrick about the material. Subseries C. Film Topics contains photographs of art designs and production photographs filed by film designer and by nationality, as well as a collection of behind-the-scenes photographs that depict various technical aspects of filmmaking (e.g., technicians building sets, ships, and models, and various types of camera and lighting set-ups). Also in this subseries is a collection of articles and clippings arranged by topic, covering such subjects as the development of color film processes, censorship in films, and profiles of various film studios and film personalities. Subseries D. Studio Files contains clippings, photographs, maps, and organizational documents from a variety of British studios. Subseries E. Crown Film Unit documents Carrick's work for the Ministry of Information during World War II and contains printed material such as programs, brochures, and reports as well as film stills from Crown Film Unit productions.

Series II. Writings contains printed articles and manuscript drafts of various pieces by Edward Carrick (including portions of his book Designing For Moving Pictures) and by other writers, including Carrick's father, Edward Gordon Craig. Also in this series are several folders containing film bibliographies, publishers' catalogs of film books, and guides to the holdings of various film libraries.

Series III. Professional Papers is divided into five subseries. Series A. Correspondence contains a small amount of correspondence related to Carrick's professional activities and personal letters from his friend and one-time employer George Pearson. Series B. Film Organizations contains materials from several film-related organizations that Carrick was a member of, including the Association of Cinematograph and Allied Technicians and the British Film Institute. Subseries C. Other Works contains one item,
a sketch for a print advertisement featuring the actress Kay Kendall. Subseries D.
Teaching Files contains printed materials, correspondence, and notes related to Carrick's
own A.A.T. Film School, as well as brochures from other film schools and clippings on
film education. Subseries E. Victoria and Albert Museum Exhibition of British Film Art
is composed of clippings about the 1948 Exhibition of British Film Art at the Victoria
and Albert Museum, and a poster and text panel used in that exhibit.

Related Material

Other Carrick related materials at the Ransom Center are located in the James
Roose-Evans Papers (MS-03602), the Edward Gordon Craig Art Collection (AR-00048),
the Edward Gordon Craig Literary File Photography Collection (PH- 02703), and the
Edward Carrick Photography Collection (PH-00277). The Edward Carrick Art
Collection (AR-00355) contains 14 drawings by Carrick.

Researchers of British film design may also be interested in the Alfred Junge Papers
(FI-00016) and the B. J. Simmons & Co. Costume Design Records (PA-00008), held at
the Center.

Separated Material

The pictorial record for Captain Boycott has been transferred to the Ransom Center's
cold storage; a digital copy of this item is available for patron access. Film strips from
movies art directed by Carrick have also been removed from their original location and
transferred to the Center's cold storage.

Index Terms

Correspondents
Pearson, George, 1875-1973

Subjects
Carrick, Edward, 1905-1998
Motion pictures--Art direction
Motion pictures--Great Britain

Document Types
Clippings
Correspondence
Photographs
Programs
Sketches
Storyboards
Series I. Film Files, 1900-1971

Subseries A. Films Designed by Carrick, 1928-1965

Accused (1936)

Cost statements, 1936  Container 1.1
Photograph of set sketch, 1936  Container 1.2

Stills and photographs of set, 1936 [nitrate film strips removed to cold storage] Container 1.3-7, 26.4, 26.8, 27.4

Set sketches, undated  Container osf 1-20
Sketch, undated  Container 34.1

The Adventurers (Fortune in Diamonds, South African Story) (1951)

Cost estimates, 1950  Container 1.8
Production photographs, 1951 [nitrate film strips removed to cold storage] Container 2.1-4

Scripts

Revised shooting script of screenplay by Robert Westerby, 1950  Container 2.5
Final shooting script, 27 June 1950  Container 2.6
Set plans and elevations  Container osf 159

The Amateur Gentleman (1936)

Campaign book and posters, undated  Container 39.1
Cost estimates (with Hyde Park Corner), 1935  Container 2.7
Photographs of designs, 1935  Container 2.8
Stills and production photographs, 1936  Container 3.1-2
Set designs, undated  Container 39.2-3
Set and storyboard sketches, 1936  Container osf 21-45
| Title cards, 1936 | Container 3.3 |
| Autumn Crocus (1936) | |
| Campaign books, undated | Container 34.2 |
| Cost estimates, 1936 | Container 3.4 |
| Stills and photographs of set, 1936 | Container 3.5 |
| Bachelor of Hearts (Cambridge Blue, Light Blue) (1958) | |
| Production breakdown, 1958 | Container 3.6 |
| Program, 1958 | Container 3.7 |
| Scripts | |
| Masterscene script by Leslie Bricusse and Frederic Raphael, 26 March 1958 | Container 3.8 |
| Third working masterscene script by Leslie Bricusse and Frederic Raphael, 8 January 1958 | Container 34.5 |
| Set plan, undated | Container osf 168 |
| Sketches, undated | Container 34.4, 39.4 |
| Ballerina, poster designed by Carrick [unreleased?], undated | Container 39.5 |
| The Battle of the Sexes (The Catbird Seat) (1959) | |
| Pictorial script with shooting notes, photographs, 1958 | Container 3.9 |
| Screenplay by Monja Danischewsky, 1959 | Container 4.1 |
| Set breakdown, 1959 | Container 4.2 |
| Sketches, undated | Container 34.5 |
| Bitter Sweet (1933), title cards designed by Carrick, undated | Container 4.3 |
| The Black Rose (1950, set design, uncredited), stills and photographs of set, undated | Container 4.4-5, 26.4 |
Blind Date (1959), sketches, undated

The Blue Lagoon (1949)

Costs, 1947
Negatives of sketches by H. R. Oxley, 1947
Photographs of sketches, 1949
Photographs of set, 1949 [nitrate film strips removed to cold storage]
Sketches, 1948-1949
Storyboard, 1949

The Broken Melody (1929)

Technical photographs, 1929
Work schedule, 1928

Captain Boycott (1947)

Cost estimates, 1947
Photographs of set designs and sketches, 1947
Stills and photographs of set, 1947
Pictorial record, undated [Transferred to cold storage. A digital copy is available for patron use.]
Program, 1947
Script, 7 October 1946
Set blueprint on plastic. [Restricted due to fragile condition.]
Set designs and plans
Set designs and sketches, 1947
Set plans, 1947
Sketches, 1947
Crime Over London (1936), costs, 1936

The Cumberland Story (1947)
- Costume designs, undated
- Photographs of costume designs, undated
- Set design, undated
- Stills, undated

The Divided Heart (1954)
- Cost estimates, 1954
- Production breakdown with photograph of director Charles Crichton, 1954

Scripts
- Final script, 26 February 1954
- Final shooting script, 1954
- Set designs, 1954
- Set sketches, 1954
- Stills scrapbook, 1954

Every Day's a Holiday (Seaside Swingers) (1964)
- Production breakdown, 4 May 1964

Scripts
- First draft by Jeri Matos and Anthony Marriott, April, 1964
- Draft shooting script by Jeri Matos, Anthony Marriott and James Hill, 24 April 1964
- Shooting script by Jeri Matos, Anthony Marriott, Terry Nation, and James Hill, May, 1964

Fools Rush In (1949)
Carrick, Edward, 1905-1998

Cost estimates, 1948
Photographs of set and film stills, 1948
Production breakdown, 1948
Shooting script by Geoffrey Kerr, 10 October 1948

Gift Horse (1952)
Cost estimates, 1951
Production photographs, undated
Production breakdown [2 copies], 1951
Scripts, 1951
Set designs, undated
Sketch, undated

Happy Fugitives (unproduced?), cost estimates with letter, 1938

High Tide at Noon (1957)
Production photographs, 1957
Second draft script by Neil Paterson, 18 April 1956
Set sketch, undated
Sketches, 1957
Storyboards, undated

Hysteria (1964)
Cost estimates, 1964
Floor plans, 1964
Set designs and plans
Set designs, 1964

Container 6.2
Container 6.3-4, 27.2
Container 6.5
Container 6.6
Container 6.7
Container 6.8
Container 6.9-7.1
Container 7.2-4
Container 40.6-7
Container 34.8
Container 7.5
Container 7.6-8.2
Container 34.9
Container osf 55
Container 8.3-8.6, 40.8-9
Container osf 56
Container osf 151
Container 8.7, 34.10
Container osf 160
Container 8.8-9, 34.10
Stage layout and elevation, undated  
Script by Jimmy Sangster, 12 December 1963

The Impassive Footman (1932)
Cost estimates, 1932
Photographs of set, 1932

Ingram's Peace (1954, not released?)
Production breakdown, undated
Second masterscene script, 19 August 1954

It Started in Paradise (Fanfare for Fig Leaves, It Started with Eve) (1952)
Cost estimates, 1952
Costume design by Sheila Graham (includes two transparencies of actress in costume), undated
Photographs of set, 1952 [acetate film strips removed to cold storage]

Scripts
Shooting script by Marghanita Laski, 25 February 1952
Third draft script by Marghanita Laski, 28 November 1951

Java Head (1934)
Costs, 1934
Stills and photographs of set, 1934
Program, 1934

Jericho (1937)
Scene sketches and set designs, 1937
Stills and production photographs, undated
Jump for Glory (When Thief Meets Thief) (1937)

- Costs, 1936
- Photograph of set design, 1936
- Production photographs and stills, 1937
- Scene sketches and set designs, undated
- Sketch, 1936

The Kidnappers (The Little Kidnappers, Little Sinners) (1953)

- Cost estimate, 1953
- Production photographs and stills, 1953
- Production breakdown, 1953
- Sketches, 1953

Little Woodbury [unproduced, undated], sketch for Little Woodbury, Job 321 ("a film about prehistoric England")

Lorna Doone (1935)

- Art designs, 1935
- Article, 1935
- Campaign book, 1935
- Costume designs, 1935
- Costume sketches by Basil Dean
- Production photographs and stills, 1935 [nitrate film strips removed to cold storage]
- Program, 1935
- Property sketches by Basil Dean, undated
Set designs by Edward Carrick, Basil Dean, and Denis Wreford, undated

Loyalties (1933)
- Campaign book, 1933
- Costs, 1933
- Stills and photographs of set, 1933 [nitrate film strips removed to cold storage]

Macbeth (1960) [made for television]
- Cost estimates, 1960
- Floor plans, undated
- Set designs and sketches, undated
- Set sketch and storyboard photostats, 1960
- Stills and production photographs, undated

Maniac (1963)
- Cost estimates, 1962
- Script, 1963
- Set sketches, undated
- Storyboard, undated

Midshipman Easy (1935)
- Campaign book, 1935
- Set sketches, undated
- Stills and production photographs, 1935

The Nanny (1965)
Cost estimates, 1965

Floor plan, 1965

Stills, 1965

Scripts

- First draft screenplay [2 copies], 14 December 1964
- Final screenplay by Jimmy Sangster, undated

Set designs, undated

Sketches, 1965

Nell Gwyn (1934)

- Stills, 1934
- Title cards designed by Carrick, 1934

O.H.M.S. (1937)

- Production photographs, undated
- Photographs of set designs by Erno Metzner, undated

The One That Got Away (1957)

- Production photographs and stills, 1957
- Scene set-up, 1957
- Sketches, 1957
- Storyboard, undated

The Red Beret (Paratrooper) (1953)

- Scene set-up, 1953
- Set sketches, undated
- Watercolor drawing, 1953
The Silver King (1929) (art directors Walter Merton and Edward Carrick), stills scrapbook, undated  

Skipper of the Osprey (1933), photograph of set, undated  

So Little Time (Sunset at Morning) (1952)  
Cost estimates, 1951  
Photographs of set, 1952  
Production breakdown [2 copies], 1951  

Scripts  
First shooting script by John Cresswell, 1951  
Shooting script by John Cresswell, 22 March 1951  
Script fragment, 1951  

Spider and the Fly (1949)  
Cost estimates, 1949  
Production photographs and stills, 1949  
Production breakdown, 1949  
Shooting script, 1949  
Sketches, 1949  

Three Men in a Boat (1933, uncredited)  
Production photographs and stills, 1933 [nitrate film strips removed to cold storage]  
Program, 1933  

Tiger Bay (1959)  
Production breakdown, 1958  
Scripts
Annotated script, undated

Revised draft script by Shelley Smith and John Hawkesworth [2 copies], 15 August 1958

Shooting script by Shelley Smith and John Hawkesworth, 1 September 1958

Sketches, 1958

Storyboard design, undated

Village of Daughters (1961)

Cost estimates, 1961

Production photographs and stills, 1961

Production breakdown, 1961

Set designs, 1961

Sketches, 1961

What a Crazy World (1963)

Cost estimates, 1963

Production breakdown, 1963

Scripts

Screenplay by Alan Klein and Michael Carreras, February 1963

Final screenplay by Alan Klein and Michael Carreras, April 1963

Set designs, 1963

Sketches, 1963

Whom the Gods Love (Mozart) (1936)

Stills, undated

Photographs of set designs by Andre Andrejew, undated
Title cards designed by Carrick, 1936  Container 16.3
Yellow Stockings (1928, uncredited)
Cost estimates, 1928  Container 16.4
Production photographs and stills, 1928  Container 16.5-6
Sketches/ set designs, 1928  Container 16.7-11

Subseries B. Other Films, 1914-1971

30 Is a Dangerous Age, Cynthia (1968), stills, 1968  Container 16.12
100 Rifles (1968), still, undated  Container 16.13
Abdul the Damned (1935), still, undated  Container 16.14
Adieu Cherie (1946), stills, undated  Container 25.7

The Adventures of Quentin Durward (1955)
Ad mat, 1955  Container 42.6
Lobby cards, 1955  Container 42.7
Posters and set designs, 1955  Container osf 164, 171
Stills, 1955  Container 16.15

The Adventures of Robin Hood (1938), article, program, undated  Container 36.5
The Adventures of Tartu (Sabotage Agent) (1943), pictorial script by John Bryan, undated  Container 16.16
Affair of Madame Pompadour (1951), stills, undated  Container 16.17
The African Queen (1951), still, undated  Container 16.18
All Over the Town (1949), cost estimates, 1948  Container 30.11
All Quiet on the Western Front (1930), still, undated  Container 25.5
Amours, délices et orgues (1947), stills, undated  Container 25.7
<table>
<thead>
<tr>
<th>Title</th>
<th>Container</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Angel WhoPawned Her Harp (1953), photograph of poster, undated</td>
<td>28.6</td>
</tr>
<tr>
<td>Les Anges du Péché (1943), still, undated</td>
<td>25.7</td>
</tr>
<tr>
<td>Anna Karenina (1948), photographs of set designs by Andrej Andrejew, undated</td>
<td>23.21</td>
</tr>
<tr>
<td>Annie Get Your Gun (1950), still, 1950</td>
<td>16.19</td>
</tr>
<tr>
<td>Another Cynthia (unreleased?), sketches by C. P. Norman, 1946</td>
<td>osf 165</td>
</tr>
<tr>
<td>Another Shore (1948), pictorial script, undated</td>
<td>52-54</td>
</tr>
<tr>
<td>Appointment in London (Raiders In the Sky) (1953), still, 1953</td>
<td>16.20</td>
</tr>
<tr>
<td>As You Like It (1937), program, undated</td>
<td>16.21</td>
</tr>
<tr>
<td>L'Atalante (1934), program, undated</td>
<td>16.22</td>
</tr>
<tr>
<td>Auld Lang Syne (1929), photograph of set, 1929</td>
<td>16.23</td>
</tr>
<tr>
<td>Babette Goes to War (1959), stills, undated</td>
<td>16.24</td>
</tr>
<tr>
<td>Background (1953), photograph of Valerie Hobson, 1953</td>
<td>16.25</td>
</tr>
<tr>
<td>The Bad Lord Byron (1949), photographs of set designs by Maurice Carter, undated</td>
<td>24.2</td>
</tr>
<tr>
<td>Barcarole (1935), stills, undated</td>
<td>25.6</td>
</tr>
<tr>
<td>Balaclava (1928), still, undated</td>
<td>25.4</td>
</tr>
<tr>
<td>Beau Brummell</td>
<td></td>
</tr>
<tr>
<td>(1924) Stills, undated</td>
<td>16.27</td>
</tr>
<tr>
<td>The Beggar's Opera (1952)</td>
<td></td>
</tr>
<tr>
<td>Photograph, 1952</td>
<td>16.28</td>
</tr>
<tr>
<td>Sketchbook by Oskar Werndorff, undated</td>
<td>42.8</td>
</tr>
<tr>
<td>The Beloved Vagabond (1936), still, undated</td>
<td></td>
</tr>
</tbody>
</table>
Set sketches, undated

Still, undated

The Bermondsey Kid (1933), still, undated

Beware of Pity (1946), photograph of set by Alec Vetchinsky, undated

The Big House (1930), still, undated

The Bishop's Wife (1947), still, undated

Black Narcissus (1947)

Cost estimates, undated

Set design by Alfred Junge, 1946

Blanche Fury (1947), cost estimates, 1947

The Bliss of Mrs. Blossom (1968), stills, undated

Boccaccio (1936), still, undated

Bolero (1934), production photograph, undated

Le Bonheur (1934), stills, undated

Boule de Suif (1945), photographs of designs by Léon Barsacq, undated

Bowery Boy (1940), stills, undated

The Brain (1962), first draft screenplay by Philip Mackie, undated

Branded (1950), still, 1950

Brandy for the Parson (1952), photograph of poster, undated

The Brave Don't Cry (1952), photograph of poster, undated

Brief Encounter (1945), set sketches by L. P. Williams, undated
But the Flesh Is Weak (1932), production photograph, undated

The Cabinet of Dr. Caligari (1919)
  Article, undated
  Stills, undated

Cabiria (1914), stills, undated

Caesar and Cleopatra (1945)
  Photographs of designs for camera set-ups by Ferdinand Bellan, undated
  Production photographs and stills, undated
  Program, undated
  Scene sketches by Ferdinand Bellan, undated
  Scene paintings and sketches by John Bryan, undated
  Scene paintings, set sketches, and research photograph, undated
  Sketchbook by Ferdinand Bellan, undated
  Sketches and designs, undated

Cagliostro (Graf Cagliostro) (1929)
  Costume design, undated
  Sketches by Oskar Werndorff, undated

Cairo Road (Poison Road) (1950)
  First shooting script, undated
  Treatment for original screenplay by Robert Westerby, undated

Call it a Day (1937), stills, undated

Calling All Marines (1939), stills, undated
Il Canale Degli Angeli (1934), stills, undated
Candlelight in Algeria (1943), stills, undated
A Canterbury Tale (1944), set designs by Alfred Junge, undated
Le Capitaine Fracasse (1929), stills, undated
Capriccio (1938), stills, undated
Carmen (1945), still, undated
Die Carmen von St. Pauli (Docks of Hamburg) (1928), still, undated
Carnival (1946), still, undated
Carry on Camping (1969), stills, undated
Carry on Loving (1970), stills, undated
The Case of Gabriel Perry (1935), program, undated
Casque D' Or (1952), photograph of Simone Signoret, 1952
Casta Diva (1935), stills, undated
Champagne Charlie (1944)
    Still, undated
    Photographs of set designs by Michael Relph, undated
    Poster, undated
    Set designs by Michael Relph, undated
Christopher Columbus (1949), photographs of set designs by Maurice Carter, undated
Le Ciel est à Vous (The Woman Who Dared) (1944), still, undated
Cinderella (Cenerentola) (1953), photograph of Lori Landi, undated

Cinderella (1954) directed by Lotte Reiniger, stills, undated

City Lights (1931), stills, undated

Claudine à L'École (1937), program, undated

Close Quarters (Undersea Raider) (1943) production photographs, undated

Colonel Blood (1933), set designs by Laurence Irving, undated

Congo Crossing (1956), still, undated

Convoy (1940), design by Wilfrid Shingleton, undated

Copie Conforme (1946), still, undated

The Courtship of Miles Standish (1923), stills, undated

Creatures the World Forgot (1970), stills, undated

The Crusades (1935), production photographs, undated

Cry the Beloved Country (1952), photograph of Canada Lee, 1952

The Cure for Love (1950), still, 1949

Danger Ahead (1935), still, undated

The Daughter of Rosie O'Grady (1950), stills, 1950

David Copperfield (1969) (TV), still, undated

Dead End (1937), stills, undated

Dear Mr. Prohack (1949), pictorial scripts by Bill Lane, undated
The Desert Rats (1953), stills, undated

Destination Gobi (1953), still, 1953

Destiny (Der Mude Tod, 1921), program, undated

The Detective (1968), stills, undated

The Devil Is a Woman (1935), production photograph, undated

The Devil's Disciple (1959), still, 1959

The Dictator (Loves of a Dictator) (1935)

Costume designs by Joe Strassner, undated

Still, undated

Photographs of set designs by Ferdinand Bellan, undated

Sketches, undated

Don Quixote (1934), stills, undated

Don't Take It to Heart (1944), photograph of set by Alec Vetchinsky, undated

Douce (1943), still, undated

Down Memory Lane (1949), still, undated

Dreaming Lips (1937), program, 1937

Drôle de Drame (1937), program, undated

Drums (1938), still, undated

Due Millioni per un Sorriso (1939), program, undated

The Eagle (1925), program, undated

East Side, West Side (1949), still, undated

Easy Money (1947), photographs of set designs by Cedric Dawe, undated
<table>
<thead>
<tr>
<th>Title</th>
<th>Container</th>
</tr>
</thead>
<tbody>
<tr>
<td>En Rade (1928), stills, undated</td>
<td>25.7</td>
</tr>
<tr>
<td>Les Enfants du Paradis (1945), photograph of design by Alexandre Trauner, undated</td>
<td>24.14</td>
</tr>
<tr>
<td>The End of the River (Up the River, Green Days and Blue Days) (1947), storyboards by Bill Lane, undated</td>
<td>18.1-8</td>
</tr>
<tr>
<td>Escape (1940), photograph of set by Alec Vetchinsky, undated</td>
<td>24.10</td>
</tr>
<tr>
<td>Es Flüstert die Nacht (Hungarian Nights) (1929), program, undated</td>
<td>18.9</td>
</tr>
<tr>
<td>Esther Waters (Sin of Esther Waters) (1948)</td>
<td></td>
</tr>
<tr>
<td>Cost estimates, 1948</td>
<td>30.11</td>
</tr>
<tr>
<td>Costume designs by Alix Stone, undated</td>
<td>44.4-9</td>
</tr>
<tr>
<td>Photograph of design by Fred Pusey, undated</td>
<td>24.13</td>
</tr>
<tr>
<td>Set design by Fred Pusey, undated</td>
<td>osf 88</td>
</tr>
<tr>
<td>Storyboard designs, undated</td>
<td>43.7-44.3, osf 89, osf 154</td>
</tr>
<tr>
<td>Technical photographs, undated</td>
<td>26.2</td>
</tr>
<tr>
<td>L’Éternel Retour (1943), still, undated</td>
<td>25.7</td>
</tr>
<tr>
<td>Fanny Elssler (1937), still, undated</td>
<td>25.6</td>
</tr>
<tr>
<td>Faust (1926)</td>
<td></td>
</tr>
<tr>
<td>Stills, 1926</td>
<td>18.12</td>
</tr>
<tr>
<td>Photographs of designs by Robert Herlth and Walter Röhrig, undated</td>
<td>25.1</td>
</tr>
<tr>
<td>Felicie Nanteuil (Histoire Comique) (1942), still, undated</td>
<td>25.7</td>
</tr>
<tr>
<td>Feu Matthias Pascal (1926), still, undated</td>
<td></td>
</tr>
<tr>
<td>The Fire Trap (1936), stills, undated</td>
<td>18.13</td>
</tr>
<tr>
<td>Fire over England (1937)</td>
<td></td>
</tr>
</tbody>
</table>
Article, 1937

Photograph of design by Lazare Meerson, undated

Production photographs, undated

Sketches, undated

The First Gentleman (Affairs of a Rogue) (1948), sketch by C. P. Norman, undated

The Five Man Army (1969), still, undated

A Flea in Her Ear (1968), stills, 1968

Flight at Midnight (1939), stills, undated

Floodtide (1949), production photographs, undated

Floods of Fear (1958), sketch by Cedric Dawe, undated

Foreign Correspondent (1940), still, undated

The Foreman Went to France (1942), production photographs, undated

The Forgotten Village (1941), postcard/program, undated

The Four Feathers (1939)

Stills, undated

Photograph of set design by Vincent Korda, undated

Set design by Vincent Korda, undated

Frauen für Golden Hill (1938), still, undated

French Leave (1937), stills, undated

Frenzy (1949)

Photograph of Mai Zetterling, 1949
Program/ advertisement, 1949

Fric-Frac (1939), program, undated

Fugitive in the Sky (1936), stills, undated

Gay Nineties, (date unknown), program, undated

Der Gefangene des Königs (1935), still, undated

The General Died at Dawn (1936), program, undated

The Ghost Goes West (1935), set design by Tom Morahan, undated

The Girl Can't Help It (1956), still, undated

The Girl Who Stayed at Home (date unknown), photographs of set designs by William ("Bill") C. Andrews, undated

The Golden Idol (1954), stills, undated

The Goldwyn Follies (1938), stills, undated

Der Golem (1920), stills, undated

Gone With the Wind (1939), production photograph, undated

The Good Earth (1937), still, undated

The Goose Steps Out (1942), production photograph, undated

Grand Hotel (1932), photographs of set designs, undated

The Grapes of Wrath (1939)

Article, 1939

Program, undated

Great Expectations (1946)

Article, 1946
Photograph of set by Alec Vetchinsky, undated

Green for Danger (1946), sketches by Peter Proud, undated

Green Light (1937), stills, undated

The Green Pastures (1936), stills, undated

Guilty Melody (1936), stills, undated

Gunga Din (1939), production photograph, undated

Hamlet (1948), article, 1948

The Happy Family [unproduced?], sketch by Cedric Dawe, undated

He Was Her Man (1934), still, undated

Heads We Go (The Charming Deceiver) (1933), still, undated

Heimat (1938), still, undated

Hello, Dolly! (1969), stills, undated

Henker, Frauen und Soldaten (1935), stills, undated

The Hero (1962) [unproduced], screenplay by Derry Finch and Peter Quinn, 1962

The Holly and the Ivy (1952), still, 1952

Hotel Sahara (1951), stills, 1951

Hue and Cry (1946), set design by Norman Arnold, undated

Hungry Hill (1947)

Photograph of set by Alec Vetchinsky, undated

Photographs of designs by Alec Vetchinsky, undated
Set design by Alec Vetchinsky, undated

Huntingtower (1927), still, undated

Hyde Park Corner (1935), cost estimates (with The Amateur Gentleman), 1935

I Adore You (1933), still, undated

I, Claudius (1937), photograph of set design by Vincent Korda, undated

I Deal In Danger (1966), stills, undated

I Remember Mama (1948), photograph of Barbara Bel Geddes, undated

I Want You (1951), still, 1951

I Was a Spy (1933), stills, 1933

I'll Give a Million (1937), still, undated

An Ideal Husband (1947), production photographs, undated

L'Idiot (1946), photographs of designs by Léon Barsacq, undated

The Importance of Being Earnest (1952), photograph of Dorothy Tutin, 1952

L'Inévitable Monsieur Dubois (1943), still, undated

L'Innocent (Bouquets from Nicholas) (1938), program, undated

I.N.R.I. (1923), still, undated

The Iron Duke (1934), still, 1934

Island in the Sky (1953), still, undated

Ivanhoe (1952), set sketches, undated

Jamaica Inn (1939), storyboard by Tom Morahan, undated
<table>
<thead>
<tr>
<th>Title</th>
<th>Description</th>
<th>Container</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jazz Unterm Maibaum, script [possibly a play script], with Klaus Richter pamphlet, undated</td>
<td></td>
<td>19.23</td>
</tr>
<tr>
<td>Jew Süss (Power) (1934), stills, undated</td>
<td></td>
<td>25.4</td>
</tr>
<tr>
<td>Judgment Deferred (1952), photograph of poster, undated</td>
<td></td>
<td>28.6</td>
</tr>
<tr>
<td>Jungle Book (1942), photograph of set design by Vincent Korda, undated</td>
<td></td>
<td>24.5</td>
</tr>
<tr>
<td>Keep Your Seats, Please (1936), still, undated</td>
<td></td>
<td>19.25</td>
</tr>
<tr>
<td>La Kermesse Héroïque (Carnival in Flanders) (1935), photograph of design by Lazare Meerson, undated</td>
<td></td>
<td>24.14</td>
</tr>
<tr>
<td>Kicking the Moon Around (The Playboy) (1938), production breakdown, undated</td>
<td></td>
<td>19.26</td>
</tr>
<tr>
<td>The Killers (1946), photographs of set designs, undated</td>
<td></td>
<td>35.16</td>
</tr>
<tr>
<td>King of Kings (1927), program, undated</td>
<td></td>
<td>19.27</td>
</tr>
<tr>
<td>Laburnum Grove (1936)</td>
<td>Production photograph, undated</td>
<td>26.2</td>
</tr>
<tr>
<td></td>
<td>Program, 1936</td>
<td>45.3</td>
</tr>
<tr>
<td>Lady L (1965), still, undated</td>
<td></td>
<td>19.28</td>
</tr>
<tr>
<td>The Lady Vanishes (1938), photograph of set by Alec Vetchinsky, undated</td>
<td></td>
<td>24.10</td>
</tr>
<tr>
<td>Land of Promise (1945), program (with Fric-Frac), undated</td>
<td></td>
<td>18.21</td>
</tr>
<tr>
<td>Lassie Come Home (1943), stills, undated</td>
<td></td>
<td>19.29</td>
</tr>
<tr>
<td>Laundry Film, undated, photograph of storyboard, undated</td>
<td></td>
<td>24.3</td>
</tr>
<tr>
<td>Laxdale Hall (1953), photograph of poster, undated</td>
<td></td>
<td>28.6</td>
</tr>
<tr>
<td>Leave it To Me (1937), still, undated</td>
<td></td>
<td>19.30</td>
</tr>
<tr>
<td>Title</td>
<td>Notes/Container</td>
<td></td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>-------------------</td>
<td></td>
</tr>
<tr>
<td>The Lemon Drop Kid (1934), production photograph, undated</td>
<td>Container 26.8</td>
<td></td>
</tr>
<tr>
<td>Let 'em Have It (1935), still, undated</td>
<td>Container 19.31</td>
<td></td>
</tr>
<tr>
<td>The Life and Adventures of Nicholas Nickleby (1947)</td>
<td>Container 45.6</td>
<td></td>
</tr>
<tr>
<td>Costume design by Bernard Sarron, undated</td>
<td>Container 19.32</td>
<td></td>
</tr>
<tr>
<td>Program, 1947</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Life and Death of Colonel Blimp (1943), stills, undated</td>
<td>Container 19.33</td>
<td></td>
</tr>
<tr>
<td>The Light Touch (1952), photograph of Pier Angeli, 1951</td>
<td>Container 19.34</td>
<td></td>
</tr>
<tr>
<td>Lilies of the Field (1934), still, undated</td>
<td>Container 19.35</td>
<td></td>
</tr>
<tr>
<td>Little Women (1933), program, undated</td>
<td>Container 35.5</td>
<td></td>
</tr>
<tr>
<td>London Belongs To Me (1948)</td>
<td>Container 30.11</td>
<td></td>
</tr>
<tr>
<td>Cost estimates, 1948</td>
<td>Container 35.6</td>
<td></td>
</tr>
<tr>
<td>Set designs by Roy Oxley, undated</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Long Dark Hall (1951), photograph of Lilli Palmer, 1951</td>
<td>Container 19.36</td>
<td></td>
</tr>
<tr>
<td>The Long Memory (1953), still, 1953</td>
<td>Container 19.37</td>
<td></td>
</tr>
<tr>
<td>Loot (1970), stills, undated</td>
<td>Container 19.38</td>
<td></td>
</tr>
<tr>
<td>Love Cage (Les Félins) (1964), stills, undated</td>
<td>Container 19.40</td>
<td></td>
</tr>
<tr>
<td>Love, Life &amp; Laughter (1934)</td>
<td>Container 45.7</td>
<td></td>
</tr>
<tr>
<td>Campaign book, 1934</td>
<td>Container 19.41,</td>
<td></td>
</tr>
<tr>
<td>Production photographs and stills, undated</td>
<td>27.4</td>
<td></td>
</tr>
<tr>
<td>Love on the Dole (1941) set designs by Wilfrid Shingleton, undated</td>
<td>Container osf 99</td>
<td></td>
</tr>
<tr>
<td>Love's Option (1928), stills, undated</td>
<td>Container 25.4</td>
<td></td>
</tr>
</tbody>
</table>
A Lover's Oath (The Rubaiyat) (1925), still, undated

Lumiere d'été (1942), still, undated

Lure of the Wilderness (1952), stills, undated

Lust for A Vampire (1970), still, undated

Madam Satan (1930), stills, undated

Das Mädchen Johanna (1935)
  Production photograph, undated
  Program and clippings, undated
  Stills, undated

Madeleine (1950), stills, 1950

Madness of the Heart (1949), sketches by Alec Vetchinsky, undated

Man of Africa (1953), photograph of poster, undated

Man of Aran (1934), program, undated

The Man on the Eiffel Tower (1949), still, undated

Le Marriage de Chiffon (1942), still, undated

Marius (1931), photograph of set design by Vincent Korda, undated

The Mark of Cain (1948), still, undated

La Marseillaise (1938), set design by Georges Wakhevitch, undated

Mata Hari (1931)
  Photographs of set designs, undated
  Storyboards, undated

A Matter of Life and Death (1946), photographs of set designs by Alfred Junge, undated
Meet Me at Dawn (1947), sketch by Norman Arnold, undated

Men of the Lightship (1940), production photograph, undated

Metropolis (1927), photographs of designs by Otto Hunte, undated

A Midsummer Night's Dream (1935), photographs, undated

The Mikado (1939), production photographs, undated

Million Dollar Baby (1934), stills, undated

The Miniver Story (1950), still, 1950

H. G. Wells' The Invisible Man: The Mink Coat (1958), screenplay, undated

Les Miserables (1925), still, undated

Miss Robin Hood (1952), photograph of poster, undated

Modern Times (1936), stills, undated

Monsieur Verdoux (1947), stills, 1947

Moon of Israel (Die Sklavenkönigin, 1924), still, undated

Moonlight Sonata (1937), sketches by Laurence Irving, undated

The Moving Target (Harper) (1966), still, undated

Mr. Belvedere Goes To College (1949), still, 1949

Mr. and Mrs. Smith (1941), sketches by Allan Abbott and John Gillingwater, undated

Mr. Perrin and Mr. Traill (1948)

Photograph of page from pictorial script, 1948
Photographs of set designs and continuity sketches by Tom Morahan, undated

Il Mulino del Po (1949), still, undated

My Brother Jonathan (1948), photographs of set designs by Douglas Daniels, undated

My Brother's Keeper (1948), set design by Norman Arnold, undated

The Mysterious Island (1929), stills, undated

The Net (Project M7) (1953), still, 1953

Never Let Me Go (1953), still, 1953

Night Beat (1948), sketch by Ferdinand Bellan, undated

North Sea (1938), stills, undated

Northern Patrol (1953), stills, undated

Nous, Les Gosses (1941), still, undated

La Nuit Fantastique (1942), still, undated

O Rugged Land of Gold, [unproduced?] master scene script by Mary Lee Settle [2 copies, one with annotations], undated

The October Man (1947), photograph of set by Alec Vetchinsky, undated

Old Yeller (1957), stills, 1957

Oliver! (1968), photograph of cinematographer Oswald Morris, undated

Oliver Twist (1948)

Cost estimates, 1948

Production photographs and stills, 1948

Storyboard and continuity script, undated
Olivia (The Pit of Loneliness) (1951), photograph of Simone Simon, 1952

One More Time (1970), still, undated

The Oracle (1953), photograph of poster, undated

Orphans of the Storm (1921)
  Stills, undated
  Program, 1921

Out of the Clouds (1954), scene set-up, 1954

Padurea Sprinzuratilor (Forest of the Hanged) (1963), program, undated

Panique (1946), photographs of designs by Serge Pimenoff, undated

The Party (1968), still, undated

The Passion of Joan of Arc (1928), article, 1928

The Passionate Friends (1948)
  Cost estimates, 1948
  Production photograph, undated

Peg O' My Heart (1933), stills, undated

The Penny Pool A Musical Merry Burlesque (1937), still, undated

Percy (1971), stills, undated

The Perfect Crime (1937), stills, undated

Personal Affair (1953), still, undated

The Pink Panther (1963), still, undated

Pinocchio (1940), still, undated

The Plainsman (1936), production photograph, undated
Le Plaisir (1952), still, 1953

Plunder Road (1957), still, undated

Pontcarral, colonel d'empire (1942), still, undated

The Pony Express (1925), production photograph, undated

Les Portes De La Nuit (1946), photographs of designs by Alexandre Trauner, undated

The Price of a Song (1935), production photographs, undated

The Private Life of Don Juan (1934), photograph of set design by Vincent Korda, undated

Queen Kelly (1931), still, undated

Queen Christina (1934), stills, undated

Queen of the Pirates (La Venere dei Pirati) (1960), still, undated

Racing Blood (1954), stills, undated

Raising a Riot (1955), still, undated

The Rake's Progress (Notorious Gentleman) (1945), sketches and other designs by David Rawnsley, undated

The Razor's Edge (1946), photograph of Herbert Marshall, undated

The Red Shoes (1948)

Article, 1948

Cost estimates, 1947-1948

Negatives of storyboard designs by Hein Heckroth [includes other designs by Heckroth and research material], 1946-1947, undated

Photographs of storyboard designs by Hein Heckroth, undated

Pictorial script, undated
<table>
<thead>
<tr>
<th>Title</th>
<th>Notes</th>
<th>Container</th>
</tr>
</thead>
<tbody>
<tr>
<td>Storyboards, undated</td>
<td></td>
<td>20.40-1</td>
</tr>
<tr>
<td>Red Skies of Montana (1952), still, undated</td>
<td></td>
<td>20.42</td>
</tr>
<tr>
<td>Refuge (1928), program with photographs, undated</td>
<td></td>
<td>35.9</td>
</tr>
<tr>
<td>The Reluctant Dragon (1941), production photograph, undated</td>
<td></td>
<td>27.4</td>
</tr>
<tr>
<td>Rembrandt (1936)</td>
<td>Production photograph of set by Vincent Korda, undated</td>
<td>24.5</td>
</tr>
<tr>
<td>Technical photographs, undated</td>
<td></td>
<td>26.2, 26.8</td>
</tr>
<tr>
<td>Rhodes (1936), production photographs, undated</td>
<td></td>
<td>25.4, 26.7</td>
</tr>
<tr>
<td>Rhythm on the Range (1936), production photograph, undated</td>
<td></td>
<td>26.7</td>
</tr>
<tr>
<td>Riders to the Sea (1935), still, undated</td>
<td></td>
<td>25.4</td>
</tr>
<tr>
<td>Riffraff (1936), still, undated</td>
<td></td>
<td>20.43</td>
</tr>
<tr>
<td>Rio Lobo (1970), still, undated</td>
<td></td>
<td>20.44</td>
</tr>
<tr>
<td>Ritt in die Freiheit (Ride to Freedom) (1936), stills, undated</td>
<td></td>
<td>25.6</td>
</tr>
<tr>
<td>The Robber Symphony (1936), program, undated</td>
<td></td>
<td>35.10</td>
</tr>
<tr>
<td>The Robe (1953), stills, undated</td>
<td></td>
<td>20.45</td>
</tr>
<tr>
<td>Rodeo King and the Senorita (1951), stills, undated</td>
<td></td>
<td>20.46</td>
</tr>
<tr>
<td>A Romance in Flanders (1937), still, undated</td>
<td></td>
<td>20.47</td>
</tr>
<tr>
<td>Rome Express (1932), production photograph, undated</td>
<td></td>
<td>26.4</td>
</tr>
<tr>
<td>Romeo and Juliet</td>
<td>Costume designs for unidentified production, undated</td>
<td>osf 107</td>
</tr>
<tr>
<td>Title</td>
<td>Container</td>
<td></td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>-----------------</td>
<td></td>
</tr>
<tr>
<td>Program (1955), undated</td>
<td>Container 20.48</td>
<td></td>
</tr>
<tr>
<td>Rose of Cimarron (1952), stills, undated</td>
<td>Container 20.49</td>
<td></td>
</tr>
<tr>
<td>Rose of Tralee (1937), stills, undated</td>
<td>Container 21.1</td>
<td></td>
</tr>
<tr>
<td>The Rose Tattoo (1955), still, 1955</td>
<td>Container 21.2</td>
<td></td>
</tr>
<tr>
<td>Rosenkavalier, Der (1925)</td>
<td>Container 21.3</td>
<td></td>
</tr>
<tr>
<td>Program, undated</td>
<td>Container 21.4</td>
<td></td>
</tr>
<tr>
<td>Stills, undated</td>
<td>Container 24.14</td>
<td></td>
</tr>
<tr>
<td>Le Rouge et le Noir (1954), photograph of</td>
<td>Container 21.5</td>
<td></td>
</tr>
<tr>
<td>design by Robert Gys, undated</td>
<td>Container osf 108-9</td>
<td></td>
</tr>
<tr>
<td>Run Wild, Run Free (1969), still, undated</td>
<td>Container 21.6</td>
<td></td>
</tr>
<tr>
<td>Sabotage (1936), sketches by Oscar</td>
<td>Container osf 111</td>
<td></td>
</tr>
<tr>
<td>Werndorff, undated</td>
<td>Container 27.2</td>
<td></td>
</tr>
<tr>
<td>Saints and Sinners (1949), design by Wilfrid Shingleton, undated</td>
<td>Container 21.7</td>
<td></td>
</tr>
<tr>
<td>Salammbo (1925), program, undated</td>
<td>Container 21.8</td>
<td></td>
</tr>
<tr>
<td>Salute the Soldier (1944), sketch by</td>
<td>Container 24.11, osf 112-133</td>
<td></td>
</tr>
<tr>
<td>Ferdinand Bellan for unproduced film</td>
<td>Container 24.9</td>
<td></td>
</tr>
<tr>
<td>project, 1944</td>
<td>Container osf 134</td>
<td></td>
</tr>
<tr>
<td>San Demetrio London (1943), production</td>
<td>Container 21.9</td>
<td></td>
</tr>
<tr>
<td>photograph, undated</td>
<td>Container 21.9</td>
<td></td>
</tr>
<tr>
<td>Sands of Iwo Jima (1949), stills, undated</td>
<td>Container osf 134</td>
<td></td>
</tr>
<tr>
<td>Sangaree (1953), still, undated</td>
<td>Container 21.9</td>
<td></td>
</tr>
<tr>
<td>Saraband for Dead Lovers (Saraband) (1948)</td>
<td>Container 21.9</td>
<td></td>
</tr>
<tr>
<td>Costume designs by Anthony Mendleson,</td>
<td>Container 21.9</td>
<td></td>
</tr>
<tr>
<td>undated</td>
<td>Container 21.9</td>
<td></td>
</tr>
<tr>
<td>Photographs of set designs by Michael</td>
<td>Container 24.9</td>
<td></td>
</tr>
<tr>
<td>Relph, undated</td>
<td>Container 21.9</td>
<td></td>
</tr>
<tr>
<td>Pictorial script, 1948</td>
<td>Container 21.9</td>
<td></td>
</tr>
<tr>
<td>Publicity materials, undated</td>
<td>Container 21.9</td>
<td></td>
</tr>
</tbody>
</table>
Set design by Michael Relph, undated

Scaramouche (1952), still, 1952

The Scarlet Empress (1934), production photographs, undated

The Scarlet Pimpernel (1935)

Program, undated

Stills, undated

Sea of Lost Ships (1953), still, undated

Search for Beauty (1934), production photograph, undated

The Second Mrs. Tanqueray (1952), photograph of poster, undated

The Secret Place (1956), pictorial script, undated

Seven Sinners (The Wrecker, Doomed Cargo) (1936), photographs, undated

Shalako (1968), still, undated

She (1965), screenplay by John Temple-Smith and Robert Day, with notes, January 1964

The Ship that Died of Shame (1955), pictorial script by Bernard Robinson, undated

Ships with Wings (1941), production photograph, undated

Should a Doctor Tell? (1930), still, undated

Le silence est d'or (1947), photographs of designs by Léon Barsacq, undated

Sing As We Go (1934), program, undated

Sing Your Way Home (1946), stills, undated

Single-Handed (1953), stills, undated
Sin's Pay Day (1932), still, undated
Skipper of the Osprey (1933), photographs, undated
Sky Pirates (1937), production photograph, undated
Slave Ship (1937), stills, undated
The Snake Pit (1948), photograph of Olivia de Havilland, 1949
So Long at the Fair (1950), sketch by Cedric Dawe, undated
So This Is London (1939), production breakdown, 1938
So This Is Paris (1954), stills, undated
So Well Remembered (1947), sketches by L. P. Williams, undated
Something Money Can't Buy (1952), still, undated
Sortilèges (1945), stills, undated
Souls at Sea (1937), photographs, undated
The Sound Barrier (1952), still, 1952
Sparkenbroke [unproduced?], undated
   Script, undated
   Work schedule, undated
Spring in Park Lane (1948), photographs of set designs by Bill Andrews, undated
Stagecoach (1939)
   Stills, undated
   Pressbook, undated
Stars on Parade (1936), stills, undated
Stolen Life (1939)

Production folio, 1939

Script with dialogue by M. Kennedy, 1939

Stories of the Century, Volume 1 (Quantrill and His Raiders & Belle Starr) (1954), stills, undated

The Story of Gilbert and Sullivan (1953)

Designs by Hein Heckroth, undated

Photograph of Robert Morley, 1953

Program, 1953

The Story of Will Rogers (1952), photograph of Will Rogers Jr. and Eddie Cantor, 1952

Strange Triangle (1946), stills, undated

Stranger from Venus (1954), stills, undated

The Street with No Name (1948), stills, undated

Sun Valley Serenade (1941), stills, undated

Svengali (1931), photograph of set design, undated

The Sword and the Rose (Henry VIII), (1953) storyboards by Stephen Grimes, undated

Take My Life (1947)

Cost estimates, undated

Photograph of Greta Gynt, 1947

The Tales of Hoffman (1951), screen set designs by Hein Heckroth, undated

Tell England (1931), stills, undated

Temptation Harbour (1947), photographs of set designs by Cedric Dawe, undated
Tetuan (1957), shooting script with sketches, costs, set breakdown, September 1957

The Texas Rangers (1936), production photograph, undated

That Hamilton Woman (1941), photograph of set by Alec Vetchinsky, undated

That Midnight Kiss (1949), still, undated

There Ain't No Justice (1939), set designs by Wilfrid Shingleton, undated

They Came to a City (1944), photographs of set designs by Michael Relph, undated

The Thief of Bagdad (1940)

Photograph of design by Fred Pusey, undated

Sketch by Fred Pusey, undated

Il Ladro di Venezia (Thief of Venice) (1949), stills, undated

Things to Come (1936), photographs, undated

This Is My Affair (1937), still, undated

Three Men on a Horse (1936), still, undated

Thunder Alley (1967), still, undated

Thunder Rock (1942), production photographs and stills, undated

Thursday's Child (1943), program (with L'Atalante), undated

A Ticket to Tomahawk (1950), still, undated

A Time to Love and a Time to Die (1958), stills, undated

Tomorrow We Live (1936), stills, undated
Torrents (1947), photographs of designs by Robert Gys, undated

Trent's Last Case (1952), photograph of Margaret Lockwood, 1952

The Tunnel (Transatlantic Tunnel) (1935)
Photographs of set, 1935
Photographs of set designs by Erno Metzner, undated

Turn the Key Softly (1953), still, 1953

The Turning Point (1952), still, 1952

Under My Skin (1950), still, undated

Under the Frozen Falls (1948), pictorial script by David Morrison, undated

Under the Red Robe (1937), program, undated

Unter Heissem Himmel (1936), stills, undated

Unternehmen Michael (1937), still, undated

Up in the World (1956), sketch by Cedric Dawe, undated

The Vagabond Queen (1929), still, undated

The Vampire Lovers (1970), still, undated

Violent Moment (A Toy for Jiffy) (1958), screenplay by Peter Barnes, August 1958

Visages de Femme (1938), program, undated

Les Visiteurs du Soir (The Devil's Envoys) (1942), still, undated

Waltzes from Vienna (1934), set sketches by Oskar Werndorff, 1934

Warning to Wantons (1948), production photographs, undated
<table>
<thead>
<tr>
<th>Title</th>
<th>Container</th>
</tr>
</thead>
<tbody>
<tr>
<td>Waxworks (1924), stills, undated</td>
<td>23.1</td>
</tr>
<tr>
<td>The Way Ahead (1944), still, undated</td>
<td>23.2</td>
</tr>
<tr>
<td>Way of a Gaucho (1952), still, 1953</td>
<td>23.3</td>
</tr>
<tr>
<td>We Live Again (1934), still, undated</td>
<td>23.4</td>
</tr>
<tr>
<td>We Shall Rise Again (Uncensored) (1942),</td>
<td>24.10</td>
</tr>
<tr>
<td>photograph of set by Alec Vetchinsky, undated</td>
<td></td>
</tr>
<tr>
<td>Wells Fargo (1937), production photographs,</td>
<td>26.7</td>
</tr>
<tr>
<td>undated</td>
<td></td>
</tr>
<tr>
<td>Went the Day Well (1942), stills, undated</td>
<td>23.5</td>
</tr>
<tr>
<td>West Side Story (1961), program, undated</td>
<td>23.6</td>
</tr>
<tr>
<td>Where No Vultures Fly (1951), still, 1951</td>
<td>23.7</td>
</tr>
<tr>
<td>The White Angel (1936), stills, undated</td>
<td>23.8</td>
</tr>
<tr>
<td>The White Trap (1959), shooting script by Peter</td>
<td>23.9</td>
</tr>
<tr>
<td>Barnes, 13 May 1959</td>
<td></td>
</tr>
<tr>
<td>The White Unicorn (1947)</td>
<td></td>
</tr>
<tr>
<td>Photograph of design by Norman Arnold, 1947</td>
<td>24.13</td>
</tr>
<tr>
<td>Sketches by Norman Arnold, undated</td>
<td></td>
</tr>
<tr>
<td>White Witch Doctor (1953), still, 1953</td>
<td>23.10</td>
</tr>
<tr>
<td>The Winslow Boy (1948), publicity photograph,</td>
<td></td>
</tr>
<tr>
<td>1948</td>
<td>23.11</td>
</tr>
<tr>
<td>With a Song in My Heart (1952), still, undated</td>
<td>23.12</td>
</tr>
<tr>
<td>The Woman in the Hall (1947)</td>
<td></td>
</tr>
<tr>
<td>Cost estimates, 1947</td>
<td></td>
</tr>
<tr>
<td>Sketches by Peter Proud, undated</td>
<td></td>
</tr>
<tr>
<td>A Woman of Distinction (1950), still, 1950</td>
<td>23.13</td>
</tr>
<tr>
<td>Woman on the Run (1950), still, 1950</td>
<td>23.14</td>
</tr>
</tbody>
</table>
The Wonderful Lie of Nina Petrovna (Die Wunderbare Lüge der Nina Petrowna) (1929)
Still, undated
Programs, 1929, undated
Woodstock (1970), stills, undated
Wuthering Heights (1939), photograph of set by James Basevi, undated
The Young Mr. Pitt (1942), photograph of set by Alec Vetchinsky, undated
You're Only Young Twice! (1952), photograph of poster, undated
Yvette (1927), still, undated
Zéro de Conduite (1933), program, undated
Zu Neuen Ufern (1937), stills, undated
Unidentified photographs, undated
Unidentified sketches, undated
Untitled pictorial script by Lars Moen, 1926
Unidentified design by Norman Arnold, undated
Scene sketches for unidentified film by M. Eden, undated
Continuity sketches for unidentified Ealing Studios film by Elliott Scott, undated
Design for unidentified Ealing Studios film by Wilfrid Shingleton, undated
Unidentified design by Denis Wreford, undated
Cost estimates for various films, 1949-1965
Scene paintings on canvas for unidentified film, undated

Storyboards by Ivor Beddoes for unidentified film, undated

Designs by John Mead for unidentified film, circa 1934

Sketch by Georges Wakenvitch, undated

Negatives of sketches by H. R. Oxley for unidentified film, 1947

**Subseries C. Film Topics, 1900-1955**

Designers

- Andrejew, Andre, undated
- Andrews, Bill, undated
- Bellan, Ferdinand, 1935, undated
- Carter, Maurice, 1947-1948
- Daniels, Douglas, undated
- Dawe, Cedric, undated
- Junge, Alfred, 1945
- Korda, Vincent, 1931, undated
- Metzner, Erno, undated
- Morahan, Tom, 1948
- Murton, Walter, undated
- Relph, Michael, 1943-1947
- Vetchinsky, Alexander, undated
- Werndorff, Oskar, undated
- Wreford, Dennis, undated

American designers

*Film Collection FI-00005*
Day, Richard, undated
Grot, Anton, undated
Menzies, William Cameron, undated

English designers
Arnold, Norman, undated
Bryan, John, undated
Pusey, Fred, undated
Vetchinsky, Alexander, undated
White, Ian, 1938

French designers
Barsaque, Leon, undated
Gys, Robert, undated
Meerson, Lazare, undated
Pimenoff, Serge, undated
Trauner, Alex, undated

German designers
Herlth, Robert, 1937
Hunte, Otto, undated
Rohrig, Walter, 1925

Films by nationality
American, 1938, undated
English, 1926-1936, undated
French, undated
German, 1930, undated
Film techniques

General, undated

Backings/ background/ back projection/ independent frame, undated

Construction/ scaffolding/ painting plaster, undated

Location work/ cranes/ tracks/ lighting/ reflectors, undated

Model shots/ Schufftan shots/ glass shots, undated [nitrate film strips removed to cold storage]

Properties/ costumes/ weapons, undated

Shipbuilding/ rocking/ tubing, undated

Studios, undated

Studio shooting, undated

Visual continuity, 1926

Printed material

American studios, 1932-1940, undated

Art direction, 1927-1948, undated

Censorship, 1938-1946, undated

Color, 1930-1935, undated

Film Start tabloid, August 1936

Films, 1927-1948, undated

Industry, 1910-1966

Movie tricks, 1938-1939, undated
Personalities, 1931-1942, undated

Photo/ camera, 1939-1947, undated

Posters, 1948

Programs, 1900-1922, undated

Sound, 1954-1955

Techniques/ tricks, 1926-1945, undated

Theatre, 1935-1938

Various, 1937-1938, undated

Subseries D. Studio Files, 1930-1967

British Studios

General, 1935, undated

Costs, 1937

Denham, 1936, undated

A.T.P. Studios (became Ealing)

Production Centre poster, undated

Schedule book, 1935-1937

Ealing, 1931, 1967

Elstree, 1930

Gaumont, 1933

MISR, 1937

Pinewood, 1936

Costs, 1948

Pinewood—Rank Organizational Chart, 1953

Shepperton, undated
Shepperton/ Sound City, 1936-1937
Teddington, 1936
Warner Bros./ 1st National, 1936
Worton Hall, undated

Subseries E. Crown Film Unit, 1931-1947

Printed material

M.O.I./ G.P.O. Studios catalogs, programs, brochures, 1931-1938

Documentary Films Yesterday and Today, essay report, undated

G.P.O. Studios, undated

History/ mission, undated

Transfer from Blackheath to Denham, report by Carrick 8 January 1941

M.O.I. history/ mission, undated

Pinewood, press visit, 29 May 1942

Non-Theatrical Film Distribution 1943-1944, report

M.O.I. film stills

Bomber Command (Coastal Command) (1942)

Close Quarters (1943)

The Cumberland Story (1947)

Photographs of costume designs, undated

Stills, undated

Fires Were Started (1943)

Listen To Britain (1942)
Men Of The Lightship (1940)
Merchant Seamen (1941)
North Sea (1938)
Spring Offensive, (1940)
The True Story of Lili Marlene (1944)
Various films, undated
Meet The Common People, stills used, undated
Series II. Writings, 1922-1957

Subseries A. By Carrick, 1937-1950

The Artist and the Cinema, article, undated  Container 28.8
Artists, Technicians, British Films, article, 1939  Container 28.9
Cameramen, Film, Photographers, article, 1939  Container 28.10
Designer's Contribution to Film, article, undated  Container 28.11
Designing for Moving Pictures (1941)/ Designing for Films (1949)
  Appendices, 1937-1938  Container 28.12
  Draft and campaign work, undated  Container 28.13
  Extracts, undated  Container 28.14
  Treatment, 1948  Container 28.15
Independent Frame, article, undated  Container 28.16
Influence of the Graphic Artist in Film (1950), article  Container 28.17
Low Finance of British Films, article, 1938  Container 28.18
Photographic Backgrounds (1939), article  Container 28.19
Untitled draft, undated  Container 28.20

Subseries B. By Others, 1922-1951

Cavalcanti, Alberto. Lecture Notes, undated  Container 28.21
Craig, Edward Gordon
  Bells (1931)  Container 28.22
  Cinema and Drama (1922)
Moen, Lars
  No One Can Write a Photoplay (1927)  Container 28.24
Scripts Must be Made Unreadable (1927)

Story of Visual Continuity (1926)

Pearson, George

An American Market for British Film

Art of the Screen (1923)

Film as a Visual Art (1945)

Memories (1951)


Williams, L.P. Address to Architectural Association, undated

Subseries C. Bibliographies and Catalogs, 1939-1957

Film book bibliographies, 1944

Film book catalogs, 1952-1957

Film book lists and catalogs, 1939-1956
Series III. Professional Papers, 1924-1967

Subseries A. Correspondence, 1924-1953

Cambridge Film Society, 1950
Container 29.9

Dalrymple, Ian, 1941
Container 29.10

Dickinson, Thorold, 1929 (to Helen Craig)
Container 29.11

Hawkesworth, John/ Korda, V., 1947
Container 29.12

Joysmith, E., 1941
Container 29.13

Metzner, Erno, 1953
Container 24.6

Nelson, Harold, 1941
Container 29.14

Pearson, George, 1924-1953
Container 29.15

Vetchinsky, Alex, 1948
Container 24.10

Subseries B. Film Organizations, 1936-1963

Association of Cinematograph and Allied Technicians, 1936-1962
Container 33.1-2

Associated Realist Film Producers, 1938-1941
Container 33.3

British Film Institute

Foundations of Film Criticism, 1943
Container 33.4

Reports, membership, 1938-1951
Container 33.5

Forms, various, undated
Container 33.6

Society programs, 1936-1963
Container 33.7-8

Subseries C. Other Works, 1953

Costume design for Kay Kendall advertisement, 1953
Container 46.8

Subseries D. Teaching Files, 1936-1967

Apprenticeship schemes/ notes, undated
Container 29.16

Associated Artist Technicians (A.A.T.) Film School

Carrick, Edward, 1905-1998
Film Collection FI-00005
Prospectus, undated  Container 29.16
Correspondence, 1936  Container 29.17
Photograph, undated  Container 29.18
Film history/dateline/notebook, undated  Container 29.19
Film schools, articles, 1936-1967  Container 29.20
Lecture notes, undated  Container 30.1-2
Script notes, undated  Container 30.3

Subseries E. Victoria and Albert Museum Exhibition of British Film Art, 1948
Clippings, 1948  Container 36.13
Poster and exhibit text panel, undated  Container osf 153
Container 34-54   Oversize boxes