

Every year, the collections and activities of this remarkable museum provide millions of people with moments that take their breath away.

Words can only hint at George Eastman House's success in 2005, and they pale beside the images representing that success. For example, text can't adequately convey the importance of:

- Restoring films once nearly lost and then sharing them internationally
- Creating historic exhibitions using 21st-century technology to bring 19th-century photographic masterpieces to national audiences
- Commemorating the centennial of the opening of the house belonging to George Eastman, reminding us all how this once-private home has quickly evolved into the world's leading museum of photographs and motion pictures
- Educating the next generation of photograph and motion picture archivists to ensure that the visual history of our world, as captured in still and moving images, will survive for centuries to come

In preparing this 2005 Annual Report for you, we have surrendered to the power of images. **Our lists of accomplishments—and those who through their gifts, support, and hard work made them possible—are included here in this booklet, which can be removed from the larger report.** We are grateful for the investments in George Eastman House made by so many in 2005; your friendship and support make success possible.

Sincerely,



Stephen B. Ashley
Chair, Board of Trustees



Anthony Bannon
Director

2005 details

- 2.2** million visitors to www.eastmanhouse.org and www.geh.org
- 464,900** visitors to Eastman House traveling exhibitions worldwide
- 136,001** visitors to the Museum
- 33,190** objects acquired
- 13,154** students and teachers served
- 9,675** members
- 1,012** on-site researchers
- 350** volunteers
- 333** film screenings as part of 49 series
- 167** members' and public programs
- 118** employees
- 103** objects conserved or preserved
- 54** students in three Museum schools
- 35** visiting lecturers
- 29** exhibitions on display at the Museum
- 13** traveling exhibitions displayed at 21 international venues



Treasurer's Report

George Eastman House ended fiscal year 2005 with assets of \$49.3 million, including \$32.1 million in long-term investments; \$4.3 million in pledges receivable; and \$12.9 million in fixed assets, cash, and other receivables. This represents an increase of \$6.6 million or 15% in total assets over year-end 2004. The \$32.1 million in long-term investments includes a return of 6.5% on the Museum's general endowment fund, which significantly outperformed its benchmark of 4.3% for the year. The \$4.3 million in pledges receivable at year-end 2005 was \$3.9 million over year-end 2004.

The Museum reported unrestricted operating income of \$4.7 million and restricted grant income of \$2.8 million in 2005, for total operating income of \$7.5 million. Of the \$4.7 million, \$1.8 million came from contributions and other public support, underscoring the importance of our members and donors to our many collections and programs. In addition, George Eastman House drew \$1.3 million in investment income from its endowments in benefit of operations, facilitated by those who have contributed so generously to our endowments over the years. The Museum also earned \$1.6 million through visitor admissions and Dryden Theatre attendance; Eastman House Store and Café sales; and exhibition rentals, royalties, and fees, generating a small surplus on the \$4.7 million in operating activities described above.

The accompanying charts and summaries highlight the Museum's financial position and performance for 2005. The financial statements are audited by the accounting firm DeJoy, Knauf and Blood, LLP, and copies of the audited financial statements may be obtained free of charge by calling or writing the Museum's controller.

James H. Watters, *Treasurer*

Condensed Statement of Financial Position

December 31, 2005

ASSETS

Current assets:

Cash and cash equivalents	\$	1,354,164
Contributions, pledges, and grants receivable	\$	2,161,185
Accrued interest receivable	\$	56,211
Eastman House Store inventory	\$	99,703

Total current assets **\$ 3,671,263**

Long-term assets:

Contributions, pledges, and grants receivable	\$	2,977,449
Fixed assets, net	\$	10,507,754
Long-term investments	\$	32,104,198

Total long-term assets **\$ 45,589,401**

Total assets: **\$ 49,260,664**

LIABILITIES AND NET ASSETS

Current liabilities:

Accounts payable	\$	368,166
Accrued expenses	\$	100,478
Deferred revenue	\$	234,230

Total current liabilities **\$ 702,874**

Net assets: **\$ 48,557,790**

Total liabilities and net assets: **\$ 49,260,664**

Income

Contributions	73%
Investments	11%
Fees and misc.	8%
Admissions	3%
Government grants	5%
Total	100%

Expenditures

Programs	82%
Management and general	11%
Fundraising	7%
Total	100%

Exhibitions

Museums exist not only to preserve but to share. Exhibitions make the collections of George Eastman House accessible and bring the best in still and moving images to the Museum for our audiences. Visitors to both George Eastman House and to our alliance partner, the International Center of Photography in New York City, were mesmerized by the exhibition *Young America: The Daguerreotypes of Southworth & Hawes*, which was acclaimed by *The New York Times* as “almost beyond praise.” In 2005 the Museum’s commitment to projecting motion pictures in a format consistent with the director’s vision was evident through the 49 film series, visits from 23 filmmakers, and regional premieres of 37 films. In addition to the 29 exhibitions and 333 film screenings in Rochester in 2005, the Museum’s exhibitions traveled to 21 venues in five countries.

Exhibitions

We Skate Hardcore: Vincent Cianni, curated by Sean Corcoran (through January 9)

Within the Stone: Bill Atkinson Photographs, curated by Julia Unruh (through January 9)

The Pencil of Nature, curated by Roger Bruce, Rick Hock, and David Wooters (through February 6)

Trees, Tombstones, & Bullet Points, curated by Julia Unruh-Kracke (through February 6)

Holiday Advertisements, curated by Deborah Hamel (through June 4)

The Last One Hundred Years of Photography, curated by Sean Corcoran and David Wooters (through June 19)

Law & Order: Crime Scenes, curated by Julia Unruh-Kracke (January 22–April 10)

Photography on the Edge: Create and Be Recognized, organized by the Yerba Buena Center for the Arts, San Francisco, CA (January 22–April 10)

The Dutch Connection: George Eastman’s Conservatory in Winter Bloom, curated by Amy Kinsey (February 8–21)

Havana: The Revolutionary Moment, organized by Umbrage Editions, New York, NY (February 12–March 13)

On the Other Hand: New Media and Classic Photographs of Hands, curated by Alison Nordström (February 19–June 26)

Expanding Vision: László Moholy-Nagy’s Experiments of the 1920s, organized by the International Center of Photography, New York, NY (February 26–May 8)

Clifford Ross: The Mountain Series, curated by Julia Unruh-Kracke (March 1–May 17)

Gershwin to Gillespie: Portraits in American Music, organized by guest curator Olivia Mattis (March 19–June 19)

Edward Weston: Perspectives on Collections, curated by Alison Nordström (April 23–September 5)

Edward Weston: A Photographer’s Love of Life, organized by The Dayton Art Institute, Dayton, OH (April 23–September 5)

What We’re Collecting Now, curated by Alison Nordström (May 14–ongoing)

Cornucopia, curated by Alison Nordström (May 26–ongoing)

Where Do Cameras Come From? curated by Todd Gustavson (June 14–ongoing)

Danielle Mericle: The Order of Things, curated by Sean Corcoran (July 1–September 11)

Vital Signs: Focus on Young Photographers, curated by Alison Nordström (July 2–October 9)

Collection Survey, curated by Alison Nordström (July 15–ongoing)

Centennial of George Eastman’s Home, curated by Kathy Connor (August 29–October 31)

Ron Jude: Alpine Star, curated by Sean Corcoran (September 10–February 5, 2006)

Young America: The Daguerreotypes of Southworth & Hawes, organized by George Eastman House and the International Center of Photography, New York, NY (October 1–January 8, 2006)

Nicholas Nixon: The Brown Sisters, curated by Alison Nordström (October 22–February 5, 2006)

Sweet Creations, curated by Kathy Connor (November 9–December 15)

Machines of Memory: Cameras from the Technology Collection, curated by Todd Gustavson and Rick Hock (ongoing)

The Remarkable George Eastman, curated by Kathy Connor and Rick Hock (ongoing)

Traveling Exhibitions

Ansel Adams: Celebration of Genius, curated by Jeanne Verhulst

The John and Mabel Ringling Museum of Art, Sarasota, FL (January 29–April 10)

Museum of Art, University of Maine, Bangor, ME (July 15–October 8)

Huntsville Museum of Art, Huntsville, AL (November 5–January 15, 2006)

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 Wooters, and Caroline Yeager

Fundación Pedro Barrié de la Maza, A Coruña, Spain (through January 12)

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

Muscarella Museum of Art, College of William and Mary, Williamsburg, VA (November 5–November 8, 2006)

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

City Art Centre, City of Edinburgh Council, Edinburgh, UK (March 26–May 26)

Asia House, London, UK (October 15–January 15, 2006)

Faces of AIDS: Photographs by Harvey Stein, curated by Jeanne Verhulst

Charles H. MacNider Art Museum, Mason City, IA (through January 16)

Hollywood Celebrity: Edward Steichen’s Vanity Fair Portraits, curated by Therese Mulligan

Moscow House of Photography, Moscow, Russia (March 15–May 15)

Law & Order: Crime Scenes, curated by Julia Unruh-Kracke

The Hudson River Museum, Yonkers, NY (October 1–January 1, 2006)

Let Children Be Children: Lewis Wickes Hine’s Crusade Against Child Labor, curated by Jeanne Verhulst. Modern print versions.

Joliet Area Historical Museum, Joliet, IL (January 22–March 20)

Dr. Martin Luther King Jr. Library, San Jose State University, San Jose, CA (April 1–May 31)

The Museum, Greenwood, SC (May 5–July 4)

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

The John and Mabel Ringling Museum of Art, Sarasota, FL (November 20–January 8, 2006)

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

Dowd Fine Arts Gallery, SUNY Cortland, Cortland, NY (November 15–December 17)

Robert ParkeHarrison: The Architect’s Brother, curated by Therese Mulligan

De Cordova Museum and Sculpture Garden, Lincoln, MA (through January 2)

University of Wyoming Art Museum, Laramie, WY (February 3–April 3)

Le Mois de la Photo à Montréal, Québec, Canada (August 27–October 2)

University of New Mexico, Albuquerque, NM (October 15–December 18)

Site Seeing: Photographic Excursions in Tourism, curated by Sean Corcoran, Eliza Kozlowski, and David Wooters

Chicago Cultural Center, Chicago, IL (January 22–April 3)

Norton Museum of Art, West Palm Beach, FL (June 4–September 4)

Young America: The Daguerreotypes of Southworth & Hawes, curated by Grant Romer and Brian Wallis

International Center of Photography, New York, NY (June 17–September 4)

Film Series

The Dryden Theatre is the exhibition venue for the Museum’s motion picture collections. Following are the film series presented in the Dryden Theatre during 2005.

THE BIG RED ONE: THE RECONSTRUCTION & the War Films of Sam Fuller (January)

Curator’s Choice (January–December)

Surprise Cinema! (January–December)

Create and Be Recognized: Outsider Films and Filmmakers (January–February)

Black History Month (February)

New Israeli Documentaries (February)

Classics by Jean-Luc Godard (March)

Gershwin to Gillespie (March–April)

Five from ’55 (March)

Underrated Thrillers (March)

The Animation Show 2005 (April, December)

Blue Shorts (April)

David O. Selznick’s Nitrate Legacy (April)

Dreams, Chance, Laughter, Paradox: The Films of Luis Buñuel (May–June)

Masters of Their Craft: The Costume Designer as Storyteller (May–June)

New Restorations and Preservations (May–June)

The Kids Aren’t Alright: THE OTHER and “Bad Seed” Classics (May)

Remembering Virginia Mayo (May)

The Rochester International Film Festival sponsored by Movies on a Shoestring (May)

Greenland: Graham Greene on Film (June)

Breaking Into the Moment: The Films of Maurice Pialat (July)

More Not on Video (July–August)

Warner Bros. Before the Code (July–August)

You Cheeky Young Sod!: Peter Sellers Sundays (July–August)

The Rochester Jewish Film Festival (July)

Preservation Spotlight (August–December)

Foreign Film Classics (August)

International Home Movie Day (August)

Silent Cinema (September–November)

’70s Classics (September–October)

The 16th Annual Labor Film Series

(September–October)

THE BLACK CAT and Beyond: Edgar G. Ulmer and Boris Karloff (September–October)

Cinema Under Siege: French Films and the Occupation (September)

James Card Memorial Lecture (September)

Hunter S. Thompson R.I.P. (October)

ImageOut: The Rochester Lesbian and Gay Film and Video Festival (October)

Aural Pleasures: The Discreet Art of Sound Design (November–December)

The 5th Annual High Falls Film Festival (November)

New Bogart Preservations (December)

New Year’s Eve Comedy Spectacular (December)

Guests in person: James Benning, Julie Buck, Phil Caracas, Romeo Carey, Harold “Rusty” Casselton, Irwin Chusid, Robert Culp, Jon Davison, Dreamland Faces, Andreas Dresen, Jack Garner, Josh Grace, David Gordon Green, Don Hertzfeldt, Tim Hunter, Isaac Julien, Deborah Nadoolman Landis, Marian Marzynski, Richard May, Walter Murch, Ralf Schenk, Jennifer Shiman, Ed Sikov (January–December)

Premieres of new films from: Argentina, Australia, Austria, Belgium, Burkina Faso, Canada, France, Germany, Japan, Poland, Senegal, South Korea, Switzerland, etc. (January–December)

Series of films by: Roy Andersson, Michelangelo Antonioni, Catherine Breillat, Luis Buñuel, Sam Fuller, Jean-Luc Godard, Mike Leigh, David Lynch, Moshen Makhmalbaf, Maurice Pialat, Satyajit Ray (January–December)

Selected Programs

This list contains program highlights from 2005. A complete list can be found on the George Eastman House web site: www.eastmanhouse.org.

23 visiting motion picture artists, including Robert Culp, Walter Murch, and Jennifer Shiman (January–December)

14 exhibition-related lectures and events, including talks by Jessica Burstein, Clifford Ross, and Burt Glinn (February–December)

5 visiting photographers and scholars, including Todd Hochberg, Mark Kessell, and Betsy Brayer (March–September)

5 special film events (January–December)

20 members’ lectures, previews, clinics, and tours (January–November)

6 Speaking of Photography lectures and workshops (January–June)

8 Surprise Cinemas (February–September)

29 senior citizen matinées (March–October)

7 special lectures and events (April–October)

3 Sunday afternoon musicales (April–May)

4 film festivals (May–November)

7 landscape lectures and events (May–September)

6 Dryden Film Society events (June–November)

6 New York City Collectors’ Club events (April–December)

5 Rochester Collectors’ Circle events (June–December)

10 family and children’s events (July–December)

5 Garden Vibes evening outdoor concerts (July–August)

4 Wish You Were Here travel photography lectures (October–November)

Loan Recipients Worldwide

In 2005 the Eastman House lent more than 200 objects for exhibition to more than 40 organizations in ten countries, including New York’s Museum of Modern Art, California’s Los Angeles County Museum of Art, Canada’s Art Gallery of Windsor, and Italy’s Cineteca del Comune di Bologna.

Motion Picture Collection

Academy of Motion Picture Arts and Sciences, Beverly Hills, CA

Anthology Film Archives, New York, NY

Bard College, Annandale-on-Hudson, NY

British Film Institute, London, England

Brooklyn Academy of Music, Brooklyn, NY

California Institute of the Arts, Valencia, CA

Cinemathèque Ontario, Toronto, Ontario, Canada

Cineteca del Comune di Bologna, Bologna, Italy

Det Danske Filminstitut, Copenhagen, Denmark

Filmarchiv Austria, Vienna, Austria

Film Noir Foundation, San Francisco, CA

The Film Society of Lincoln Center, New York, NY

Great Lakes Cinephile Society, Massillon, OH

Harvard Film Archive, Harvard University, Cambridge, MA

International Center of Cinema, Riga, Latvia

Los Angeles County Museum of Art, Los Angeles, CA

Lucas Theatre for the Arts, Savannah, GA

Mary and Leigh Block Museum of Art, Northwestern University, Evanston, IL

Museo Nazionale del Cinema, Turin, Italy

The Museum of Modern Art, New York, NY

Museum of the Moving Image, Astoria, NY

National Gallery of Art, Washington, DC

The New Zealand Film Archive (Ngā Kaitiaki O Ngā Taonga Whitiāhua), Wellington, New Zealand

Pacific Cinémathèque, Vancouver, British Columbia, Canada

Pacific Film Archive, University of California, Berkeley, CA

Philadelphia Film Festival, Philadelphia, PA

Queensland Art Gallery, South Brisbane, Queensland, Australia

The Saint Louis Art Museum, Saint Louis, MO

The San Francisco Silent Film Festival, San Francisco, CA

Seattle Theatre Group, Seattle, WA

Stanford Theatre, Palo Alto, CA

Svenska Filminstitutet, Stockholm, Sweden

UCLA Film and Television Archive, Los Angeles, CA

Angeles, CA

University of Wisconsin Cinematheque, Madison, WI

Photograph Collection

Albright-Knox Art Gallery, Buffalo, NY

Art Gallery of Windsor, Windsor, Ontario, Canada

The Eric Carle Museum of Picture Book Art, Amherst, MA

International Center of Photography, New York, NY

Museum of Fine Arts, Boston, MA

Museum of Fine Arts, St. Petersburg, FL

Prefix Institute of Contemporary Art, Toronto, Ontario, Canada

Technology Collection

Baltimore Museum of Art, Baltimore, MD

Brigham Young University Museum of Art, Provo, UT

United Nations Headquarters, New York, NY

Cineric Inc.

RESTORING A CINEMASCOPE PICTURE IN CINEMASCOPE 55 (Simon Lund, US 2004), 35mm print

Edward P. Curtis

Framed poster for CHANG (Merian C. Cooper, US 1927)

Katharine G. Davis

[Fall of Rainbow Bridge] (ca. January 1938), 16mm reversal film shot by Albertus C. Van Raalte

Frank DeSantis

16 16mm prints relating to World War I and other topics

Morris Everett Jr.

19,101 photographic prints relating to motion pictures and television programs

Mary Anne Giglio

21 film posters
32 lobby and window cards

Dr. Peter G. Gleason

16 16mm home movies

Haghefilm Conservation B. V.

DAUGHTER OF ISRAEL restoration demonstration film, 35mm print

John & Susan Edwards Harvith

Three gelatin silver prints and one bromide print, ca. 1920, by Karl F. Struss (American, 1886–1981) and **Two bromide prints and one gelatin silver print**, 1919–1926, related to Struss’s motion picture productions

M&T Bank

THE STORY OF NAVAL AVIATION (United States Navy, Bureau of Aeronautics), 16mm print

Ross McElwee

Three 16mm elements for BACKYARD (Ross McElwee, US 1984)

Mary O’Neill

35mm home movie of George Eastman at the Eastman Theatre

Karen Owen

Nine vintage silver gelatin film stills for THE RED SHOES (Michael Powell/Emeric Pressburger, UK 1948), LADRI DI BICICLETTA (THE BICYCLE THIEF, Vittorio De Sica, Italy 1947) and other titles

Paramount Pictures Corporation

44 16mm prints

Paula Petrella

Publicity still and press kit relating to Jake LaMotta and Frank Petrella

Brent G. Phillips

Two 16mm prints

Rochester Photographic, Inc.

Nine 16mm prints

Ulrich Ruedel

Souvenir program for THE BLACK PIRATE (DER SEERAUBER, Albert Parker, US 1926)

Genoa Caldwell

The Burton Holmes historic travelogue collection: approximately 600 elements

Harold Casselton

Vintage sheet music for approximately 300 silent film titles

Photograph Collection

Mariette Pathy Allen

TRANSFORMATIONS, 1990, a portfolio of 11 dye transfer prints by Mariette Pathy Allen (American, b. Egypt, 1940)

Eric Alterman

Seven gelatin silver prints, 1987–1995, by Robert Stivers (American, b. 1952)

Norm Barker & Giraud Foster

Five chromogenic development prints, from *Ancient Microworlds*, 2000, by Norm Barker & Giraud Foster (American, b. 1928 and American, b. 1958)

Geoffrey Batchen

14 photo collage and folk art pieces, each with photographs, ca. 1850–1970, from the International Center of Photography/George Eastman House traveling exhibition *Forget Me Not*

Candice Bergen

Ten gelatin silver prints, 1972–1977, by Candice Bergen (American, b. 1946)

Black Light Productions

SKAINE & COOPTY, PALM BEACH, FL, 1992, gelatin silver print by Frank Stewart (American, b. 1949)

Michael Carlebach

Five gelatin silver prints, 1971–1992, by Michael Carlebach (American, b. 1945)

Carl Chiarenza & Bill Edwards

GROTTE, 2000, portfolio of seven Iris prints by Carl Chiarenza (American, b. 1935)

Sean Corcoran

[X-ray images of Sean Corcoran’s teeth], 2003–2005

Dan Corretore Jr.

Three miniature Kodak Colorama transparencies, 1960–1979, by unidentified photographers (American, active 1960–1979)

Steve Davis

Two color ink-jet prints, both 2000/2004, by Steve Davis (American, active 2000s)

Philippe Dollo

Three gelatin silver prints, 1998, 1999, and 9/11/2001, by Philippe Dollo (French, b. 1965)

Richard C. Duncan

21 Coloramas, 1950–1970, by various photographers (American, active 1950–1970)

Neil Folberg, in memory of Sharon Norry **FIRST LIGHT, WADI ZAWATIN, SINAI**, 2000, gelatin silver print by Neil Folberg (Israeli, b. 1950)

Helen K. Garber

SANTA MONICA PIER FOG #1, 2002, gelatin silver print by Helen K. Garber (American, b. 1954)

Candace Plummer Gaudiani

THE CONVERSATION WITH PAUL SACK, 2004, framed 28 gelatin silver prints by Candace Plummer Gaudiani (American, b. 1945)

Todd Gitlin

12 gelatin silver prints, 1948–1949, by George Rodger (English, 1908–1995)

Six gelatin silver prints, 1988–1994, by Robert Stivers (American, b. 1952)

Three gelatin silver prints, ca. 1980, by Leon Levinstein (American, 1910–1988)

Janet Clarke Hazlett

[Rainbow from ship’s deck], 1998, cibachrome print by Guenther Cartwright (American, b. 1945)

Elaine Heveron & Lou Faber

[Snapshot photograph of Harry Truman], ca. 1955, gelatin silver print

Brenda Hochberg & David Dalgarno

Seven gelatin silver prints, ca. 1948, by George Rodger (English, 1908–1995)

Herbert Hochberg

Seven gelatin silver prints, 1940–1959, by Sonya Noskowiak (American, 1900–1975)

W. M. Hunt/Dancing Bear

SAN YSIDRO, 1979, chromogenic development print by Alex Webb (American, b. 1952)

Ron Jude

Seven chromogenic development prints, 1995–1998, by Ron A. Jude (American, b. 1965)

Stu Levy

JERRY UELSMANN, 1998/2002, gelatin silver print by Stu Levy (American, b. 1949)

Noemi & Daniel Mattis

14 gelatin silver prints, ca. 1970, by Leon Levinstein (American, 1910–1988)

Pedro Meyer

VALLE DE LOS CAIDOS (VALLEY OF THE FALLEN), 1981/2005, digital ink-jet print by Pedro Meyer (Mexican, b. 1935)

Frank Miller

HOPE, 2003, handmade, cloth-bound volume with 37 images by Frank Miller (American, b. 1966)

Abelardo Morell & Bonni Benrubi Gallery **CAMERA OBSCURA IMAGE OF GARDEN IN GEORGE EASTMAN’S MOTHER’S BEDROOM**, 2001, gelatin silver print by Abelardo Morell (American, b. Cuba, 1948)

Estate of Carl Mydans

162 photographic prints, 1935–1968, by Carl Mydans (American, 1907–2004)

Dr. Stephen Nicholas

25 gelatin silver prints, 1996–2001, by Patrick Nagatani (American, b. 1945)

Five gelatin silver prints, 1960–1988, by Leon Levinstein (American, 1910–1988)

Five gelatin silver prints, 1948, by David Seymour (Polish, 1911–1956)

Three gelatin silver prints, ca. 1947, by George Rodger (English, 1908–1995)

Lori Nix

Three chromogenic development prints, 1998, by Lori Nix (American, b. 1969)

Alison Nordström

POMPEII, 2000, digital ink-jet print by Christopher Rauschenberg (American, b. 1951)

WAVE, from series *Figuratively Speaking*, 2000, digital ink-jet print by Tamara Lischka (American, b. 1970)

Carol A. Perkins

World War I photo album containing 600 images by Vernon C. Perkins (American, 1894–1975), plus related ephemera

Estate of Robin L. Perry
Approximately 8,000 prints, negatives, and transparencies of commercial studiowork, 1960–1979, by Robin L. Perry (1917–2005)

J. Randall Plummer
UNTITLED 253, 1994, gelatin silver print by Carl Chiarenza (American, b. 1935)

J. Randall Plummer & Harvey S. Shipley Miller

46 photographs and related historical objects, 1850–1900

Richard S. Press
12 chromogenic development prints, 1997–2002, by Melissa Ann Pinney (American, b. 1953)

Dr. Mark Reichman
13 gelatin silver prints, 1974–1981, by Larry Fink (American, b. 1941)
Eight gelatin silver prints, ca. 1949, by Henri Cartier-Bresson (French, 1908–2004)
Ten gelatin silver prints, 1968–1980, by Danny Lyon (American, b. 1942)
Two gelatin silver prints, 1960–1988, by Leon Levinstein (American, 1910–1988)

Ken Rosenthal
Five split-toned gelatin silver prints, 2001–2002, by Ken Rosenthal (American, b. 1964)

Richard Rosett, Ph.D.
Four framed chromogenic development prints, 1982–1989, by Michael Eastman (American, b. 1947)

Frank Rothe
UNTITLED, 2005, from *Germans with Their Weapons*, chromogenic development print by Frank Rothe (German, b. 1972)

Ben Shneiderman
36 gelatin silver prints, 1935–1955, by David Seymour (Polish, 1911–1956)

The Southeast Museum of Photography
BEAUMONT NEWHALL'S HISTORY, 1987, mixed media collage by George Blakely (American, b. 1951)

George H. Speciale
17 gelatin silver prints, 1975–1981, by Larry Fink (American, b. 1941)
29 gelatin silver prints, 1948–1992, by Herman Leonard (American, b. 1923)

George Stephanopoulos
13 gelatin silver prints, 1948–1949, by Robert Capa (American, 1913–1954)

Lois Greene Stone
36 family snapshots and portraits of the Lois Greene Stone family

Carole & Howard Tanenbaum
[Marc Chagall and his daughter Ida], photo postcard dated July 5, 1976, and addressed to George Eastman House, gelatin silver print by Lotte Jacobi (American, b. Germany, 1896–1990)

Willard Traub
REID PARK ROAD, GEORGETOWN, MAINE, 2003, chromogenic development print by Willard Traub (American, b. 1943)

Donald Weber
79 photographs, albums, souvenir albums, and photographic ephemera, 1850–1900

Geoffrey B. West
25 gelatin silver prints, 1985–1995, by Patrick Nagatani (American, b. 1945)
Nine gelatin silver prints, 1976–1982, by Larry Fink (American, b. 1941)

Del Zogg
TEREZKA, KITCHEN, 2004, toned gelatin silver print by Gabriela Kolcavová (Czech, b. 1977)

Sharon & Del Zogg
WEECHO SALINAS, MATAGORDA BAY, TEXAS, 1996, by Raymond Meeks (American, b. 1963)

Richard and Ronay Menschel Library Collection

Howard Tanenbaum
Our Birds of Prey, or the Eagles, Hawks and Owls of Canada, by Henry G. Vennor, Montreal: Dawson Borthers, 1876, with 30 albumen prints by William Notman

Technology Collection

Zarnaz & John Arlia
Olympus Flex A 2.8, Olympus Optical Company, Ltd., Tokyo, Japan, ca. 1955

Lorrie Claver
Nasa Lunar Orbiter Photographic Atlas of the Moon, Bowker and Hughes, Langley Research Center, Washington, DC, 1971

Eastman Kodak Company
Digital sound reader and processor for the first digital sound system, Cinema Digital, developed by Eastman Kodak Company, Rochester, New York, and Optical Radiation Corporation, Rochester, New York, ca. 1995

George Floersch
The Wonderful Camera and original box, Metropolitan Supply Company, Chicago, Illinois, ca. 1897

John Ford
Waters Surgical Camera, Model SC-10, Waters Corporation, Rochester, Minnesota, ca. 1960

Jerry Friedman
50 subminiature cameras, various manufacturers, 1912–2002

David C. Hodge, from the estate of George W. Ambrester
11-inch f/4.5 Visual Quality No. 2 Series IV portrait lens, Pinkham & Smith, Boston, Massachusetts, ca. 1920

John Mars
Two Fotoprinter chemistry bottles, unidentified manufacturer, ca. 1920

Jeffery McMullen
Dunkers Long-roll Yearbook Camera, Ve-Ja-De Products, Ste. Genevieve, Missouri, ca. 1930

Joanna B. Olmsted, in memory of Charles E. Olmsted II and Hazel W. Olmsted
Autographic Vest Pocket Kodak, Eastman Kodak Company, Rochester, New York, ca. 1915

Peter Parker
Canon AE-1 Program with various replacement lenses and filters, Canon, Tokyo, Japan, ca. 1981

Chinon CS 35mm SLR with various replacement lenses and filters, Chinon Industries, Tokyo, Japan, ca. 1978
Nikon Nikonos III with various replacement lenses and filters, Nikon, Inc., Tokyo, Japan, ca. 1980

John Pfahl
Hand-painted studio background scrim, unidentified manufacturer, ca. 1890

Bud Prince
Kodak Advantix 5600 camera outfit, Eastman Kodak Company, Rochester, New York, 1996

Robert Rose, in memory of Simon Nathan
Simon Wide Camera and two lenses, designed by Simon Nathan, ca. 1970

Harris H. Rusitzky
35mm focus-free camera, “Xerox 35 Years” commemorative, unidentified manufacturer, China, 1991

Steve Sandt
Crown magnesium flash lamp, Eastman Kodak Company, Rochester, New York, ca. 1915
Letter from Victor Moyes of Eastman Kodak Company to Leo Michaels, 1960

Robert Shanebrook
Bolex 550 XL, Paillard-Bolex, St. Croix, Switzerland, ca. 1976

Victor Vinkey
Newspaper clippings regarding the Lunar Orbiter program, ca. 1967
Photographic Subsystem Reference Handbook for the Lunar Orbiter program, Eastman Kodak Company, Rochester, New York, ca. 1965

Donald Weber
Nine stereo viewers and related historical objects, various manufacturers, 1860–1900
Set of View-Master 3D reels, “Pope John Paul II Visits the United States,” GAF Corporation, New York, New York, 1979

Dr. Michael A. Young
Leica II (D) with universal viewfinder, Ernst Leitz GmbH, Wetzlar, Germany, ca. 1932

Daan Zwick
Two Edison Home Kinetoscopes, Edison Manufacturing, Orange, New Jersey, ca. 1912

PURCHASES FOR THE COLLECTIONS

Motion Picture Collection

BLISSFULLY YOURS (SUN SANAE HA, Api-chatpong Weerasethakul, Thailand/France 2002), 35mm print

Purchased with funds from Ronald Asadorian
The Michael Ruggieri Collection: approximately 100 nitrate motion picture elements and additional items relating to films for the Italian-American immigrant audience

Purchased with funds from the Rohauer Collection Foundation
AMISTAD (Steven Spielberg, US 1997), 35mm print
THE DOCK BRIEF (TRIAL AND ERROR, James Hill, UK 1962), 35mm print
I LOVE A MAN IN A UNIFORM (David Wellington, Canada 1993), 35mm print

KUNG-FU MASTER (Agnès Varda, US 1987), 35mm print
MORVERN CALLAR (Lynne Ramsay, UK 2002), 35mm print
SMALL SOLDIERS (Joe Dante, US 1998), 35mm print
SMALL TIME CROOKS (Woody Allen, US 2000), 35mm print
Tinted film samples
Two historic Kodak books
WHAT LIES BENEATH (Robert Zemeckis, US 2000), 35mm print

Purchased with funds from Sony Entertainment
Three Edison Home Kinetoscope prints

Photograph Collection

Purchased with funds from Charina Foundation, Horace W. Goldsmith Foundation, Photograph Acquisitions Fund, and Janet & Thomas A. Fink
THE BROWN SISTERS, 1975–2004, 30 gelatin silver prints by Nicholas Nixon (American, b. 1947)

Purchased with funds from Janet & Thomas A. Fink and the Menschel Challenge Fund
UNTITLED, 1998, from *Deep South*, gelatin silver print from wet collodion negative by Sally Mann (Amerian, b. 1951)

Purchased jointly with the Motion Picture Collection and with funds from Charina Foundation
PHOTOFICKS AND PHOTOFICTIONS, 2005, 4,432 iPhoto images and 60 iMovie files on Mac Mini, multi-media installation by Lucas Samaras (American, b. 1947)

Purchased with funds from Charina Foundation
THE BROWN SISTERS, 2005, gelatin silver print by Nicholas Nixon (American, b. 1947)
JOHN WOOD—SILHOUETTE AT VSW, ca. 1992, gelatin silver print by John Neel (American, b. Germany, 1947)

Purchased with funds from Richard M. Grosbard
EL LAMENTO DE LOS MUROS, 2000, fresson print by Paula Luttringer (Argentinian, b. 1955)

NOVICE WITH DICTIONARY, 2004, gelatin silver print by Vincent Cianni (American, b. 1952)
OTIS, 2005, digital ink-jet on watercolor paper by Vee Speers (Australian, active ca. 2005)
SUKHOTHAI, 2005, chromogenic development print by Christopher Rauschenberg (American, b. 1951)
UNTITLED, 2005, from *Germans with Their Weapons*, by Frank Rothe (German, b. 1972)

Purchased with funds from Janet & Thomas A. Fink
Two gelatin silver prints, 1999/2005 and 2003/2004, by Stu Levy (American, b. 1949)

Purchased with funds from the Menschel Challenge Fund
Portfolio of four platinum prints and two photogravures in a clamshell box, 1995, by Luis Gonzalez Palma (Guatemalan, b. 1957)
STILL, 2003, handmade, cloth-bound volume with 52 images by Frank Miller (American, b. 1966)
Two chromogenic development prints, 2000 and 2003, by Willard Traub (American, b. 1943)
Two digital ink-jet prints, 2004, by Yolanda Andrade (Mexican, b. 1950)

Purchased with funds from New York City Collectors’ Club
DOBBINS HEIGHTS, NORTH CAROLINA (POPULATION 936) TOWN COUNCIL, NOVEMBER 8, 2001, digital ink-jet print on canvas by Paul Shambroom (American, b. 1955)

Purchased with funds from Photographic Acquisitions Fund
[Breast cancer placards], October 2000, three silkscreen prints by Katharina Mouratidi (German, b. Greece, 1971)
EASTER SUNDAY, HARLEM, 1976, gelatin silver print by Frank Stewart (American, b. 1949)
Four gelatin silver prints, 1995–2004, by Richard Silberman (American, active 1990s)
Ten mugshots from the Police Department of Fort Wayne, Indiana

Purchased with funds from Rochester Collectors’ Circle
THE GREAT WALL, 2002, color print by Hu Jieming (Chinese, b. 1957)

Richard and Ronay Menschel Library Collection

940 books on motion pictures, photography, conservation, and related subjects

304 journal subscriptions on motion pictures, photography, and related subjects

American Economic Life, by Rexford Guy Tugwell, Thomas Munro, and Roy E. Stryker. New York: Harcourt, Brace and Company, 1925. Illustrated by Lewis Wickes Hine.

Nos Amies les Bêtes, by André Kertész, text by Jaboune. Paris: Éditions d’Histoire et d’Art, 1936.

Soixante Photographies d’Enfants, by André Kertész, text by Jaboune. Paris: Éditions d’Histoire et d’Art, 1933.

Purchased with funds from Horace W. Goldsmith Foundation Library Endowment and Manfred Heiting
La Vénerie Française, A l’Exposition de 1865, by Léon Crémière. Paris: J. Rothschild, 1865.

Bericht uber ein fast vollstandiges Skelet von Palapteryx ingens uber dessen Restauration und die davon angefertigten Gypsabjusse, by Dr. Gustav Jager. Wien: Wilhelm Braumuller, 1863.

Technology Collection

Fed-Zorki camera, KMZ, Krasnogorsk, USSR, 1948

Kosomolets, Gomz, Leningrad, USSR, ca. 1946

Moment camera, Gomz, Leningrad, USSR, ca. 1952

Zorki 1 with snakeskin covering, KMZ, Krasnogorsk, USSR, ca. 1950

Conservation & Preservation

George Eastman House is home to three advanced educational programs: the L. Jeffrey Selznick School of Film Preservation, the Advanced Residency Program in Photograph Conservation, and the Photographic Preservation and Collections Management master’s degree program. In 2005 students in these programs worked alongside staff to make the following conservations and restorations possible.

George Eastman Collection

The Delineator: An Illustrated Magazine of Literature and Fashion, July 1903

Motion Picture Collections

Animated Films

ABIE KABIBBLE OUTWITTED HIS RIVAL (Gregory LaCava, US 1917)

BOBBY BUMPS AT THE DENTIST (The Bray Studios, Inc., US 1916)

BOBBY BUMPS DISAPPEARING GUN (The Bray Studios, Inc., US 1917)

BY THE SEA WAVES (Gregory LaCava, US 1917)

COLONEL HEEZA LIAR NATURALIST The Bray Studios, Inc., US 1914

COLONEL HEEZA LIAR ON THE JUMP (The Bray Studios, Inc., US 1917)

COLONEL HEEZA LIAR SHIPWRECKED (The Bray Studios, Inc., US 1914)

COLONEL HEEZA LIAR SPY DODGER (The Bray Studios, Inc., US 1914)

DREAMY DUD (Essanay, US ca. 1922)

Documentary Films

APPLE INDUSTRY IN MARYLAND (US 1917)

BEACH SPORTS IN SOUTHERN CALIFORNIA (US ca. 1915)

BEAUTY SPOTS IN AMERICA (Essanay, US ca. 1915)

CHICKENS AS BIG AS TURKEYS (Bray Pictograph, US ca. 1916)

CHIMPANZEE SUSIE (US ca. 1910)

THE CONCRETE INDUSTRY (Kalem, US 1913)

DRILLING & INSTRUCTION OF SOLDIERS IN A U.S. CANTONMENT (US ca. 1917)

EVERY SWIMMER A LIFE SAVER (Red Cross, US ca. 1915)

GONE WITH THE WIND—Makeup, Hair, Lighting Tests (George Cukor, US 1938–1939)

GRAPE JUICE FROM VINE TO BOTTLE (Pathéscope, US ca. 1916)

HOW A COWBOY MAKES LARIATS (Bray-Paramount, US ca. 1917)

HOW GRANDMA LOST HER JOB (Bray-Pictograph, US ca. 1916)

ICE CARNIVAL AT SARANAC LAKE (Vitagraph Co. of America, US 1922)

IN THE SHADOW OF THE PYRAMIDS (US ca. 1915)

THE SUN AND RICHARD LIPPOLD (Leo Hurwitz, US 1964)

Joan Crawford Home Movies (Joan Crawford, US 1941–1945)

POTATO SKYSCRAPER (Bray-Paramount, US 1917)

TURPENTINE INDUSTRY IN FLORIDA (US ca. 1916)

Feature Films

THE BIG PARADE (King Vidor, US 1925)

THE DEVIL’S CLAIM (Charles Swickard, US 1920)

MADCAP MADGE (Thomas Ince, US 1917)

MARTIN CHUZZLEWIT (Travers Vale, US 1914)

A MESSAGE TO GARCIA (Richard Ridgely, US 1916)

A PHILISTINE IN BOHEMIA (Edward Griffith, US 1920)

THE RAVEN (Charles J. Brabin, US 1915)

THE STOLEN VOICE (Frank H. Crane, US 1915)

THE UNHOLY THREE (Tod Browning, US 1925)

THE UNHOLY THREE (Jack Conway, US 1930)

VENUS OF THE SOUTH SEAS (James Richard Sullivan, US 1924)

Short Subjects

ATTACK OF THE INDIANS (James Young Deer, US ca. 1910)

BILLY BELIEVES (Mort Peebles, US 1922)

BUFFALO BILL’S LAST FIGHT (John W. Noble, US 1927)

CAN YOU BEAT IT? (Marcel Perez [Fabre], US 1919)

THE COLLIE MARKET (J. Stuart Blackton, US 1914)

FOR THE LOVE OF PETE (US ca. 1930)

HOODWINKING THE POLICE (American Pathe, US ca. 1911)

THE INDIAN RAID (James Young Deer, US ca. 1911)

THE KEY (American Film Co., US 1916)

MAUD MULLER (Selig Polyscope Co., US 1912)

THE RANGER’S BRIDE (Gilbert M. Anderson, US 1910)

THE RING AND THE BOOK (Biograph, US 1914)

STAGE SET, SAND EROSION, 1932. Anne W. Brigman (American, 1869–1950). Gelatin silver print.

[Table set for dessert, hands with silver utensils serving cake with ice cream], 1944. Nickolas Muray (American, b. Hungary, 1892–1965). Color print.

THRENODY, 1914. Anne W. Brigman (American, 1869–1950). Gelatin silver print.

[Unidentified man, face only, closeup], ca. 1850. Unidentified photographer. Daguerreotype.

A TOY OF FATE (Harry McCoy, US 1917)

THE VIOLIN OF M’SIEUR (James Young, US 1914)

THE WORST OF FRIENDS (Frank Griffin, US 1916)

Photograph Collection

[Advertising broadside for daguerreotype rooms], ca. 1850. Southworth & Hawes (American, active ca. 1845–1861). Letter press print.

THE AMAZONS, ca. 1915. Anne W. Brigman (American, 1869–1950). Gelatin silver print.

[Baby holding box camera], ca. 1915. Nanhum Ellan Luboshez (English, b. Russia, 1869–1925). Platinum print.

[Chinese headdress (Anne Brigman)], 1920. Helen MacGregor (American, 1876–ca. 1954). Gelatin silver print.

CHRYSLER BUILDING, NEW YORK CITY, 1903. Margaret Bourke-White (American, 1904–1971). Gelatin silver print.

CITY OF AMBITION, 1910. Alfred Stieglitz (American, 1864–1946). Photogravure print.

[Door of Hotel Delessert, Rue d’Uzes, Paris (demolished in 1853)], ca. 1848. Unidentified photographer. Daguerreotype.

[English buildings and monuments—photomontage], ca. 1930. Francis Bruguière (American, b. England, 1879–1945). Gelatin silver print.

[Insane stockade, Lamerene, Africa], 1954. W. Eugene Smith (American, 1918–1978). Gelatin silver print.

[The Josiah Johnson Hawes family], ca. 1890. Josiah Johnson Hawes (American, 1808–1901). Albumen print.

LEAVES, OWENS VALLEY, CALIFORNIA, ca. 1937. Ansel Adams (American, 1902–1984). Gelatin silver print.

[Man seated in front of garden wall], ca. 1845. Unidentified photographer. Daguerreotype.

PAUL ROBESON, ca. 1925. Nickolas Muray (American, b. Hungary, 1892–1965). Gelatin silver print.

[Robert G. Johnson], ca. 1850. Marcus Aurelius Root (American, 1808–1888). Daguerreotype.

[Seascape], ca. 1915. Anne W. Brigman (American, 1869–1950). Gelatin silver print.

[View of soldiers and civilians in woodland encampment, probably Maj. Rhodes with the 28th Illinois Volunteers], ca. 1862. Unidentified photographer (American). Ambrotype.

[Viscount Lumley, Earl of Scarborough, Mr. G. Thompson], 1867. Constance Sackville-West (English, active 1860s). Albumen print.

Loaned Artifacts

BRIAN WILSON, 2000. Annie Leibovitz (American, b. 1949). Color print, chromogenic development process. Collection of Annie Leibovitz Studio, courtesy Edwynn Houk Gallery.

NANCY SOUTHWORTH HAWES, ca. 1845. Albert Gallatin Hoit (attributed) (American, 1809–1856). Oil on canvas. Collection of Matthew R. Isenburg.

The following gelatin silver prints by Naomi Savage (American, b. 1927), collection of Naomi Savage:

ALAN HOVHANESS, 1949.

DAVID DIAMOND, 1949.

EDGARD VARÈSE, 1949.

HENRY COWELL, 1949.

LUKAS FOSS, 1949.

NICOLAS SLONIMSKY, 1949.

PAUL BOWLES, 1949.

PEGGY GLANVILLE-HICKS, 1949.
SAMUEL BARBER, 1949.

The following daguerreotypes by Southworth & Hawes (American, active ca. 1845–1861):
THE BRANDED HAND OF CAPTAIN JONATHAN WALKER, ca. 1845. Massachusetts Historical Society Collection.

[Brattle Street], 1855. Bostonian Society/The Old State House.

[A cloud study], ca. 1840s. Collection of Thomas Walther.

DANIEL WEBSTER, 1851. Drapkin Collection.

DONALD MCKAY, ca. 1850s. Massachusetts Historical Society Collection.

[Frost on window], ca. 1850. Hallmark Photographic Collection.

HENRY I. BOWDITCH, ca. 1850s. Massachusetts Historical Society Collection.

LEMUEL SHAW, ca. 1853. Massachusetts Historical Society Collection.

[Two unidentified women and a child], ca. 1850. Collection of Michael Lehr.

[Unidentified boy], ca. 1848. Massachusetts Historical Society Collection.

[Unidentified bride and groom], ca. 1850.

Collection of Howard and Carole Tanenbaum.

[Unidentified woman], ca. 1852. Massachusetts Historical Society Collection.

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Special Events Assistants

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*Collin Jessmer

*Michael Lennon

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Jenn Libby, *Research Assistant*

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Cheryl M. Krissel, *Accounting Clerk*

*Robert E. Paquin, *Shipping and Receiving Clerk*

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*Karyn A. Bartnick, *Shop Associate*

Judy A. Minchella, *Museum Shop Manager*

Tonilynn Palozzi, *Café Manager*

Café Associates

*Krystyna Niedzwiecka

*Wendy Orange

*Heather Wetzel

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Susan Enos, *Maintenance*

Leroy Green, *Head Housekeeper*

Meredith Hull, *Administrative Assistant to the Facilities Manager*

Aurea Vega, *Housekeeper*

Marlon Zelaya, *Maintenance*

Security

Donald T. Ezard, *Security Manager*

*Indicates part-time staff

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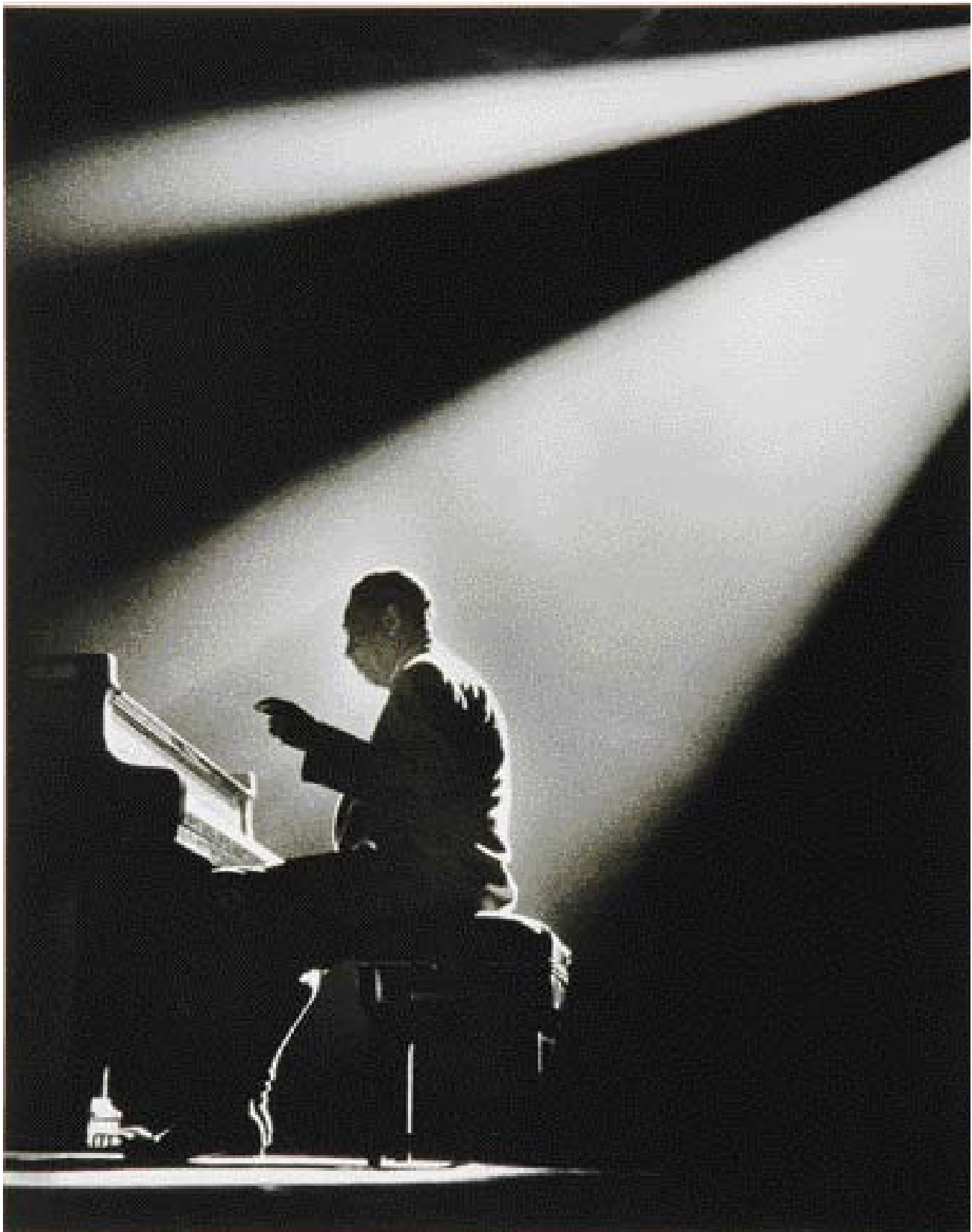
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Back cover: *DUKE ELLINGTON, PARIS, a 1958 gelatin silver print by photographer Herman Leonard. The print is one of 46 images donated to the Museum by Mr. George H. Speciale, which include additional images by Herman Leonard and by Larry Fink.*

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Duke Ellington - Paris - 1958

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