





Jeff Dunas (American, b. 1954). JOHN LEE HOOKER, 1995. From series: Legends of the Blues. Toned gelatin silver print. Gift of Frank Perticone in 2002.



*Submitted by R. K. Gabriel of Lakewood, CO, during the public call for submissions to the exhibition Picturing What Matters:
An Offering of Photographs, on view at the Museum from September 7, 2002 through January 20, 2003.*

In 2002, George Eastman House's commitment as a center of learning was manifest in outstanding exhibitions and programs, dedication to public access to our collections, and continued renovation, restoration, and acquisition efforts aimed at strengthening the capacity of the Museum. As we reflect on the year, we thank Ron Fielding for his service as chairman of the Board of Trustees, and for his leadership in these accomplishments.

George Eastman House was Rochester's home as thousands of people came together on the East Vista for an interfaith service marking the one year anniversary of September 11. Visitors that day and for the following months shared moments of quiet reflection in the exhibition *Picturing What Matters: An Offering of Photographs*. Consisting in part of thousands of photographs submitted by members of the Rochester community and beyond, the exhibition also included work from the Museum's collection, the first display of the photographed memorial of the New York City Armory Wall, news footage and photojournalism from the day, and contributions from community agencies that responded to the nation's crisis. The American Association of Museums singled out our efforts as a model process for community engagement in exhibition development.

Fine art photographer Edward Burtynsky and photojournalist Steve McCurry continued our tradition of excellence in lecture presentations. The Dryden Theatre drew record numbers in 2002; director/cinematographer Haskell Wexler and actor Richard Widmark received Eastman Honorary Scholar Awards, while Werner Herzog, Steve Buscemi, and Eli Wallach led the visiting artist program. In the summer, the Museum opened to the public Maria Kilbourn Eastman's restored bedroom, offering visitors a more intimate look at one of the most important influences on Mr. Eastman—his mother.

In 2002, our digitization efforts remained unequaled, with nearly 140,000 images from the photography collection now accessible via the Internet. More than fifteen venues worldwide hosted traveling exhibitions organized by George Eastman House, while our alliance with the International Center of Photography continued with two exhibitions in New York City, as well as a commitment from the Horace W. Goldsmith Foundation to fund joint exhibitions through 2007. Our education department, in partnership with Monroe County BOCES, launched "virtual field trips," allowing real-time virtual visits between classrooms anywhere in the world and an educator from George Eastman House.

The Museum continues to build on its strengths in photography, motion pictures, and the legacy of George Eastman. While major acquisitions occurred in each of these areas in 2002, the Museum's ability to acquire photographs was significantly aided by the acceptance of a challenge grant from the Horace W. Goldsmith Foundation to grow the resources dedicated to acquiring photographs.

We are most grateful to all our supporters and friends—museum members and donors, community advisory committee members, volunteers, trustees, Eastman House Council members, and the corporate community. Because of your support, George Eastman House remains the world's leading museum dedicated to imaging.



Anthony Bannon, *Director*



Steven B. Ashley, *Chairman,*
Board of Trustees



*O. Winston Link (American, 1914–2001). SILENT NIGHT AT SEVEN-MILE FORD, 1957/printed December 2000.
Gelatin silver print. Museum purchase in 2002: Cbarina Foundation Purchase Fund.*

The Museum ended fiscal year 2002 with assets of \$38.9 million, including \$24.9 million in long-term investments and \$14 million in fixed assets, cash, and receivables. Total assets at year-end were \$4 million below year-end 2001, due primarily to the performance of the U.S. equity markets. The Museum's investments performed slightly better than comparative market indices overall, and we remain confident that the endowment portfolio is diversified appropriately.

In its annual operations, the Museum reported a deficit of \$199,000, the first such deficit since the Museum's archive building opened to the public in 1989. Of this deficit, \$24,000 resulted from ongoing operations, reflecting the economy's impact on tourism, corporate support for the arts, and philanthropy in general. However, George Eastman House fared better than many not-for-profit arts organizations, a credit to the Museum's broad visitor appeal, its programs and exhibitions, and the dedication of its trustees, staff, and financial supporters. The annual deficit also included a one-time accounting charge of \$99,000 to recognize the cost of staff reductions implemented at year end and a one-time adjustment of \$76,000 to the Museum's permanently restricted endowment fund.

The accompanying charts and summaries highlight the Museum's financial position and performance for 2002. The financial statements are audited by the Museum's independent outside auditors, DeJoy, Knauf and Blood, LLP. Copies of the audited financial statements may be obtained free of charge by calling or writing the Museum's controller.



David A. Patton, *Treasurer*

2002 Financial Summary

Condensed Statement of Financial Position
December 31, 2002

ASSETS

Current assets:

Cash and cash equivalents	\$965,803
Contributions, pledges, and grants receivable	766,344
Accrued interest receivable	103,926
Museum Shop inventory	89,685
Total current assets	\$1,925,758

Long-term assets:

Contributions, pledges, and grants receivable	\$381,584
Fixed assets, net	11,778,932
Long-term investments	24,858,166
Total long-term assets	\$37,018,682

Total assets: \$38,944,440

LIABILITIES AND NET ASSETS

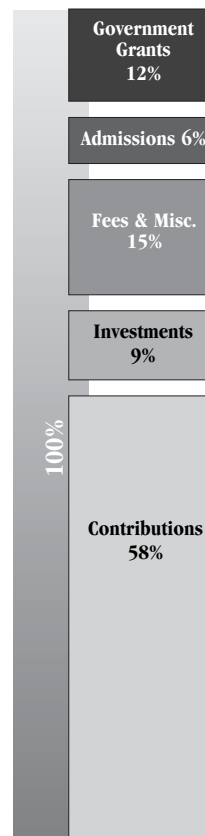
Current liabilities:

Accounts payable	\$576,414
Accrued expenses	163,671
Deferred revenue	147,960
Total current liabilities	\$888,045

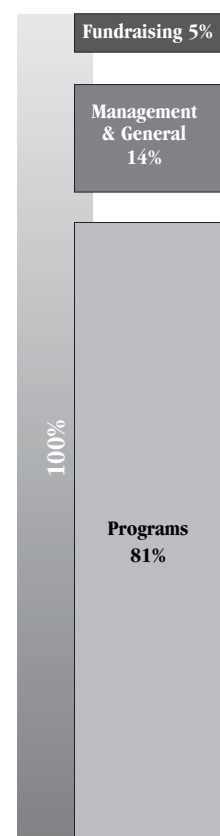
Net assets: \$38,056,395

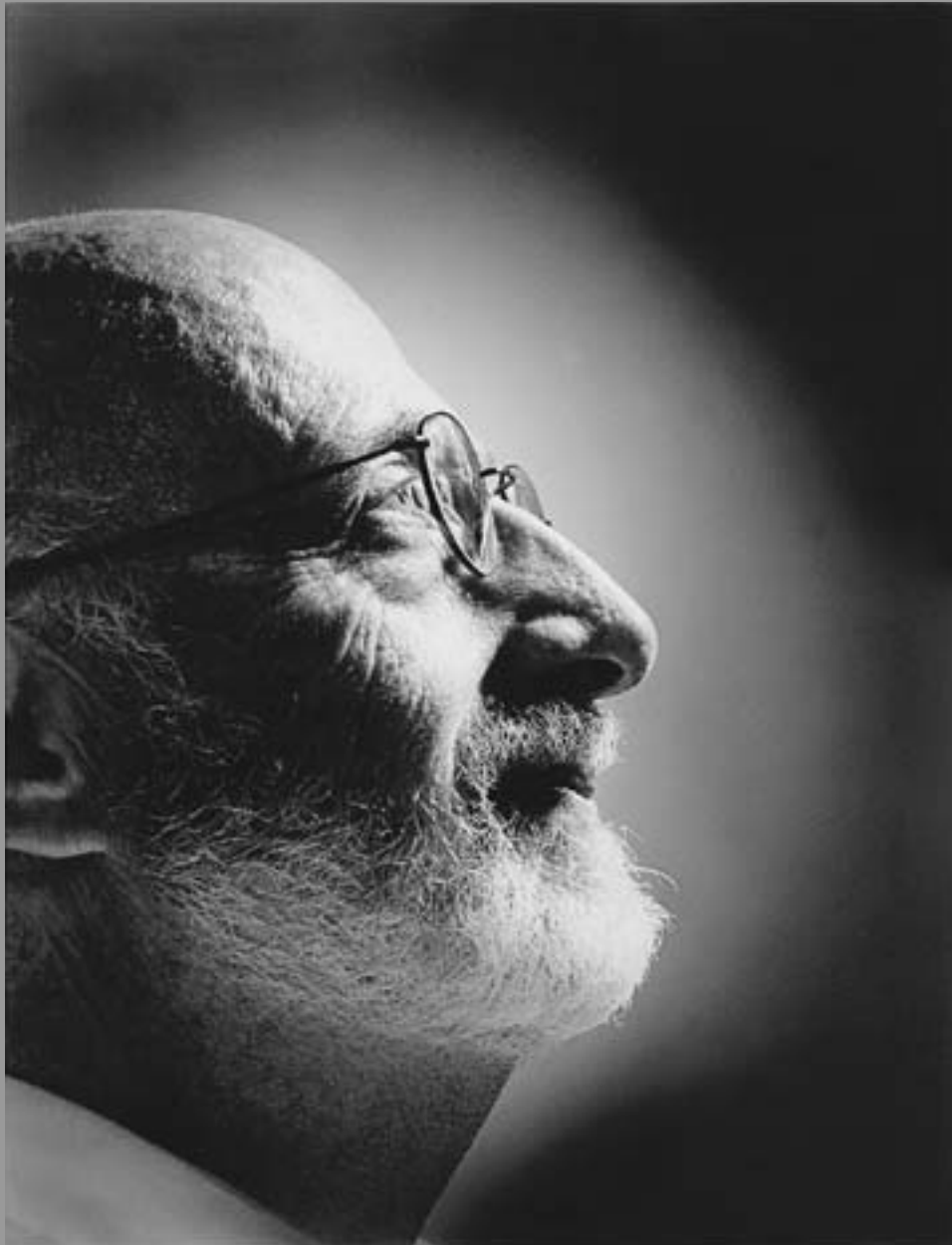
Total liabilities and net assets: \$38,944,440

Income



Expenditures





Douglas Kirkland (Canadian, b. 1934). STEVEN GOLDBLATT, ca. 1990. Gelatin silver print. This photograph of Steven Goldblatt (Lethal Weapon and The Prince of Tides, among many others) is one of 25 portraits of cinematographers donated by the photographer to the Museum in 2002.

EXHIBITIONS

- Abelardo Morell and the Camera Eye**, a traveling exhibition organized by the Museum of Photographic Arts in San Diego (Through January 6)
- Ground Zero**, curated by Marianne Fulton (Through January 20, 2003)
- Robert ParkeHarrison: The Architect's Brother**, curated by Therese Mulligan (January 19 through April 21)
- Construction of the Paris Opera: Photographs by Delmaet & Durandelle**, curated by Rick Hock and Christopher Phillips (January 28 through October 28)
- The Dutch Connection: George Eastman's Conservatory in Winter Bloom**, curated by Deirdre Cunningham (February 12 through 24)
- War in Afghanistan**, curated by Marianne Fulton (March 11 through August 25)
- The Master Prints of Edward S. Curtis**, a traveling exhibition organized by the Peabody Essex Museum in Salem, Massachusetts (May 4 through August 25)
- Indian Art/Facts**, curated by Roxana Aparicio, Leonie Flokstra, Rick Hock, and Julia Unruh (May 4 through August 25)
- The Brownie**, curated by Kathy Connor and Todd Gustavson (June 10 through August 19)
- The Magic Lantern**, organized by guest curator Edward Lennart (June 17 and ongoing)
- Silent Screens: The Decline and Transformation of the American Movie Theatre**, organized by guest curator Michael Putnam (August 3 through September 15)
- Picturing What Matters: An Offering of Photographs**, curated by Rick Hock and Eliza Kozlowski (September 7 through January 20, 2003)
- 9/11**, curated by Rick Hock and Eliza Kozlowski (September 7 through January 20, 2003)
- Sweet Creations**, curated by Kathy Connor (November 13 through December 15)
- The Pencil of Nature**, curated by Rick Hock (Ongoing)
- A Picture-Perfect Restoration**, curated by Kathy Connor (Ongoing)
- Through the Lens: Selections from the Permanent Collection**, curated by Therese Mulligan (Ongoing)

TRAVELING EXHIBITIONS

- Digital Frontiers: Photography's Future at Nash Editions**, curated by Therese Mulligan
Lamont Gallery, Phillips Exeter Academy, Exeter, New Hampshire (January 11 through February 14)
Schneider Museum of Art, Southern Oregon University, Ashland, Oregon (March 8 through April 20)
Thorne-Sagendorph Art Gallery, Keene State College, Keene, New Hampshire (October 26 through December 9)
- Faces of AIDS: Photographs by Harvey Stein**, curated by Jeanne Verhulst
Hicks Art Center Gallery, Bucks County Community College, Newtown, Pennsylvania (November 4 through December 16)
- Hollywood Celebrity: Edward Steichen's Vanity Fair Portraits**, curated by Therese Mulligan

Huntsville Museum of Art, Huntsville, Alabama
(December 9 through March 4, 2003)

Keith Carter: Poet of the Ordinary, curated by Jeanne Verhulst
Austin Museum of Art, Austin, Texas
(August 31 through November 10)

Let Children Be Children: Lewis Wickes Hine's Crusade Against Child Labor,

curated by Jeanne Verhulst. Modern print versions.

Northern Indiana Center for History, South Bend, Indiana
(January 13 through March 17)

Mission Hill Museum, Salem, Oregon (February 8 through April 13)

Juniata College Museum of Art, Huntingdon, Pennsylvania
(September 27 through November 10)

The Photography of Alfred Stieglitz: Georgia

O'Keeffe's Enduring Legacy, curated by Therese Mulligan

Davenport Museum of Art, Davenport, Iowa (Through January 21)

Heckscher Museum of Art, Huntington, New York

(February 23 through April 21)

Museum of Photographic Arts, San Diego, California

(June 9 through September 2)

Center for the Visual Arts, Denver, Colorado

(November 2 through December 15)

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

Allegheny Ridge Heritage Center, Altoona, Pennsylvania

(Through January 9)

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

Modern print versions.

New York Hall of Science, Corona Park, New York

(March 9 through May 27)

Cummings Gallery, Mercyhurst College, Erie, Pennsylvania

(April 11 through May 10)

U.S. Department of the Interior Museum, Washington, D.C.

(June 15 through October 16)

Buffalo and Erie County Historical Society, Buffalo, New York

(October 5 through December 31)

Second Sight: The Mystery of the Daguerreotype:

Selections from the George Eastman House

Collection, curated by Grant Romer and Roger Watson

Munson-Williams-Proctor Arts Institute, Utica, New York

(June 2 through August 25)

SELECTED FILM SERIES

The Dryden Theatre is the exhibition venue for the Museum's motion picture collections. Following are some of the film series presented in the Dryden Theatre during 2002.

1950s Science Fiction (January)

The Evil Dead Trilogy (January)

Soviet Films of the 1960s (February)

Cinema Discoveries: new independent films

without distribution, usually presented by the filmmakers (March, May, July, September)

Cult Movies (March–April)

Comic Book Movies (April)

Mondo Goes to Hell: Cinematic Incarnations of Satan (May)

The Hunter: Robert Mitchum (June)

Sing-a-long Sound of Music (June)

Jazz Films (June)

3-D Fever! (July)

Summer of '82 Redux (July–August)

Woody Allen Wednesdays (July–August)

The Art of W. C. Fields (August)

The Films of Richard Widmark (August)

Hollywood or Bust (September–October)

Remembering John Ford and Sam Peckinpah

(September–October)

ImageOut: Rochester Lesbian and Gay Film Festival

(October)

The High Falls Film Festival (October–November)

13th Annual Labor Series (October–November)

Premieres of New French Films (November–December)

Artists in person: Serge Bromberg, Steve Buscemi, Nancy

Cartwright, Ruth Charny, Gary Farmer, John Gianvito, David

Gordon Green, Werner Herzog, Gordy Hoffman, Philip Seymour

Hoffman, Randall Kleiser, Deirdre Lynch, Christopher Munch,

Danny Peary, Sarah Price, Jeff Spitz, Eli Wallach, Haskell Wexler,

Richard Widmark (January–December)

Premieres of new films from India, Austria, Japan,

Hungary, Portugal, China, Sweden, France, etc.

(January–December)

Series of films by Robert Altman, Joe Dante,

Jacques Demy, Terry Gilliam, Akira Kurosawa,

Roman Polanski (January–June)

SELECTED PROGRAMS

This list contains program highlights from 2002. A complete list can be found on the George Eastman House Web site: www.eastman.org.

28 exhibition-related lectures and events, including talks by Robert ParkeHarrison and Jeff Thomas (January–December)

18 visiting artists, including Steve Buscemi, Werner Herzog, and Eli Wallach (January–December)

12 members' lectures, previews, and tours (January–October)

13 Tips & Techniques workshops and lectures (January–September)

4 Fun Family Flicks (January–April)

8 special tours and events (February–December)

7 special film events (February–December)

3 Sunday Film & Supper Series events (February–October)

7 landscape lectures and events (February–August)

32 senior citizen matinées (March–October)

3 visiting photographers and scholars, including Edward Burtynsky (March–October)

11 Sunday afternoon musicales (April–December)

3 film festivals (May–November)

7 Children's Photography Workshops (June–December)

5 family and children's events (June–December)

4 Garden Vibes evening outdoor concerts (June–August)

2 George Eastman Honorary Scholars: Richard Widmark and Haskell Wexler (August and October)

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

COLLECTION ARTIFACTS CONSERVED OR RESTORED

George Eastman Collection

[Maria K. Eastman seated in chair], ca. 1903.

Unidentified photographer. Gelatin silver print.

Maria Kilbourn's sewing sampler, 1831.

[Mrs. Eastman in carriage], ca. 1904. Unidentified

photographer. Gelatin silver print.

[Portrait of Ellen, George, and Royal Andrus, George

Eastman's sister, brother-in-law, and nephew],

ca. 1879. Unidentified photographer. Albumen print.

The Story of a Negro: The Rise of the Race from

Slavery, Vol. 1, by Booker T. Washington. New York: Doubleday,

Page and Company, 1909. Inscribed to George Eastman from

Booker T. Washington.

Motion Picture Collections

AMERICAN ARISTOCRACY (Lloyd Ingraham, US 1916)

THE BLUE BIRD (Maurice Tourneur, US 1918)

THE CALL OF HER PEOPLE (John W. Noble, US 1917)

A CHRISTMAS CAROL (J. Searle Dawley, Charles Kent, and Ashley

Miller, US 1910)

LA CIGARETTE (Germaine Dulac, France 1919)

DUE SOGNI AD OCCHI APERTI (Lucio D'Ambra, Italy 1921)

Eight lobby cards for THE LIGHTS OF LONDON (Charles

Calvert, UK 1923)

FACE VALUE (Robert Z. Leonard, US 1918)

THE FAIRY GODFATHER (J. Stuart Blackton, US 1917)

L'HISTOIRE D'UNE ROSE (Camille de Morlhon, France 1911)

JAZZMANIA (Robert Z. Leonard, US 1923)

[Loew's Golden Jubilee, Dryden Theatre], ca. 1954.

Unidentified photographer. Gelatin silver print.

MANDARIN (Fritz Freisler, Austria 1918)

MAN IN THE MOONLIGHT (Paul Powell, US 1919)

MYSTERY OF THE HINDU IMAGE (Raoul Walsh, US 1914)

[Nickolas Muray home movies—Eugene O'Neill and

John Held in Bermuda] (Nickolas Muray, US ca. 1925)

[Nickolas Muray home movies—Frida Kahlo and Diego

Rivera] (Nickolas Muray, US ca. 1935)

OPPORTUNITY (John H. Collins, US 1918)

Poster for CINEMATOGRAPH PATHE, France ca. 1898.

LA PRINCESSA BÉBÉ (Lucio D'Ambra, Italy 1921)

SHERLOCK HOLMES (Albert Parker, US 1922)

THE TEN COMMANDMENTS (Cecil B. DeMille, US 1923)

THE TIP (Rolin Film Company, US 1918)

DAS WEIB DES PHARAO (Ernst Lubitsch, Germany 1921)

WHEN THE WIFE'S AWAY (Frank R. Strayer, US 1926)

THE WHISPERING CHORUS (Cecil B. DeMille, US 1918)

WHITE WATER (Nell Shipman, US 1924)

Photography Collection

The following gelatin silver prints by Ansel Adams

(American, 1902–1984):

DETAIL, PICKET FENCE, ca. 1936.

NORTHERN CALIFORNIA COAST REDWOODS, ca. 1960.

The following photographs by Jeanette Bernard

(American, active ca. 1900):

[Three women bathers at the shore], ca. 1910.

Gelatin silver print.

[Woman and man gardening], ca. 1900. Albumen print.

The following gelatin silver prints by Margaret Bourke-White

(American, 1904–1971):

GARGOYLE OF CHRYSLER TOWER, 1930.

MARCH OF THE DYNAMOS, 1928.

STEEL LINER, FORT PECK DAM, MONTANA, 1936.

The following albumen prints by Julia Margaret Cameron

(English, 1815–1879):

ALFRED TENNYSON, 1864.

KATEY KUHN & HER FATHER, 1864.

The following gelatin silver prints by Harold Corsini

(American, b. 1919):

[Printer with typeface], ca. 1935.

[Restaurant interior], ca. 1935.

[Street prophet], ca. 1935.

[Women sitting in line for employment], ca. 1935.

The following gelatin silver prints by Andreas Feininger

(American, 1906–1999):

NEW YORK, TIMES SQUARE—42nd STREET, ca. 1940.

[Three girls], 1940.

The following gelatin silver prints by Lewis W. Hine

(American, 1874–1940):

THE CITADEL. TOP OF EMPIRE STATE BUILDING,

ca. 1931.

EMPIRE STATE BUILDING AT NIGHT, ca. 1931.

GEORGE SITTING HOLY, ca. 1915.

The following albumen prints by William Henry Jackson

(American, 1843–1942):

HIGH BRIDGE IN THE LOOP. NEAR GEORGETOWN,

ca. 1885.

OTOE INDIANS, ca. 1868.

The following gelatin silver prints by Jack Manning

(American, 1920–2001):

[Harlem pickets], ca. 1937.

[Man in top hat], ca. 1937.

[Objects on shelf], ca. 1937.

[Portrait of lady in fur coat], ca. 1937.

[Street vendor], ca. 1937.

[Young man in front of drugstore], ca. 1937.

The following gelatin silver prints by Aaron Siskind

(American, 1903–1991):

[Fight hunger], ca. 1935.

[Peace], ca. 1935.

SAVOY DANCERS, ca. 1936.

SMALLS PARADISE, 1935.

Three untitled works from series: *Most Crowded Block*,

ca. 1938.

The following daguerreotypes by Southworth & Hawes (American,

active ca. 1845–1861):

[Group portrait of three unidentified women], ca. 1856.

[Portrait of a woman in a wedding gown], ca. 1850.

[Sloop-of-war in dry dock], ca. 1852.

[Unidentified child], ca. 1852.

The following individual photographs:

ABRAHAM LINCOLN, 1860. Alexander Hesler (American,

1823–1895). Albumen print.

[Boys reading Sunday comics], ca. 1950. Alfred Eisenstaedt

(American, 1898–1995). Gelatin silver print.

[Children and teacher in a garden], 1899. Frances Benjamin

Johnston (American, 1864–1952). Platinum print.

[Distorted self-portrait], ca. 1890. Louis Ducos Du Hauron

(French, 1837–1920). Gum bichromate print.

[Dog and white pony], ca. 1912. Samuel J. Castner (American,

1878–1960). Platinum print.

ELEANOR ROBSON, ca. 1895. Sarony (American, 1821–1896).

Gelatin silver print.

EMPLOYMENT, ca. 1950. Ralph Bartholomew (American,

1907–1985). Gelatin silver print.

[Family on lawn], ca. 1940. Unidentified photographer. Gelatin

silver print with applied color.

THE FLAG IS PASSING BY. CITIZENS DAY RALLY,

MILWAUKEE, 1941. Edward Farber (American, 1915–1982).

Gelatin silver print.

GIRL WITH DOLL, HOLDING MOTHER'S HAND, ca. 1850.

Charles Evans (American, active ca. 1850). Daguerreotype.

[Grand Canyon], 1911. Alvin Langdon Coburn

(British, 1882–1966). Gelatin silver print.

[Hands and baby], ca. 1937. Will Connell (American,

1898–1961). Gelatin silver print.

[I had an exciting time], 1909. Martin Postcard Co.

Gelatin silver print.

[Interior of the Great Hall, Karnak], ca. 1851.

John Shaw Smith (Irish, 1811–1873). Calotype negative.

[Michael Carter's statement regarding Harlem

document], ca. 1935. Michael Carter (American, active ca.

1935). Manuscript.

MIGRANT MOTHER, NIPOMO, CALIFORNIA, 1936. Dorothea

Lange (American, 1895–1965). Gelatin silver print.

MODERN AMERICAN LYRIC, 1924. Johan Hagemeyer

(American, 1884–1962). Gelatin silver print.

THE NEW LOUVRE, PAVILLON RICHELIEU, ca. 1856–57.

Edouard-Denis Baldus (French, 1813–1889). Albumen print.

POINT LOBOS, CALIFORNIA, 1946. Edward Weston

(American, 1886–1958). Gelatin silver print.

[Portrait of a child], ca. 1860. R. H. Vance

(American, 1825–1876). Ambrotype with applied color.

[Portrait of a woman holding daguerreotype of a

couple], ca. 1850. Unidentified photographer. Daguerreotype.

PRODUCTION: A-31 "VENGEANCE" DIVE BOMBER.

LUNCH TIME, February 1943. Alfred T. Palmer

(American, 1906–1993). Gelatin silver print.

PROFESSOR MARTIN HANS BOVĚ, December 1843.

Robert Cornelius (American, 1809–1893). Daguerreotype.

QUAKER SISTERS, 1853. Unidentified photographer.

Daguerreotype with applied color.

SANGRE DE CHRISTO, 1955. Eliot Porter (American,

1901–1990). Color print, dye imbibition process.

[Scenes from the Living Theatre, No. 1 Masses

and Men], ca. 1935. Unidentified photographer.

Photolithographic print.

[Self-portrait in Renaissance costume], ca. 1860.

David Wilkie Wynfield (English, 1837–1887). Albumen print.

[Shoeshine boy], ca. 1935. Richard Lyon (American, b. 1914).

Gelatin silver print.

[Soldiers' portraits—received at Dead Letter Office],

ca. 1861–65. Unidentified photographers. 36 images: albumen prints, cartes-de-visite, and gem tintypes.

[Two portraits of women holding flowers], ca. 1908.

Unidentified maker (American, active ca. 1910). Wood box with two Ivorytypes.

UNTITLED #2810, 2000. Todd Hido (American, b. 1968).

Color print, chromogenic development process.

VIEW OF LUNA PARK, ca. 1912. George P. Hall & Son

(American, active ca. 1905). Gelatin silver print.

THE WALK IN PARADISE GARDEN, 1946. W. Eugene Smith

(American, 1918–1978). Gelatin silver print.

WIFE OF THE LYNCH VICTIM, 1949. Marion Palfi

(American, 1917–1978). Gelatin silver print.

WOMEN GRINDING, 1874. John K. Hillers

(American, 1843–1925). Albumen print.

Richard and Ronay Menschel Library Collection

The following woodburytypes from: *Galerie Contemporaine,*

Littéraire, Artistique, by Etienne Carjat (French, 1828–1906).

Paris: Ludovic Baschet, Premier Semester, Première Serie,

1877 and 1878.

ALEXANDRE DUMAS, PÈRE**CHARLES BAUDELAIRE****EMILE ZOLA****JULES VERNE**

The following albumen prints from: William Shakespeare.

Shakspeare's Seven Ages [sic], by James M. Landy (American,

1838–1897). Cincinnati: R. Clarke & Co., 1876.

THE INFANT**THE JUSTICE****THE LEAN AND SLIPPER'D PANTALOON****THE LOVER****THE SOLDIER**

The following images from: *Sum Pictures in Scotland,* by William

Henry Fox Talbot (English, 1800–1877). London, 1845.

ABBOTSFORD**HALL DOOR****MELROSE ABBEY****[Title page]**

The following carbon prints from: Alfred Tennyson. *Tennyson's*

Brook. Illustrated by Arthur Brown, with Photographic Views

Taken at Saltsburn-by-the-Sea, Yorksbire, by Arthur Brown

(English, active 1850s). Newcastle-on-Tyne: Arthur Brown, 1877.

[By thirty hills I hurry down...]**[I chatter, chatter, as I flow...]****[I chatter over stony ways...]****[I come from the haunts of coot and hern...]****[Till last by Philip's farm I flow...]****[With many a curve my banks I fret...]**

ALFRED TENNYSON, from: *Men of Mark: A Gallery of*

Contemporary Portraits. Photographed from Life by Lock and

Whitfield and Other Eminent Photographers, with Brief

Biographical Notices by Thompson Cooper. J. E. Mayall

(English, 1810–1901). London: S. Low, Marston, Searle and

Rivington, Seventh Series, 1883. Woodburytype.

THE DOOR IN THE WALL, frontispiece from: H. G. Wells. *The*

Door in the Wall, and Other Stories. Illustrated with

Photogravures from Photographs by Alvin Langdon Coburn,

by Alvin Langdon Coburn (British, b. America, 1882–1966). New

York and London: M. Kennerley, 1911. Photogravure.

Frontispiece and title page from: Elizabeth Barrett Browning,

Sonnets from the Portuguese. With Photographic Illustrations

by Adelaide Hanscom Leeson, by Adelaide Hanscom Leeson

(American, 1876–1932). London: George G. Harrap & Co., 1910.

Photogravure.

GOETHE'S HERMANN AND DOROTHEA, cover from: Johann

Wolfgang von Goethe. *Goethe's Hermann and Dorothea,* by

Johann Wolfgang von Goethe, trans. Rev. Henry Dale. New York:

Stroefér & Kirchner, date unknown. Gilt stamped cloth.

LA LECTURE, from: *Bulletin du Photo-Club de Paris,* by René

Ledard (French, active 1890s). 8^e Année. Paris: Photo-Club de

Paris, 1898. Heliogravure.

RYDAL MOUNT, THE RESIDENCE OF WORDSWORTH,

frontispiece from: William Wordsworth. *Our English Lakes,*

Mountains, and Waterfalls, As Seen by William Wordsworth,

by Thomas Ogle (English, active ca. 1850–1860s). London: A. W.

Bennett, 1864. Albumen print.

Spinal Disease and Spinal Curvature: Their Treatment by Suspension and the Use of the Plaster of Paris Bandage,

by Lewis Albert Sayre (Nationality unknown,

1820–1900). London: Smith, Elder & Co., 1877.

VICTOR HUGO, from: *Galerie Contemporaine, Littéraire,*

Artistique, by Etienne Carjat (French, 1828–1906). Paris:

Ludovic Baschet, Premier Semestre, Première Serie, 1876.

Woodburytype.

VIEW OF THE GRAND CANAL WITH PALACE FOSCARI IN

THE DISTANCE, from: *Venice and the Poets,* by Stephen

Thompson (English, ca. 1830–1893). London: Provost & Co.,

1870. Albumen print.

Technology Collection

Commercial View Camera, 8x10 inch, Agfa-Ansco,

Binghamton, New York, ca. 1940.

Zoetrope, unidentified French manufacturer, ca. 1880.

GIFTS TO THE COLLECTIONS

George Eastman Collection

Broome County Historical Society

Three b&w negatives and two gelatin silver prints

of George Eastman's gardens, 1922, by Dr. Clement Gray Bowers

(American, 1893–1973)

Eastman Kodak Company

Ten various Eastman Kodak Company documents

signed by George Eastman

Ken Hackett

Mounted Grant's gazelle trophy head taken

by George Eastman during an African safari

Motion Picture Collections

Anthony Bannon

SOUL CITY (M. Henry Jones, US 1979), 16mm color print

Gordon Berkow, Karen Latham Everson, and Michael Graff

THERE'S NOTHING LIKE THE MOVIES (Bob Youngson,

US ca. 1974), 35mm work-print

Ken Burns

16mm and 35mm color prints of seven documentaries

Preprint and master materials for NOT FOR

OURSELVES ALONE, MARK TWAIN, and JAZZ

(Ken Burns, US 1999, 2001, and 2001, respectively)

Preprint materials for four documentaries

Michael Danko

THE LAST FRONTIER (Spencer Gordon Bennet, US 1932),

16mm b&w print, twelve episodes

Odette and Charles Friou

Twenty-four titled and untitled Pathé Baby film reels,

9.5mm

Chad Hunter

[British Pathescope newsreel], (ca. 1935), 35mm b&w

nitrate print

Jeff Joseph

One 70mm color print and twelve 35mm color prints

Douglas Kirkland

Twenty-five portraits of cinematographers, ca. 1990, gelatin

silver prints by Douglas Kirkland (Canadian, b. 1934)

Alex Kogan, Films Around the World Inc.

Two 35mm color prints

Scott Meyer

2,306 titled 35mm movie trailers

Christopher Munch, Far Corners LLC

THE SLEEPY TIME GAL, (Christopher Munch, US 2001),

35mm b&w and color print

Northeast Historic Film

NEW ENGLAND FISHERIES: COD (1927), 16mm b&w

Kodascope print

Karen Owen

Book of matches with Central Drive-In, Rochester on cover

Keith Pickard

2,306 titled 35mm movie trailers

Patsy J. and A. Yolande Pugliese

Three lobby cards for RED RIDERS OF CANADA (Robert

De Lacey, US 1928), offset color lithographs

Mrs. William W. Richardson

Thirteen 16mm lenticular color reels of home movies

of Yellowstone National Park, ca. 1933

Thirty-two boxes of unidentified home movies,

16mm color prints

John J. Schmitt

Ten 35mm color four-frame strips from two animated

films, ca. 1940

The Estate of Phil Serling

811 b&w and color 16mm prints

42 film posters and related ephemera

792 film stills and celebrity photographs

Bradford Washburn

Eight titled 16mm b&w and color prints

Lyndon H. Wells, Jr.

[Oak Lodge: education and inoculation (charades)],

1922, 16mm b&w print

Photography Collection

Fernando Barnuevo

Thirty-eight titled gelatin silver prints, ca. 1945, by Harold Halliday Costain (American, 1897–1994)

Eighteen albumen prints and thirty-three cyanotypes, ca. 1879, by Adolph Terris (French, 1820–1900)

Tom Barrow

Two titled gelatin silver prints, date unknown and 1965, by Alice Andrews (American, 1927–1987)

Judy Beecher

Five identified gelatin silver portraits, ca. 1917, by Frederick Pohle (American, active ca. 1920)

David K. Brunn

Ten titled photogravures, 1978–2000, by David K. Brunn (American, b. 1956)

Two bottles of Owen Roe wine with photogravure labels, 2000, by David K. Brunn (American, b. 1956)

Edward Burtynsky

SHIPBREAKING #12, CHITTAGONG, BANGLADESH, 2000/2002, chromogenic development print, Ed. #10/10 by Edward Burtynsky (Canadian, b. 1955)

The Estate of James Carr

874 b&w acetate negatives and 41 bromoil prints by David Asch (American, active ca. 1940)

675 b&w and color glass plate, acetate, and nitrate negatives and 13 gelatin silver and albumen prints by Arnold Genthe (American, 1869–1942)

Charles Clough

THE SOUVENIR OF THE SKETCH FOR A PHOTOGRAPHIC EPIC OF A PAINTER AS A FILM OR A GHOST, 1974, chromogenic development print mounted on foam core by Charles Clough (American, b. 1951)

Horst Faas

Eighteen identified gelatin silver prints, 1963–1965, by Horst Faas (German, b. 1933)

Pulitzer Prize entry containing a portfolio of eighteen gelatin silver prints, 1964, by Horst Faas (German, b. 1933)

Thomas A. Fink

ROBERT F. KENNEDY VISITS A SLUM APARTMENT ON THE LOWER EAST SIDE ONCE OCCUPIED BY SENATOR JACOB JAVITS, MAY 8, 1967, later print ca. 2002, gelatin silver print by Fred W. McDarragh (American, b. 1926)

Nicholas M. Graver

“Elongated Nickel” medallion produced by Nicholas M. Graver for “Photographic Numismatics” presentation at the Annual Meeting of the American Numismatic Association in New York City, August 1, 2002

Todd Gustavson

REFLECTIONS, WISHING YOU AND YOURS HOLIDAYS THAT GLOW, TWINKLE AND SHINE!, 2002, color digital

William Hunt, Ricco/Maresca Gallery

MICAELA AND BERNARDO, 2002, gelatin silver print by Debbie Fleming Caffery (American, b. 1948)

Edward Lennert

Two toy lithographic glass discs attributed to Ernst Plank (German, active 1890s–1930s)

Janice Madhu

Masters of American Photography sheet of twenty

37 cent stamps, 2001, b&w halftone postage stamps by the U.S. Postal Service featuring Lewis W. Hine and Alvin Langdon Coburn prints from the George Eastman House collection

Jack and Judy Maltby

THE MONK, carbon print with original frame by Alex Keighley (English, 1861–1947)

THE MOROCCAN MAID, gelatin silver print by William Mortensen (American, 1867–1965)

STUDY OF MOVEMENT, 1927, carbon print by Rudolph Koppitz (Austrian, 1884–1936)

Arnold Newman and Ilford

Sixty-four titled gelatin silver prints by Arnold Newman (American, b. 1918)

Robert and Shana ParkeHarrison

THE EXCHANGE, 1999, gelatin silver print and mixed media on panel by Robert ParkeHarrison (American, b. 1968)

Frank R. Perticone

Two titled portraits of musicians, 2002, by Jeff Dunas (American, b. 1954)

Dr. Mark Reichman

PORTRAIT OF NANCY THOMPSON, NEW



Robert ParkeHarrison (American, b. 1968). *THE EXCHANGE*, 1999. Gelatin silver print and mixed media on panel. Gift of Robert and Shana ParkeHarrison in 2002 and featured in the exhibition Robert ParkeHarrison: The Architect's Brother, on view from January 19 through April 21, 2002. In May, the exhibition joined the Museum's traveling exhibition program; it will tour worldwide through 2006.

Christmas card, with removable color acetate ornament depicting the Rose Window from Notre Dame Cathedral in Paris, by Thomas Hoehn (American, active ca. 2002)

The Halsted Gallery

WAVE LENGTH, CROSS VILLAGE, MICHIGAN, 2002, gelatin silver print by Bill Schwab (American, b. 1959)

Elizabeth Hanna

199 color and b&w lantern slides by various photographers, ca. 1890

John and Susan Edwards Harvith

Six identified gelatin silver prints by Karl F. Struss (American, 1886–1981)

Edward T. Howell, Jr.

Eighteen titled bromoil prints and eleven titled carbro prints, ca. 1920–1930, by Edward T. Howell (American, 1911–?)

MEXICO, 1932, gelatin silver print by Paul Strand (American, 1890–1976)

Seven titled photogram and gelatin silver prints, 1974–1979, by Tom Barrow (American, b. 1938)

Joseph Struble

“THE BOB PUTNAMS,” 1961–1967, seven gelatin silver Christmas cards by an unidentified photographer

One gelatin silver postcard with applied color and glitter, ca. 1910, by an unidentified photographer

Unused V-Mail form, ca. 1942

David B. and Muriel B. Tischler

2,594 titled and untitled lantern slides in various formats by various photographers

Stephen Thomas

Eight titled cartes de visite by various photographers, ca. 1880

Bradford Washburn

276 titled and untitled views in various processes, ca. 1930–1985, by various photographers

Donald Weber

Fourteen ambrotypes, twenty-five daguerreotypes, five pannotypes, five tintypes, five miscellaneous other cased images, twenty-two cabinet cards, and five photographs, ca. 1845–1930, by various photographers

Richard and Ronay Menschel Library Collection

Horst Faas and Tim Page

The Requiem Project archives. Source material for the exhibition and book *Requiem: By the Photographers Who Died in Vietnam and Indochina*.

Howard and Carole Tanenbaum

Nostalgia for an Unknown Land, by Rafael Goldchain. Essay by Michael Torosian. Toronto: Lumiere Press, 1989. No. 43 of 170. Signed by Rafael Goldchain and Michael Torosian.

Technology Collection

Joseph Constantino

Wild Planet 110 spy camera with sunglasses in original packaging, unidentified manufacturer, 2002

Brownie doll by Palmer Cox, Arnold Print Works, ca. 1892

Francis J. Conway

Boy Scout Kodak camera with case, Eastman Kodak Company, US, ca. 1930

Sean Corcoran

GM Overdrive View-Master stereo viewer with one View-Master reel of GM Overdrive 2003 automobile models, Fisher-Price Inc., US, 2002

Thomas P. Gregory, Jr.

Vest pocket Hawk-eye “Kappa Nu” camera, Eastman Kodak Company, US, 1930

Roger A. Hilfiker

4 x 5 Century Field Camera Model 40 with tripod, Premo film pack adapter, and case, Century Camera Company, ca. 1900

Edward T. Howell, Jr.

Bromoil kit containing five Sheepfoot brushes, one ink-spreading knife, one kneaded eraser, one shading rubber, one bar eraser, fourteen pigments, one mixing dish, sales receipt, and article on pigment painting by Edward T. Howell, Sr., ca. 1930

Edward Lennert

Hand-crank projector for single roll of 35mm film with kerosene lamp illumination, Ernst Plank, Germany, ca. 1890

Michael Madden

Bell & Howell 2709 movie camera magazine, Bell & Howell, ca. 1920

Adrian Prince

Argus Instaload 270 camera with case, Argus, Inc., ca. 1965

Richard A. Smith

Thirty-nine pieces of motion picture projection equipment and still photography equipment by various manufacturers

David B. and Muriel B. Tischler

Twenty-six magic lanterns by various manufacturers

University of Rochester Laboratory for Laser Energetics

C-52 Oscilloscope camera, C-53 Oscilloscope camera and accessories, Tektronix, Inc., ca. 1970

University of Rochester Medical Center

Slide duplicators, lenses, and accessories

by various manufacturers

Esther VanDenburgh

Olympus 35-S RF camera, Olympus Optical Company Ltd., Japan, ca. 1955

Bradford Washburn

Six pieces of photographic equipment used by Bradford Washburn (American, b. 1910)

PURCHASES FOR COLLECTIONS

Motion Picture Collections

THE BLACK GODFATHER (John Evans, US 1974), 35mm color print

COMIN' AT YA! (Ferdinando Baldi, Italy/Spain/US 1981), 3-D 35mm print

GREMLINS 2: THE NEW BATCH (Joe Dante, US 1990), 35mm color print

HERCULES AND THE CAPTIVE WOMEN (Vittorio Cottafavi, Italy/France 1963), 35mm color print

HISTORY OF THE CINEMA (John Halas, UK 1956), 16mm color print

HOUSE OF WAX 3-D (André De Toth, US 1953), 35mm color print

IN ABSENTIA (Stephen and Timothy Quay, UK 2000), 35mm print

J'IRAI COMME UN CHEVAL FOU (Fernando Arrabal, France 1973), 16mm color print

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING (Peter Jackson, New Zealand/US 2001), 35mm color print

THE ORIGINS OF SCIENTIFIC CINEMATOGRAPHY—EARLY APPLICATIONS (Virgilio Tosi, Italy/Germany/France 1995), 16mm color print

THE ORIGINS OF SCIENTIFIC CINEMATOGRAPHY—THE PIONEERS (Virgilio Tosi, Italy/Germany/France 1995), 16mm color print

THE ORIGINS OF SCIENTIFIC CINEMATOGRAPHY—TECHNICAL DEVELOPMENTS AROUND THE TURN OF THE CENTURY (Virgilio Tosi, Italy/Germany/France 1995), 16mm color print

TOTAL RECALL (Paul Verhoeven, US 1990), 35mm color print

THE TREASURE OF THE FOUR CROWNS (Ferdinando Baldi, Spain/US/Italy 1983), 3-D 35mm print

TREES LOUNGE (Steve Buscemi, US 1996), 35mm color print

Photography Collection

Seven albumen stereoviews of the Rochester region by various photographers, ca. 1880

Purchased with funds from the

Charina Foundation Purchase Fund

BALANCING ORGAN III, 2000, framed Iris print, Ed. #1/5 by Catherine Wagner (American, b. 1953)

FIELD MUSEUM, ECHINACEA, 1899, 2000, Iris print, Ed. #8/15 by Terry Evans (American, b. 1944)

FIELD MUSEUM, SPARTINA, 1857, 2000, Iris print, Ed. #9/15 by Terry Evans (American, b. 1944)

HOTEL ROOM 29 (19 FEBRUARY), 1983, Cibachrome print and b&w print and text, Ed. #1/3 in English by Sophie Calle (French, b. 1953)

INTERFACE IV, 8/1/2000, full plate modern daguerreotype by Mark Kessell (American, b. 1956)

SILENT NIGHT AT SEVEN-MILE FORD, 1957/printed December 2000, gelatin silver print by O. Winston Link (American, 1914–2001)

SUNLIT HEMLOCKS, ca. 1906, framed platinum print by Charlotte Spaulding Albright (American, 1879–1939)

TONY MATAYU WITH CAGED KAMBUNA BIRDS, MOZAMBIQUAN REFUGEE CAMP, NYAMITHUTHU, MALAWI, 1994, gelatin silver print by Fazal Sheikh (American, b. 1965)

WATERS EDGE, DUSK, ca. 1906, framed sepia-toned platinum print by Charlotte Spaulding Albright (American, 1879–1939)

Purchased with funds from the Collectors' Circle

ANIMAL LOCOMOTION, 1993, gelatin silver print, Ed. #3/10 by Richard Barnes (American, b. 1953)

MENTOS, 2001/2003, from series: *See Candy*, Iris print, Ed. #2/10 by Jonathan Lewis (British, b. 1970)

UNTITLED (4 NIGHTS, 3 DAYS, 1 SUMMER), 2001, set of seven intaglios, two pigmented inkjet prints, and four pigmented inkjet books in cardboard portfolio, Ed. #7/10 by Joey Köting (English, b. 1966)

Richard and Ronay Menschel Library Collection

21st: The Journal of Contemporary Photography.

Volume V. *Strange Genius*, with ten photogravures, four color planagraphs, and forty-six tri-tones by various identified photographers. Museum edition, 2001.

Huit Jours a Trebaumec, by Georges Hugnet. Paris: Henri Mercier, 1969. With eighty-two collotypes. Ed. #96/107.

Das bunderttürmige Prag. Der alte Kaiserstadt an der Moldau, by Hans Felix Zimmermann. München:

Raumbild-Verlag, 1943. With 100 gelatin silver stereographs by Hermann Schoepf and a stereoscope by Raumbild-Verlag.

Turismo, La Habana, Cuba, by Leandro Erlich and Judi Werthein. New York: Kent Gallery, 2001. Includes signed Polaroid of Familia Almeida. Artists' Deluxe Edition not to exceed 500 copies.

Technology Collection

“Girl Guide” Kodak folding camera with case, Kodak Ltd., England, ca. 1931

2002 ANNUAL CAMPAIGN FOR MEMBERSHIP AND GENERAL SUPPORT

George Eastman House memberships and year-end gifts increased to nearly \$675,000 in 2002, the largest amount raised in the history of the Museum. In 2002 we were proud to continue our partnership with ESL Federal Credit Union on a unique collaborative membership program that raised \$139,260. Museum membership is at 9,469 households, representing the generosity of individuals, businesses, and foundations. Gifts for specific projects and activities accounted for an additional \$3.4 million plus donations in kind. Space allows us to list only those members at the Sustainer level or above. George Eastman House wishes to publicly thank each and every donor who contributed gifts, time, and service.

George Eastman House members enjoy a variety of benefits, including invitations to museum activities, free admission, discounts on film admissions, museum publications, and the exclusive opportunity to attend member-only tours and celebrations.

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Actor/Director Steve Buscemi visited the Museum in July with his wife, performance artist Jo Andres, to present his 2000 film Animal Factory. Here the couple view the "Lantern House" by renowned sculptor Steve Tobin. The structure was composed of more than 3,000 lantern slides and was on display throughout the summer of 2002.

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Anthony Bamnon, director of George Eastman House, was interviewed by News 8 Now WROC-TV about the opening events for the exhibition Picturing What Matters: An Offering of Photographs on September 11, 2002. This interview, which aired nationally on CBS Sunday Morning, is an example of the extensive national and local press coverage garnered by the exhibition and associated community outreach displays and programs.

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Lobby card from the motion picture Red Riders of Canada, 1928. Offset color lithograph. One of a set of three cards for the film donated to the Museum by Patsy J. and A. Yolande Pugliese in 2002.

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The restored bedroom, adjoining closet, and bathroom of George Eastman's mother, Maria Kilbourn Eastman, were opened to the public in August 2002. Eagerly anticipated, they were the first rooms restored in the mansion in nearly a decade and will be used to aid in the interpretation of Mr. Eastman's and his mother's lives as well as the lifestyle of the era in which they lived.

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Cover images are from the exhibition *Picturing What Matters: An Offering of Photographs*, on view from September 7, 2002 through January 20, 2003. Marking the first anniversary of September 11, the exhibition was a tribute in pictures representing the values, hopes, and dreams of the Rochester community and beyond.

Top, left: Submitted by Ingrid Stuckenberg of Ontario, NY. The image was accompanied by this comment: "My mother works in wildlife rehabilitation—mostly birds. Here she is with one of her patients. With all the concerns about travel, it meant a lot to me to be able to visit my family in South Africa earlier this year."

Top, center: Benedict J. Fernandez (American, b. 1936). *DR. MARTIN LUTHER KING JR. ADDRESSES THE CROWD OUTSIDE THE UNITED NATIONS. FLAGS FROM THE DAG HAMMERSKJOLD PLAZA FLY IN THE REAR. HERE HE MADE HIS SPEECH DECLARING THE WAR IN VIETNAM A RACIST WAR BEFORE AN ESTIMATED CROWD OF 500,000, April 15, 1967/print ca. 1989.* From series: *Countdown to Eternity: Photographs of Dr. Martin Luther King, Jr. in the 1960s.* Gelatin silver print. George Eastman House collection. Gift of the photographer.

Top, right: Submitted by Anna Druziako of Rochester, NY. The image was accompanied by this comment: "My grandparents, my parents, my aunt and three brothers were coming from Brazil, 1960."

Middle, left: Submitted by Caroline Hall of Bloomfield, NY. The image is titled "Sonny."

Middle, center: Edward Farber (American, 1915–1982). *THE FLAG IS PASSING BY. CITIZENS DAY RALLY, MILWAUKEE, 1941.* Gelatin silver print. George Eastman House collection. Gift of Thomas J. Maloney.

Middle, right: Alvin Langdon Coburn (British, b. United States, 1882–1966). *THE TUNNEL BUILDERS, ca. 1912.* Carbon print. George Eastman House collection. Gift of Alvin Langdon Coburn.

Bottom, left: Submitted by Susan E. Weiss of Rochester, NY.

Bottom, center: Submitted by Eric R. Attkin of Rochester, NY.

Bottom, right: Unidentified photographer. [Mother measuring son's height], ca. 1940. Gelatin silver print with applied color. George Eastman House collection; museum purchase with Charina Foundation Fund support.

Back cover: A hopeful filmgoer inscribed this request in chalk on the Dryden Theatre sidewalk for tickets to the sold-out screening of *Animal Factory* in July. The film, introduced by director Steve Buscemi, was among 329 screenings of repertory classics and premieres of new foreign and independent features and documentaries in the theatre throughout 2002.



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