

Museu del Cinema

Col·lecció Tomàs Mallol

**Donation of the Enric
Soler i Raspall Collection
of equipment, accessories and
documents of children's cinema
(1930-2003)**

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The **Museum of Cinema** incorporates the **Enric Soler i Raspall Collection**, an exceptional donation that complements and enriches its collection of projectors, accessories and documentation of **children's cinema**.

Comprising **1,029 items**, this collection focuses primarily on illustrating the **diversity of content and formats that characterised** domestic **children's cinema** for over seven decades, from the 1930s, especially Cine NIC and its variants and international expansion.

Enric Soler i Raspall is a writer specialising in travel literature who has been captivated by the Cine NIC since childhood. In 2000 he began collecting children's cinema equipment and accessories and gathering information on the subject, driven by the curiosity sparked by his visit to the Museum of Cinema.

Now its collection has been added to the Museum's, and some of its items will soon be permanently displayed in the permanent exhibition.

Children's cinema devices in the 20th century played a significant role in the history of the popularisation of cinema. They allowed children to familiarise themselves with audiovisual language and the basic workings of projection. These devices helped bring cinema into the domestic and recreational sphere. They also helped democratise the cinematic experience beyond cinemas. Finally, they fostered the creation of an early, intergenerational film culture.

1. Contents of the Enric Soler i Raspall Collection

The Enric Soler i Raspall Collection comprises 1,029 objects, of which 83 are projectors or viewers, 517 are films or strips of images for the devices, 170 are documents related to children's cinema and 260 are other items.

In addition to these items, seven filing cabinets containing reproduced documentation relating to patents, instruction manuals, advertising and articles on children's cinema projectors have also been delivered to the Museum of Cinema.

The contents of the Collection by object type are as follows:

Object types	Units
NIC Cinema Projectors (Barcelona)	3
Other NIC projectors (France, Italy, United States, Germany...)	26
Projectors of other brands with NIC system	16
Children's cinema projectors from various brands	26
Children's picture viewers (for filmstrips, slides, drawings)	10
Magic lanterns	2
Magic lantern plates	16
Slides, films and images for projectors	517
Instruction manuals, catalogues and other leaflets	170
Discs with a soundtrack synchronised with children's films	60
Other items	183
Total	1,029

The Enric Soler i Raspall Collection **traces its origins to a very popular Catalan cinematic toy** that endured for around forty years, enjoyed great international acclaim and served as a model for many other children's projectors: **the Cine NIC**.

Patented in April 1931 by Josep M. and Tomàs Nicolau Griñó, two brothers from Barcelona, it was the first cartoon projector designed for children. The Cine NIC was a simple image projector that operated in just two stages. The images were drawn horizontally on a strip of tracing paper or translucent material in two lines: the top line represented one part of the movement and the bottom line the second part. A movable shutter alternated between the upper and lower images on the same plane of the screen. A small crank turned the shutter and slowly pulled the strip of images horizontally. A small 25W to 40W bulb, to prevent it from overheating, illuminated the images which were projected about a metre from the screen. It was a very simple mechanism, the result of observations of pre-cinematic image projection systems, such as the magic lantern and the zoetrope, and the first film projectors.

One of the reasons for the longevity of the Cine NIC brand (1931–1974) was its constant obsession with improving and diversifying its equipment models to adapt to the times. Over the course of forty years, the company Projector NIC S.A. patented

around twenty different models of Cine NIC and manufactured hundreds of thousands of them, a record for that era. The great success was due, above all, to its ease of use, its resistance to children's handling, the incorporation of technical innovations—such as sound cinema—and the fact that it offered a wide range of prices. Their wide acceptance was also due to the extensive catalogue of films, which told entertaining and easy-to-follow stories.

As early as 1932, the sale of the Cine NIC system patent in the United States propelled **its international success**, which spread to Germany, France, Italy, Argentina, Brazil, etc., as **exemplified by the Enric Soler i Raspall collection** with a whole series of models manufactured outside Catalonia:

- NIC Projector Corporation (New York) **NIC 100**, which is a copy of the first-generation Cine NIC projector, but with the colour of the unit changed (instead of black, blue, green or red). A few months later, an improved version, the **NIC 200**, was released, with a shape already different from the original Catalan model and its **sound variant**. In 1934, the **NIC 500 Hydro** appeared, featuring a distinctive cylindrical form.



- Ciné Selic (Marseille): In France, models manufactured since 1935 followed the lines of the Catalan models, from the first model, **Le projecteur NIC No. 1**, and the second-era model, **Le projecteur NIC No. 2**, and also adapted the **NIC Télévision** model, although they set aside the sound variants.
- Mario Sassoli (Milan): In Italy the NIC cinema was renamed **Topolino NIC** and from 1936 models with and without sound were manufactured there.
- In Germany, **Kino Nic** from 1932.



The NIC system was adopted by other international brands for use in projectors that formally depart from the aesthetic of the Barcelona-based brand. Thus, *The Movie Jecktor Corporation*, with the models **The Movie Jecktor**, **The Talkie Jecktor** and the **Mickey Mouse Talkie Jecktor**, from 1933 in the **United States**.



Also, the New York-based company *Durable Toys & Novelty Corp.* has been manufacturing the **Uncle Sam's Projector** and **Uncle Sam's Movie Projector with Duratone Sound System** models since 1934.



In **Argentina**, the company *Industria Argentina* has been manufacturing the **Cine Star** since 1931, and in **Brazil**, from 1950 onwards, *Plasticos SIJ Ltda.* marketed the **Barlam children's cine-projector**.



The popularity of toy projectors, although a widespread phenomenon until the 1970s, has survived into the early 21st century.

The Enric Soler Raspall collection also brings together other popular projector brands such as the Argentine **Cine Graf**, the Chilean **Roynel**, the American **Jolly Theatre** and **Disney-Land Projector**, the Italian **Minicinex Pop** and **Super Gulp Sandokan**, the **MiniMovi Bianchi** and the Spanish State **Cinexin**.



Roynel Projector
Roynel Toys (Rosa and Nelson Machuca) Chile,
1950-1969



Cine Graf Projector
Argentine Industry Argentina,
1965-1979



Jolly Theatre Projector,
Excel Movie Products, Inc.
United States, 1947



Minicinex Pop Projector
Harbert S.A.S. Italy,
1980-94



MiniMovi Super 8 Projector,
Bianchi S.A.
Spain, 1977



Disney-Land Projector.
Mavco Inc. Walt Disney.
United States, 1950-59



Super CinExin Projector Exin-
Lines Bros. SA. Walt Disney
Catalonia, 1990



Cinexin Disney Mickey Mouse Popular
Toy Projector. Walt Disney Valencia-
China, 2005



Super Gulp Projector Sandokan
Mupi Italy,
1976

Other items in the collection:



52177

Komik Kamera
Viewer, Allied MFG.
Co., United States,
1934



52290

Magic lantern Germany,
1875-1900



52289

Merit Space Projector
film strip projector
J. & L.R. Ltd.
Great Britain, 1950-1959



52248

Viewer
Fisher-Price, Movie viewer United
States, 1973



52148

Viewer
Pactra Tele-cassette
Spain, 1970-1979



52179

Merit Stori-Viewer stereoscopic
picture viewer
J. & L. Randall Ltd.
Great Britain, 1949


Apart from the devices, the collection contains a substantial selection of tapes, films, discs and other accessories used with projectors or viewers, as well as a compilation of related documentation such as instruction manuals, film catalogues, promotional material and other publications.



52042.1



52059.1



52088



PROJECTEUR DE DESSINS ANIMES
BREVETE **NIG** BREVETE

Tapeillon combiné, c'est-à-dire on introduit le support dans le socle de l'appareil et on le pousse légèrement en avant.

Placement du film — Introduire le film dans le support B de l'appareil en accompagnant avec la main l'extrémité de la languette du film et on lace l'onglet C sur l'agrafe C fixée sur la bobine d'enroulement B placée à droite de l'appareil.

Le film une fois ainsi placé s'enroule autour de la bobine B en le faisant passer devant les lentilles de projection situées à l'avant de l'appareil.

Projection — La bobine d'enroulement doit être en position de roue libre (le mouvement de roue libre s'obtient en tirant vers l'arrière de la bobine) L'embroyage s'obtient par le manœuvre inverse. Après avoir embroyé la bobine d'enroulement, tourner la manivelle pour faire avancer le film.

Dès que le mot FIN apparaît sur l'écran, on arrête la manivelle, on débrasse la prise, puis on glisse le bouton B vers la partie arrière du projecteur.

A ce moment l'on enroule le film projeté sur la bobine porte-film. Il pour laisser l'appareil en position pour une nouvelle projection.

La solide construction du Projecteur NIG fait qu'il n'a pas besoin de soins spéciaux et sa durée est indéfinie. Quand le temps est terminé, il arrive quelquefois que l'appareil se recouvre d'une légère buée, mais cet état de choses se résout en laissant une minute la lampe allumée. Tout disparaît.

Pour introduire la lampe dans le support et la fixer à double, il suffit de retirer celui-ci du socle de l'appareil en le tirant légèrement en arrière et le soulever ensuite. Une fois cette opération terminée qui ne se renouvelle que pour un changement de lampe, on fait



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THE PROJECTOR
Shows a clear picture across even the largest room!
Wide view—close, wide, wide, or wide & close corners.
Phenomenally substantial, safety built to last many years.
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THE FILMS
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*Wide films available every month.
*All films directed by famous authors or leading artists.
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can watch it
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SUPER
CINEXIN
MANUAL DE INSTRUCCIONES

PROJECTOR DE SUPER 8 CON CASSETTE CONTINUA

2. Enric Soler i Raspall: collector and traveller

Enric Soler i Raspall is a writer specialising in travel literature who has developed an extraordinary passion in parallel: collecting children's cinema equipment and accessories. For decades, he has amassed pieces of great historical and technical value, with a special focus on models from the Catalan brand Cine NIC and other international manufacturers.

Born in the 1960s in Terrassa, he belongs to a generation shaped by cinematic toys, especially Cine Exin, although in his case most significantly by Cine Nic.

His first encounter with this device came through a cousin who owned a grey metal model, with which they projected onto sheets as an improvised screen. Those moments, enjoying popular stories, classic tales and Walt Disney adaptations, sparked his fascination with toy cinema.

Over the years, a visit to the Cinema Museum rekindled this interest and he began his collecting work with a clear research vocation. The acquisition of his first NIC cinema projector in 2000 began to raise questions about the different models in existence, their manufacture and the history of this brand, created in Barcelona in 1931 by the Nicolau brothers, which enjoyed great success in the country until the 1970s and expanded internationally.

Thus began the ongoing research, the contacts with other collectors and scholars such as Tomàs Mallol, Jordi Artigas, Miquel Casas, Salvi Jacomet and Claude Mettavant, and the formation of an excellent collection of children's cinema equipment.

In view of Enric Soler's wish to preserve his Collection and make it available to research and the general public, today his donation to the Museum of Cinema is formalised.

3. The Enric Soler i Raspall Collection within the framework of the Museum of Cinema.

It is well known how fond Tomàs Mallol was of the Cine NIC and of children's cinema in general, which led him to devote a significant part of his Collection to them.

The donation of the Enric Soler i Raspall Collection enriches the Cinema Museum's holdings and **perfectly complements the part of the Tomàs Mallol Collection dedicated to children's cinema**, filling typological and chronological gaps. Specifically, the apparatus and objects of the Enric Soler i Raspall Collection contribute knowledge and heritage related to:

- The dissemination of the Cine NIC patent, with new devices and formats built outside Catalonia.
- The expansion of the NIC cinema system, adapted by many companies around the world to incorporate into their children's cinema equipment.
- The popularisation and worldwide boom in the production and sale of children's cinema equipment, featuring a multitude of brands, models, systems and projection formats.

All the **devices and objects forming part of the donation are NOT duplicated in the Tomàs Malloï Collection.**

On the other hand, with regard to the Cinema Museum, the incorporation of the Enric Soler i Raspall Collection entails:

- a. **To improve** the collections of children's cinema **qualitatively and quantitatively.**
- b. To have **greater capacity and resources for research and the dissemination** of the history of children's cinema.
- c. **To fully safeguard** a private **Catalan film heritage** that could have been lost or dispersed.

Thanks to this generous contribution, **the Museum of Cinema has one of the most complete collections in Europe dedicated to 20th-century children's cinema.** This will make it possible to explore the technological, aesthetic and cultural evolution of a phenomenon that marked the childhood of millions of people around the world.

4. Children's cinema equipment and the popularisation of cinema

Throughout the twentieth century, children's film devices played a significant historical role in the evolution of cinema, both technologically and culturally. These devices—such as home projectors, optical toys or small toy cinemas—**helped familiarise new generations with the audiovisual language and the basic principles of cinematic operation:** projection, movement and visual storytelling.

Moreover, they facilitated the democratisation of cinema, moving it from public cinemas into the domestic and recreational sphere. Despite their apparently marginal nature, these devices helped to **consolidate an early cinematic culture, awakening creative vocations and reinforcing cinema's role as a social, educational and intergenerational phenomenon.** In this sense, children's film projectors form part of a broader history of cinema, linked to learning, play and the mass dissemination of the cinematic experience.

Girona, January 2026