

Annual Report
George Eastman House

2008





14 traveling exhibitions at 30 international venues

Aging in America | Photographs by Ed Kashi



3,235 on-site researchers



436,000 visitors to Eastman House exhibitions worldwide

Seeing Ourselves on display at the Columbia Museum of Art, Columbia, SC



408 volunteers

Dick Eastman | Collections Volunteer



45,921 acquisitions to 6 collections

John Curran's *Down Rusty Down* (1996), donated by the director in 2008



75 visiting artists, lecturers, and performers

Photographer Teru Kuwayama speaks in May



7.5 million pages viewed at the Museum's Web addresses

The Museum's group blog at www.eastmanhouse.org



24 exhibitions on display at the Museum

West African Masquerade | 6/28 to 9/28/2008



8,680 members

Members talk to a dancer at the AFRICAS shows opening event



345 film screenings as part of 37 series

North by Northwest (1959, Warner Bros.)



39 students in three Museum schools

Archivist David Soures Wooters works with students



165 objects preserved or conserved



10,345 students and teachers served

V.I.T.A.L. Family Day



136,655 visitors to the Museum

A visitor views a daguerreotype during the Museum's TRAINS exhibitions



150 members' and public programs

Young visitors enjoy the garden during the Halloween Haunted House



125 employees

Dear Friends of George Eastman House,

The year 2008 will likely be remembered by most as the year in which the worldwide economic markets declined precipitously, affecting individuals and institutions everywhere.

While the Museum was far from immune from the financial crisis, 2008 for Eastman House was a year in which the strategic planning process had trustees and staff together focusing on the core values and principal strengths of the Museum—work that positioned the Museum well for the unforeseen economic decline.

Eastman House's core values—**stewardship, intellectual curiosity, innovation, responsiveness, and collaboration**—are not only reflected in the work of the Museum, but were values of George Eastman. Advanced education in photograph and film preservation, international access to the assets of Eastman House, and a vibrant experience for visitors in Rochester—these are the principal strengths of this Museum, and ultimately, its core commitments.

The collections at George Eastman House are magnificent. As stewards of those collections, it is our duty to make them available while also ensuring that the great-grandchildren of your great-grandchildren have the same opportunity.

But it is not just the collections at the Museum that require preservation: the expertise of George Eastman House is also a tremendous asset that needs to be both shared and preserved, which is why the Museum's three advanced educational programs ensure that the knowledge held is transferred to the next generations of archivists and conservators.

As you peruse this 2008 Annual Report, you'll see the Museum's core values manifest through its projects and programs. For example, Eastman House's innovative collaborations with cultural institutions such as the Museum of Fine Arts, Boston, the Metropolitan Museum of Art, and the International Center of Photography are advancing conservation research, sharing research findings in real time, and multiplying the resources of each of the participating institutions.

So while we are carefully and conservatively managing scarcer resources, our strategic plan has us looking to the future with great excitement, finding inventive ways to further the principal strengths of the Museum.

And as we move through challenging economic times, we are reminded again and again that without you, and your support, we can't exist. We are honored by the loyalty our friends and patrons displayed in 2008, in attendance, support, and words of encouragement.

In grateful appreciation,



Susan Robfogel

Susan S. Robfogel
Chair, Board of Trustees



Anthony Bannon

Anthony Bannon
Director



Photographer Benedict J. Fernandez poses at the title wall of his exhibition *Conscience the Ultimate Weapon*. The 2008 reinstallation and tour marked the 40th anniversary of the show's original display at George Eastman House. The exhibition was part of a 2008 series of displays and programs with the theme of *Conscience*.

Forging Inspiration at 900 East Avenue

The reasons people come to Eastman House...research in the archives, a stroll in the gardens, a lecture with a photographer, a classic film, a class trip...are numerous, but their motivation is universal: to be inspired.

Our job at 900 East Avenue is to move, to engage, and to cause you to look at the world a little differently.

In 2008, our exhibitions and accompanying programs explored social issues from the stirring *Not Forgotten: Portraits of Life and Death in Rochester*, and the forty-year anniversary reinstallation of Benedict J. Fernandez's *Conscience the Ultimate Weapon*, to the work of Magnum Photographer Larry Towell.

We took audiences to West Africa through the masquerade images of Phyllis Galembo and Ed Kashi's photographs of oil drilling in the same region.

And sometimes the best way to inspire you is to make you smile—through gingerbread houses, behind-the-scenes tours, tulips and hyacinths, great films, and O. Winston Link's photographs of steam trains.

The next few pages give just a taste of what was happening at 900 East Avenue in 2008, followed by the roster of 2008's events, exhibitions, programs, and film series.



Above: George Eastman House Board of Trustees Chair Susan Robfogel (left) and Trustee Emeritus Georgia Gosnell at the Eastman House Council 25th anniversary fundraiser in support of the Palm House restoration.

Top right: Oscar®-nominated filmmaker Tamara Jenkins visited the Dryden Theatre in May to introduce her films and answer audience questions.



Right: Eastman Legacy Collection Curator Kathy Connor speaks about George Eastman's penchant for entertaining at a September members' event. The Museum hosted more than 46 exclusive members' events in 2008.

“Exhibitions are about ideas, not just images. We brought photographer Eli Reed to Rochester to photograph our community and work with local teenagers because his work challenges us to view the world through his unique aesthetic. We paired Reed’s photographs from *Black in America* with the 1960s protest photography of Benedict J. Fernandez and photojournalist Will Yurman’s work of families of homicide victims. When the exhibitions talk to one another like that, Eastman House is an incredibly energizing place to be.”

—Anthony Bannon, *Director*

Establishing Connections

“Taking Eli Reed around Rochester was a wonderful experience for me. It was great to see him work and see connections made throughout our city. One of the most exciting things that we did was visit the students of the youth program at the Community Darkroom. Eli spoke to the kids about his experiences and his career, and looked at their work, offering encouragement and pointers.”

—Juliana X. Muñiz,
Manager of Exhibition Preparation

Magnum Photographer Eli Reed has said, “What is at the core of my work is, in essence, a meditation on being a human being.” Reed’s long-running series *Black in America* is an influential and passionate portrait of the black American experience.

In January/February 2008, George Eastman House hosted Reed to continue his work on the *Black in America* project in Rochester. Staff member Juliana X. Muñiz escorted Reed to locations such as the Garth Fagan Dance Studio, the Avenue D Recreation Center, and Unkl Moe’s BBQ Restaurant.

The result of the project is a tender and diverse group of images that were then displayed electronically at the Museum alongside Reed’s previous work in the *Black in America* series. But the bigger result was a new connection between the Museum and its local community.



Reed reviews photographs by youth students from Rochester’s Community Darkroom.

Left: Reed (left) poses with Rochester photographer Will Yurman (center) and Magnum Photographer Larry Towell, whose respective exhibitions Not Forgotten: Portraits of Life and Death in Rochester and Larry Towell: The World From My Front Porch joined Reed’s Black in America display as part of the winter 2008 Conscience programming.

Opposite: [Teen social card players eating lunch at the Avenue D Community Center, Rochester NY], taken by Eli Reed in 2008 while he worked with George Eastman House on his continuing series Black in America. © Eli Reed/Magnum Photos.

Challenging Audiences

“I believe that film can be a catalyst to bring forth in each of us the power and urgency to make a positive difference in the lives of others. I feel privileged to be part of a cultural institution that is unafraid to challenge its audiences to explore the human spirit and our ability to contribute to those around us.”

—Jim Locke, *Trustee*,
Motion Picture Acquisitions Committee

“The *Human Spirit* series is a reminder to us all that films are more than just entertainment. I’m particularly thrilled with the lively post-film panel discussions hosted by Jim Locke. Good cinema is inherently interactive, but these discussions educated audiences that no film is created for its own sake.”

—Jim Healy, *Assistant Curator, Exhibitions*,
Motion Picture Department

In September, George Eastman House launched a nine-month film series dedicated to inspiring viewers to make positive changes within their communities and the world at large. Films with topics as broadly focused as the global commodification of fresh water, the power of artistic inspiration, and centuries-old international conflicts were followed by panel discussions that reinforced the personal commitments of some and opened the eyes of others.



Background: A promotional image from the Human Spirit series film A Man Named Pearl (2006).

Below left: A still from Flow: For Love of Water (2008), part of the Human Spirit film series.



Moderated by Jim Locke (not pictured), the post-screening discussion panel for the Human Spirit film A Man Named Pearl included (left to right) John Wilkinson, pastor of Third Presbyterian Church; Shirley Mullen, president of Houghton College; Ruby Lockhart, executive director of Garth Fagan Dance; and Museum Director Anthony Bannon (not pictured).

National Endowment for the Arts Heritage Artists the Campbell Brothers had the entire audience up and moving to the music during their Garden Vibes concert in August. The 15th annual music series was supported by MVP Health Care and the Eastman House Council.



Continuing Eastman's Legacy

"I attended George Eastman House summer camp in 2008 and will definitely be back in 2009! Aside from all the cool pictures and friends I made, I also learned a lot about photography. We worked with Photoshop®, learned how to work a digital camera, learned the mechanics of a Polaroid™ camera, and did a scavenger hunt all about the house and George Eastman. I took a lot away from the day camp at Eastman House—new friends and great experiences!"

—Amanda, Age 12, Batavia, NY



"The Photo Camps inspire creativity while teaching the participants digital skills needed by every 21st-century citizen. I enjoyed helping to ensure that children from all walks of life were able to take part in these camps."

—Sherman F. Levey, Vice Chair,
Board of Trustees

Continuing George Eastman's tradition of helping children see the world differently through a camera's viewfinder, George House presented its second year of Summer Photo Fun Workshops for Kids. Scholarship funds were available for the first time in 2008.

The week-long programs for children ages 7 to 14 are designed to encourage passion about image-making through hands-on exercises in a variety of multimedia, as well as both digital and traditional silver-based photography.

More than 110 children attend the popular camps, and they walk away with much more than a typical day camp experience. Workshops in 2008 included Freaky Photos, On Location, Darkroom to Digital, and Photo Fashion.

Right, top: A self-portrait created by 2008 camper Jonathan, age 13, from Shortsville, NY.

Right, bottom: THEN AND NOW by 2008 camper Jasmine, age 13, from Rochester, NY.



“We’ve known for several years that we were coming to the end of the useful life of much of our heating and cooling equipment. To be able to replace that equipment before it was an emergency was not just a matter of saving funds and energy, although both are important to the institution—it was a matter of being able to continue to fulfill our mission.

As a museum, our duty is to protect the collections held in trust here for generations to come, and when there are temperature and humidity variances in the vaults, the collections can be compromised. The funding provided by New York State is helping to safeguard the millions of objects we care for so that my grandchildren, and your great-grandchildren, will be able to enjoy *Casablanca* on the big screen, see the cameras used by Ansel Adams, and so much more.”

—Leonard E. Redon, *Trustee, Chair,*
Facilities Committee

Collections Care

“George Eastman House is a strong contributor to the economic and cultural vitality of upstate New York. Funding for capital improvements from the New York State Assembly is helping to ensure the sustainability of the Museum, and I am proud to play a part in assisting this internationally renowned institution in reducing its energy consumption by replacing its aging HVAC systems.”

—Joseph A. Morelle,
New York State Assemblymember

In 2008, the Museum undertook a massive rework of its heating, venting, and air conditioning (HVAC) systems, funded by a \$1 million grant from New York State. The “greener” high-efficiency systems are expected to save the institution a minimum of \$40,000 annually while increasing the consistency of the output and reducing preventive maintenance.



Shown here is a control panel from a hot water boiler, part of the HVAC upgrades begun in 2008.

Exhibitions

- bloom! Experiments in Color Photography by Edward Steichen*, curated by Alison Nordström (through January 13)
- Not Forgotten: Portraits of Life and Death in Rochester*, curated by Rick Hock, Julia Kracke, and Will Yurman (January 19–March 2)
- Lucha Libre! Masked Mexican Wrestlers*, curated by Rick Hock (through January 27)
- Male & Female: Gender Performed in Photographs from the George Eastman House Collection*, curated by Alison Nordström (through January 27)
- The Dutch Connection*, curated by Amy Kinsey (February 8–February 23)
- Larry Towell: The World From My Front Porch*, curated by Rick Hock (February 16–June 15)
- Black in America: Eli Reed*, curated by Alison Nordström (February 16–June 29)
- Heroes of Horticulture*, curated by Alison Nordström and Jessica Johnston (through March 2)
- Machines of Memory: Cameras from the Technology Collection*, curated by Todd Gustavson (ongoing)
- The Remarkable George Eastman*, curated by Kathy Connor (ongoing)
- Facing the Other Half*, curated by George Eastman House/Ryerson University PPCM students (March 8–June 15)
- Conscience the Ultimate Weapon*, curated by Rick Hock (March 12–June 1)
- Curse of the Black Gold: 50 Years of Oil in the Niger Delta*, curated by Alison Nordström (June 14–September 1)
- West African Masquerade: Photographs by Phyllis Galembo*, curated by Alison Nordström (June 28–September 28)
- Africas: Photographs from the Permanent Collection*, curated by Alison Nordström (June 28–September 28)
- The Photograph Collection: An Introduction*, curated by Jamie M. Allen (ongoing from July 12)
- What We’re Collecting Now: Constructed Places*, curated by George Eastman House/Ryerson University PPCM students (July 12–November 2)
- John Wood: On the Edge of Clear Meaning*, curated by Nathan Lyons and Jessica Johnston (September 10–January 18, 2009)
- Steam and Steel: The Photographs of O. Winston Link*, curated by Rick Hock (October 11–January 25, 2009)
- Tracks: The Railroad in Photographs*, curated by Rick Hock (October 11–January 25, 2009)
- Heresies: A Retrospective by Pedro Meyer*, curated by Jamie M. Allen (October 11–January 25, 2009)
- Passing Time: Video by Andrew Cross*, curated by Alison Nordström (October 25–February 8, 2009)
- Sweet Creations Gingerbread Houses*, curated by Kathy Connor (November 12–December 17)
- What We’re Collecting Now: Marvels of Modernism*, curated by Alison Nordström and Jessica Johnston (November 15–January 4, 2009)
- Film Series**
- Rochester Premieres* (January–December)
- The Essential Film Noir* (January–February)
- Contemporary Sci-Fi* (January)
- Still Lives: The Films of Pedro Costa* (January)
- 5 x Jarmusch* (February)
- Not on Video: ’70s Rarities* (February)
- Independent Angels: A David Gordon Green & Lisa Muskat Retrospective* (March–April)
- A South Korean Cinema Sampler* (March)
- 2 x Germi* (March)
- 4 x Hitchcock* (March)
- A Curious Type: Graphic Design in Film* (April)
- The Rediscovery of Jean Eustache* (April)
- The Art and Commerce of David Lynch* (April)
- John Cassavetes: More Than Independent* (May–June)
- The Return of Last Year at Marienbad & Classics of the Nouvelle Vague* (May)
- The Complete Features of Elem Klimov* (June)
- Tuesdays With Tuesday Weld* (June)
- A Jazz Festival Prelude* (June)



- Thunder Roads: The Great American Car Crash and Car Chase Movies* (July–August)
- From Prague to Hollywood: The Rebellious Cinema of Milos Forman* (July)
- Inspector Clouseau Wednesdays! In Praise of the Pink Panther* (July)
- Encore, Maestro Morricone* (August)
- More Audrey Hepburn Wednesdays* (August)
- Cinema at Sunset: Free Movies at the Highland Park Bowl* (August)
- Chaos and Harmony: An Introduction to “Visual Music”* (September)
- The 19th Annual Rochester Labor Film Series* (September–October)
- Human Spirit Series* (September–December)
- Silent Cinema* (September–December)
- Curator’s Choice: The Edge of Heaven* (September)
- Envisioning Russia: Four Mosfilm Masterworks from the Soviet Era* (September)
- Factory Boy: Films by Andy Warhol* (October)
- Hal Ashby: The Perennial Misfit* (October)
- The Horror! The Horror! 2008* (October)
- Locomotion Pictures: The Great Train Movies* (November–December)
- Disney Animated Classics on the Big Screen* (November–December)
- La Thriller: American Suspense, French Style* (December)
- New Independent Cinema: Frownland and The New Year Parade* (November–December)

Programs

- This list contains program highlights from 2008. A complete list can be found at www.eastmanhouse.org.
- 15 exhibition-related events (January–December)
- 46 members’ events (January–December)
- 30 senior citizens matinees (March–October)
- 15 musicales (January–December)
- 7 film festivals (May–October)
- 7 landscape lectures and events (February–October)
- 5 George Eastman Society events (January–December)
- 4 New York City Collector’s Club events (January–December)
- 3 West Coast Collectors’ Club events (January–December)
- 3 Rochester Collectors’ Circle events (January–December)
- 15 family and children’s events (January–December)
- 4 Garden Vibes evening outdoor concerts (July–September)
- 13 *Wish You Were Here* travel photography lectures (September–November)
- 13 miscellaneous special events (January–December)



Top: After 8 years of sponsoring the lecture series, Thomas N. Tischer was tapped to share his own travel photographs with a packed Wish You Were Here audience in September.

Above: Musical duo Dreamland Faces accompanies silent films during the program “Dreamland Movies: Treasures from the George Eastman House Collections” in May.



V.I.T.A.L. Family Day in May brought more than 250 children and their families to Eastman House to work on art projects with teaching artists (background); enjoy an audience-participation performance in the Dryden Theatre; engage our visitors as docents (inset); and learn about the Museum. This 8th year of the project was sponsored in part by the Marion and Leonard Simon Fund for Kids and the New York State Council on the Arts through a collaboration with local arts-in-education partner Project U.N.I.Q.U.E.

Innovative Stewardship for International Access

The continued relevance of a museum depends on strategic growth of its collections, and exposure to the widest audience possible.

George Eastman House's six Acquisition Committees accepted 45,921 objects into the collections in 2008, including a previously unknown portrait of George Eastman, images taken from Robert F. Kennedy's funeral train by photographer Paul Fusco, and a Girl Scout camera in its original box, manufactured in Chicago ca. 1960.

Eastman House continued its leadership in collection interpretation and outreach through its robust traveling exhibitions program, award-winning publications, and active loan program. Eastman House photographs, motion pictures, and exhibitions were seen in 85 cities in 17 countries in 2008.

And the Internet development of Web 2.0, which encourages sharing content while promoting dialogue with audiences, has increased the Museum's ability to share its collections globally. Podcasts, blogs, Flickr, Facebook, and Twitter all became routine ways to access information about the Museum and its programs in 2008, and partnerships with ARTstor, Orange Logic, and Pimzlo Media enhance the ease with which online visitors can enjoy the collections and expertise of the Museum.

In the following pages, you'll see a few examples of our commitment to stewardship, outreach, and acquisitions in 2008.



Top to bottom:

PINKIE, 1915, by Paul Anderson, is one of the Eastman House images featured in TruthBeauty. The exhibition was organized by Eastman House Curator of Photographs Alison Nordström in partnership with the Vancouver Art Gallery, and opened there in February.

Detail of a video frame from a documentary produced by Gene Feldman's Wombat Productions for television broadcast. The documentary is part of the Feldman Collection given to the Museum in 2008 by the director-writer-producer's daughter Lynne Feldman. The collection contains 34 biographies of many Hollywood legends.

This celluloid photo button ca. 1920 by an unknown maker is one of a collection of 59 that was purchased in 2008 with funds from Horace W. Goldsmith Foundation.



Strategic Acquisitions

"I began collecting Leicas because I admired their quintessential art deco shape and their unsurpassed quality. There are few products in the world whose name alone stands for extraordinary excellence.

"George Eastman House is a perfect place for the collection to be cared for and displayed for many generations to come, providing visitors with a wonderful survey of Leicas from the 1920s on. I am pleased to know that my collection will now be made available to an international audience, as an addition to one of the world's largest and most comprehensive collections of photographic technology."

—Gerald Lippes, Collector

"I've worked at Eastman House with the technology collection for about 20 years, 10 as curator, and to my knowledge there are no other collections in the world as vast as those here. The recently acquired Lippes collection dovetails well with the existing George Eastman House Leica collection. It is as if Mr. Lippes intentionally compiled a collection of cameras not represented in the Museum—an exciting thing for a collection and a curator."

—Todd Gustavson, Curator,
Technology Collection

In 2008, collector Gerald Lippes donated his 128-piece Leica collection to the technology collection. When this gift is added to the Museum's previous holdings of 147 Leitz products, it will further build the finest US public collection of cameras and ephemera.

Opposite: A portion of the Leica gift from Lippes being readied for preservation.

Background: This Leica MP is among the cameras donated by Lippes.



Above: *BATHING CAP*, 2003 by Marla Sweeney was one of two works donated to the photograph collection by the photographer in 2008. A third work by the artist was purchased with funds from the Horace W. Goldsmith Foundation. © Marla Sweeney.

Top right: This rare Errtee Button camera, ca. 1912 by the Romain Talbot Company in Berlin, was purchased with technology acquisition funds in 2008.

Below: A frame enlargement from one of 10 double-reel color travel films shot in Africa by Lucius Robinson Gordon ca. 1935, and donated to the motion picture collections in 2008 by Marie Gordon Whitbeck and Terry Whitbeck.



Above: Detail from a daguerreotype of an unidentified child, ca. 1850 by Southworth and Hawes. In 2008, George Eastman House began a collaborative conservation survey of Southworth and Hawes holdings with The Metropolitan Museum of Art, New York and the Museum of Fine Arts, Boston. The project will yield new visual descriptive and technical information that will be made accessible through an online database.



“The Richard and Ronay Menschel Library has long been renowned and revered by scholars and specialists. *Imagining Paradise* opens the library’s door to the bibliophile and the educated layperson alike. It is an honor to bring

our 19th- and early-20th-century treasures to the world. We have created the authoritative book for our generation on the photographically illustrated book and the early literature of photography.”

—Rachel Stuhlman, *Librarian and Curator of Rare Books*

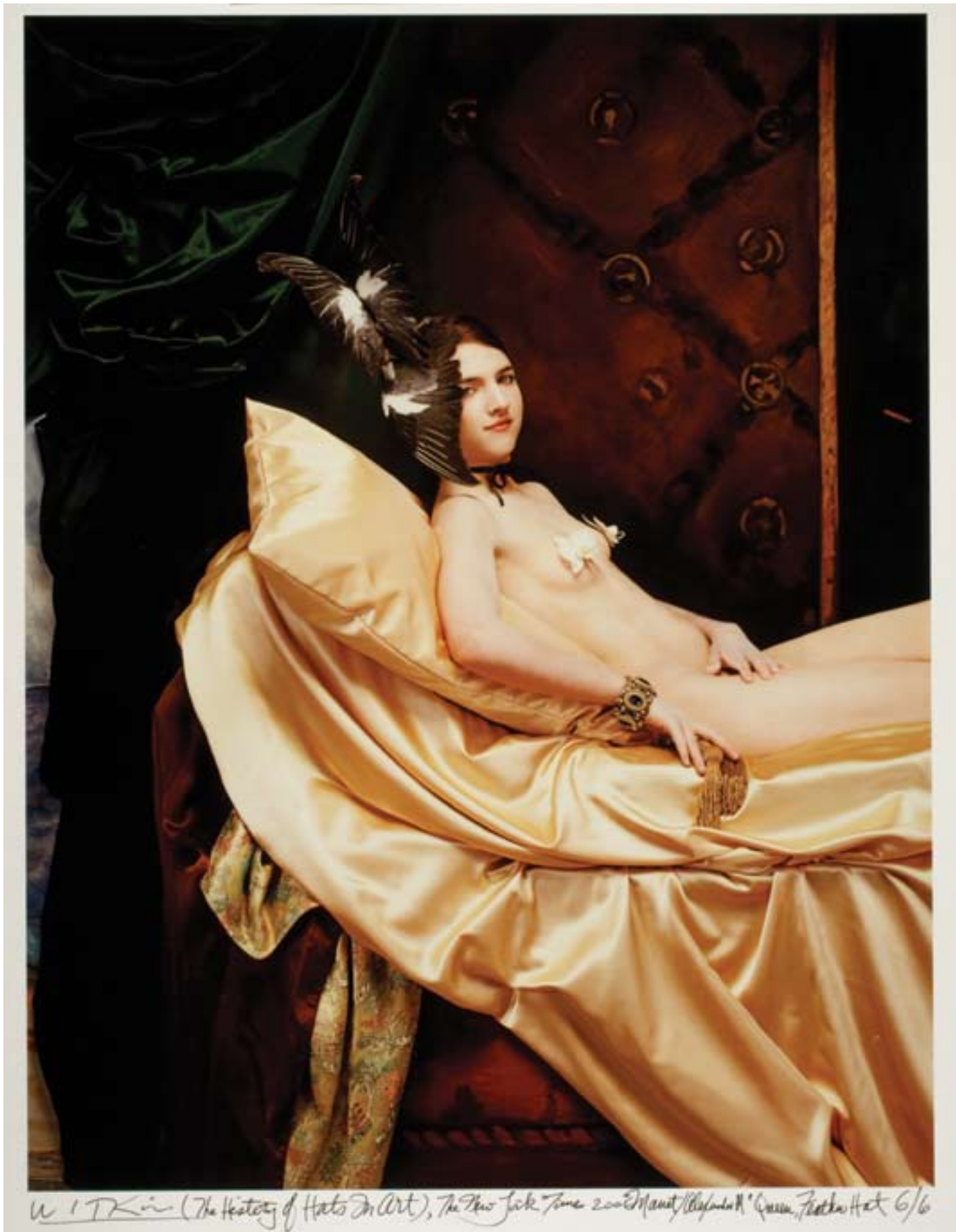
“*[Imagining Paradise]* showcases books that gave photographs the royal treatment: protecting them with lavish bindings, contextualizing them with elegant typography, and isolating them through artistic staging.”

—*Art on Paper*, July/August 2008 (Vol. 12, No. 6)



As tools of lasting outreach, the permanence of Museum books and catalogs has no competition. Added to personal and public libraries, these works will be valuable tools for research and inquiry for generations.

Published in 2007 and distributed in 2008, *Imagining Paradise: The Richard and Ronay Menschel Library at George Eastman House* is a 288-page ambassador for the collection, using learned texts and lavish illustrations to bring the “book about books” to life for readers worldwide.



MANET (ALEXANDER MCQUEEN FEATHER HAT) from the series The History of Hats in Art, 2006 by Joel-Peter Witkin, was purchased with funds from Horace W. Goldsmith Foundation for the photograph collection in 2008. © Joel-Peter Witkin.



“Very popular with our public, *Seeing Ourselves: Masterpieces of American Photography* afforded viewers a singular opportunity to view both iconic and unfamiliar images that reveal the grand sweep of American life. Viewers also enjoyed seeing Eastman’s images by Steichen, Rothstein, and Friedlander, and comparing them with photographs on view in the permanent collection galleries by Mississippi-born photographers such as Welty and Eggleston, or visiting artists such as Cartier-Bresson or Hine.”

—Dan Piersol, *Deputy Director of Programs*,
Mississippi Museum of Art

Traveling Masterpieces



“George Eastman House was among the first award recipients of the National Endowment for the Arts’ American Masterpieces program. American Masterpieces celebrates the extraordinary and rich evolution of the visual arts in the United States by supporting the creation and touring of major exhibitions to small and medium-sized communities across the nation. The fact that *Seeing Ourselves: Masterpieces of American Photography* continued to tour the United States beyond the period of grant funding is testimony to both the importance of the NEA’s American Masterpieces program and the quality of the exhibition.”

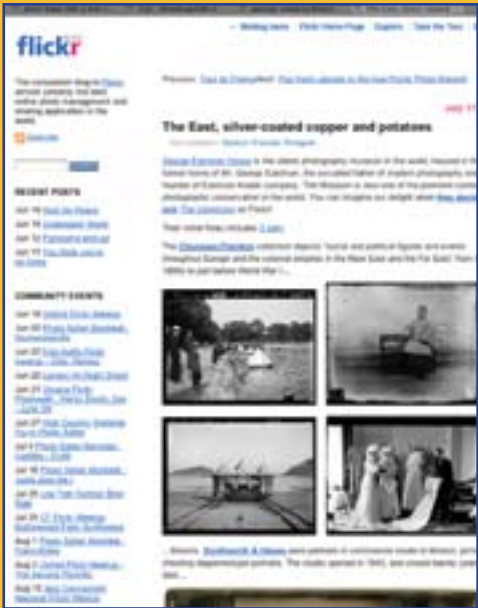
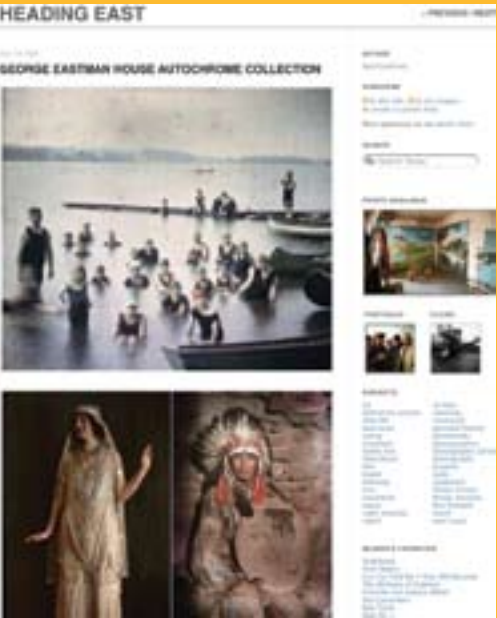
—Anthony Bannon, *Director*

For decades, George Eastman House has been making its collections available to audiences worldwide through an aggressive traveling exhibitions program. These exhibitions assure that both the physical and scholarly treasures of the Museum reach the widest possible audience.

Seeing Ourselves: Masterpieces of American Photography continued its national tour in 2008 with stops in Columbia, SC; Zanesville, OH; Jackson, MS; and Lafayette, LA. Funded by the National Endowment for the Arts, the show is comprised of more than 300 images representing 150 years of photography.

Left: A 1939 image by Victor Keppler that is included in the *Seeing Ourselves* exhibition.

Top: The installation of *Seeing Ourselves* at the Mississippi Museum of Art, April 26–June 22, 2008.



Tomorrow's Museum Today

Type "George Eastman House" into an Internet search engine and you'll find a nearly endless list of sites where the Museum and its collections and professional contributions are discussed online.

Bloggers impressed with the objects we champion, promotions of the Museum's traveling exhibitions, Twitter posts about great experiences interacting with the Museum, online access to Eastman House collections through sites like Flickr and ARTstor—this Internet presence is a critical component in fulfilling the Museum's mission and promoting its works to a world audience with widely varied interests.



Inset image © 2009 The Ansel Adams Publishing Rights Trust

Traveling Exhibitions

Ansel Adams: Celebration of Genius from the George Eastman House Collection, curated by Jeanne Verhulst

Telfair Museum of Art, Savannah, GA (through January 6)

City Art Centre, Edinburgh, Scotland (February 6–April 19)

The Architect's Brother, curated by Therese Mulligan

Mary Brogan Museum of Art and Science, Tallahassee, FL (through February 3)

The Best of Photography and Film from the George Eastman House Collection, curated by Roxana Aparicio Wolfe, Leonie Bradbury, Sean Corcoran, Jim Healy, Rick Hock, Anthony L'Abbate, David Soures Wooters, and Caroline Yeager

The Clay Center for Arts and Sciences of West Virginia, Charleston, WV (July 5–September 14)

Frist Center for the Visual Arts, Nashville, TN (October 10–January 25, 2009)

Eloquent Vistas: The Art of 19th Century American Landscape Photography from the George Eastman House Collection, curated by Jeanne Verhulst and David Soures Wooters

Middlebury College Museum of Art, Middlebury, VT (January 26–April 20)

Montclair Art Museum, Montclair, NJ (June 7–September 14)

Face of Asia: Steve McCurry Photographs, curated by Rick Hock

Sharjah Art Museum, Sharjah, United Arab Emirates (April 19–June 15)

National Underground Railroad Freedom Center, Cincinnati, OH (October 4–November 30)

Gershwin to Gillespie: Portraits in American Music, curated by Olivia Mattis

Huntsville Museum of Art, Huntsville, AL (through January 20)

Ghosts in the Landscape: Vietnam Revisited, curated by Alison Nordström

New York State Military Museum and Veterans Research Center, Saratoga Springs, NY (through January 5)

Dalhousie Art Gallery, Dalhousie University, Halifax, Nova Scotia, Canada (May 8–June 29)

National Museum of the Marine Corps, Quantico, VA (July 19–September 14)

Let Children Be Children: Lewis Wickes Hine's Crusade Against Child Labor, curated by Jeanne Verhulst

Whatcom Museum of History & Art, Bellingham, WA (through March 2)

Henry Sheldon Museum of Vermont History, Middlebury, VT (February 9–April 6)

Kentucky Folk Art Center, Morehead, KY (September 11–November 26)

The Columbus Museum, Columbus, GA (October 26–December 14)

Picturing Eden, curated by Deborah Klochko

Museum of Photographic Arts, San Diego, CA (through January 6)

The Grace Museum, Abilene, TX (February 9–May 4)

Munson-Williams-Proctor Art Institute, Utica, NY (September 20–January 4, 2009)

Picturing What Matters: An Offering of Photographs from the George Eastman House Collection, curated by George Eastman House staff

Elmhurst Historical Museum, Elmhurst, IL (through March 16)

Museum of History & Industry, Seattle, WA (May 10–August 17)

Requiem: By the Photographers Who Died in Vietnam and Indochina, curated by Horst Faas and Tim Page

Ironworld Discovery Center, Chisholm, MN (January 26–April 20)

Perc Tucker Regional Gallery, Townsville, Queensland, Australia (April 11–June 8)

The Rise of a Landmark: Lewis Hine and the Empire State Building, curated by Amelia Hugill-Fontanel

Red Cloud Opera House, Red Cloud, NE (August 27–October 27)

Seeing Ourselves: Masterpieces of American Photography from the George Eastman House Collection, curated by Alison Nordström

Columbia Museum of Art, Columbia, SC (through January 6)

Zanesville Art Center, Zanesville, OH (February 9–April 6)

Mississippi Museum of Art, Jackson, MS (April 26–June 22)

Paul and Lulu Hilliard University Art Museum, Lafayette, LA (September 25–November 27)

West African Masquerade: Photographs by Phyllis Galembo, curated by Alison Nordström

Chazen Museum of Art, Madison, WI (November 26–February 1, 2009)

Loan Recipients Worldwide

Motion Picture Collections

Academy Film Archive, Beverly Hills, CA

American Cinematheque, Hollywood, CA

American Film Institute, Silver Spring, MD

The Andy Warhol Museum, Pittsburgh, PA

Anthology Film Archives, New York, NY

Australian Cinémathèque, Queensland, Australia

Austrian Film Museum, Vienna, Austria

BAMCinematek, Brooklyn Academy of Music, Brooklyn, NY

British Film Institute/London Film Festival, London, England

The Capitol Theatre, Rome, NY

Cinecon, Los Angeles, CA

Cinefest/Syracuse Cinephile Society, Syracuse, NY

Cinema Ritrovato at Cineteca del Comune di Bologna, Bologna, Italy

Cinemateca Brasileira, São Paulo, Brazil

Cinemateca Portuguesa, Lisbon, Portugal

Cinémathèque de Toulouse, Toulouse, France

Cinémathèque Ontario, Toronto, Canada

Cinémathèque Québécoise, Montréal, Canada

Cinesation/Great Lakes Cinephile Society, Massillon, OH

Concordia University, Montréal, Canada

Dartmouth College, Hanover, NH

Deutsches Historisches Museum, Berlin, Germany

Documentary Film Group, University of Chicago, Chicago, IL

Embassy of the United States of America, Moscow, Russia

Film Forum, New York, NY

Filmpodium der Stadt Zurich, Zurich, Switzerland

Film Society of Lincoln Center, New York, NY

Finnish Film Archive, Helsinki, Finland

Fondazione Cineteca Italiana, Milan, Italy

French Institute/Alliance Française, New York, NY

Frist Center for the Visual Arts, Nashville, TN

Hammer Museum, Los Angeles, CA

Harvard Film Archive, Harvard University, Cambridge, MA

Le Giornate del Cinema Muto, Gemona, Italy

Munich Filmmuseum, Munich, Germany

Museo Nazionale del Cinema, Torino, Italy

Museum of Modern Art, New York, NY

National Film & Sound Archive, Canberra, Australia

New York University, Cinema Studies Department, New York, NY

Niles Essanay Silent Film Museum, Fremont, CA

Pacific Film Archive, Berkeley, CA

Philadelphia Film Festival, Philadelphia, PA

San Francisco Silent Film Festival, San Francisco, CA

Seattle Theatre Group, Paramount Theatre, Seattle, WA

The Silent Movie Theatre, Hollywood, CA

Stanford Theatre Foundation, Packard Humanities Institute, Los Altos, CA

Sydney Film Festival, Sydney, Australia

Telluride Film Festival, Telluride, CO

Toronto Film Society's Kempenfelt Seminar, Innisfil, Canada

Tribeca Film Festival, New York, NY

UCLA Film & Television Archive, Los Angeles, CA

VIENNALE, Vienna International Film Festival, Vienna, Austria

Wexner Center for the Arts, Ohio State University, Columbus, OH

Yale University, Cinema at the Whitney, New Haven, CT

Photograph Collection

Akademie Der Künste, Berlin, Germany

Autry National Center, Museum of the American West, Los Angeles, CA

Eiteljorg Museum of American Indians and Western Art, Indianapolis, IN

Felix-Nussbaum-Haus, Osnabrück, Germany

Fondazione Licia e Carlo Ludovico Ragghianti, Lucca, Italy

Georgia O'Keeffe Museum, Santa Fe, NM

High Museum of Art, Atlanta, GA

International Center of Photography, New York, NY

Los Angeles County Museum of Art, Los Angeles, CA

Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain

Museo Picasso Málaga, Spain

Museu d'Art Contemporani de Barcelona, Spain

Museum Folkwang, Essen, Germany

Museum of Fine Arts, Budapest, Hungary

Museum of Photographic Arts, San Diego, CA

National Gallery of Canada, Ottawa, Canada

National Portrait Gallery, London, England

Nederlands Fotomuseum in Las Palmas, Rotterdam

Nevada Museum of Art, Reno, NV

San Diego Museum of Art, San Diego, CA

San Francisco Museum of Modern Art, San Francisco, CA

Scottish National Portrait Gallery, Edinburgh, England

Tate Modern, London, England

Williams College Museum of Art, Williamstown, MA

Technology Collection

Newseum, Washington, DC

Richard and Ronay Menschel Library Collection

Museu d'Art Contemporani de Barcelona, Spain

San Francisco Museum of Modern Art, San Francisco, CA

Williams College Museum of Art, Williamstown, MA

Video Podcasts Online

The Abraham Lincoln Glass Plate: Keys to Preserving the Legacy with Grant Romer

Ansel Adams: Celebration of Genius

Discussing Seeing Ourselves

Edward J. Steichen's Autochromes of Charlotte Spaulding Albright

Face of Asia: Steve McCurry Photographs

Ghosts in the Landscape: Vietnam Revisited

Introduction to the Photo Conservation Department

Lewis W. Hine's Powerhouse Mechanic

Lucha Libre! Masked Mexican Wrestlers

The Lunar Orbiter Camera

Pete Turner: Empowered by Color

Preserving the World of Burton Holmes

Speaking of George Eastman House

Discovery Kits Online

African Americans: Black History Through Photography

Animation: Illusion of Motion

Beyond the Image: Depicting Native Americans

Bringing the War Home: American Photography During World War II

The Civil War Through Photography

George Eastman: Father of Popular Photography

Inventors in Imaging Technologies

Lewis Hine: Immigration and the Progressive Era

Photographers of the American West

Photographs of the Great Depression

Shapes and Shelters: Architecture and Photography



In 2008, the Museum began a partnership with The Andy Warhol Museum to bring rare films from the Eastman House's motion picture collections to The Warhol's Pittsburgh audience. The inaugural series, titled Unseen Treasures from the George Eastman House, ran from October 10 through December 12.

Acquisitions

GIFTS TO THE COLLECTIONS

Motion Picture Collections

Paul Thomas Anderson

(15) 16mm educational films

Veronica Ann Astrello-Lee

16mm films, news, and sports footage from the 1960s, including Civil Rights footage

Gertrude P. Bennett

[THE MAD DOG] and home movies, 16mm print

John Curran

DOWN RUSTY DOWN (John Curran, Australia 1996), 35mm print

James Dierks

Signed photograph of actress Mary Philbin and vintage scrapbook of silent-era movie stars

Eastman Kodak Company

Five reels 16mm film and one reel 35mm film

Antonio Ferrera

AS SEEN BY (Antonio Ferrera, US 2008), 35mm print

James E. Fraser Jr.

Nine 16mm Kodascope prints

Norman Gibson

BAMBI'S REVENGE; FRANK PARRS AND HIS MARIONETTES, 16mm prints

Roger Gonda

WHEN FLOWERS BLOOM (ca. 1929), 35mm nitrate print

Henry Ford Museum

Nine 35mm nitrate newsreels

Terry Hoover

26 motion picture press kits

Matthew James Kirmser

GONE WITH THE WIND [incomplete] (Victor Fleming, US 1939), 35mm nitrate print

Magnolia Pictures

Six 35mm motion picture prints

Alexis Mayer

(36) 35mm motion picture trailers

Merchant Ivory Productions

Original pre-print elements for THE CREATION OF WOMAN (1960), produced by Ismail Merchant; production elements for THE DELHI WAY (James Ivory, 1964)

Carol A. Perkins

Four vintage film programs

A. J. Roquevert

THE WORLD WE WANT TO LIVE IN (1942), 35mm nitrate print

Bill Roth

One reel unexposed nitrate film

Leslie C. Smith

Two color lithograph film posters

Paolo Cherchi Usai

100+ nitrate motion picture frame clippings, ca. 1910s–1920s

Michael Viggiani

Three 16mm Kodascope prints

David Waingarten

POST (David Waingarten, US 2003) and ADDISON'S WALL (David Waingarten, US 2006)

Marie Gordon Whitbeck & Terry Whitbeck

10 reels of 16mm color travel films shot in Africa ca. 1935 by Ms. Whitbeck's father, Lucius Robinson Gordon; Bell & Howell Projector Model 129 D in original carrying case; handmade book *Africa: From One End to the Other—Cairo to the Cape*, 1936

Carey Williams

RUNAWAY TRAIN (Andrei Konchalovsky, US 1985), 35mm print; approx. (45) 35mm reels and (16) 16mm reels railroad training and feature films

Catherine Wyler

Margaret Tallichet Wyler's Southern Methodist University yearbooks, *Rotunda* 1934 & 1935; interview transcript with Margaret Tallichet Wyler; *William Wyler, Authorized Biography* by Axel Madsen, 1973, signed by William Wyler

Photograph Collection

Rebecca B. Abrams & Nathan Benn

[Los Angeles Dodgers baseball player figurine], 2004, Polaroid print by David Levinthal (American, b. 1949)

Dr. Hans Christian Adam

Two inkjet prints by Hans Christian Adam (German, b. 1948) from series *Swimmers*

Alberto Vollmer Foundation

PUERTO NUTRIAS, 1949, gelatin silver print by Alfredo Boulton (Venezuelan, 1908–1995)

Nailya Alexander Gallery

UNTITLED [WOMAN WITH UMBRELLA], gelatin silver print by Alexey Titarenko (Russian, b. 1962) from series *Black and White Magic of St. Petersburg*, 1995

Holly Anderson & Jonathan Kane

HOUNDS-TOOTH COAT, 1962, posthumously printed gelatin silver print of original photograph by Art Kane (American, 1925–1995)

Bonni Benrubi Gallery, Inc. & Leslie Sokolow

Six toned gelatin silver prints by Leslie Sokolow (American, b. 1964) from *Ocean Series*

Marilyn & William Braunstein

25 gelatin silver prints by Milton Rogovin (American, b. 1909) from series *Lower West Side* and *Working People*

James A. Conlin

[Sonogram of James A. Conlin's heart at rest, April 15th, 2008, Westfall Surgery Center, Rochester, NY], one thermal dye print and enlarged copy print

Stephen E. Cunningham

TEATRO DELLA PERGOLA, FLORENCE, ITALY, 2005, three chromogenic development prints by Roger Freeman (American, b. 1945)

Lonny Dolin

PALAZZO BORGHESE (Red Room), FLORENCE, ITALY, 2005, three chromogenic development prints by Roger Freeman (American, b. 1945)

TEATRO DELLA PERGOLA (Ballroom), FLORENCE, ITALY, 2005, three chromogenic development prints by Roger Freeman (American, b. 1945)

Terry Falke

CHRISTMAS TREE PASS, NEVADA, 2003, digital C-print comprised of three 8 x 10 color negatives by Terry Falke (American, b. 1950)

Blake Fitch

Two pigmented inkjet prints by Blake Fitch (American, b. 1971)

Andy Freeberg

SIKKEMA JENKINS, 2006, archival pigmented ink print by Andy Freeberg (American, b. 1958)

Candace Gaudiani

Two archival pigment prints by Candace Gaudiani (American, b. 1945) from series *Forty Eight States*, 2006

Mary Ann Giglio

[Chinese Landscape], portfolio containing six photographs by Chin-San Long (Chinese, 1892–1995)

Judy Hochberg & Michael P. Mattis

[Shop in Rouen selling wreaths and mourning hats], mounted gelatin silver print with inscription ("shot with plate camera in 1930") by Henri Cartier-Bresson (French, 1908–2004)

Thomas Kellner & Schneider Gallery

[George Eastman House], 2006, three chromogenic prints by Thomas Kellner (German, b. 1966)

James Jowers

165 gelatin silver prints, 600 black & white 35mm negative strips (approx. 2,200 images), 32 black & white 120 (2 1/4") negative strips (92 images), and all copyrights held in the images, by James Jowers (American, b. 1938)

Peggy & Dr. Ronald Levin

PALAZZO BORGHESE (Bedroom), FLORENCE, ITALY, 2005, three chromogenic development prints by Roger Freeman (American, b. 1945)

Jim McHugh

LAS PALMAS HOTEL, inkjet print by Jim McHugh (English, b. 1952)

Simon Norfolk

Ten archival digital color prints by Simon Norfolk (British, b. Nigeria, 1963)

Jeanne & Richard S. Press

Three pigment ink prints by Tom Young (American, b. 1952) from series *Recycled Realities*

Three bleached and toned gelatin silver prints by John Willis (American, b. 1952) from series *Recycled Realities*

Lynne Ranieri

Souvenir folder of Rochester, NY published by The Rochester News Co., Rochester, NY, ca. 1920

Martin L. Scott

Two Phototeria discs and related ephemera, ca. 1931

Elizabeth Stewart & Dr. Anthony Bannon

CARLY'S LEGS, 2006, photographic holiday card, inkjet print by Gary Schneider (American, b. 1954)

Joe R. Struble

ACTUAL PHOTOGRAPH OF JESUS FROM THE HOLY SHROUD IN WHICH JESUS WAS BURIED NOW PRESERVED AT TURIN, ITALY, photomechanical print by unknown manufacturer

Joel Swartz

[Person holding two ears of corn on styrofoam plate], 2006, color inkjet print by Joel Swartz (American, b. 1956)

Marla Sweeney

Two chromogenic development prints by Marla Sweeney (American, b. 1968)

Carole & Howard Tanenbaum

THE BRIDGE FROM DAGUERRETYPE. THE GREAT INTERNATIONAL RAILWAY SUSPENSION BRIDGE OVER THE NIAGARA RIVER CONNECTING THE UNITED STATES & CANADA, THE NEW YORK CENTRAL AND GREAT WESTERN RAILWAYS, 1859 by Ferdinand Richardt (Danish-American, 1819–1895), steel engraving by D. L. Glover

Larry Towell

Four gelatin silver prints by Larry Towell (Canadian, b. 1953) from series *The World From My Front Porch*

Donald Weber

71 various historical photographs from the private collection of Donald K. Weber, and 147 various stereographic views, albums, and other historical photographs

George Eastman Legacy Collections

Donald Connell

Leather lounge chair with oak frame, ca. 1910, previously owned by George Eastman

William Cox

Group photo of George Eastman and George Dryden camping

Eastman Kodak Company

Anniversary dinner program for employees of Eastman Kodak Company, December 18, 1941, and various literature on 13-month business calendar

Ed Fortuna

One portrait photograph of George Eastman by unidentified photographer

Paula Henry

Various ephemera and literature related to history of Eastman Kodak Company

Seymour Nusbaum

Various museum history materials

Margo Vinci

George Eastman Medallion for 25 years of service to Kodak

Richard and Ronay Menschel Library Collection

Manfred Heiting

33 various books and albums

Technology Collection

Bruce B. Bates

Medalist II (620) with instructions, Eastman Kodak Company, Rochester, NY

Leonard Bayer

Nettar 515/2 with 105mm f/6.3 Novar Anastigmat, Zeiss Ikon AG, Dresden, Germany

Lynn Blakeslee

Leica I model A and Rangefinder, Ernst Leitz GmbH, Wetzlar, Germany

Joseph Constantino

Imperial Savoy (green) with box and instructions, and Girl Scout camera in original box, Herbert George Co., Chicago, IL

Eastman Kodak Company

Kodak EasyShare V1233 with K7500 Li-Ion Universal Battery Charger

Leslie Edgcomb

Fuji F-55 Voice instant camera, Fuji Film, Tokyo, Japan

Epson America, Inc.

Epson R-D1 camera in original box, Epson America, Inc.

Jerry Friedman

47 various sub-miniature cameras with lenses

Alexis Gerard

262 information files and publications on digital imaging and 30 various computers, printers, and scanners

Gerald S. Lippes

62 Leica bodies, 39 Leitz lenses, 29 Leica accessories by Ernst Leitz GmbH, Wetzlar, Germany; nine cameras by other manufacturers

Mrs. Frank W. Lovejoy Jr.

No. 1 Kodak Panoram, No. 4 Cartridge Kodak, Kodak Bantam Special, and a stereo viewer

Elliott Meisel

Paillard-Bolex P4 with 9-36mm f/1.9 Pan Cinor zoom lens

Robert Schmedes

Voigtländer Bijou (Miniature Reflex-Kamera) with Gossen Pilot Light Meter

Judith Sealander
38 various sub-miniature cameras with lenses

Justin Stailey
Leica R3, Ernst Leitz GmbH, Wetzlar, Germany

Donald Weber
Ansuma clock by Copal Co. and five other cameras and related literature

PURCHASES FOR THE COLLECTIONS

Motion Picture Collections

Purchased with funds from Motion Picture Preservation
THE BOSS COWBOY (Victor Adamson, US 1934), 35mm print
IDIOCRACY (Mike Judge, US 2006), 35mm print
Nine files on Seymour Stern's research of D. W. Griffith

Photograph Collection

Purchased with funds from Horace W. Goldsmith Foundation
Six Fuji Crystal Archive prints by John Divola (American, b. 1949)
Two chromogenic development prints by Terry Falke (American, b. 1950) from the publication *Observations in an Occupied Wilderness* (2006)
Two archival pigmented ink prints by Andy Freeberg (American, b. 1959)
Portfolio set of 48 mounted archival pigment prints by Candace Gaudiani (American, b. 1945) from series *Forty Eight States*, 2006
Four mounted pigment inkjet prints by Elijah Gowin (American, b. 1967)
A GREAT DAY IN HARLEM, 1958, posthumously printed gelatin silver print of original photograph by Art Kane (American, 1925–1995)
Celebrating the Negative, portfolio of 18 gelatin silver prints by John Loengard (American, b. 1934)
BROTHERS, SOUTH BOSTON BEACH, 2004, chromogenic development prints by Marla Sweeney (American, b. 1968)
UNTITLED (CROWD 3), 1992, gelatin silver print by Alexey Titarenko (Russian, b. 1962) from series *Time Standing Still*
Three gelatin silver prints by Larry Towell (Canadian, b. 1953) from series *The World From My Front Porch*
Complete set of six archival digital photographs by Joel-Peter Witkin (American, b. 1939) from series *The History of Hats in Art*, for *The New York Times*, 2006
PRC Portfolio, edition #14/35, 16 photographic prints by 16 artists
59 photographic celluloid buttons

Purchased with funds from Janet & Thomas A. Fink + Horace W. Goldsmith Foundation
Five chromogenic development (Lambda) prints by Paul Fusco (American, b. 1930) from series *RFK Funeral Train, Untitled, USA, 1968*, printed 2008

Purchased with funds from Charina Foundation
UNTITLED, 2006, archival inkjet print by Andy Lock (British, b. 1969)
NATHAN LYONS RE-ENTERING THE EASTMAN HOUSE AFTER 15 YEARS, 10 MONTHS AND 4 DAYS, ROCHESTER, NEW YORK, June 6th, 1985, inkjet print from Polaroid T-55 negative by Jim Stone (American, b. 1947)

Purchased with funds from Bausch & Lomb
Two photo albums documenting travel by William Bausch and his guests on a private Pullman car, 1907 and 1910

George Eastman Legacy Collections

Purchased with funds from Eastman Legacy Acquisition Fund
Kodak pavilion ephemera from the 1964 World's Fair in New York City

Richard and Ronay Menschel Library

Purchased with funds from Horace W. Goldsmith Foundation
F. Frith's *Photo-Pictures of the Lands of the Bible Illustrated with Scriptural Words*, with original photographs attributed to Frank Mason Good (Reigate: Francis Frith & Co., ca. late 1860s–early 1870s)
The Rationale of Crime by M. B. Sampson, illustrated with woodcuts after Mathew Brady daguerreotypes (New York: D. Appleton & Company, 1856)
A New Map of the River Thames by Henry Taunt (Oxford: third edition, ca. 1880)

Technology Collection

Purchased with funds from Technology Acquisition Fund
Brownie ephemera and six cameras by various manufacturers, ex-collection of Thurman F. "Jack" Naylor
Gundlach-Manhattan Optical Co. Korona Panoramic View 7 x 17" and three other lenses



George Eastman began collecting netsuke (pronounced "net-skay") in 1920 after a visit to Japan. In January, photographer Bob D'Esopo lectured on his three-month research project of Mr. Eastman's 82-piece netsuke collection.

Teaching is at the core of all that George Eastman House does. Just as we have a responsibility to share the Museum's collections with the widest audiences possible, we also have a responsibility to share the Museum's expertise with students and professionals from around the globe.

Advancing Preservation Education

In 2008, students and fellows in the Museum's three advanced education programs learned not only from the scholars among our staff, but also from visiting experts representing both corporate and academic arenas world-wide. Individuals such as Juan Vrijs and Gerard de Haan from Haghefilm Conservation in Amsterdam, The Netherlands, as well as Celina Lunsford from the Fotografie Forum in Frankfurt, Germany, helped bring to light the processes of saving the world's photographic and motion picture heritage.

Yet the benefits of education at Eastman House are symbiotic. The students and fellows also provide invaluable service to the Museum's collections and to the world through their preservation, conservation, and collections management projects. Students and fellows in 2008 brought numerous treasures back to safety, security, and into the public eye—from the Cincinnati Daguerreotype to gelatin silver prints by Margaret Bourke-White, and film preservations of titles ranging from Robert Culp's 1969 documentary *Operation Breadbasket* to Castle Films' 1929 *When Flowers Bloom*.

What follows is a complete list of Eastman House students and fellows, and conservation and preservation projects completed during the year, with features on a few highlights.



From top:
Joanne Rycaj Guillemette (left), a student in the Museum's Photographic Preservation and Collections Management (PPCM) program, works with Curatorial Associate Jamie M. Allen reviewing the condition of collection materials. The PPCM program is a collaboration with Toronto's Ryerson University.

Mrs. Yvonne Whitmore poses with the dedication plaque during the naming event for the Kay R. Whitmore Conservation Center in June.

This panoramic document of the Cincinnati riverfront in 1851 received conservation treatment and re-housing designed and executed by staff and fellows of the Advanced Residency Program in Photograph Preservation, sponsored by the Andrew W. Mellon Foundation. The project was undertaken at the request of the Public Library of Cincinnati and Hamilton County, Ohio, allowing the panorama to be displayed for the first time in decades.



"This group of 18 daguerreotypes is the earliest photographic record of the Philippines, and the only known group of daguerreotypes of Asia, as there are only a few scattered daguerreotypes of the Far East known today. In fact, this group of significant views of Manila outnumbers all other daguerreotypes of Asia that exist in collections worldwide."

—Grant Romer, *Director,*
Andrew W. Mellon Advanced
Residency Program in
Photograph Conservation

"The conservation project of the Manila Daguerreotypes lasted 18 months and involved five Andrew W. Mellon fellows. It required the establishment of original guidelines for documenting the objects, devising an innovative system to secure the plates in their housings, and the development of a technique to replicate original gilded glass. The project was tremendously interesting, in multiple respects, and the tools and techniques conceived will be soon available to the worldwide community of photograph conservators. The Manila Daguerreotypes are literally a treasure, hidden for long and back to light, thanks to George Eastman House."

—Caroline Barcella,
Andrew W. Mellon Fellow



"The Manila Daguerreotypes are extremely rare and offer an important glimpse into the history of the Philippine Islands. These pieces occupy a central place in the Hispanic Society's collection of the area, one that also includes nine ambrotypes ca. 1855 and a photographic album of 1868—all of which make an exceptional resource for the study of the islands' 19th-century history."

—Patrick Lenaghan,
Curator of Prints and Photographs,
The Hispanic Society of America

Inventing New Techniques

Staff and fellows of the Andrew W. Mellon Advanced Residency Program in Photograph Conservation are field experts, frequently consulting on conservation and collections management issues with colleagues around the world, as well as designing first-of-their-kind preservation treatments for objects using a host of photographic processes. Their work may include bringing hidden treasures back to light. This is the case with the earliest-known photographic images of the Philippines—daguerreotypes discovered in 2007 at the Hispanic Society of America in New York City—that have since been restored and placed in conservation housings by the Mellon fellows.

Opposite: One of the 18 Manila Daguerreotypes is put into a protective archival case after the completion of its conservation treatment. The image depicts the view of the Bridge of Misic from the Sturgis residence.

Right: ARP Fellow Caroline Barcella dry-cleans one of the Manila Daguerreotypes through a stereo microscope.



Ava Gardner in a frame enlargement from a preservation print of the 1951 Albert Lewin film *Pandora and the Flying Dutchman*. Work on the film was completed in 2008.



Preserving Beauty

“In 2008, George Eastman House and The Film Foundation completed the restoration of Albert Lewin’s classic film *Pandora and the Flying Dutchman*. After a worldwide search revealed that the original three-strip negatives no longer existed, the decision was made to work from separation master positives created in 1951 along with a vintage IB Technicolor™ print from Martin Scorsese’s personal collection as reference. Cineric Inc. in New York City used special photochemical and digital restoration techniques to return the film to its full Technicolor™ glory, and Audio Mechanics performed extensive work on the sound to create a newly restored optical track. Restoration funding was provided by the Franco-American Cultural Fund and the Rome Film Festival, ensuring that this magnificent film will continue to inspire generations to come.”
—Margaret Bodde, *Producer*,
Sikelia Productions



“People often don’t understand that relatively recent films from the 1950s would need restoration work. *Pandora and the Flying Dutchman*’s original camera negatives are gone, destroyed. The title is well known for its beautiful cinematography, but the original prints for public viewing have degraded over time, simply from age and through traditional projection and handling. Yet the best available source material—separation positives made from the original negatives for use by the distributor—is safe in the vaults at Eastman House, which sounds like a natural to me.”
—Edward E. Stratmann,
Acting Curator of Motion Pictures



Staff and students of The L. Jeffrey Selznick School of Film Preservation have the core responsibility of assuring that the Museum’s great collections exist and are accessed in the future. One of fourteen film preservations completed in 2008, Technicolor™ masterpiece *Pandora and the Flying Dutchman* (1951), starring Ava Gardner and James Mason, was restored by George Eastman House in cooperation with The Douris Corporation, with funding provided by The Film Foundation and the Franco-American Cultural Fund.

Above: Kyle Westphal, a student in The L. Jeffrey Selznick School of Film Preservation, works at an inspection table in one of the Museum’s preservation work areas.
Top & left: Details from frame enlargements from a preservation print of *Pandora and the Flying Dutchman*.



Creating Knowledge

“I chose my thesis subject, *Antarctic Ocean Whaling Photo Album*, from among the George Eastman House collections because of the expert resources available. My experience at George Eastman House gave me an opportunity to participate in a real-life example of collections management and care. There is no better way of learning than to actually experience what I am studying, and I was able to solidify what I learned in the classroom into real-life skills.”

—Hui-Yun “Ki-in” Tsai, *2008 Graduate*, the Eastman House/Ryerson University program in Photographic Preservation and Collections Management (PPCM)

“The unique aspect of the PPCM program is that our students do real museum work as a complement to what they do in the classroom, so they graduate with résumés that look as though they’ve been employed in the field for several years. Ki-in’s thesis demonstrates what a mutually beneficial situation this is. She gets a learning opportunity with professionals in a professional atmosphere, while she contributes new knowledge based on very focused collections research that we might never have the time or resources to undertake ourselves.”

—Alison Nordström, *Curator of Photographs*

Antarctic Ocean Whaling Photo Album was published in the 1940s. Part of the Museum’s photograph collection, the book contains fifty-two gelatin silver prints which are a fascinating visual record of the Japanese whaling industry of the mid-twentieth century. Ki-in Tsai did a case study of the album as her PPCM thesis project with the goal of studying the cataloging and preservation of a photographic album, as well as providing an object-specific preservation strategy through condition assessments. As part of the project, Tsai was able to make the album more accessible to researchers through her translation of the album’s Japanese texts.

Left: *Detail from FISHING GROUND BETWEEN THE DRIFTING ICE PACK* from the *Antarctic Ocean Whaling Photo Album*.

Students and Fellows

Andrew W. Mellon Fellows, Fifth Cycle

- Caroline Barcella, France
- Valentina Branchini, Italy
- Mirasol Estrada, Mexico
- Chie Ito, Japan
- Alejandra Mendoza, Mexico
- Anna Michas, Poland
- Mari Miki, Japan
- Hyejung Yum, South Korea

George Eastman House/Ryerson University Program in Photographic Preservation and Collections Management (PPCM), Class of 2008

- Soledad Abarca de la Fuente, Chile
- Allison Agostini, USA
- Alice Carver-Kubik, USA
- Frances Cullen, USA
- Alison Demorotski, USA
- Kristin Dudley, Canada
- Sarah Ernisse, USA
- Marilia Fernandes, Brazil
- Nadia Kousari, USA
- Amanda Maloney, USA
- Julie O’Rourke, Canada
- Esmé Perry-Trueheart, USA
- Allan Phoenix, Canada
- Adam Sherman, Canada
- Tess Sparkman, USA
- Amber Sulick, USA
- Hui-Yun “Ki-in” Tsai, Canada
- Emily Welch, USA
- Sam Wells, Canada

The L. Jeffrey Selznick School of Film Preservation, Class of 2008

- Joanne Bernardi, USA*
- Tatiana Carvalho, Brazil
- Dianna Ford, USA
- John Klacsmann, USA
- Janine Lieberman, USA
- Alexis Mayer, USA
- Jennifer Miko, USA
- Rita Nicole Monica, USA
- Anne Smatia, USA
- *Honorary Certificate

The Selznick Graduate Program in Film and Media Preservation (w/University of Rochester), Class of 2008

- Antonella G. Bonfanti, Canada
- Sarah Francis Callahan, USA
- Airen L. Campbell-Olszewski, USA

Objects Conserved or Preserved

Motion Picture Collections

- ABOUT FACE (US 1964); ALL ABOARD THE DREAMLAND CHOO CHOO (US 1965); CIVILIZATION AND ITS DISCONTENTS (US 1962); LIKE SLEEP (US 1964); MARY MARTIN DOES IT (US 1962); THE ORIGINS OF CAPTAIN AMERICA (US 1964); all directed by Paul Morrissey
- FLOWERS FOR ROSIE (Marion Gleason, US ca. 1927)
- FROM POVERTY TO RICHES (Marion Gleason, US 1927)
- OPERATION BREADBASKET (Robert Culp, US 1969)
- OUT OF THE FOG (Harris Tuttle, US 1922)
- PANDORA AND THE FLYING DUTCHMAN (Albert Lewin, US 1951)
- Restored by George Eastman House in cooperation with The Douris Corporation with funding provided by The Film Foundation and the Franco-American Cultural Fund.*
- TOMKINS BOY’S CAR (Marion Gleason, US 1929)
- WHEN FLOWERS BLOOM (Castle Films, US 1929)
- YANVALLOU: DANCE OF THE SNAKE GOD DAMBALA (Fritz Henle, US 1958)

Photograph Collection

- ABRAHAM LINCOLN, Feb. 9, 1864. Anthony Berger (American, 1832). Tintype.
- ABRAHAM LINCOLN, Feb. 27, 1860. Mathew Brady (American, 1823–1896). Ambrotype.
- AU SOLEIL D’OR—PLACE DE L’ÉCOLES (7e ARR), 1902. Eugène Atget (French, 1857–1927). Albumen print.
- [Basatoland], ca. 1961–1963. Ian Berry (English, b. 1934). Gelatin silver print.
- THE GUARDS, REDOUBT, INTERMANN, 1855. Roger Fenton (English, 1819–1869). Salted paper print.
- KERN COUNTY, CALIFORNIA, 1938. Dorothea Lange (American, 1895–1965). Gelatin silver print.
- KUNIYOSHI, 1942. Arnold Newman (American, 1895–2006). Gelatin silver print.
- LINCOLN AND HAMLIN PRESIDENTIAL CAMPAIGN BUTTON, ca. 1860. Unidentified photographer. Tintype.
- [Locomotive], ca. 1850. Unidentified photographer. Daguerreotype.
- [The locomotive, “La Vaux”], ca. 1857–1863. Bisson Frères (French, active 1841–1864). Albumen print.
- ‘NATURELLE’ DE SOFALA MONOMO [TAPA] AGÉE DE 30 ANS. QUOIQUE JEUNE, 1845. E. Thiésson (French, active 1840s). Daguerreotype.
- PUTZFRAU, 1928–1931. Helmar Lerski (Swiss, 1871–1956). Gelatin silver print.
- RAYOGRAPH, 1926. Man Ray (American, 1890–1976). Gelatin silver print.
- STILL LIFE from *Camera Work*, Number XXIV, October 1908. Baron Adolph De Meyer (German, 1868–1949). Photogravure print.
- [Train Engines], ca. 1940. Unidentified maker. Gelatin silver print.
- [Train wreck on the Providence Worcester Railroad near to Pawtucket], August 12, 1853. Attributed to L. Wright. Daguerreotype.
- [Unidentified child], ca. 1852. Southworth and Hawes (American, active 1845–1861). 1/6 plate daguerreotype.
- [Woman waving to train] from the series *The Wild West*, 1993. David Levinthal (American, b. 1949). Color print, silver dye bleach (Cibachrome) process.
- [Young woman with deceased (or sleeping) baby, figuring of dog], ca. 1850. S.L. Carleton (American, 1822–1908). 1/6 plate daguerreotype.
- One daguerreotype and four albumen prints by George N. Barnard (American, 1819–1902).
- One palladium and one gelatin silver print by Alfred Stieglitz (American, 1864–1946).
- One platinum print and one gelatin silver print by Imogen Cunningham (American, 1883–1976).
- Two albumen prints by Eadweard Muybridge (English, 1830–1904).
- Two albumen prints by William Notman (Canadian, 1826–1826).
- Two gelatin silver prints by Harold Corsini (American, b. 1919).
- Two gelatin silver prints by Yusuf Karsh (Canadian, 1895–1946).
- Two gelatin silver prints by László Moholy-Nagy (American, 1895–1946).
- Two gelatin silver prints by Nikolas Muray (American, 1892–1965).
- Two woodburytypes by John Thompson (Scottish, 1837–1921).
- Three gelatin silver prints by Mary Post Wolcott (American, 1910–1990).
- Three platinum prints by Eva Watson-Schütze (American, 1867–1935).
- Four gelatin silver prints by Margaret Bourke-White (American, 1904–1971).
- Five gelatin silver prints, two gum platinum prints, and three platinum prints by Alvin Langdon Coburn (English, 1882–1966).

- Six albumen prints by William Henry Jackson (American, 1843–1942).
- Six gelatin silver prints by Morris Engel (American, 1918–2005).
- Six gelatin silver prints by Arnold Genthe (American, 1869–1942).
- Seven gelatin silver prints by Aaron Siskind (American, 1903–1991).
- Seven photogravures by Peter Henry Emerson (English, 1856–1936).
- Eight gelatin silver prints and one color print, dye imbibition (dye transfer) process by Edward Steichen (American, 1879–1973).
- Twenty albumen prints by Timothy O’Sullivan (American, 1840–1882).
- Thirty-five gelatin silver prints by Lewis Wickes Hine (American, 1874–1940).

George Eastman Legacy Collections

- Kodak advertising scrapbook of general medical photography, 1964
- Aeolian pipe organ duo art music, “The New Moon” by Sigmund Romberg, no date

Richard and Ronay Menschel Library Collection

- Edinburgh*, unpublished maquette ca. 1909, by Alvin Langdon Coburn (American, 1882–1966)
- Pictures of East Anglian Life*, 1888, photogravures from 32 photographs by Peter Henry Emerson (English, 1856–1936)
- Gardner’s Photographic Sketch Book of the War*, vol. 2, 1865–66, by Alexander Gardner (American, b. Scotland, 1821–1882)
- George Eastman House volume 1 with charter certificate dated June 20, 1947; Annual Report, June 1950; Board of Trustees meeting minutes, 1947–1954
- Collection of professional and personal papers, 1899–1981, by Kodachrome film co-creator Leopold Godowsky Jr. (American, 1900–1983)
- “Accidents” and “Making Human Junk” advertising fliers, 1907–1917, by Lewis Wickes Hine (American, 1874–1940)
- “Child Work in the Home” 8 pg. pamphlet, May 1914, by Lewis Wickes Hine (American, 1874–1940)
- “Little Comrades Who Toil” from *The Child Labor Bulletin*, vol. 3, no. 2, in two parts, August 1914, by Lewis Wickes Hine (American, 1874–1940)
- Laboratory Notebooks #1 and #4, 1885–86, with notes from experiments at University of Pennsylvania leading to production of *Animal Locomotion*, by Eadweard Muybridge (English, 1830–1904)

Technology Collection

- Diascope leather-bound autochrome viewer, L. Dubernet, Paris, France, ca. 1910
- Premo D 4 x 5 self-casing, cycle-type folding camera, Rochester Optical Co., ca. 1895



A still from the 1962 film Jules and Jim (Janus Films), directed by François Truffaut, which was screened in May as part of the Nouvelle Vague Classics film series.

Condensed Statement of Financial Position

December 31, 2008

ASSETS	
Current assets:	
Cash and cash equivalents	\$ 1,207,038
Pledges and grants receivable	\$ 3,407,300
Accrued interest receivable	\$ 42,739
Eastman House Store inventory	\$ 119,704
Prepaid expenses	\$ 105,269
Total current assets	\$ 4,882,050
Long-term assets:	
Pledges and grants receivable	\$ 469,739
Fixed assets, net	\$ 10,275,360
Long-term investments	\$ 31,246,900
Total long-term assets	\$ 41,991,999
Total assets:	
\$ 46,874,049	

INCOME	
Contributions	59 %
Investments	9 %
Fees and misc.	15 %
Admissions	5 %
Government grants	12 %
Total	100 %

LIABILITIES AND NET ASSETS	
Current liabilities:	
Line of Credit	\$ 258,641
Accounts payable	\$ 622,430
Accrued expenses	\$ 180,086
Deferred revenue	\$ 251,974
Total current liabilities	\$ 1,313,131
Net assets:	
\$ 45,560,918	
Total liabilities and net assets:	
\$ 46,874,049	

EXPENDITURES	
Programs	81%
Management and general	12%
Fundraising	7%
Total	100%

Treasurer’s Report

George Eastman House ended fiscal year 2008 with total assets of \$46.9 million, including \$31.2 million in long-term investments, \$10.3 million in fixed assets, and \$5.4 million in cash, pledges, grants receivable, and other current assets. The Museum’s long-term investments declined by \$7.1 million, mirroring the losses experienced in the US financial markets generally. The investment managers handling our pooled endowment outperformed their composite market index, generating a return of –27.75% compared to a benchmark loss of –29.62%. Overall, total assets at year-end were \$10.0 million or 17.6% below year-end 2007, driven primarily by the reduction in long-term investments, cash, and cash equivalents. In keeping with standard museum practice, George Eastman House does not capitalize its collections.

The Museum reported operating income of \$8.4 million in 2008, an increase of \$0.5 million or 6.6% over 2007. Of the \$8.4 million, \$1.8 million came from contributions and government grants, underscoring the importance of our members and donors to our many collections and programs. Satisfaction of restricted grant activity added \$3.2 million in income. George Eastman House also drew \$1.4 million in investment income from its endowments in support of operations, made possible by those who have contributed so generously to our endowments over the years. Earned income reached \$2.0 million in 2008, a decline of \$0.2 million attributable to the impact of the economy on traveling exhibitions, visitor attendance-related sources of income such as general admissions income, and museum shop sales. In total, George Eastman House generated a small operating surplus for the year.

The accompanying charts and summaries highlight the Museum’s financial position and performance for 2008. The financial statements are audited by the accounting firm DeJoy, Knauf & Blood, LLP, and copies of the audited financial statements may be obtained free of charge by calling or writing the Museum’s controller.

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Lisa A. Brubaker, Treasurer

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Annual Campaign continues....



Clockwise from top left:

Members take a summer In the Garden Tour with Landscape Curator Amy Kinsey. The monthly program, new in 2008, treats members to a guided stroll through the Museum's gardens with landscape staff, discussing garden culture and what is in bloom each month throughout the growing season.

Director Anna Biller talks to staff while reviewing collection materials at a film viewing table during her April 2008 visit. Visiting artists and scholars often take advantage of research access to the collections while they are on-site.

Photographer Ed Kashi gives a June gallery talk of his exhibition Curse of the Black Gold: 50 Years of Oil in the Niger Delta for members of the Eastman Young Professionals. Curse of the Black Gold was part of the Museum's summer AFRICAS exhibition theme.



Above: Partnering with the Business Association of the South Wedge Area (BASWA), George Eastman House presented “Cinema at Sunset,” five nights of free outdoor film screenings at Rochester’s Highland Park Bowl. More than 2,500 people enjoyed classic films from the Eastman House collections, shown using state-of-the-art projectors and a 45-foot screen from Boston Light and Sound. Live music performances preceded each screening, including *The Genesee Jug Sliders* (pictured).

Right: Rachel Stuhlman, Librarian and Curator of Rare Books in the Richard and Ronay Menschel Library, signs copies of *Imagining Paradise* after her December lecture on the making of the book.



Left: A visitor plays with a phenakistoscope in the Museum’s Discovery Room. The hands-on learning center celebrated its 25th anniversary in 2008 with a renovation. Funding was provided in part by a state appropriation secured by Assemblymember David Koon, and the Eastman House Council.



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The following businesses provide vital support to George Eastman House through membership contributions. We welcome our new members and salute all who have demonstrated a commitment to the Museum with generous support. Although space allows us to list only those partners at the Associate level and above, we extend our thanks for all gifts to the Museum’s 2008 Corporate Membership Campaign, which enable us to continue sharing our collections with the Rochester community and the world.

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Above: A frame enlargement from director Paul Morrissey's 1964 color silent film The Origin of Captain America, restored by the Museum in 2008 with funding from the National Endowment for the Arts.

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The inserted photographic print of the image by Magnum Photographer Eli Reed was printed using the KODAK ESP All-in-One printer on KODAK Premium Photo Paper.

Cover background: George Eastman House Chief Projectionist Charlie Allen was invited to project films at the 2008 Middle East International Film Festival at the Emirates Palace in Abu Dhabi, United Arab Emirates, in October. He is projecting 35mm film on an Italian Cinemeccanica Victoria 5.

Cover top to bottom: A frame enlargement from Pandora and the Flying Dutchman (1951); the George Eastman House exhibition Seeing Ourselves on display at the Mississippi Museum of Art; detail from a publicity still from the Human Spirit series film A Man Named Pearl (2006); one of the Manila Daguerreotypes after conservation treatment by a Mellon fellow in the Advanced Residency Program in Photograph Conservation; detail from Eli Reed's 2008 work [Two boys at Avenue D Community Center on Saturday afternoon], taken in Rochester for his continuing series Black in America; pipes in the boiler room of the Museum's archive building, part of the HVAC upgrades.

Back Cover: [1st Avenue], 1965, by James Jowers was part of an approximately 2,450-piece collection given to the Museum by the photographer in 2008. Along with the images, Jowers also donated copyright in this entire collection to the Museum. © George Eastman House.

Page 18, lower right: DETAIL, PICKET FENCE, ca. 1936 by Ansel Adams from the George Eastman House collections is shown in a 2008 entry of Blog and White World, and is printed with permission © 2009 The Ansel Adams Publishing Rights Trust.

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George Eastman House is supported with public funds from the New York State Council on the Arts, a State agency; the Institute of Museum and Library Services; the National Endowment for the Arts; the County of Monroe; and with private contributions from individuals, corporations, and foundations.

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Photographic support: Charlie Allen, Caroline Barcella, Annette Dragon, Brady Dillsworth, Kris Dreesen, Barbara Puorro Galasso, Todd Gustavson, Ken Huth, Nancy Kauffman, Jennifer Moon, Paul Van Hoy.

