

ACKNOWLEDGMENTS

This work in many ways dates back to the symposium “The Sense of Colour” organized by Stephen Barber and Carrie Tarr through Kingston University, UK, in 2005. Struck then by the color bug, we have been close friends and collaborators ever since. We each published our initial monographs on color and film in 2012—Joshua’s *Moving Color: Early Film, Mass Culture, Modernism* and Sarah’s *Colour Films in Britain: The Negotiation of Innovation 1900–1955*—yet even as these came out, we were already questioning what else we could say about color in silent cinema. It was clear to us at the outset of what has become this book that much more needed to be examined about the 1920s and the transnational and intermedial flows of color film and media. It was also clear that this should also be a collaborative project, given the necessary scope of such an undertaking. Thankfully, we have had generous support in this, from the Leverhulme Trust, UK, through a Research Project Grant that enabled us to conduct the project “Colour in the 1920s: Cinema and its Intermedial Contexts.” This also allowed us to collaborate with two exceptional postdoctoral researchers, Victoria Jackson and Bregt Lameris, who worked indefatigably with us in researching the many diverse sources required for this study in archives and libraries in France, Germany, Italy, the Netherlands, the United Kingdom, and the United States. As part of this work, we co-organized a conference in 2015 with the EYE Filmmuseum to celebrate twenty years since the groundbreaking Amsterdam Workshop *Colours in Silent Film*, and we have been delighted to co-edit as a team *The Colour Fantastic: Chromatic Worlds of Silent Cinema* (2018) along with our remarkable colleagues

Giovanna Fossati and Elif Rongen-Kaynakçi, as a record of the conference and the many advances that have taken place in color cinema research since 1995. We were also fortunate to cocurate a series on color film with James Layton and David Pierce for *Le Giornate del Cinema Muto*, Pordenone, in 2014, another event that brought us into contact with many scholars, archivists, and artists working with silent color film.

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