Le ROY PROJECTORS

An enigmatic pioneer
in the quest to project
Motion Pictures
On the big screen
(a compilation)

By
Soterios Gardiakos

July 17, 2008, October 24, 2011, March 25, 2012, May 22, 2012

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Kalamata, Messinias, GREECE

Leroy card issued in Spain by Editorial Brugera probably from the 1930's

Jean Acme Le Roy claims that he was the first to commercially show motion pictures on the screen on February 5, 1894. at Riley Bros. optical shop at No. 16 Beckman Street in New York City. with his crude wooden projector which he called the "Marvelous Cinematographe" If this is correct then this was the first showing of animated pictures on a screen.

It is known that Jean Acme Le Roy worked for Thwaits, a famous pre-civil war New York photographer. Now, it is interesting that the most mysterious of all early motion picture pioneers Augustin Le Prince (who lived in New York City 1881-1887) also worked for Thwaits, located at No. 1 Chambers Street, New York City. Although they worked there at different times, it is possible that they met in some unannounced visit by one or the other, or even if they didn't, it is possible that one heard of the others work from chatter within Thwaits office. If they did meet it would be very interesting to know what if anything they discussed about the new work been done in projecting motion pictures.

Since I wrote the above paragraph M. Jacques Pfend of Sarreguemines, France has informed of the following: "Jean Acme Leroy was in contact with LePrince in 1885, when LePrince was manager of the "New York Panorama" for Theo Poilot in New York, were LePrince was living since 1885"

Also through Mr. Pfend I learned that Le Roy was in touch with George Melies and that Melies had entrusted Leroy with some of his films. Part of this story is told by Mr. Merritt Crawford in a letter addressed to Melies, dated May 2, 1931.

Two Mr. Le Roy's staunchest supporters are Mr. James R. Cameron, as can be attested by his entry on Le Roy in his book *Cameron's Encyclopedia Sound Motion Pictures*, 1948. The second being Merritt Crawford who wrote an article that appeared in the *SMPE Journal*, nol. 16, no. 1, 1931, pp. 109-113, "*Jean Acme Le Roy --Projection Pioneer*".

The claims of Jean Le Roy that he made the first motion picture projector are not fully substantiated, having said that, there are many that do substantiate his claims.

In a letter dated February 9th, 52 from G. W. Dunston to E. W. Riley (copy of letter courtesy Carey Williams) he writes "*Now if LeRoy was the first inventor the Independents would have made good use of him. As it was they used him for a short period; he was but a hero for a day"* I will not write the derogatory opinions written by Mr. Dunston had about Leroy as that is of no importance. The important thing here is that they used Mr. Le Roy for some purpose not stated. The Independents must have had some reason for this. The reason or reasons I do not know. There must have been some very good and overwhelming reasons to include him in this very select group that believed that they were collectively responsible for the creation of moving pictures.

What happened to LeRoy's projector I will quote from the same letter stated above: *What they state about the Le Roy machine being thrown upon the dump heap is true. After Le Roy discovered or claims to have discovered an attempt[Ed] theft of his machine it was carried to a lawyer's office for safe keeping. Le Roy never went after it and when the lawyer moved, what was supposed to be junk was pitched upon the junk heap."* How Mr. Dunston came upon this information is not stated in his letter. The opinions of Mr. Dunston should be considered with caution.

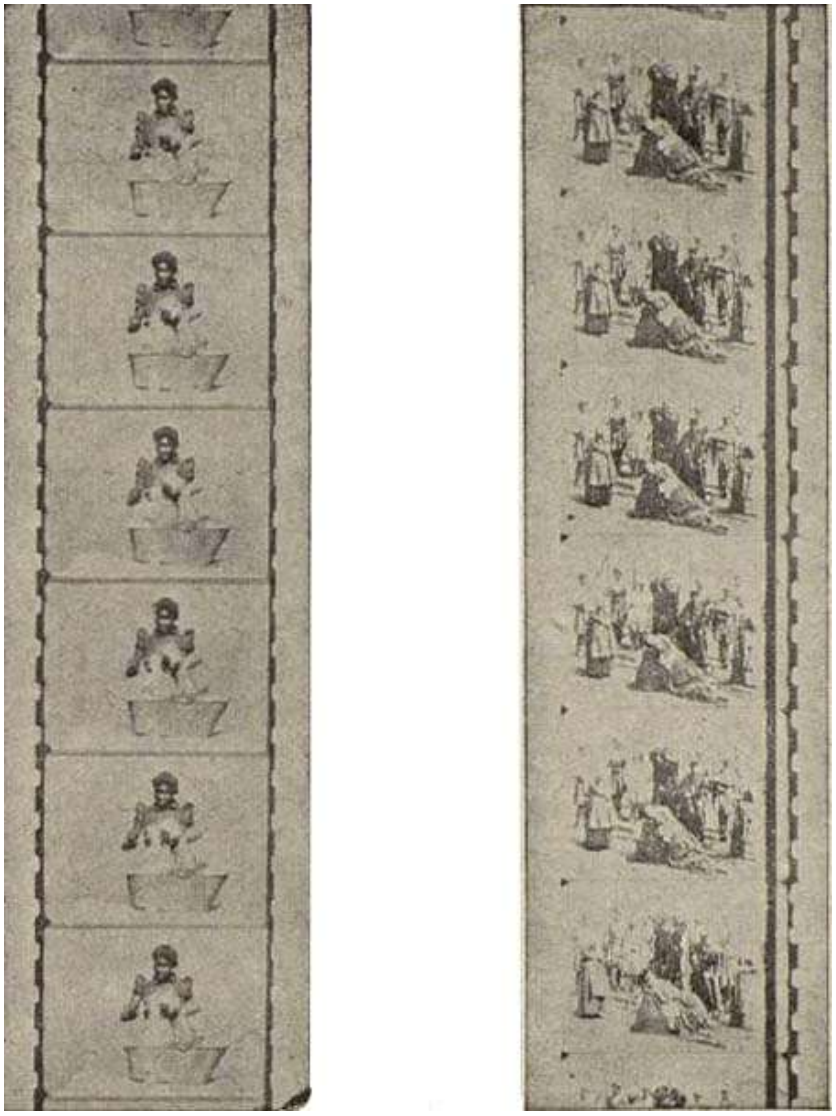
The format of this compilation is to gather all known sources about Jean Acme Le Roy and reprint them in their entirety when permitted to do so in this paper so that one interested in this will have an easy access to these sources. There were some additional sources on the internet but I was unable to access them.

I can make no judgment on Jean Acme Le Roy but I have learned not to so easily write off claims to discovery simply because we are missing hard proof. Hard proof is often very hard to find in a fast unfolding period of the motion picture machine.

Soterios Gardiakos,
December 21, 2006. (Amended July 17, 2008, and May 21, 2012)

LE CINEMATOGRAPHE
LE ROY
ET SON INVENTEUR

M. Charles Hastings



A Drite: Le Bain de Bebe: a Gauche: L'Execution de Marie Stuart
Films du Keinetoscope Edison, projetes par le Cinematographie Le Roy, au cours de la seance du Fevrier 1894
(cliche Cinema ayril 1930)

Right: Bebe Bath: Left: The Execution of Mary Stuart
Keinetoscope Edison films, projected by the Cinematography Le Roy, during the session of February 1894
(cliche Cinema ayril 1930)

Hastings, M. Charles-E., Editeur cinematographique du BROOKLYN TIMES, Traduction Francaise de M. Bruneau, Professeur d"Anglais au Lycee de Brest. *Le Cinematographe Le Roy et son Inventeurr*. page 61.

RAY BRYAN FILES

Le Roy was born February 5, 1854 near Bedford Kentucky, and at an early age went to New York City as an apprentice photographer, it was here that Le Roy gained experience for his motion picture experiments, at night in his spare time he ran a stereopticon machine about New York and New Jersey.

Le Roy claimed a screen Machine using perforated celluloid film before 1893.

He also built a projector that used glass slides, two hundred of them were enclosed in a magazine and the machine included a shutter and intermittent movement and the entire showing lasted less then two minutes.

None of Le Roy's claims to early projection were ever proven, but he did take a big part as a witness in 1911 for the independents against the then powerful Motion Picture Patents Co.

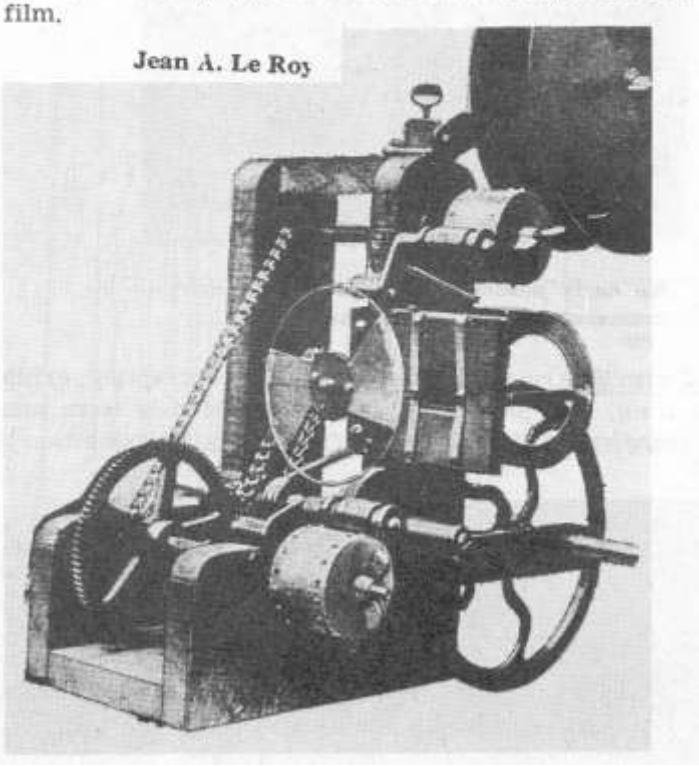
Le Roy built a projector in 1906 called the "Acmegraph" and another later called the "Marvelous"."

Ray Bryan

ENCYCLOPEDIA
SOUND MOTION PICTURES

Compiled by
James R. Cameron
Coral Gables, Florida 1948

1894 (Feb. 5)—Two Kinetoscope films were projected by J. A. LeRoy before a group of about 25 persons assembled in H. Riley's Optical Shop, 16 Beekman St., New York. The projector used was designed and built by Mr. LeRoy who had previously (1893) built a projector which handled unperforated film.



Le Roy's First 35 mm movie projector
Cameron's Encyclopedia Sound Motion Pictures
Soterios Gardiakos collection

LEROY, JEAN ACME—To sketch briefly LeRoy's background, he was born February 5, 1854, near Bedford, Kentucky. He came to New York, while still a youth, and was apprenticed to one Thwaites, a famous photographer of the pre-Civil War period, whose studio was then at No. 1 Chambers Street,

With the memories of his old glass plate projector before him, LeRoy set to work to devise a machine suitable to project the Donisthorpe film and late in 1893 he completed his first model.

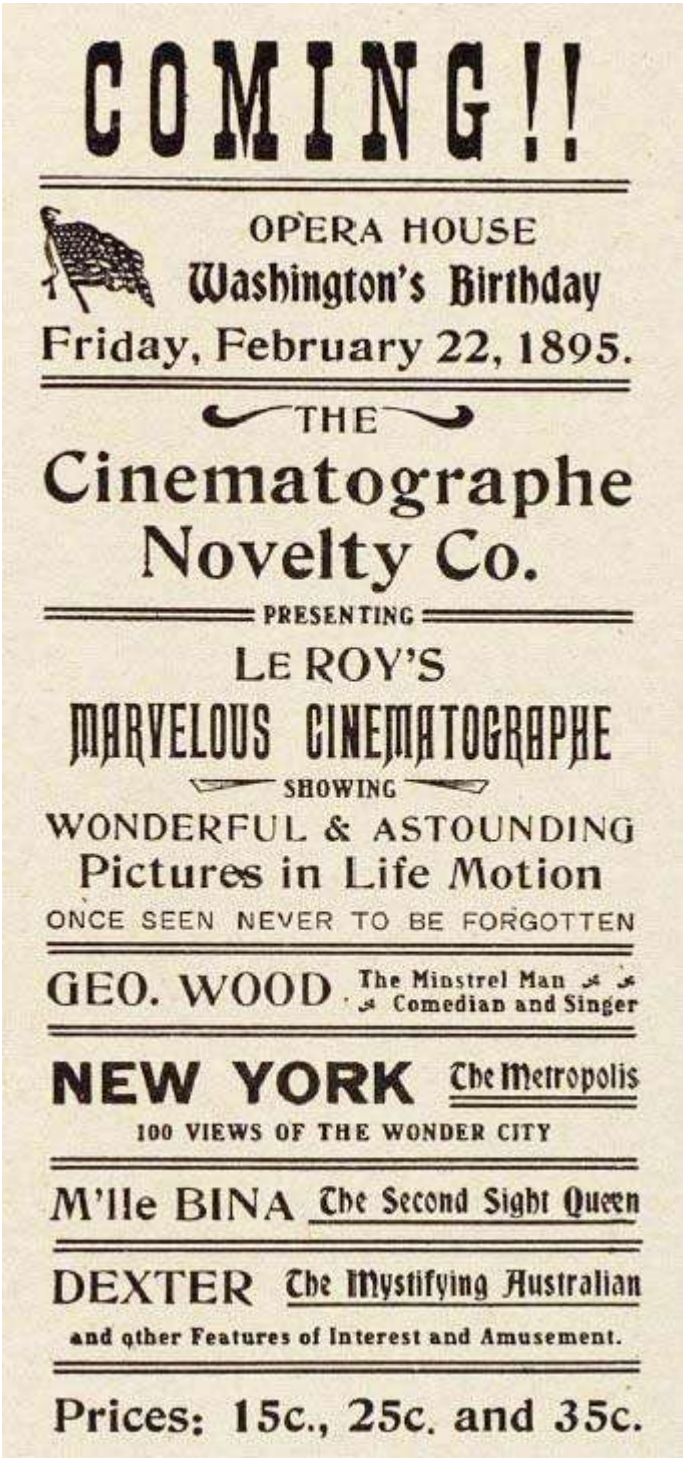
The apparatus was very crude, being constructed mostly of wood. Friction rollers were used for feeding and intermittent rollers to obtain stop-motion. The results he secured were sufficient to encourage him, but he realized that with the imperfection of the film stock at that time and the difficulties of keeping the pictures in frame, the friction method could not be made practicable without much further experiment.

Meanwhile, the kinetoscope of Mr. Edison, which had lately appeared, was beginning to make film history. Raff and Gammon, Edison's distributing agents, held an exhibition of the novel coin-operated motion picture machines in December, 1893, and it was here that LeRoy secured the solution of his problem for making a practical projecting device.

As every one knows the kinetoscope used film of the present-day standard, with four perforations on each side of the image and LeRoy instantly realized that it was far better adapted for projection than the friction method. The Edison machine also assured him of a supply of motion picture subjects, a matter which had previously given him much concern, as he had had no definite source of supply for his projector. And without film, of course, it was quite useless.

To complete his invention now required only the substitution of sprocket roller for the friction roller, but LeRoy also made many other improvements and, in fact, rebuilt his frictional machine almost in entirety. The new machine was completed, according to the testimony, on February 3, 1894.

The pictures screened by LeRoy at this first showing in Riley Bros.' establishment were the Execution of Mary Queen of Scots and Washing the Baby, two well-known early Edison subjects. Following the exhibition LeRoy explained to those present where his films originated and stated that he hoped to secure

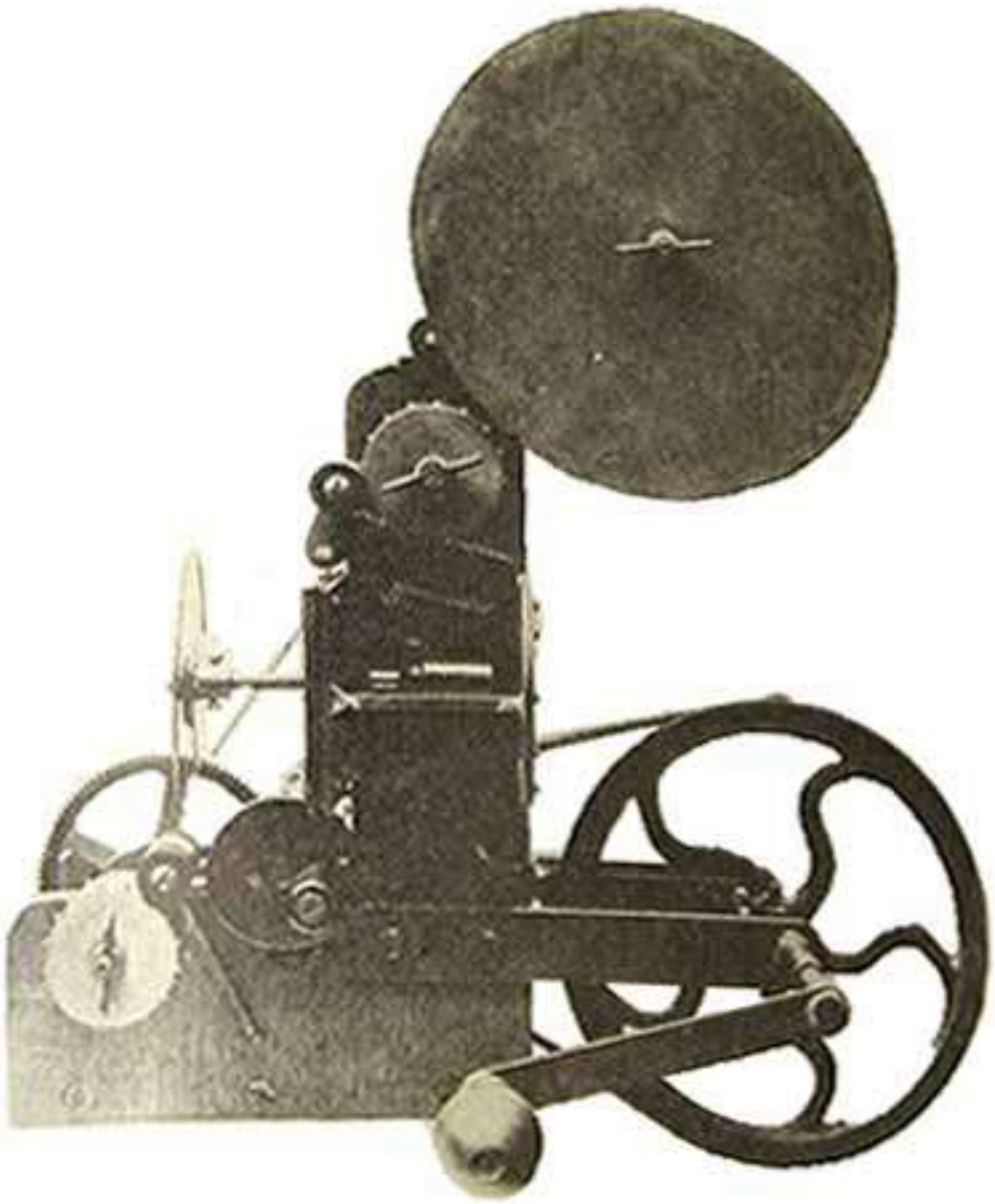


This is the hand bill advertising Le Roy's first public showing of animated pictures

of screen material, although they were much impressed by the exhibition itself.

LeRoy did, however, receive numerous single engagements and in ensuing months gave many exhibitions at clubs, social and church organizations, and private entertainments with his screen machine. Among others in the Spring of 1894 were engagements at the Bijou Theater and Verona Hall in Brooklyn.

LeRoy's "pictures in life motion" were principally used as a "filler" on the Sunday evening entertainment programs of the period. Among the pictures he showed at this time were the famous Leigh Sisters in The Umbrella Dance and The Trilby Dance, the Serpentine Dance by Annabelle, and Hoyt's Milk White Flag, all of them Edison kinetoscope subjects.



The “Marvelous” projector circa 1894, Chalmers publishing Co. 1929

ACME EXCHANGE

Cinematographic Supplies and Accessories

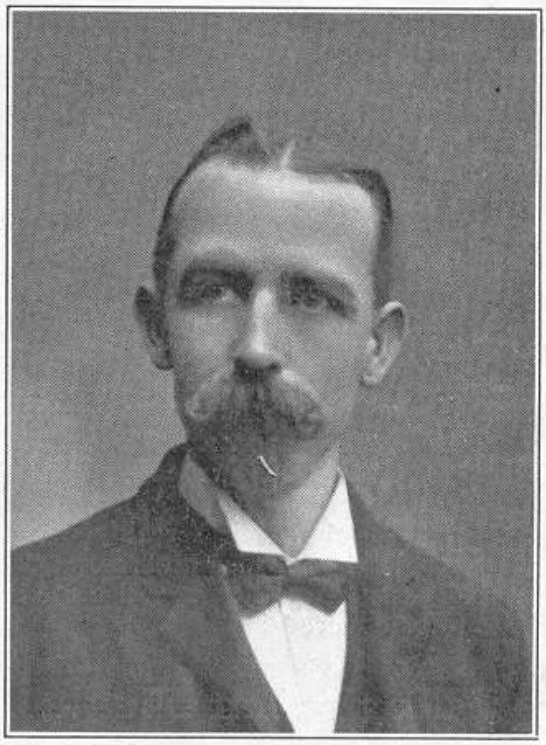
133 THIRD AVENUE

NEW YORK, N.Y.

1908 catalog

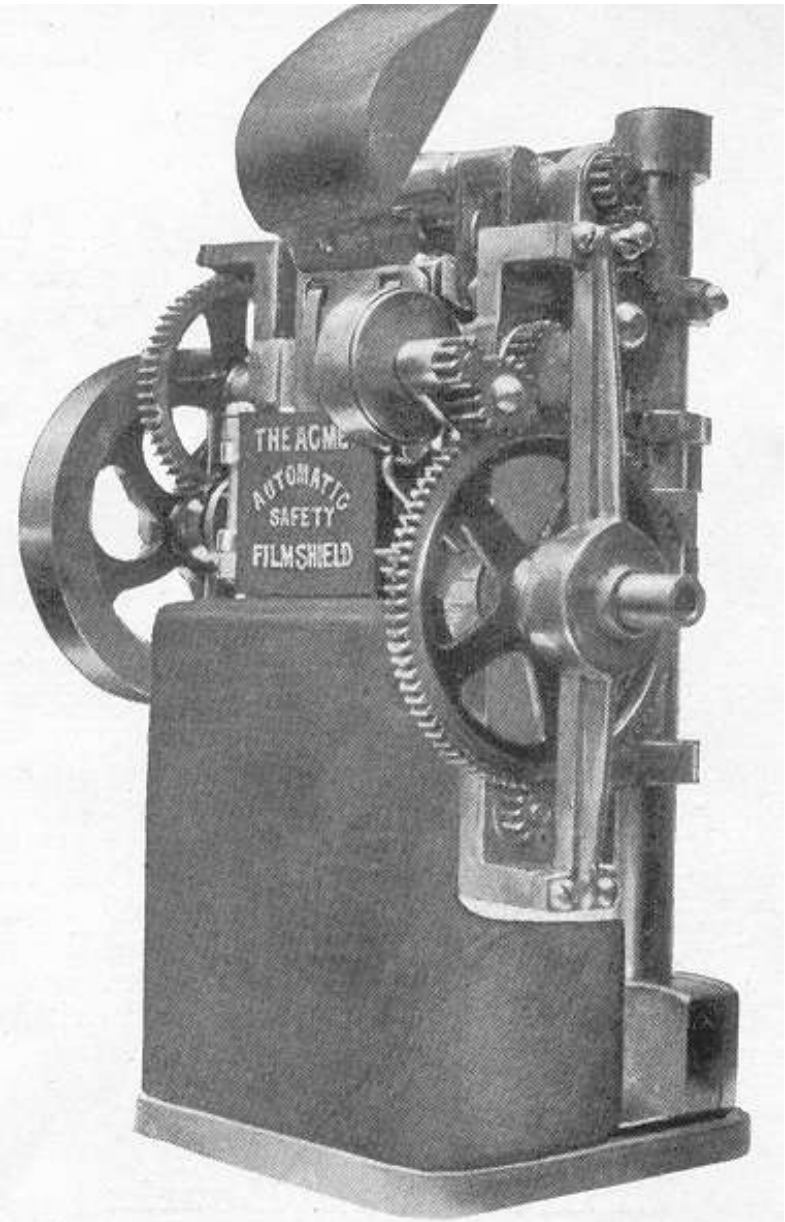
LeROY'S ACMEGRAPH

THE PEERLESS MOVING PICTURE MACHINE

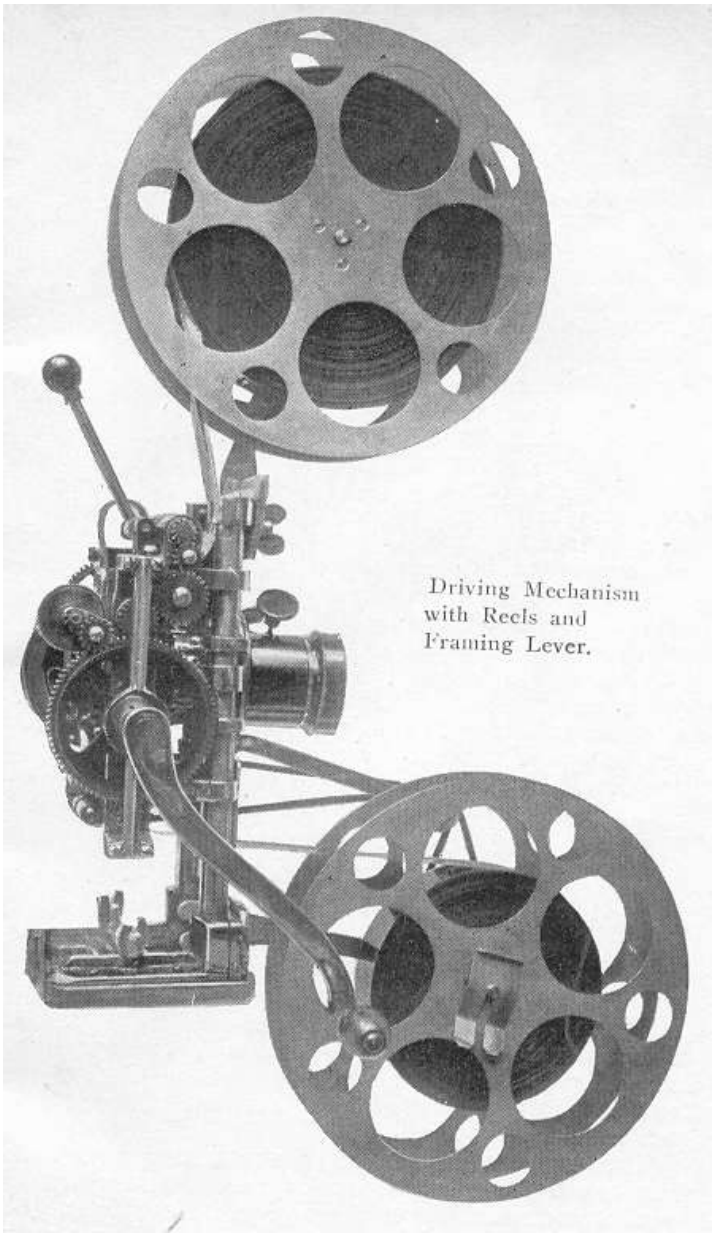


J. A. LeROY
Inventor of LeRoy's Acmegraph

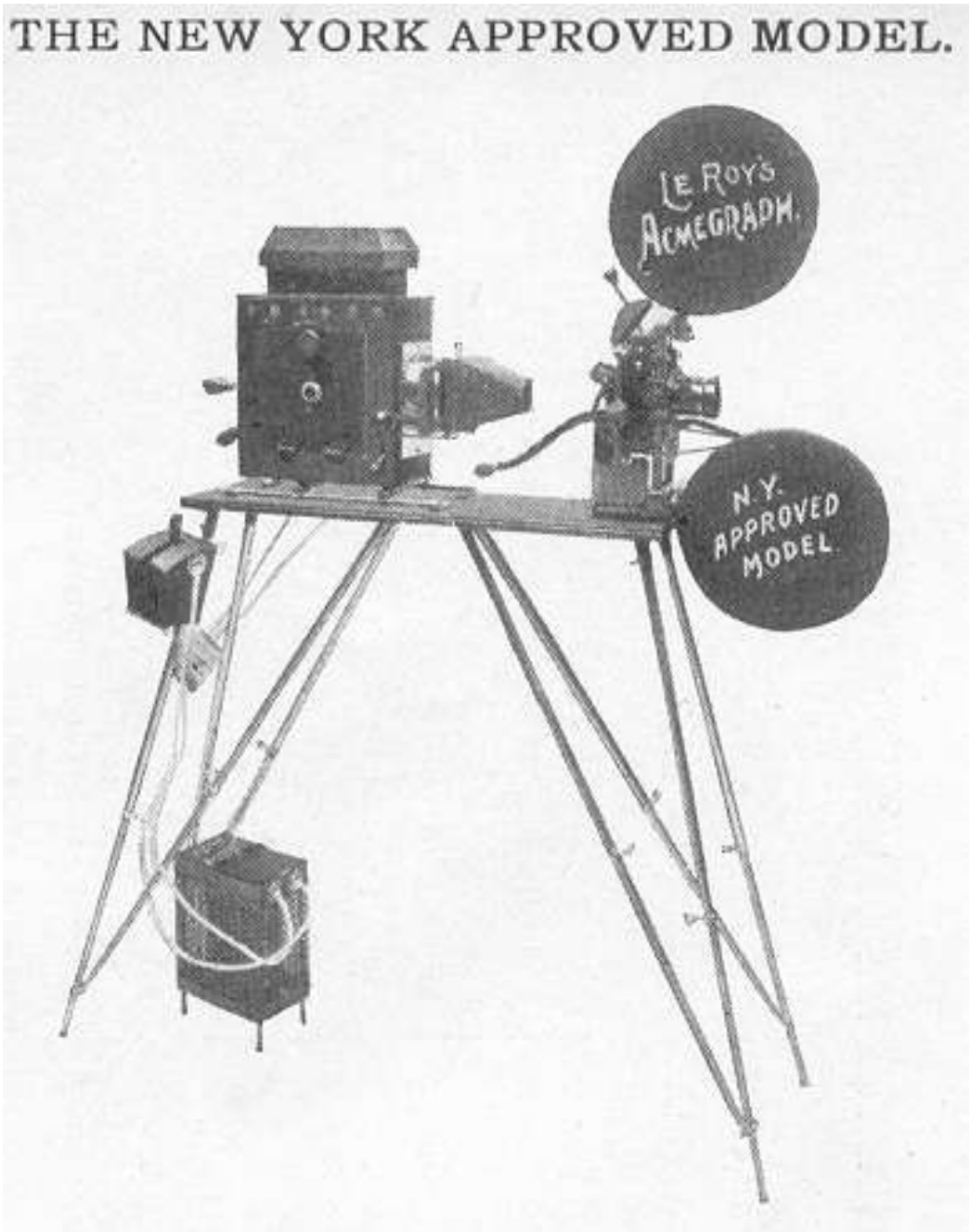
MR. J. A. LeROY is perhaps one of the oldest active mechanicians in the motion picture machine line in America, having constructed and operated a successful animated picture projecting apparatus of his own design in February, 1893. With over 15 years experience in this line, he has embodied many original features in the Acmegraph, producing a projecting machine ***strictly up-to-date*** and ***without a rival.***

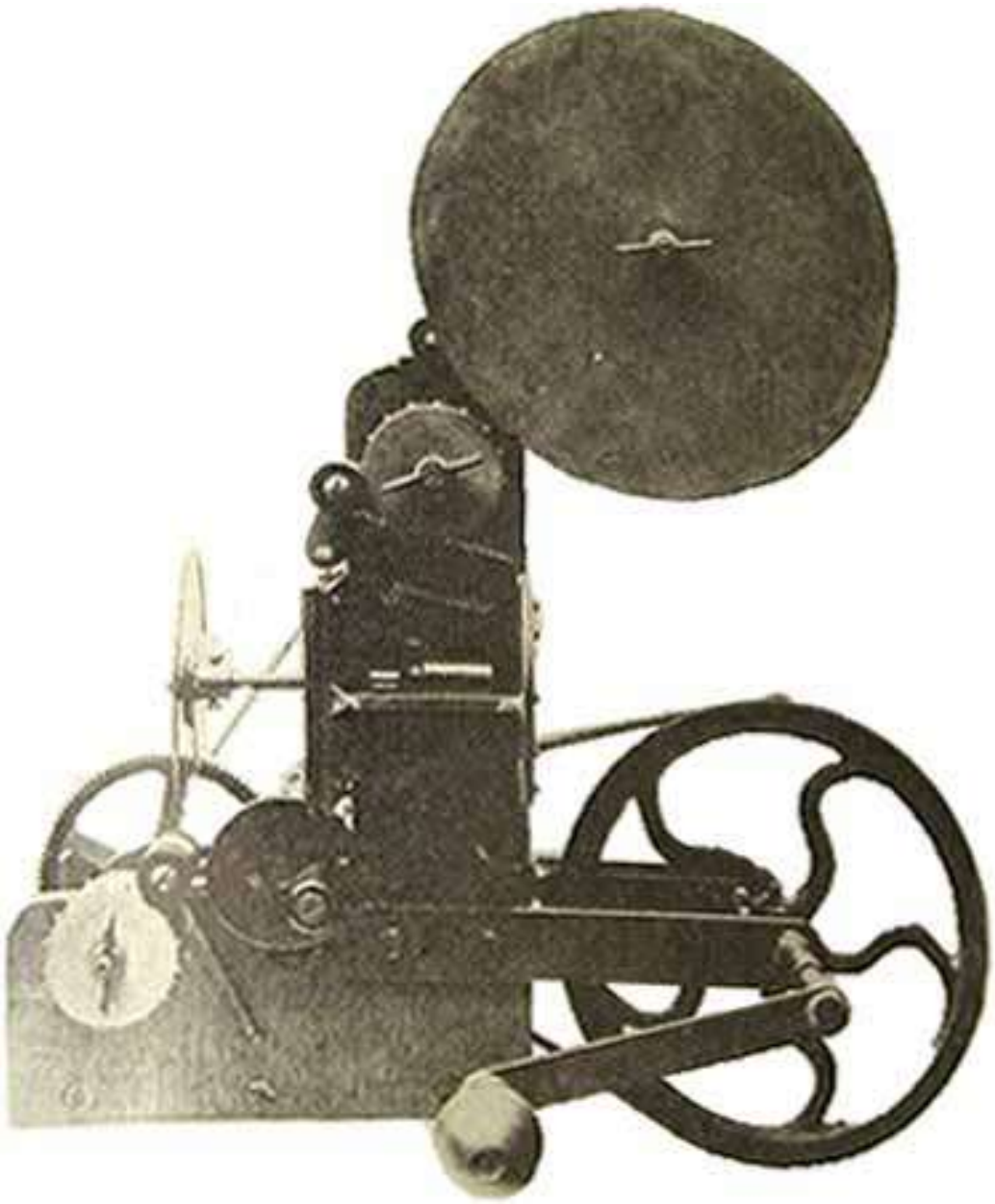


The mechanism, showing the automatic safety film shield, upper loop protecting shield and lower enclosing shield.



Driving Mechanism with Reels and Framing Lever.


THE NEW YORK APPROVED MODEL.
LE ROY'S
ACMEGRADH.
N.Y.
APPROVED
MODEL



The “Marvelous” projector circa 1894, Chalmers publishing Co. 1929

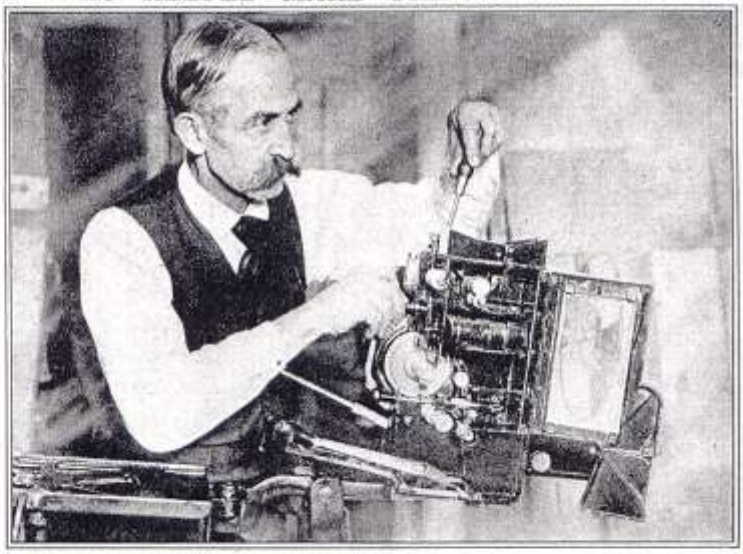
MID-WEEK PICTORIAL

November 12, 1925

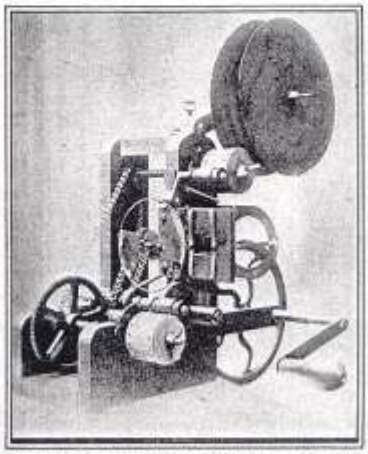
Mid-Week Pictorial, November 12, 1925

A FILM PIONEER WHO HELPED MAKE THE MOVIES POSSIBLE

A JAUNT THROUGH LONDON: A PRINT From What Is Said to Be the First Motion - Picture Negative Ever Made and the First Successful Attempt to Reproduce "Step Motion." This Pioneer Movie Was Filmed in 1889 by Friese-Greene, Who Has Been Called the "Father of the Motion Picture," and Who, Strangely Enough, Died in Poverty in London. (Three Wide World Photos.)



THE PRECURSOR OF THE MOVIES: JEAN A. LE ROY, a Machinist and Camera Expert of New York City, Who Invented the First Motion-Picture Projector in 1894 but Neglected to Have It Patented. He Is Shown With the Modern Type Projector, Which Is an Improvement on His Original Machine. (Three Wide World Photos.)



AMERICA'S FIRST PROJECTION MACHINE: JEAN LE ROY'S Invention, Which Was Made in 1893, and Was the First Machine Ever Made in America to Throw a Motion Picture on a Screen. It Was Used for the First Time Feb. 5, 1894. (Three Wide World Photos.)

An unusual scene of human interest, fighting spirit, blasted hopes and stoical indifference was enacted recently in New York City when one of the largest motion-picture companies ceremoniously laid a cornerstone of a new building of theirs. Film magnates whose income tax returns represent staggering sums had gathered, and representatives of other picture companies were present to pay their tribute to this new efficient instrument erected in the interest of the silent drama.

But in the background, behind a score of these important gatherers, stood a sprightly little man with iron-gray hair, watching intently. His fierce mustache twitched on his upper lip as a series of emotions raged through his wiry frame, and in his eyes glinted the fighting spirit of one who has played the game against odds without permitting the idea of giving up to enter his mind.

This little man who held up the rear was Jean A. Le Roy, machinist and expert repair man for motion-picture machines. In 1893 he had invented the motion-picture projector, which threw a film on a screen for the first time in America in 1894. But he had neglected to patent his invention.

Mr. Le Roy came to the cornerstone laying unknown by the film magnates and unheard of by many who took part in the ceremony. But four strips of film run by him through his projector in 1894 were laid in this cornerstone before it was sealed. These were the coronation of Edward VII, a fire scene, a storm scene and one called "Washing the Baby," which was one of the first pictures ever produced by Thomas A. Edison.

It was Jean A. Le Roy's invention of the projector that made the presentation of all of our movies of today possible. And it also made possible the huge industry which employs tens of thousands, pays millions to screen players and has brought huge fortunes to producers and exhibitors who entertain millions of people every night throughout the world.

But Mr. Le Roy got practically nothing for his invention, as he did not patent it. Because of this he is a poor man. He will tell you how he has been kept poor by spending enormous sums of money defending his later patents in the law courts. In a recent instance Le Roy took out a patent on an invention which brings a decided technical improvement to a projecting machine. The next thing he knew there were twenty-six infringements on this patent, forcing the inventor once more to enter the law courts to defend his brain child.

Mr. Le Roy has little time to think greatly concerning the strides of the movies in recent years. He is too busy tinkering on some new device in his little shop. If you wish to discuss the personalities of the screen with him, his mind is unusually clear regarding Charlie Chaplin, Fred Stone, Chester Conklin and those "Keystone Cops" of yore. He favors clean comedy and will tell you that a good laugh is better than a dose of medicine. As to stories, he favors the concrete photodramatizations of the works of noted writers.

That this inventor's hat is still in the ring is very evident. He has fought battles with the Indians under General Miles; he went to Cuba in the Spanish-American War, and he rendered effective service for his country in the World War. But with this fighting spirit there is a keen and ironical sense of humor, for on the wall of his little shop there is a sign, hand-painted by himself, which reads:

"I have been in this business since 1894. I have been pleasing and displeasing the people ever since. I have been cussed and discussed, boycotted, talked about, lied to, hung up, held up, robbed, etc. The only reason I am staying in business now is to see what the —— is going to happen next."

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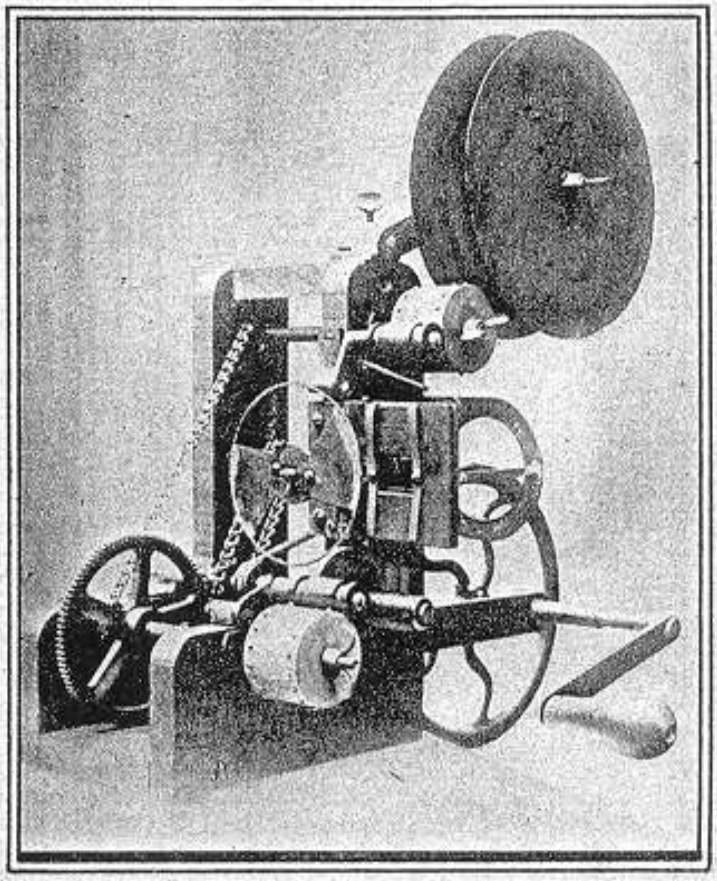

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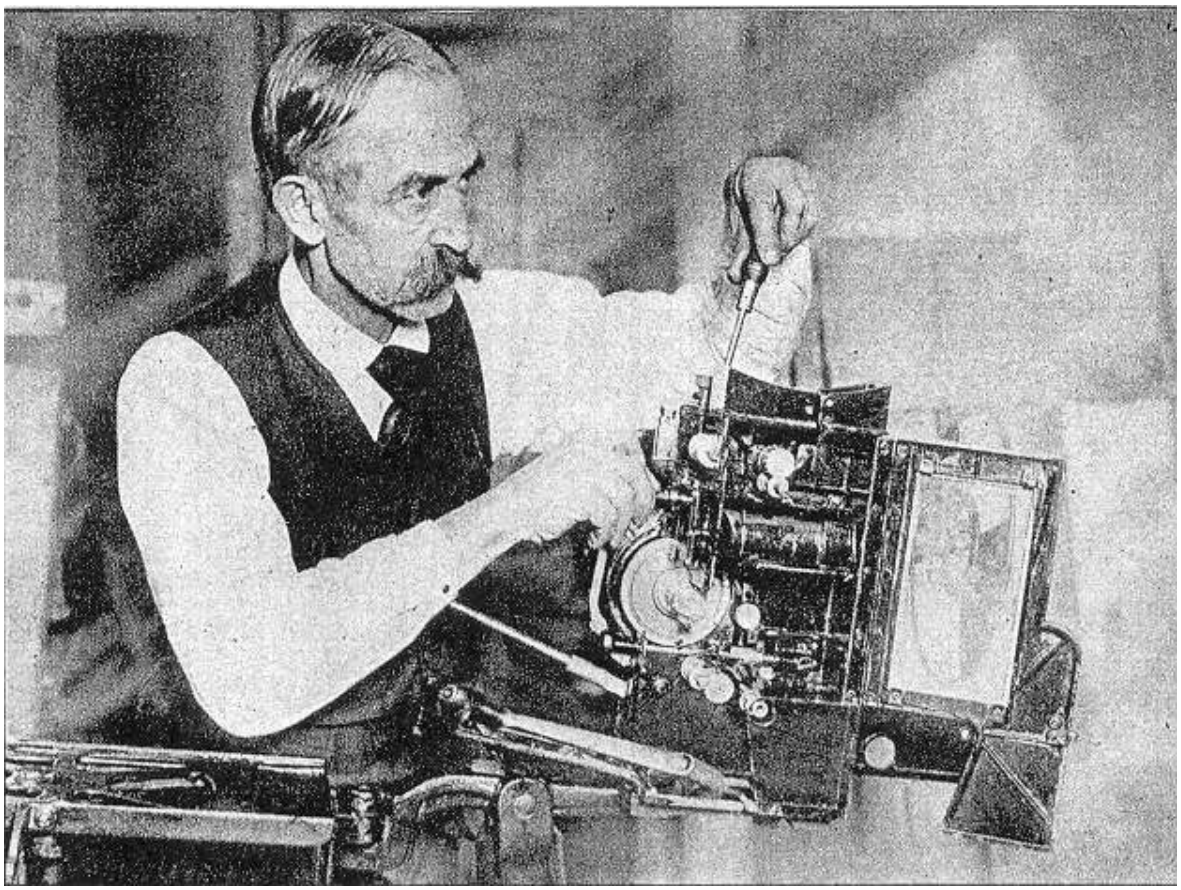

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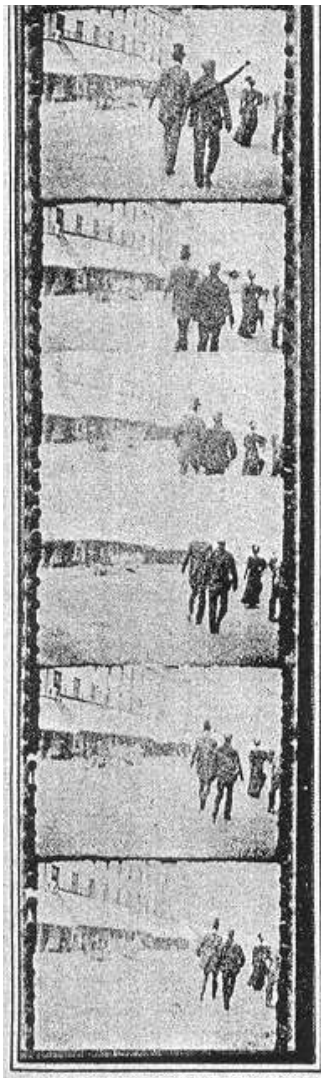

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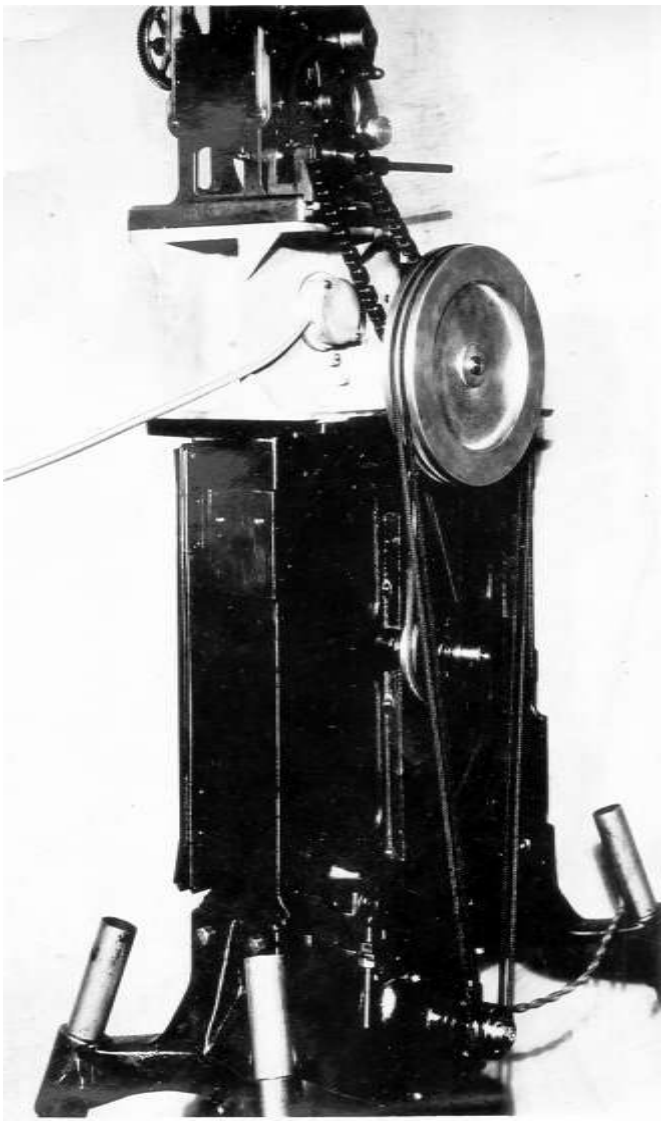
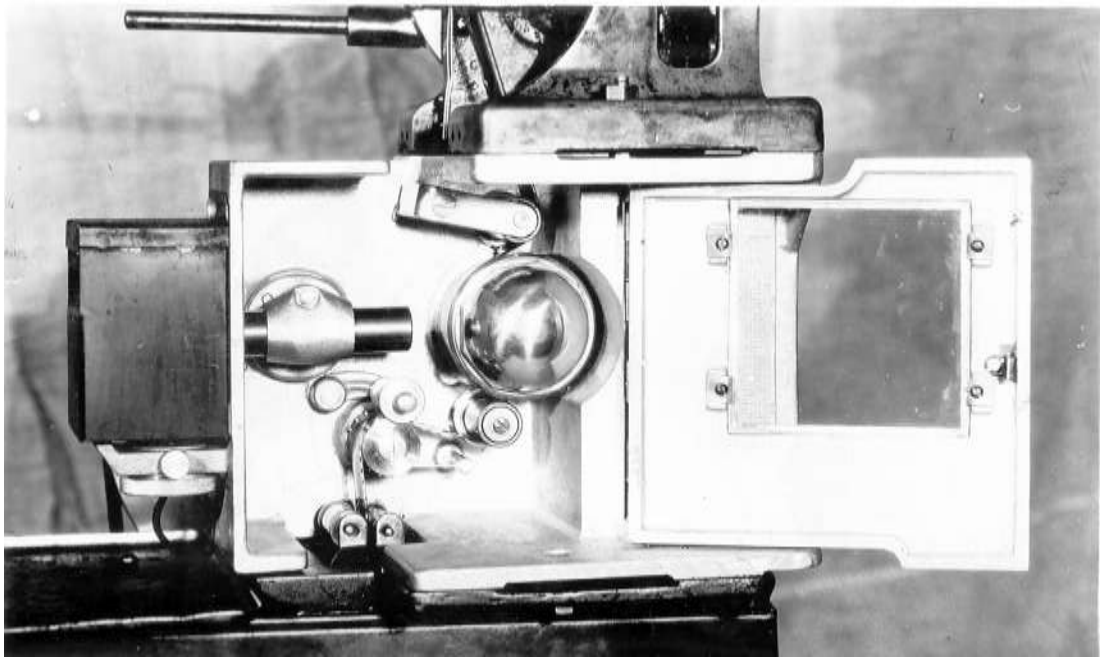
(Times Wide World Photos.)
Page Twenty

TWO Le ROY PHOTOGRAPHS IN THE COLLECTION
Of
Soterios Gardiakos



Typed on reverse
POWERS MASTER MODEL
LE ROY SOUND EQUIPMENT CORP.
ROCHESTER, N.Y.

Soterios Gardiakos collection



Typed on reverse
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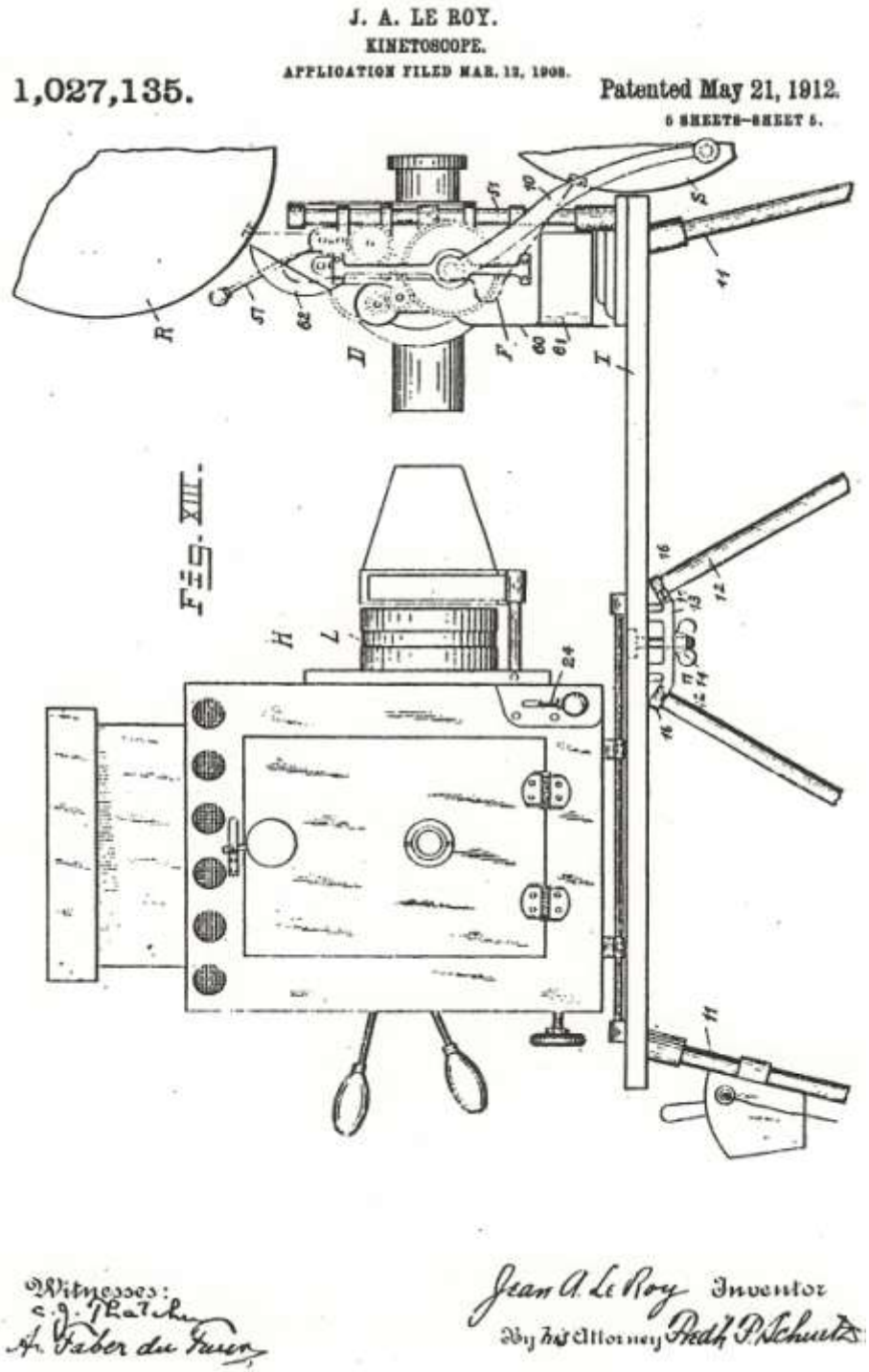
LE ROY SOUND EQUIPMENT CORP.
ROCHESTER, N.Y.

Soterios Gardiakos collection

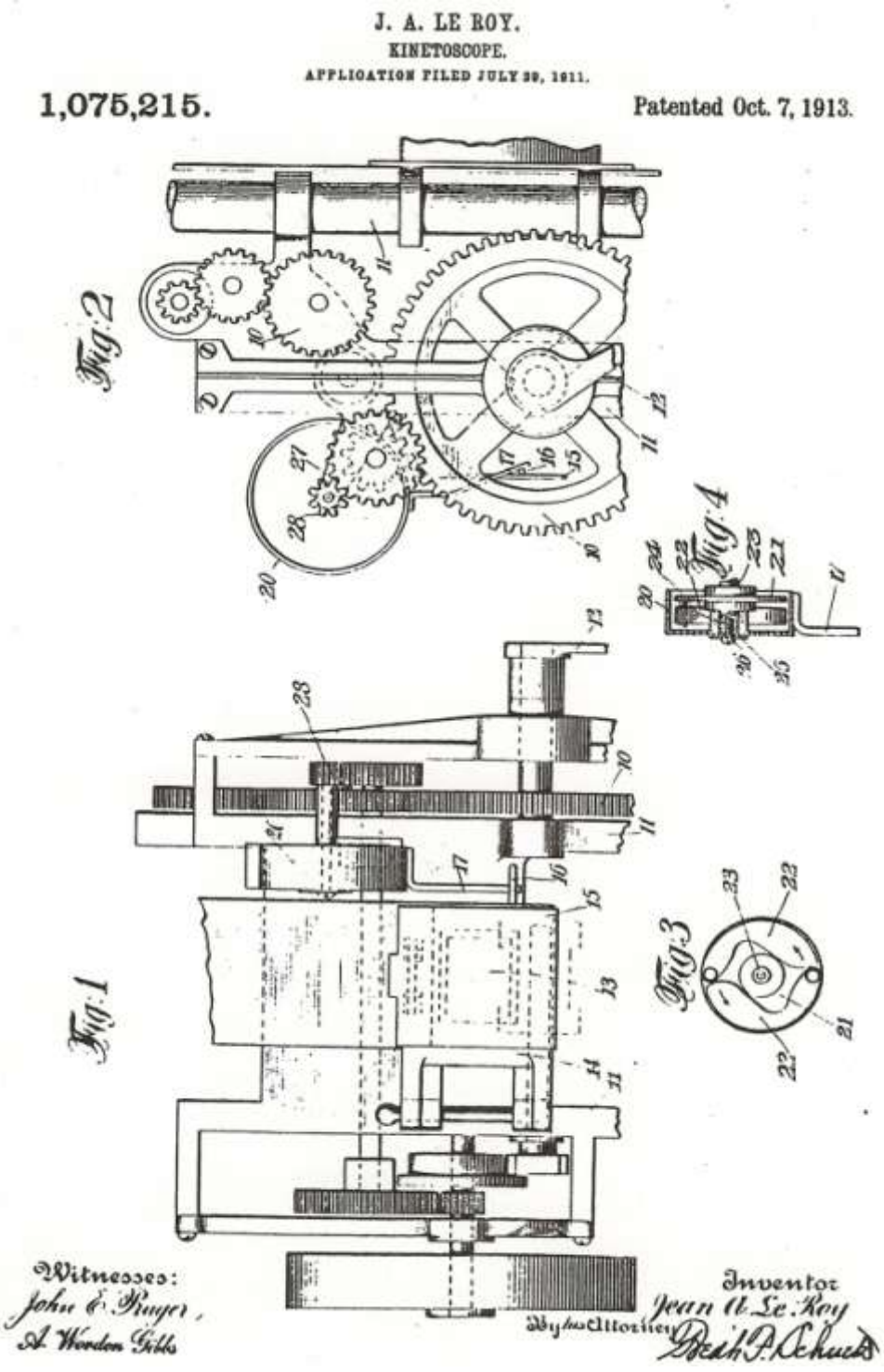
Le ROY PATENTS

Pat. 420,623
Pat 641,230
Pat 864,314 Framing device, March 12, 1906, granted Aug 27, 1907
Pat 1,027,135 Le Roy projector, March 12, 1908, granted May 21, 1912.
Pat 1,075.215 Le Roy projector March 12, 1908, granted October 7, 1913.
Pat 1,102,767 shutter set, device. Jan 16, 1914, granted July 7, 1914
Pat 1,277,958 film valves February 26, 1917 granted September 3, 1918.
Pat 1,311,238 film adv, means, July 15, 1918, granted July 29, 1919

Source: G. W. Dunston



J.A. Le Roy Kinetoscope patent 1,027,135



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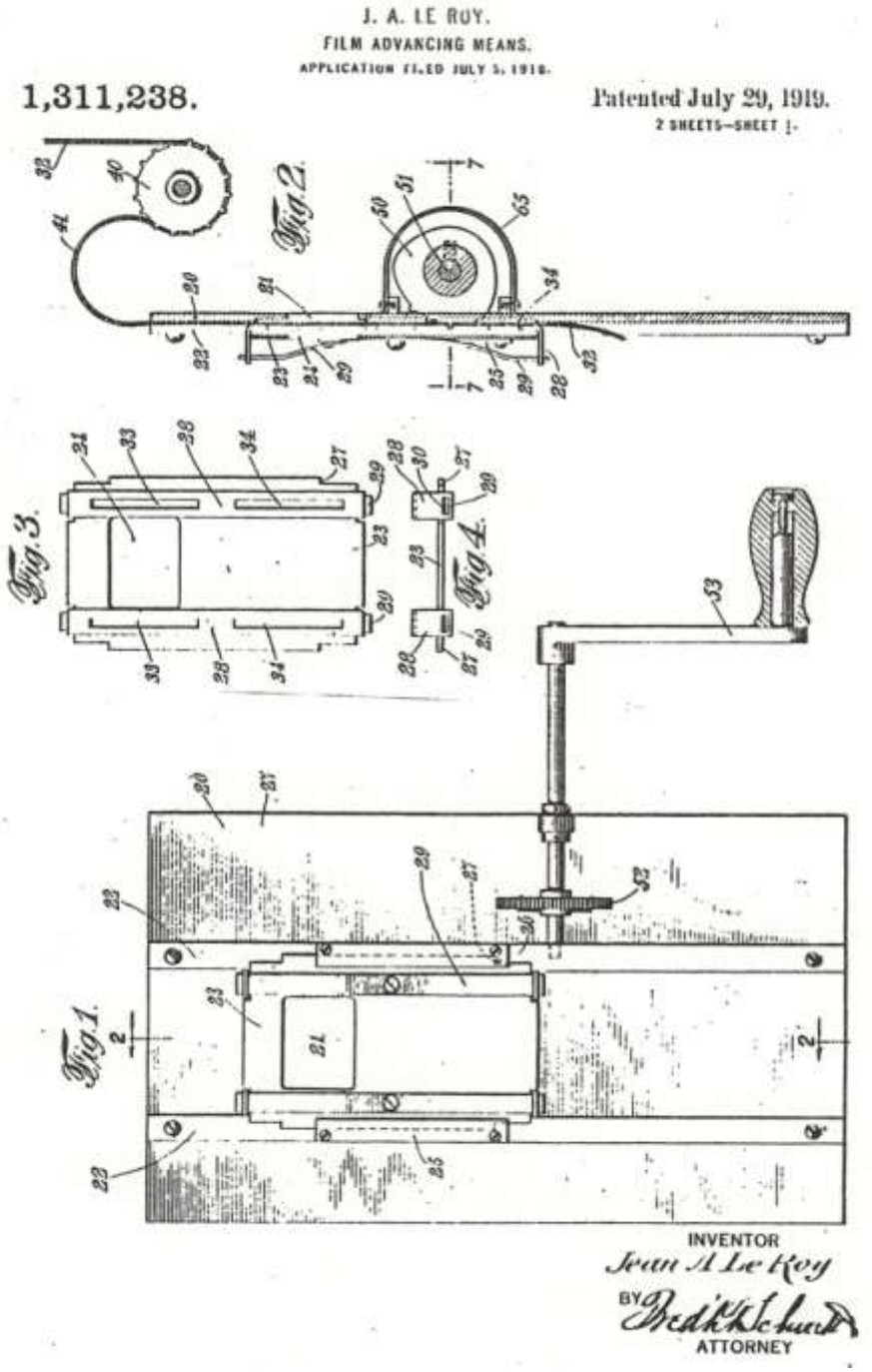

J.A. Le Roy Film Advance patent 1,311,238

SMPTE HONOR ROLL

SMPTE Honorary Members and the Honor Roll

Honorary Members

- John L.E. Baldwin
- LeRoy E. De Marsh
- Ray M. Dolby
- Joseph A. Flaherty
- Stefan Kudelski
- Masahiko Morizono
- Kerns H. Powers
- Frederick M. Remley, Jr.
- Michael J. Sherlock
- Robert M. Smith
- William H. Smith
- Roland J. Zavada

The Honor Roll

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- Thomas Armat
- Julius Barnathan
- K. Blair Benson
- Walter Bruch
- Marvin C. Camras
- John C. Capstaff
- Theodore W. Case
- George W. Colburn
- J.S. Courtney-Pratt
- John I. Crabtree
- Edward B. Craft
- Andre Debrie
- Lee de Forest
- Herman A. DeVry
- William K. L. Dickson
- Walt Disney
- Linwood G. Dunn
- George Eastman
- Harold E. Edgarton
- Thomas Alva Edison
- Elmer W. Engstron
- Alexander Ernemann
- Ralph M. Evans
- Philo T. Farnsworth
- Harvey Fletcher
- John G. Frayne
- William Friese-Greene
- Leon Gaumont
- Charles P. Ginsberg
- Peter C. Goldmark
- Alfred N. Goldsmith
- Wesley T. Hanson, Jr.
- A.S. Howell

- Frederick Eugene Ives
- C. Francis Jenkins
- Herbert T. Kalmus
- Edward W. Kellogg
- Eugene Augustin Lauste
- Louis A. A. LePrince
- **Jean Acme LeRoy**
- Louis Lumiere
- Kenneth M. Mason
- John A. Maurer
- C.E. Kenneth Mees
- Pierre Mertz
- Oskar Messter
- George A. Mitchell
- Albert Narath
- Robert W. Paul
- Edwin Stanton Porter
- A. Reeves
- Frank H. Richardson
- Robert Richter
- Rodger J. Ross
- Loren L. Ryder
- Max Skladanowsky
- Sidny P. Solow
- Earl I. Sponable
- Kenjiro Takayanagi
- Lloyd Thompson
- Alesanders F. Victor
- Samuel L. Warner
- William T. Wintringham
- Vladimir K. Zworkyin

See: *SMPE Journal*, Vol. 16, no. 1, 1931, pp. 109-113, "Jean Acme Le Roy -- Projector Pioneer.

1908

ACME CATALOG

LEROY'S ACMEGRAPH

The Peerless Moving Picture Machine

THE only picture machine that is synchronized with the taking camera, producing *absolute* reproductions of the original life movement as photographed by the camera.

ACME EXCHANGE
133 3d Avenue
Near E. 14th St. **New York, N.Y.**

LEROY'S ACMEGRAPH

THE PEERLESS MOVING PICTURE MACHINE

J. A. LeROY
Inventor of LeRoy's Acmegraph

MR. J. A. LEROY is perhaps one of the oldest active mechanicians in the motion picture machine line in America, having constructed and operated a successful animated picture projecting apparatus of his own design in February, 1893. With over 15 years experience in this line, he has embodied many original features in the Acmegraph, producing a projecting machine *strictly up-to-date* and *without a rival.*

1908 Le Roy catalog, Gardiakos collection

FOREWORDS

In writing the preface to a Moving Picture Machine catalogue, many things have to be taken into consideration. **First,** What to say; **Second,** How to say it, and **Third,** Say it truthfully. During the last fifteen years numberless experiments have been made in the science of projecting life motion photographs before the present acme of perfection had been obtained. The market is supplied with machines of various makes, all claiming some point of superiority over each other. Yet when these points are fully examined there is still room for improvement, and exhibitors to-day are so exacting in their demands, for something simply and substantially made, which will answer their needs, and at the same time be **flickerless, fireproof, foolproof,** and pass the rigid inspection of the Fire Underwriters, Boards of Gas, Water and Electricity, as well as the keen scrutiny of the purchaser, who should also demand a guarantee of stability and wearing qualities. **All these requirements** are fully covered in

LeRoy's Acmegraph;

a machine constructed after many costly experiments and built on strictly scientific mechanical lines, a machine that is fully guaranteed to stand the hardest wear and tear of nickelodeon and exhibition work, and outlive and outwear any two or more ordinary machines, without the constant journeys to the repair shop.

The Acmegraph is fully described in the ensuing pages, each machine is tested and numbered under the personal supervision of Mr. J. A. LeRoy before it leaves the mechanical departments and an absolute guarantee that every machine **is perfect** is the purchaser's safeguard.

We earnestly request you to read the following pages carefully, as the many items of interest to the prospective purchaser cannot be fully gathered by a hasty reading.

LeROY'S ACMEGRAPH

(New York Approved)

The advances in projecting apparatus for animated pictures is well illustrated in the many novel and original points of excellence embodied in **LeRoy's Acmegraph.** It is a distinct advance in phoronomics, a strictly high-class machine, in the construction of which only the very best material is used, combined with experience, skill and creative ability, the question of "how cheap" having been entirely eliminated. **The Acmegraph** possesses simplicity of construction, yet with great strength to withstand the enormous amount of wear which machines are subjected to, also the great advantages of **durability, rock steadiness, non-flickering** and **absolute safety in operation from fire or flame.** Only the highest grades of **bronze, steel** and **aluminum steel** are used in the construction of the Acmegraph, insuring **long wearing qualities,** and, in conjunction with **double ball bearings,** admits of ease in operation.

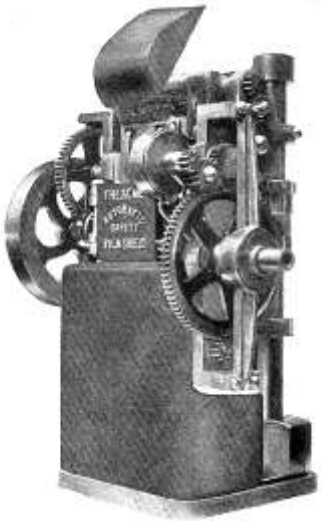
LeRoy's Acmegraph has passed the tests and is approved by the New York Board of Gas, Water and Electricity, and the Acmegraph fully answers all requirements of this board and the Board of Fire Underwriters. It is a well-known fact that if a machine is approved in New York it can be used anywhere with perfect safety.

THE MECHANISM

(Entirely Ball Bearing)

The illustration on page 4 shows the mechanism of the **Acmegraph** with the **automatic safety film shield, upper loop protecting shield, and lower enclosing shield,** affording **absolute protection from firing the film.**

The automatic safety film shield is of the gravity type and operates without a drag or brake on the mechanism, as no rubber, fibre or leather is used to create a pull to raise the shield. This device can be depended on to act when required and does not cause the shield to flutter like a sheet in a gale of wind, and thereby cause the operator to tie up the shutter, endangering himself and others; also creating an extra fire hazard, which should be considered a criminal offense.



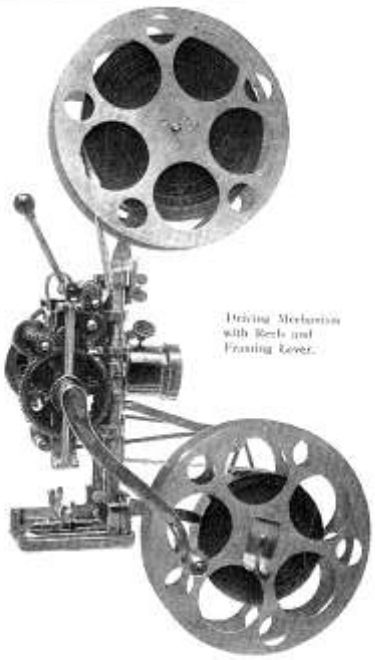
The mechanism, showing the automatic safety film shield, upper loop protecting shield and lower enclosing shield.

The **automatic safety film shield, upper loop protecting shield, the gate on door** and the **lower enclosing shield** are made of

ALUMINUM STEEL.

The driving mechanism, shown on page 5, is without film protecting shields or magazines and illustrates how reel holders are attached, also framing lever and objective lens.

The mechanism is high geared, 28 pictures to each revolution of the driving handle, and does away with the racing speed to keep the



Driving Mechanism with Reels and Framing Lever.

picture in its normal, so usual in low-geared machines. The crank handle is aluminum steel 7½ inches long, and allows the operator ease on long runs without tiring. The mechanism is only 11 inches high and weighs 12½ pounds.

1908 Le Roy catalog, Gardiakos collection

The objective lenses and condensers are made by the great French optical firm of Messrs. Dubroni & Darlot, of Paris, France, and this in itself is a guarantee of their excellence.

THE ENTIRE MECHANISM OF THE ACMEGRAPH IS BALL BEARING.

All shafting is of the highest grade of Stubbs steel running double in patented ball bearings, constructed with finely hardened and perfectly polished steel raceways; the steel balls run perfectly smooth and will stand unlimited wear.

The Synchronised Movement

The main difficulty heretofore with motion picture machines has been that the intermittant movement, which controls the passage and resting of the film, through the mechanism, has not been in harmony with the taking camera and the resulting picture would not show the original motion as photographed by the camera. After great expense and many experiments we are able to present our **synchronised movement** of special design which **reproduces** the **camera movement** in **projecting machine absolutely.**

Our synchronised star wheel and driver are made of high grade steel, ⅝-inch faces, with pinions and shafting tempered to a required hardness, and act in unison with the camera, thus giving the projected picture an absolute lifelike motion. The star wheel and shaft, which is of special design and ball bearing, is cut from **one solid piece of steel** and travels in an extra long **phosphor bronze bearing** with double eccentric adjustment, so to line up the face of the sprocket wheel in true relation to guides of the face plate and is easily adjusted by means of a lever and set screw.

The **film shutter,** made of aluminum steel with hardened steel gears upon bronze hubs accurately cut, is mounted upon the inside of the frame of the mechanism and is extremely small, being only 2¾ inches in diameter; it allows the greatest amount of light to pass with the least obstruction, and in connection with our synchronized movement **entirely eliminates** the disagreeable flickering.

Accurately Cut Steel Sprocket Wheels

The sprocket wheels, made of the very best steel, accurately cut, taking all standard perforations, are cleared in the centers and between the teeth, stopping accumulation of dirt and preventing scratching of the films.

The face plate is made of high grade bronze, and the gate is made of aluminum steel and is stationary, always remaining in line with the lens and the source of light; the chute is made extra long, with steel compensating springs which extend its entire length and hold the film rock steady on its extreme edges so that no part of the picture comes in contact with the gate or face plate. Novel means are provided to prevent firing of the films, and it is **impossible to burn more than one picture of the film in the gate when the machine is at rest, and this can only be accomplished by intention of the operator.** The upper loop protecting shield and lower protecting shield are part of the gate and open with it when threading the film in the machine.

The frame and front of the mechanism is made of **high grade bronze castings** without any **LOOSE PARTS** and therefor not liable to cause

EXTRA LARGE LAMP HOUSE.

trouble by uneven wear. The frame of the mechanism is slidably mounted upon steel standards for adjustment of the pictures on the sheet.

The tension rollers are of hard bronze cleared in the centers, mounted upon rocking levers with stopped spring tensions, preventing unnecessary wear on the film or sprocket wheels.

The take-up-device is of such construction that no pull or stress occurs on the film, no matter at what position the mechanism may rest: the driving belt is always in proper alignment by a roller guide arm which prevents slackening or tightening of the belt when the mechanism is shifted in framing the picture.

The lamp house is made extra large of heavy Russia iron with a mica lined top hood, allowing use of long carbons in the lamp. A large side door opening downward and spring hinged so as to close automatically allows access to the inside of the lamp house.

Our Automatic Light Shutter

An automatic light shutter upon the inside of the lamp house between the light and the condensing lens and operated at the outside within easy reach of the operator, saves breakage of condensers and may also be used for dissolving in slide work. **The carrier holder** and face plate on lamp house are made of aluminum steel; **the condenser mounting** is of the pill box pattern, ventilated, and allows quick removal in case of breakage of condensers or for cleaning.

The Projecting Lenses

The projecting lenses furnished with the **Acmegraph** are made by Messrs. Durand & Duclot, of Paris, and give brilliant and clear pictures upon the screen. We furnish one 3½-inch focus M. P. Objective, projecting a picture 15 ft. in diameter at about 50 ft. from the screen, and the Stereopticon lens furnished matches the M. P. lens. We can furnish

M. P. and Stereopticon objective lenses any focus as per list.

Approximate Size of Picture with M. P. Lens at 25 Ft. Distance from Screen.

Foci of M. P. Lens.	ft.	in.	Price.	To match Stereopticon with M. P. use foci Inches.	Price.
2	in.	12	6	8	$6.00
2½	in.	10	0	10½	6.00
3	in.	8	4	12	6.00
3½	in.	7	6	16	6.50
4	in.	6	0	18	7.00
5	in.	5	0	20	7.50
6	in.	3	6	24	7.50

The "Acme Special" Cinematograph Lenses

Made in France to Our Order.

Extra Brilliant Illumination, Greater Depth of Field.

The "Acme Special" cinematograph lenses are a distinct advance in lens grinding, having among many of their superior qualities the entire elimination of **astigmatism**, the image being absolutely as sharp at the edges as in the centre. The **definition** and **depth** are the same in all parts of the field, by reason of the symetrical arrangement of the combinations. The image is perfectly **orthoscopic**, free from **distortion or flare**. The glass employed in the construction of the elements is so chosen as to reduce chromatic aberration to an inappreciable minimum, making the **"Acme Special"** cinematograph lens the peer of all lenses of a similar nature heretofore made. The lenses are mounted in rack jackets and fit standard ¾ size rings.

2-in., 3-in., 4-in. and 5-in., FOCUS.

Price, $10.00 Each.

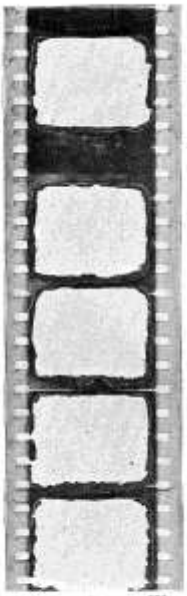
NOTICE—These lenses are ground to order on our own special formula, and cannot be secured from any other establishment.

We also furnish Rack Jackets for M. P. and Stereo. lens, with **separate tubes**, any focus, 35 m.m. to 115 m.m., 25 m.m. to the inch. Prices on application.

Extension tubes for M. P. Lenses—1 inch, 1½ inches, 2 inches, 3 inches. **Price, $1.00 per inch.**

1908 Le Roy catalog, Gardiakos collection

Absolute Safety from Fire



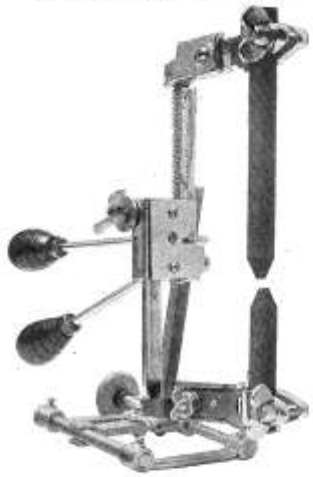
The illustration shows a portion of the entire film from the upper magazine to the lower magazine and gives an excellent idea of the fire proof qualities of the **Acmegraph.** The following description (taken from the "Moving Picture World" of Jan. 25, 1908) of a test made to demonstrate the fire proof qualities speaks for itself.

"In testing the **Acmegraph** for fire proof qualities we gave it a pretty severe gruelling, as the illustrations will show. First we applied the light after lifting the automatic film shield and let it impinge upon the film, expecting it to flare up; instead, **only one hole at a time could we burn in,** try how we would. Next applied lighted matches with the same result—one hole at a time; the flame would not go above or below the gate of the machine. Then applying a light to the loose film from the magazine, it flew up to the passage and went out. The same with the take-up. We could not get the film to fire in either magazine."

There is absolutely no danger of a fire when using the ACMEGRAPH;

IT'S FIREPROOF

NEW PATTERN ARC LAMP.



Price $10.00 without lower adjustments. Adjustment gear, $2.50 extra.

The electric lamp in full nickel finish and of a special pattern rack adjustment, wobble proof, with clamp carbon holders which expand and contract with heating and cooling of the lamp, preventing loose carbons. The lamp is double mica insulated and conforms to all rules of the underwriters, and is easily adjusted to the needs of the operator.

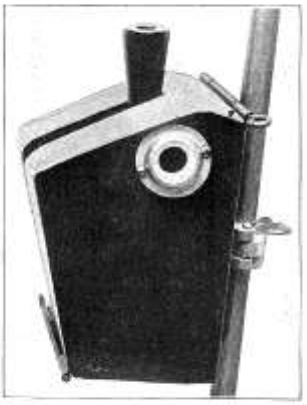
ROUND MAGAZINES.

The magazines are round, made of Russia iron, carried on aluminum steel arms and hold standard 10-inch reels; these magazines are provided with suitable inlets to prevent flame from enter-

ing, contain less air space than square ones and are less bulky and safer.

Larger sizes of magazines and reels can be furnished, but on order only and at additional expense to the purchaser.

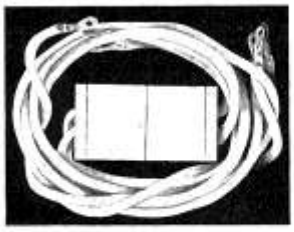
ENCLOSED SWITCH AND TABLE LEG GRIP.



Price $3.25 complete for ⅝ inch or ¾ inch tubing.

The enclosed switch is of an approved type with a grip holder to fasten it upon the leg of the operating table, doing away with the usual unhandy fastening of the switch under the operating table; no need of removing wires from the switch when packing up; simply remove switch and wires by loosening the grip holder. When ordering enclosed switch and grip holder separately, state size of tubing it is to be placed on.

POLARITY PLUG AND WIRE.



Complete, $2.75.

Polarity plug connector with asbestos wire connections and copper lugs from the switch and rheostat to the arc lamp is a needful device in case the lamp burns upside down, which can be instantly corrected by reversing the contact pins in the connector and not disturb any wire connections. The capacity of the connector is from 25 to 50 amperes.

The connector is not furnished with **Acmegraph**, and price is $1.50 extra.

THE ACMEGRAPH OPERATING TABLE.

Price, $15.00.

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The operating table is of novel construction with quartered oak top, with steel tubing telescoping legs with a truss extender, which causes the table to be of rock-steadiness without any swaying or vibration when operating the machine; this alone is a commendable feature, not found in tables of the usual construction.

THE ACME RHEOSTAT.

Price, $10.00.

The rheostat is of compact construction, only 12 inches high, and weighs 8½ pounds, packs in a very small space; the output is 25 amperes on 104 V. or 110 V. current, with the best gun metal being used as a resistance wire; it will not burn out and passes inspection. A spring cover allows easy means of making connections.

Rheostats for 220 V. to 500 V. furnished to order.

THE NEW YORK APPROVED MODEL.

The above illustration shows the **New York Approved Model** of **Le Roy's Acmegraph** set up ready to operate when connected with the main electric feed wire.

LeRoy's Acmegraph is **positively guaranteed** to be the best motion picture machine on the market, and to be exactly as represented in every respect. The purchaser of one of these machines runs no risk whatever, for if it is not found to be exactly as represented and satisfactory in every respect **it can be returned to us, and the purchase money will be refunded.** We know that it is by far the best Motion Picture Machine made, and are willing that it shall stand strictly on its own merits.

NOTICE: NO PART OR PARTS OF THE ACMEGRAPH MECHANISM OR SYNCHRONIZED MOVEMENTS WILL BE FURNISHED OR FITTED TO ANY OTHER MAKE OF MOTION PICTURE MACHINES.

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We Make Only One Model of the Acmegraph

THE NEW YORK APPROVED MODEL

Price, Complete, With Electric or Calcium Attachments, $200

Electric Outfit consists of:

Calcium Outfit consists of:

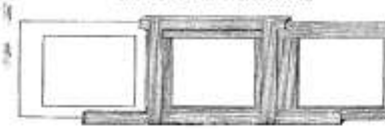
Accessories

LIMES.

Of best quality in screw top cans. Each can contains **one dozen lime pencils** and the screw top helps to exclude the air and keep the limes fresh.

Price per can, ¾ in. diam. **$0.90**
" " " 1¼ " " **1.80**

RAPID SLIDE CARRIER.



Self centering slide carrier of wood with stop, to automatically bring one view in front of the condensing lenses while another is showing.

Each $0.40

Metal Slide Carriers, $2.50 Each, to Order Only.
LANTERN SLIDE CARRYING CASES.

To hold 50 slides. Price $1.00
To hold 100 slides. Price 2.00

17

1908 Le Roy catalog, Gardiakos collection

The top of this table is made of quarter-sawed polished oak and the legs are made of collapsable

ADJUSTABLE TABLE
Price $7.50

steel tubing, nickel plated and highly polished, and is adjustable from 2 ft. to 4 ft. in height.

SINGLE VALVE REGULATORS.
$2.50 Each.
Accurately made and finished nickel plate.

HIGH POWER CALCIUM JET.

1,500 to 1,800 C.P.

Price with 2 interchangeable goose necks, $15.00.

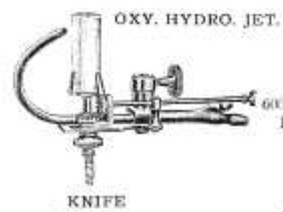
This jet requires 8 to 10 ft. of gas per hour and using 1¼-inch limes and gives a most intense light for M. P. work.

Caution—Use large bore goose neck on calcium cylinders; use **small** bore on Oxylyth and other gas making outfits only.

Limes for High Power Jet, 1¼-inch diameter, $1.80 per dozen.

18

OXY. HYDRO. JET.



600 to 800 C.P.
Price, $6.00.

KNIFE SWITCH.
25 Amperes,
110 Volts.
Slate base, copper jaws, copper knives.
Price, 75c.

PRESSURE GAUGE.

Price $5.00

In the use of compressed gases the operator should assure himself before commencing an entertainment that his cylinder contains sufficient quantity of each gas to see him safely through, rather than run the risk of being obliged to dismiss his audience abruptly, owing to a deficiency of gas. A Pressure Gauge enables him to do this with ease and certainty.

ELECTRA CARBONS.

	Per 100.
½x7½ Cored	$2.25
½x7½ Solid	2.25
½x12 Cored	3.50
½x12 Solid	3.50
⅝x7½ Cored	3.00
⅝x7½ Solid	3.00
⅝x12 Cored	4.00
⅝x12 Solid	4.00

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Stage Lighting Apparatus

New York Approved Appliances.

SPOT OR FLOOD LIGHT.

This lens is made of a casted front and back of aluminum. The sides of metal, having two bands of iron on the side, so at no time is there any danger of it being crushed in. It has been laid flat on the side, and there has been a pressure of 230 pounds put on it and same has not been marred in any way, so by this weight it is not easily crushed.

Price, $49.00.

LENS AND COLOR BOX ATTACHED.

This is a lens and color box attached, showing how simple colors are worked.

Price of Both, $59.00.

BOX LAMP.

This box lamp is made of metal with color holder. Wire mesh works on a spring hinge. When open you can trim the lamp with ease. It carries a top 6-inch carbon and a bottom 6-inch carbon—enough for any one performance without retrimming. It has ventilation top and bottom so as to let the heat out. The feed wire enters from the side.

Price, $45.00.

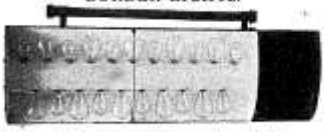
Switch, Stand, Rheostat, Asbestos, Wire and 25 feet No. 10 Stage Cable is furnished with Box Lamp or Spot and Flood Light.

BUNCH LIGHT

made of galvanized iron with grooves for standard size box color frames mounted on extension stand, with swing joint attachment, for throwing light in any direction, including 12 and 16 C.P. lamps, 30 ft. No. 14 cable.

Price, $12.00.

BORDER LIGHTS.



Border Lights are made of galvanized iron with splicing box for cable at end or in centre, wired

1908 Le Roy catalog, Gardiakos collection

for three or four colors. The border lights as shown in this figure has double amount of lamps to the foot space and consequently double the amount of light over any style of border light now in use.

Prices on application.

PLUGGING BOXES.

Plugging Boxes are made with 2, 4, 6, 8 and 10 outlets.

All are made Standard Size.

Price, $4.00 per Outlet.

PLUG FOR PLUGGING BOX.

This Plug is made of Fiber so a lug makes the connection, and not the wire wrapped around the screw as in the old type way. There is no danger when pulling the plug by the wire, of breaking the connection.

Price, $1.50.

BOOMERANG.

This color box is made of metal, therefore not easily broken and is furnished with 7 color frames so arranged that it is easy to make a change of colors in front of the lens, and in transit the colors are not broken as in single frames.

Price, $8.00.

STAMPED COPPER LUGS.

For use as terminals on asbestos or rubber covered flexible or solid wire or connections at rheostat or arc lamp, where wire is exposed to heat; are easily attached and require no solder.

Price, Per Doz., 30c.

STRIP LIGHTS.

Strip Lights are made of galvanized iron with wires enclosed and fuses cut out at end of strip.

Lamps are placed in perpendicular position and are protected from breakage while in use or during transportation.

Made in any length required.

SLIP CONNECTORS.

Made of hard white fibre with bar over wire inlet; impossible to pull wire cords from connectors.

Price, $1.50.

COUPLING.

Coupling to connect rubber hose with gas tank.

Price, 50c Each.

BUSHING.

Bushing to be attached to gas tank when threads are worn.

Price 50c Each.

GALVANIZED HOOK AND EYE TURNBUCKLES.

Size.	5/16	5-16	3/8	7-16	1/2
Each.	$0.60	$0.66	$0.78	$0.90	$1.08
Size.	9-16	5/8	3/4	7/8	1
Each.	$1.26	$1.44	$2.10	$2.55	$3.30

FUSE LINKS.

Used in sliding doors, drop ventilator shutters sliding ventilators and moving picture booths to close all openings automatically on increase or rise of heat to 155 degrees.

Price, 25c Each.

STAGE EFFECTS.

Painted on mica and enclosed in metal disk holders operated by clock movement, will fit our spot light.

Falling Stars.	**Waves.**
Shower Comets.	**Waterfall.**
Rain.	**Fire and Flames.**
Mixed Flowers.	**Cyclone.**
Night Clouds.	**Water Ripple.**
Day Clouds.	**Jac. Roses.**
Daisies.	**Aurora Borealis.**
Snow.	**Lightning.**
Sun Rise.	**Etc., Etc., Etc.**

Prices on Application.

IMPORTED CROWN CONDENSERS.

Finest Annealed White Glass.

4½-inch Diameter.
6½, 7, 7½, 8, 8½ and 10-inch Focus.
Price, $1.00 Each; ½ Doz., 85c Each; 1 Doz., 75c Each.

5-inch diam.,	7-inch focus	$1.75
5-inch diam.,	8-inch focus	1.50
5-inch diam.,	9-inch focus	1.50
6-inch diam.,	8-inch focus	2.75
6-inch diam.,	10-inch focus	2.25

We would advise traveling exhibitors to have more than one focus condenser on hand, owing to the various distances encountered between the sheet and the machine, it being essential to have the proper focus condensers to get perfect results.

Colors

GELATINE SHEETS.

Size, 19½-inch x 23½-inch.

Order by Number Only.

Color No.	Color	Color No.	Color
1	Frost,	21	Light Pink,
2	White	22	Dark Pink,
3	Light Straw,	23	Light Purple,
4	Medium Straw,	24	Dark Purple,
5	Dark Straw,	25	Light Violet,
6	Lemon,	26	Dark Violet,
7	Front Yellow,	27	Dark Violet Blue
8	Light Yellow,	28	Light Violet Blue,
9	Dark Yellow	29	Pale Blue,
10	Light Amber	30	Light Steel Blue,
11	Medium Amber	31	Medium Steel Blue,
12	Dark Amber	32	Moon-Light,
13	Amber	33	Light Blue,
14	Orange	34	Medium Blue,
15	Light Red,	35	Dark Blue,
16	Medium Red,	36	Blue-Green,
17	Dark Red,	37	Light Green,
18	Smoke	38	Sea-Green,
19	Light Salmon,	39	Medium Green,
20	Dark Salmon	40	Dark Green,

Gelatine, single sheets	$0.15
Gelatine, in lots of 1 doz.	1.20

Gelatine, in lots of 100 to 10,000 sheets in stock. Prices on application on large lots.

Round Tin Boxes to hold 50 Gelatines, each,	$1.00
Iron Frames, for holding Gelatines, each,	.20
Lens Frames, 9 in. square, for Gelatines, each,	.15
400 C. P. Incandescent Stereopticon Lamp, each,	7.00
Colorine for Incandescent Lamps, any shade or color, Pint, $1.00; Quart,	2.00
10-in. Nickeled Steel Rods, each,	1.00
White Crystal Cover glass, Per doz.,	.20
50 Perfection Binding Strips for Lantern Slides,	.10
Calcium Tank Wrench,	.50
Acme Film Cement, best pure celluloid, Per bottle,	.25
Picture Screens, re-enforced edges and corner eyelets: Size 10 x 12 ft.,	5.00
12 x 12 ft.,	7.50
12 x 18 ft.,	10.50
24 x 24 ft.,	16.50
App. Flexible Asbestos Cord Wire, No. 8, Per foot,	.12
App. Flexible Asbestos Cord Wire, No. 10, Per foot,	.10
Approved Stage Cable—No. 4, Per foot,	.24
No. 6, Per foot,	.18
No. 8, Per foot,	.13
No. 10, Per foot,	.10
No. 12, Per foot,	.09½
No. 14, Per foot,	.08
Lantern Slide Mats, Per 100,	.25
Extra heavy Rubber Tubing for Calcium, Per foot,	.10

1908 Le Roy catalog, Gardiakos collection

Reel Cases

Our reel cases are made of well seasoned gray Leatheroid and may be used as carrying cases or to ship reels in by express. Very strong and fitted with nickle corners.

GRAY LEATHEROID MECHANISM CASE. Size 8½x8½x13 inside.
Price each, $3.00.

RED LEATHEROID SINGLE REEL SHIPPING CASE. Size 10¼x13¼x10¼ inside.
Price each, 60 cents.

No. C—1

No. C—2

No.	Size	Price
C—1	For 1 Reel, 10¼x 13¼x10¼ ..... Each,	$1.75
C—2	" 2 " 10¼x 5½x10¼ ..... "	2.00
C—3	" 3 " 10¼x 8 x10¼ ..... "	2.25
C—4	" 4 " 10¼x 6¾x10¼ ..... "	2.50
C—5	" 5 " 10¼x 8½x10¼ ..... "	3.25
C—6	" 6 " 10¼x10¼x10¼ ..... "	3.50

REEL CASES—Continued

We also keep a series of reel cases the same as Nos. C-1, C-2, C-3, C-4, C-5, C-6 except they are slightly larger in size and they have no nickle corners. These cases are the correct size to hold reels contained in the regulation metal box. See list below.

No. C—3

No. C—6

No. C—4

No. C—5

No.	Size	Price
L—1	For 1 Reel, 11x 2½x12 ..... Each,	$1.75
L—2	" 2 " 11x 4½x12 ..... "	2.00
L—3	" 3 " 11x 6¾x12 ..... "	2.25
L—4	" 4 " 11x 9 x12 ..... "	2.50
L—5	" 5 " 11x11 x12 ..... "	3.50
L—6	" 6 " 11x13¾x12 ..... "	3.75
	Nickle corners, each case extra	.25

ELECTRICAL EXPRESSIONS AND THEIR EQUIVALENTS.

Arranged for Convenient Reference.

One Watt

A RATE of doing work.

1.	ampere per sec. at 1 volt.
.7373	foot-pounds per second.
44.238	foot-pounds per minute.
2654.28	foot-pounds per hour.
.5027	mile-pounds per hour.
.00134	Horse-Power.
1/746	Horse-Power.

One Kilowatt

A RATE of doing work.

737.	foot-pounds per second.
44238.	foot-pounds per minute.
5027	mile-pounds per hour.
1.34	Horse-Power.

One Horse-Power

A RATE of doing work.

550.	foot-pounds per second.
33000.	foot-pounds per minute.
375.	mile-pounds per hour.
.746	Kilowatt.

One Watt-Hour

A QUANTITY of work.

2654.28	foot-pounds.
.503	mile-pounds.
1.	ampere hour × one volt.
.00134	Horse-Power-Hour.
1/746	Horse-Power-Hour.

One Horse-Power Hour

A QUANTITY of work.

1.9893000	foot-pounds.
375.	mile-pounds.
746.	watt-hour.
.743	kilowatt hour.

One Ampere-Hour

A QUANTITY of current.
One ampere flowing for one hour irrespective of the voltage.
Watt-hour÷volts.

Torque

FORCE moving in a circle.
A force of one pound at a radius of one foot.

ORIGIN OF MOVING PICTURES.

The beginning of moving pictures was in this wise: Sir John Herschel after dinner in 1826 asked his friend Charles Babbage how he would show both sides of a shilling at once. Babbage replied by taking a shilling from his pocket and holding it to a mirror.

This did not satisfy Sir John, who set the shilling spinning upon the dinner table, at the same pointing out that if the eye is placed on the level with the rotating coin both sides can be seen at once. Babbage was so struck by the experiment that the next day he described it to a friend, Dr. Fitton, who immediately made a working model.

On one side of a disk was drawn a bird, on the other side an empty bird cage; when the card was revolved on a silk thread the bird appeared to be in the cage. This model showed the persistence of vision upon which all moving pictures depend for their effect. The eye retains the image of the object seen for a fraction of a second after the object has been removed. This model was called the thaumotrope.

Next came the zoetrope, or wheel of life. A cylinder was perforated with a series of slots and within the cylinder was placed a band of drawings of dancing men. On the apparatus being slowly rotated the figure seen through the slots appeared to be in motion. The first systematic photographs taken at regular intervals of men and animals were made by Muybridge in 1877.

HELP IN CASE OF ACCIDENT.

Suffocation from Inhaling Illuminating Gas—Get into the fresh air as soon as possible and lie down. Keep warm. Take ammonia—twenty drops to a tumbler of water, at frequent intervals; also two to four drops tincture nux vomica every hour or two for five or six hours.

If Choked—Get down on all fours and cough.

If any Artery is Cut—Compress it above the wound. Blood from an artery is red; that from the veins dark.

Burns and Scalds—Cover with cooking soda and lay wet cloths over it. Whites of eggs and olive oil. Olive oil or linseed oil, plain, or mixed with chalk or whiting. Sweet or olive oil and lime-water.

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AFTERWORDS.

LeRoy's Acmegraph has been designed and is built with every particle of the idea of cheapness left out, and we make no pretense of competing in price with any other make of Motion Picture Machines, knowing full well that the **Acmegraph** is really the least expensive machine in the world **when results are considered,** and any economy which fails to take results into account is a false economy.

Money paid for the **Acmegraph** is not an expense, but an investment that begins to earn dividends for the investor immediately.

We have thus set forth the merits of the **Acmegraph and devices**—the finest examples of high-class Motion Picture Machine construction known to the art, but if the "lowest bidder," that father of imperfect things and junk, is going to get your best attention, **please pass us up.**

There's no time like the present to do a thing that ought to be done. If you need a new machine or better supplies, **to-day** is the time to buy them.

We Guarantee Every Instrument sold by us to be exactly as represented, to work perfectly and give satisfaction. Should any error occur or any goods not give satisfaction from defective material or workmanship, it will be gladly corrected by us, or money will be refunded.

Remember: LeRoy's Acmegraph, the Peerless Motion Picture Machine, costs more than other Moving Picture Machines, but there is a reason—**it is the best machine made and cheaper in the long run.**

GOOD decision and success to you!

THINK IT OVER, THEN DECIDE

TERMS—HOW TO ORDER, ETC.

OUR TERMS.

We will send any one of our complete Outfits, either Motion Pictures or stage lighting appliances, C. O. D., and subject to a thorough examination, on receipt of 25% with order as a guarantee of good faith. After the Outfit is examined if it is found exactly as represented and perfectly satisfactory, the express agent may be paid the balance and the express charges, but if not found as represented by us the Outfit can be returned to us at our expense and we will refund the deposit. All miscellaneous goods, supplies, etc., will be shipped upon receipt of 25% of the amount of the order. Orders amounting to less than $2.00 should be accompanied by cash in full.

We cannot under any circumstances send goods C. O. D. to foreign countries.

The prices listed in this catalogue are strictly net.

CASH WITH ORDER.

When cash in full accompanies the order the customer saves not only the express company's charges for collection and return of money, but also the trouble of unpacking and examining the machine and outfit at the express office is avoided.

HOW TO SEND MONEY.

Remit by postoffice money order, express money order, bank draft or cash in registered letter. If you send your individual check on a local bank your order will be delayed until we have made collection (except that you have it certified) and the expense of collecting will be deducted. We recommend sending an express or post office money order, as they are inexpensive, less trouble and perfectly safe. If they should get lost or be miscarried your loss would be made good. Do not send money without registering your letter. Address,

ACME EXCHANGE,
133 Third Ave., New York, N. Y.

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Mid-Week Pictorial, November 12, 1925. A film pioneer who helped make the movies possible.

BOOKS AND MONOGRAPHS WRITTEN BY SOTERIOS GARDIAKOS

October 1, 2011

Relating to Movie Machinery

Cinematic Machinery Collection of Soterios Gardiakos, 2002, ISBN 0-9777537-3-5, August 25, 2011, 227 pages

A Warwick (Baucus & Maguire Ltd.) spoolbank Projector ca 1897 In the Collection of Soterios Gardiakos, Photographs by Katerina Nike Gardiakos**.** 2001, ISBN 0-9777537-0-0, June 1, 2008 49 pages

Pre 1900 American Made Movie Projectors. 2002. ISBN 0-9777537-4-3, June 30, 2011, 143 pages

A Compilation of Greek made Movie Projectors and other Cinematic Equipment. From information provided to Soterios Gardiakos by Nikos Theodosiou. 2002. ISBN 0-9777537-2-7, June 20, 2009, 60 pages

Kinematic Peephole Machines Using a Continuous Strip of Film or Paper, 2002 ISBN 0-9777537-5-1, June 22, 2010, 73 pages

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Peep Show Phantoscope ca 1904-1905 made by C. Francis Jenkins in the Collection of Soterios Gardiakos, November 22, 2010, 73 pages

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From the JENKINS PHANTOSCOPE to the ARMAT VITASCOPE Chronologically arranged, June 25, 2011, 132 pages

Eberhard Schneider's Cinematic Machinery, 2010, 60 pages.

Works in progress relating to movie machinery

A Possible Classification of Thomas Edison's Kinetoscopes, 2002, (Incomplete, work in progress)

35mm Movie Projectors, A work in progress with over 1,300 pages so far. (Dec. 2006)

Relating to Numismatics

The Coinage of Modern Greece, Crete, the Ionian Islands and Cyprus, Chicago, 1969, ISBN 0-916710-02-5, 96 pp, + 16 plates, hardbound

The Coins of Cyprus 1489-1571, Chicago, 1975, ISBN 0-916710-19-X, 32 pp, fully Illustrated, paper cover

A Catalogue of the Coins of Dalmatia et Albania 1410-1797. Chicago, 1970 ISBN 0-916710-67-x, 32 pp, illustrated, maps, tables, paper cover

The Coinages of Alexander the Great, S. Gardiakos Editor. ISBN 0-916710-82-3, 1,007 pp, +157 plates, hardbound in three volumes

Books on Soterios Gardiakos

The Sculptures of Soterios Gardiakos, **(From the Bronze age to the Modern Age)** By Chryssafenia Gardiakos, Photographs by Brad Baskin and Katerina Nike Gardiakos. September 1, 2011, ISBN 0-9777537-6-X. featuring 140 sculptures, 167 pages

Selections from the collection of Soterios and Irlanda Gardiakos,September 20, 2011, 218 pages1

MY LIFE an illustrated photo album of me, my family and my friends, from the early twentieth century to the present. July 30, 2011, 389 pages

Site on Movie Machinery: http://bioscope.biz/

Site on Sculpture: http://gardiakos.com/

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