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## **Caring for Kodak's Colorama: Methodologies for Collections Care at George Eastman Museum**

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COLLEGE OF LIBERAL ARTS

CARING FOR KODAK'S COLORAMA: METHODOLOGIES FOR COLLECTIONS CARE  
AT GEORGE EASTMAN MUSEUM

A THESIS SUBMITTED  
IN PARTIAL FULFILLMENT OF THE  
BACHELOR OF SCIENCE DEGREE  
IN MUSEUM STUDIES

HISTORY DEPARTMENT

BY

MACKENZIE ROBBINS

MAY 2016

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## ABSTRACT

This thesis provides an example of the research, processes, and methodologies involved in making a collection accessible. As an intern at George Eastman Museum (GEM),<sup>1</sup> located in Rochester, New York, during the fall of 2015 through the spring of 2016, I helped to rehouse, identify, contextualize, catalog, and create a collections guide for the Kodak Colorama Collection. Colorama was a unique large-scale photograph advertisement that Kodak described as “The World’s Largest Photograph.” The collection consists of negatives, transparencies, and prints of the original 565 images that Kodak, in the order of dissemination, displayed in New York’s Grand Central Terminal from 1950-1990. Through researching Colorama and documenting my work in drafting the collections guide, I assess the following question: why a collections guide is the best fit for the Colorama Collection, what is the process for producing a collections guide in the Department of Photography at the George Eastman Museum, and how does such a document serve the institution’s goal of making the Colorama Collection more accessible to the online and onsite audiences as well as the museum’s staff and researchers.

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<sup>1</sup> The George Eastman Museum has formally been known as the George Eastman House (GEH). The institution rebranded on October 6, 2015 as an effort to encompass all aspects of the museum and not just the historic home specifically.

## PART I: INTRODUCTION

On May 15, 1950 Kodak illuminated the most memorable, long-term promotion in its advertising history. Colorama was on display at Grand Central Station from 1950 through 1990, changing its eighteen-foot by sixty-foot photographic display every three to five weeks. In total, 565 images of American life were shown, celebrated, and captured through Kodak's color photography campaign. Edward Steichen, who at the time was the Director of the Department of Photography at the Museum of Modern Art, telegraphed Kodak after seeing a Colorama saying, "Great cheers for new Colorama. Has everybody in Grand Central agog and smiling. All just feeling good."<sup>2</sup> The Colorama was unlike any other advertisement at the time. For Kodak to create such a masterpiece, forty-one strips of transparencies were spliced together and then illuminated from behind. Coloramas became a familiar sight and daily commuters began to look forward to their scheduled changes. They became a landmark destination for meeting friends and family in the crowded station. According to Norman Kerr, Kodak's Colorama historian, "People who saw the site never forgot it; those who did not, know its reputation."<sup>3</sup>

It was not until the production of 35mm Kodachrome in 1977 that the images could be enlarged into a single full-size color transparency that would be rolled onto a twenty-foot long spool. After arriving at Grand Central Terminal, an eighteen-by-sixty foot illuminated box containing 5,200 feet of cold-cathode tubing, outputting 61,0325 watts, would be retrieved by a

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<sup>2</sup> Quoted in Kerr, Norman. "The Eastman Kodak Company Colorama Display." George Eastman Legacy Collection, George Eastman Museum, Rochester, New York. 1997.

<sup>3</sup> Kerr, Norman. "The Eastman Kodak Company Colorama Display." George Eastman Legacy Collection, George Eastman Museum, Rochester, New York. 1997.

pulley system, making for easy installation of the transparency. This system of fabrication and installation, over the forty years Colorama was on display, involved a team of hundreds of people including: scientists, engineers, executives, and technicians. In addition, dozens of skilled and talented photographers, some famous, participated: Ansel Adams, Ernst Haas, Eliot Porter, Gordon Parks, Jon Abbot, and many others. Just as impressive as those who captured the images was the subject matter photographed, examples include: Radio City's Rocketts, West Point and Air Force Academy cadets, and Edmund Hillary and Tenzing Norgay at the summit of Mt. Everest.<sup>4</sup> Many of the locations depicted were from Kodak's home in and around Rochester, New York. Kodak's primary objective was to showcase Americans celebrating life through activities and vistas such as skiing, camping, traveling, and hiking to name a few. It could be said that the Colorama was to the American snapshot what Norman Rockwell was to the American painting.

Colorama used interesting catch phrases to promote the use of Kodak film and cameras with many slogans playing on the consumer's need or unspoken obligation to document all celebrated moments of life. Examples include but are not limited to: "Happy days live on in snapshots," "Snapshots remember when you forget," "Snapshots make your heart remember," and "The family is always together in snapshots."<sup>5</sup> Nancy West speaks to similar advertising strategies being used by Kodak, over forty years prior to the display, leading up to WWI:

Snapshot photography was transformed from a leisure activity – which like all forms of play, celebrates freedom, spontaneity, and pleasures of the present – to

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<sup>4</sup> Peggy Roalf, ed. *Colorama*. Rochester, NY: George Eastman House, 2010. 5-11.

<sup>5</sup> Compiled Colorama contact images and notes, Rochester, NY: George Eastman Museum.

an obligation act of preserving memories as a defense against the future and as assurance of the past.<sup>6</sup>

After four decades of Kodak's Colorama display, Grand Central Station had new plans for the space and the display was not to play a role. How would Kodak end a beloved tradition that appealed to so many hurried travelers with tranquil lifestyles, scenic landscapes and panoramic wonderment? After many ideas were conceived and discarded, one prevailed: the completion of a final Colorama to thank New Yorkers for letting Colorama be part of their daily lives for the past 40 years.<sup>7</sup> Three exposures were compiled on one negative to create a dramatic composition of the New York City skyline. Another negative of a big apple was added through electronic scanning to the middle of the composition. Displayed on December 13, 1989, it read, "Thank you New Yorkers for forty years of photographic friendship in Grand Central." See Figure 13.

The collection was acquired by the George Eastman Museum in 2010 as a gift from the Eastman Kodak Company, and shortly after was made into an international exhibition celebrating Colorama's 60<sup>th</sup> anniversary.<sup>8</sup> This thesis examines the Colorama Collection consisting of negatives, transparencies and prints of the original 565 images that Kodak, in the order of dissemination, displayed in New York's Grand Central Terminal from 1950-1990. It is the hope that by increased access through the work completed in this thesis, these collections may complement other collections at GEM and thereby foster scholarly research.

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<sup>6</sup>Nancy West, Martha. *Kodak and the Lens of Nostalgia*. Charlottesville: University Press of Virginia, 2000.

<sup>7</sup> Norman Kerr, "The Eastman Kodak Company Colorama Display (Rochester: Kodak Company, 1997)

<sup>8</sup> Ben Dobbin. "Kodak Donates Colorama Collection to Photo Museum." Kodak Donates Colorama Collection to Photo Museum. 2010. Accessed April 12, 2016. <http://artdaily.com/news/38633/Kodak-Donates-Colorama-Collection-to-Photo-Museum-#.Vw2KyoSm5FI>.

Access can be broadly defined as the freedom and ability to obtain or make use of knowledge. In a museum setting, this definition of access can be applied to many different disciplines: through the inclusion of physical, mental, social, emotional, and ethnic diversities that each visitor brings with them; through the transparency of an institution's board and administration as a not-for-profit public entity; or through its collections, which are held in the public's trust for the public's use. For the sake of this thesis, I will be focusing on furthering the advancement of access through collections materials, which can be broken down into two categories.

Physical access encompasses how objects are stored by means of housing and preventative conservation. The goal of physical access is to ensure objects can be handled safely and with care, thereby preserving the objects for future generations. According to Rebecca A. Buck and Jean Allman Gilmore, "a lack of proper routine maintenance is responsible for 95 percent of conservation treatments; the remaining 5 percent result from improper handling." This data implies that if monitored and handled correctly, objects can remain accessible for many generations. Similarly, institutional standards and those set by preservation organizations, such as the American Institute for Conservation of Historic and Artistic Works<sup>9</sup> and the American Alliance of Museums,<sup>10</sup> can help institutions in making the best decisions about proper handling and storage materials.

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<sup>9</sup> American Institute for Conservation of Historic and Artistic Works. Accessed April 14, 2016. <http://www.conservation-us.org/>.

<sup>10</sup> Rebecca A. Buck, and Jean Allman Gilmore. *MRM5: Museum Registration Methods*. 5th ed. Washington, DC: American Alliance of Museums, 2010.



Another approach to collections accessibility is through intellectual access. Intellectual access is increased by methodical organization of objects through cataloging; an example would be objects that are related to the same subject area being grouped together by a common heading. Furthermore, institutional standards, such as collections policies, can promote effective collections stewardship, ensuring sustainable means of access through accurate documentation and cataloging records. Only in creating accurate and complete records can objects be searched and retrieved to the fullest capacity. As with physical access, the institution may play a significant role in intellectual access by providing related and relevant materials that can assist in further research; examples include exhibition catalogs and artist anthologies. This type of institutional access could also be demonstrated by having both collections and research materials available online. An online presence of an institution's intellectual and physical materials opens up avenues for all types of users from around the world to easily access and build upon existing knowledge.

Prior to the completion of this thesis, the Colorama collection had not been fully processed and access to the collection was limited. The collections manager and staff of the Department of Photography in the Gannett Foundation Photographic Study Center currently facilitate the only access to the collection. Access to the collection is granted to researchers able to make an onsite visit and who have made prior arrangements with the collections manager. With such a large collection covering forty years and 565 images, with each image having multiple components, effective access was an obstacle both institutionally and to the public. The primary objective to the practical portion of this thesis is to increase physical and intellectual

access to the collection so that it may benefit the institution and public alike. In executing this objective, I began by cataloging the collection at the folder-level using The Museum System (TMS), the museum's collections management system. This process included entering relevant and informative data, found in archival source materials, about the title, date, location, authorized numbering system, and photographer in order to assign an accession number that would ultimately identify the object's location in storage. The next step was rehousing a large portion of the Colorama collection using archival materials. When the collection was acquired by the George Eastman Museum from the Eastman Kodak Company corporate archive, much of it was stored in over-crowded acidic folders, deteriorating plastic sleeves, and attached with irreversible adhesives. By transferring the objects, and corresponding materials, to PH-safe and spacious housing, not only was the longevity of the object increased, but also physical access was improved for staff and researchers to interact with the collection without creating additional stress to the object. The final portion of the project was to increase intellectual access by creating a collections guide. Due to the size and nature of the collection, a collections guide is necessary to aid in efficient searching and retrieving of objects and avoid unnecessary handling. Both staff and researchers can utilize the collections guide as an introduction to the Colorama collection to advance further research on the history of Kodak advertising.

The written portion of this thesis is divided into five parts: part one consists of an introduction to Colorama, its history, and how access to an institutions' collections can be expanded; part two is a literature review that reflects the standards of best practice as determined by both the American Alliance of Museums and the Library of Congress; part three describes the methodologies used to catalog and rehouse the Colorama collection; part four describes the

process of making a collections guide for the collection; finally, in my conclusion I reflect on lessons learned and suggest avenues to further advance accessibility to the collection.

Appropriate appendices, such as the collections guide, images from the collection and examples of rehousing and cataloguing techniques also supplement this thesis. Through these proceedings access to the collection was increased and understanding for the collection as a whole expanded. The Colorama collection can now be used as a valuable teaching instrument for those interested in advertising photography, snapshot photography, propaganda, and Kodak history and advertising from 1950-1990. In addition to researchers investigating these topics through written and interpretative sources, one can access and learn through the primary materials that the Colorama collection offers.

## PART II: LITERATURE REVIEW

One of the eight *Characteristics of Excellence Related to Public Trust and Accountability* published by the American Alliance of Museums (AAM) is: “The museum demonstrates a commitment to providing the public with physical and intellectual access to the museum and its resources.”<sup>11</sup> As the George Eastman Museum is an AAM accredited museum, this portion of the thesis will bring to light AAM standards of best practice in promoting public access to collections and insight on photographic storage from the Library of Congress. The three sources that are surveyed speak to collections stewardship at the administrative level and collections management and preventative care at the collections level.

AAM defines stewardship as, “the careful, sound and responsible management of that

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<sup>11</sup> Elizabeth E. Merritt, *National Standards & Best Practices for U.S. Museums*. Washington, DC: American Alliance of Museums, 2008.

which is entrusted to a museum's care."<sup>12</sup> When specifically talking about collections stewardship, the museum must take into consideration legal, social, and ethical obligations that concern physical storage, management, care, documentation, and intellectual control of collections. It is important to note that while, legally, the museum holds title and ownership to its collections, all collections under the care of 501(c)(3) nonprofits are held in the public's trust and therefore should be accessible to and benefit the public. At an administrative level this means internally creating, and regularly reviewing, collections policies, procedures, practices, plans, and goals. Management and stewardship will vary, depending on the institution's mission, collections, discipline, size, facilities, geographic location, staff, and financial resources. It is for these reasons that each institution must conduct close self-evaluation as to how best to fit its audiences, public, and defined communities.

To further narrow these principles down to a practical application, and specifically speaking to collections care, the AAM states: "Without good storage, collections are neither safe nor accessible, and their life time is shortened."<sup>13</sup> This statement implies that if museums neglect to take the steps necessary to mitigate the future deterioration of their collections, they will no longer be accessible to present and future generations. Photographs, in particular, have complex physical and chemical structures posing unique challenges in storage and preservation. To complicate the process even further, not all photographic processes are to be cared for in the same way, and some processes are more stable in nature than others. It is important to screen all

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<sup>12</sup> Merritt, National Standards

<sup>13</sup> Rebecca A. Buck, and Jean Allman Gilmore. *MRM5: Museum Registration Methods*. 5th ed. Washington, DC: American Alliance of Museums, 2010.

incoming acquisitions to determine what, if any, of the collection should be considered for special preservation treatments; this screening process is also known as inventory.

Following the initial inventory and assessment, photographs should be arranged and prepared for cataloging and storage. At the very least, cataloged records should state the nature of the given object, physical description, and an evaluation of its current condition. In the case of large acquisitions, finding lists or aids can promote preservation through reducing the need to handle each individual object, in order to understand the entirety of the collection.<sup>14</sup> Proper storage can also promote preservation by means of protecting the objects from physical damage, stabilizing fragile materials, and providing microclimates for sensitive materials.

This survey of literature illustrates the amount of effort and planning that must be completed to make collections effectively and safely accessible. By understanding and regularly reviewing an institution's policies and procedures, the staff can ensure that collections will be made available to present and future generations.

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<sup>14</sup> Mark Roosa. "Care, Handling, and Storage of Photographs." Information Leaflet on the Care, Handling, and Storage of Photographs." 2002. Accessed February 08, 2016. <http://www.loc.gov/preservation/care/photolea.html>.

## PART III: PROJECT METHODOLOGIES

An integral part to making collections accessible to the public, but more immediately to the institution, is through the process of cataloging each object and corresponding information into a collections management system. The system used by the George Eastman Museum is known as The Museum System (TMS). This process encouraged me to think about the objects from various perspectives, such as where the photograph was taken, who the photographer was, the year it was displayed for the public, and how to describe the image so that it could easily be found in the future. In this section I will speak on the methods I used to catalog and rehouse the Colorama collection, highlights that I learned, how what I learned informed my understanding of Colorama and Kodak advertising, and concluding with some of the obstacles I needed to overcome.

### **Cataloging The Colorama Collection**

Due to the scale of the Colorama collection, which includes 565 images and associated components, the scope of my project is limited to cataloging at the folder-level to ensure I kept within a realistic timeline. For the purposes of this thesis the term folder-level will be adopted to reflect the cataloging methodology used, by which the folder and its subject matter are being specifically cataloged. The structure and limitations were agreed upon with the George Eastman Museum's Collections Manager on the basis that cataloging at the folder level is the minimal amount of background needed to create a collection guide, which will be addressed later in this paper. At a later date the Museum will continue the cataloging process by cataloging the collection at the item level. Before I began cataloguing the collection, the only metadata that was

entered into the collections management system were accession numbers assigned by the Museum's registrar. There are two reliable sources that were associated with the acquisition and could be cross-referenced to enter data into TMS; the Norman Kerr papers<sup>15</sup> and a binder of contact images from the Kodak corporate archives. These two sources independently did little to increase the accessibility or understanding of the collection as a whole. It was exhausting to continually compare and contrast the information, but combining the information into TMS helped to create a more comprehensive composition as to the narrative of the campaign's forty-year life. The Norman Kerr papers named the title and number of each Colorama as well as giving information as to what the subject matter was, the photographer, the date, and occasionally the location where it was taken. The binder of contact images also identified the Colorama number, which I found helpful to ensure that I was consistent in cross-referencing the two materials. Additionally, it included a black and white image, used for descriptions and identification, and more often than not the slogan, which would have accompanied the image at Grand Central Station.

The two sources allowed me to populate eight pre-determined fields of information in TMS. These fields included date, maker, associated, authorized title, Colorama number, general attributes, notes and cataloger, see figure 5. The date field was populated by the date that the Colorama image was displayed in Grand Central Station, in the format of MM/DD/YYYY. After adding the date and hitting "enter" twice, TMS would automatically populate the year range field

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<sup>15</sup> Kerr, Norman. "The Eastman Kodak Company Colorama Display." George Eastman Legacy Collection, George Eastman Museum, Rochester, New York. 1997.

as well. For example, if the Colorama image was displayed on January 10, 1962 then the date would be recorded as 01/10/1962 and the year range would be added as 1962 to 1962. The second field is “maker”; here the photographer’s last name would be searched in the TMS Thesaurus and selected from an authority list to populate the field. Next would be “associated”; this represents a corresponding party to the creation of the collection, that is not the photographer. In the case of Colorama the “associated” field would be searched in the TMS Thesaurus and populated by “Eastman Kodak Company.” Following “associated” would be “authorized title”; this is the title of the object as given by the maker or photographer. In the case of Colorama, the titles were often very vague, e.g. *Christmas*, *Girl with Puppies*, and *Couple in Boat*. The “Colorama number” was also added to TMS; this was the number assigned by the Eastman Kodak Company to each chronological image, e.g. “21-103,” “21-104,” and “21-105.” It was unclear what the “21” prefix represented to the collection. A theory could be that it is associated with a system of organization used by the Eastman Kodak Company corporate archives. “General attributes” would also be added for each image. These consisted of generic terms that described subjects and themes found in the images, including but not limited to: skiers, mountains, winter, trees, and Christmas. One of the last fields to be populated is “notes”; this field is to be broadly used for any additional information found in either one of the two sources that may be useful in understanding the object. Finally, the cataloger enters her predetermined username in the “cataloger” field in the case that there are any further questions about what has been entered.



By creating a digital record and assigning an accession number, institutional staff has better access to search, retrieve, and understand portions of the collection while also being able to look through them as a whole. Consistency and accuracy in filling in the fields also helps to find objects which share similar metadata. For example, an inquiry for Colorama images photographed by Ansel Adams could be efficiently conducted by searching the “maker” field. In the future the George Eastman Museum hopes to make their entire database accessible to the public through online resources. This will greatly impact not only the experience of researchers but the efficiency of inquires to the Department of Photography.

### **Rehousing The Colorama Collection**

As mentioned in the introduction, the Colorama collection was brought to the George Eastman Museum just as it had been last left in the Eastman Kodak Company’s corporate archives. This included five large boxes tightly packed with poor quality accordion folders containing the vast Colorama collection and its corresponding contents. Fortunately, the system used by the Eastman Kodak Company to physically organize the collection by ordering chronologically first by date and then by image was in place and accompanied by detailed documentation from staff. This made it efficient for the George Eastman Museum to acquire the collection, because minimal organization and research was needed before cataloguing and rehousing took place.

The first step of rehousing was to transfer the contents from the accordion folders to acid-

free folders. Original folders were organized by the Colorama number assigned to each image, which correlated with the order it was displayed in Grand Central Station, and labeled with the descriptive title given to each Colorama display, see figure 1. Each Colorama image had additional components that lent to the narrative of how each display was produced. Components include original negatives, spliced transparencies, and numerous contact prints. Using acid-free folder board as a support and Mylar sleeves for additional protection, the contents of the folders all received new housing, see figure 2 and 3. One of the obstacles that I faced when rehousing the folder contents, was that none of the objects were the same size and therefore only a small amount of pre-made housing resources could be used. This required me to first measure each object and then create a backing-board that was slightly bigger, made out of acid-free folder board. Furthermore, I used the backing-board as a general template to create the Mylar sleeve, instead of using the physical object and potentially harming the physical object. This is where I ran into my next obstacle, the unforgiving nature of Mylar. Mylar is a rigid plastic sheeting often used in archives and collections to protect against adherence of the object to other materials, dust, and fingerprints, all while being transparent in nature to provide viewing access to the object without removing it from the housing. Manipulating the Mylar sheet is often done with a tool called a bone folder or a Teflon folder, depending on the material from which the tool is made. The part that makes Mylar so unforgiving is that, to some extent, once you create a crease in the material it will not flatten again. There were a few occasions where I had either measured the Mylar wrong, or creased the wrong edge, and had to start over again in creating a new sleeve. However, I did enjoy making new folders out of acid free folder board and archival double-sided

tape. The folders were created from a template modeled after the original folders the collection came in. The problem I found with this template is that the original plastic sleeves were thinner than the new Mylar sleeves, so when the new housing was packed in to the new folders, depending on how many items were in each folder the folders were occasionally snug with objects.

In conclusion, I found building new housing by hand and using in-house materials to be a very useful skill for the future. There are times working in the field when lack of fiscal resources does not allow the institution to buy premade storage. Buying the materials in bulk and manually creating each piece by hand allows the collections staff to not only create housing that is specific to each individual object, but also to save on resources for the future. The potential downfall of this practice is that a learning curve in materials, tools, and designs is to be expected, and it may take multiple experiments of trial and error before creating the perfect template for other staff members to learn and follow.

### **Creating A Collections Guide**

Once cataloging and rehousing the collection is completed the collection will be fully accessible to the institution and its staff. The final aspect to the project portion of this thesis is to also make the collection, to some capacity, available to the public as well. The solution proposed is through the creation of a collections guide to the collection. A collections guide is similar to a finding aid, in the traditional sense, by which the collections guide contains detailed information pertaining to a collection that is used by researchers to determine if the information is relevant to

their studies. Collections guides have been used within the George Eastman Museum to help with intellectual access to the contents of collections not stored in the library or archives. While the use of a finding aid and collections guide is similar, the purpose is slightly different. A traditional finding aid follows the *Describing Archives: A Content Standard (DACS)*<sup>16</sup> manual of style created by the Society of American Archivists and is most specifically applied to archival and library collections. A collections guide is more flexible in scope as fields vary depending on the needs of the collection. The Colorama collection is an excellent example of the type of collection where a collections guide would be most appropriate. The Colorama collection spans over forty years, contains 565 images, and includes many accompanying components. By creating a collections guide researchers can review the collection, to some extent, as a whole before deciding which parts appear to be most relevant to their research. Collections guides can be seen as limiting in comparison to collections management systems, because you cannot cross reference data to find pieces in a collection, e.g. searching by date and photographer. On the other hand, collections guides, in their hardcopy form, do not need servers, technology, or permission to access making them consistently more reliable than collections management systems. The first section of the collections guide will include: accession numbers, title, date, extent, names of creators, historical note, scope and content, system of arrangement, conditions governing access, physical access, intellectual access, conditions governing reproduction use, languages, provenance, and related archival materials. The second portion will include the three-tiered accession number assigned to each folder, the Colorama number, the title of the image, the

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<sup>16</sup> Hensen, Steven L. *Describing Archives: A Content Standard*. Chicago: Society of American Archivists, 2004. Accessed February 8, 2016. <http://hdl.handle.net/2027/mdp.39015071452604>.

photographer(s), the date it was displayed, and the number contents and processes in each folder.

In the first section of the collections guide the accession numbers primarily serve the collections staff in the initial finding of the cataloged material. When opening the collections management system, TMS, you must first enter the year and lot number you wish to search. These fields are indicated by the first two tiers of the accession number, in the example of the George Eastman Museum and the Colorama collection, 2010.0325. TMS then sends you to the objects associated with those two tiers of numbers. The title portion of the collections guide simply verifies which collection the guide is associated with and its authorized name within the institution. The date gives the year range that the collection covers. The extent portion reflects the physical size of the collections materials, to represent the amount of space the collection occupies. For example, an institution could have two collections of photographs both containing 100 images. One collection is 100 4x6inch images, while the other collection is 100 24x36inch images; this information is important for both the researcher and the collections staff to know before trying to access the collection. The names of the creators simply imply who initially created the collection, but as in the case of Colorama does not always list the artist as the creator. The historical note gives the collection historical context that might not be evident from seeing the collection on its own. Scope and content is similar to extent, mentioned above, however this deals less with the physical volume and more with the numeric amount and types of collections materials represented. System of arrangement informs the reader as to how the collection is physically organized in storage; this is primarily important for the collections staff. Following these components are three components governing access; this provides information to

researchers to contact the appropriate departments in conducting research and access to the collections and its uses. Provenance is a term commonly used in the field of museums and archives to describe where a collection or object came from and how it was acquired. Lastly, related archival materials can be helpful to both collections staff and researchers to know what other materials are available within the institution, but are not necessarily stored in the same location as the collections.

## PART IV: CONCLUSION

After four decades the Kodak Colorama display came to an end. The Kodak Company thought it appropriate to capture the New York City skyline, as a thank-you New Yorkers for letting Colorama be a part of their daily lives and live long into their memories of Grand Central Station. To create the final image an 8x10 would be placed in the Exchange Place building where three exposures would be taken on a single piece of film: one at dusk to illuminate the sun's afterglow on the skyscrapers, one after dark to capture the city's lights, and one at dawn to add color to the sky. Later, in Kodak's photo studio, a large red apple would be digitally transferred into the skyline in representation of New York being the Big Apple. The caption, displayed in Grand Central Station along with the image read "Thank You New Yorkers For Forty Years Of Photographic Friendship In Grand Central."<sup>17</sup>

It wasn't until 2010 that the George Eastman House, now known as the George Eastman

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<sup>17</sup> Kerr, Norman. "The Eastman Kodak Company Colorama Display." George Eastman Legacy Collection, George Eastman Museum, Rochester, New York. 1997.

Museum acquired the collection from the Kodak Corporate archives. The collection has been on view in various institutions, creating curiosity and inquiries about the collection by visitors and researchers alike. The objective of this thesis is to increase the accessibility of the collection, for the institution and researcher alike. Through cataloging the collections records into TMS, rehousing a portion of the collections contents, and ultimately creating a collections guide this objective was accomplished. Both TMS and the collections guide will be helpful resources for increasing the usability and navigation of the Colorama collection within the museum and photography communities, both in print and potentially as an online PDF document in the future. This conclusion discusses lessons learned through the completion of this thesis, proposed avenues to increase access to the Colorama Collection further, and why the collection is important to the George Eastman Museum. With this thesis and the accompanying collection guide the Colorama Collection will become a beneficial resource for new generations of scholars, curators, and researchers.

Increasing access to collections provides opportunities for learning and discovery of new material, and access is even further enhanced when the information is available online, greatly impacting the number of users who may be exposed to the materials. An additional benefit to having collections online is that it creates virtually no physical stress on the object itself, no matter how many people view it or times it is viewed. It also is not limited by its location or the time of day the visitor wishes to view the object, creating seamless online research. Online access will greatly impact the usability of the Colorama Collection, and the George Eastman Museum is currently working towards making that a reality for its collections. The collections

guide will continue to act as an aid to the online collection, as it will give researchers the tools needed to quickly and effectively find what their research demands without having to look at the entire collection.

Through completing this thesis I have grown in my knowledge about collections care and increasing access to collections for the public. It was not until I met with the Collections Manager and planned out the steps that we would take to complete this goal that I realized what a large undertaking the project was. In making collections accessible many dedicated hours and staffing is needed, on top of the daily tasks and demands that are required of collections staff. It brought to light for me the importance and significance volunteers can have on a collection, the institution and the public experience of collections, no matter how monotonous and insignificant the physical job may seem at the surface. After rehousing and cataloging is completed, work is still required through means of regular collections maintenance and public inquiries. If these practices are upheld the collection can be seen, used, researched, and appreciated by many generations of people.



APPENDIX: COLLECTIONS GUIDE TO THE COLORAMA COLLECTION  
AT THE GEORGE EASTMAN MUSEUM

**Section 1: Vital Information**

**Accession Numbers:** 2010.0325.001-2010.0325.0565

**Name of Repository:** George Eastman Museum; Department of Photography

**Title:** The Colorama Collection

**Date:** 1950-1990

**Extent:** 565 21x8 inch folders, labeled by title and Colorama number

**Name of Creator:** Eastman Kodak Company

**Historical Note:** 565 images and related materials from Eastman Kodak Company advertising campaign spanning 1950-1990.

**Scope and Content:** The collection consists of negatives, transparencies and prints of the original 565 images.

**System of Arrangement:** Folders are arranged in the chronological order that they displayed in Grand Central Station.

**Conditions Governing Access:** Access is facilitated through the Gannett Foundation Study Center at George Eastman Museum, by appointment only. Business hours are Wednesday through Friday, 10:00 am to 4 pm. Contact the Collection Manager ([photostudycenter@eastman.org](mailto:photostudycenter@eastman.org)) to book an appointment.

**Physical Access:** Materials are housed on-site in the Photography Collection vault. Access is by appointment only. Please indicate the accession numbers you would like to view when you communicate with the Collection Manager.

**Intellectual Access:** Searching can be conducted in two ways: 1) through the use of this guide as a search tool to navigate the contents of the collection; 2) On-site researchers can request search using The Museum System (TMS), which is useful if one is looking for a specific title or photographer.

**Conditions Governing Reproduction and Use:** Digital copies of photographs are available. Photographs are protected under copyright. Please contact rights and reproduction at [Images@eastman.org](mailto:Images@eastman.org).

**Languages:** All written information is in English.

**Provenance:** Gift of Eastman Kodak Company 2010

**Related Archival Materials:** Norman Kerr papers, located in the Eastman Legacy Collection. Access is by appointment only. Please contact the George Eastman Study Center at [GESC@eastman.org](mailto:GESC@eastman.org).

## **Section 2: Folder Lists**

### **Colorama Collection**

- 2010.0325.0001:** *Children and Flowering Acacia Trees*, Valentino Sarra,
- 2010.0325.0002:** *Bathing Girl* , Valentino Sarra,
- 2010.0325.0003:** *Horse and Buggy, Farm Scene*, Hank Mayer
- 2010.0325.0004:** *Girl with Bird, San Juan Capistrano*, Valentino Sarra
- 2010.0325.0005:** *Back Yard Barbecue*, Hank Mayer
- 2010.0325.0006:** *Puppies*, Herb Archer and Bob Phillips
- 2010.0325.0007:** *Campus Scene*, Hank Mayer
- 2010.0325.0008:** *NY Giants Football*, Hank Mayer and Stewart Comfort
- 2010.0325.0009:** *Duck Hunting*, Hank Mayer
- 2010.0325.0010:** *Barn Dance*, Bob Phillips
- 2010.0325.0011:** *Christmas*, Jack Collins and Halleck Finley
- 2010.0325.0012:** *Ski Scene, Cabin*, Peter Gales and George Waters
- 2010.0325.0013:** *Family in front of Fireplace*, Unknown
- 2010.0325.0014:** *Baby Picture*, Bob Phillips and Josef Schneider
- 2010.0325.0015:** *National Arboretum Gardens*, Hank Mayer
- 2010.0325.0016:** *Circus Picture*, Hank Mayer
- 2010.0325.0017:** *Apricot Orchards in Bloom; Los Gatos, Ca.*, Ansel Adams
- 2010.0325.0018:** *Little Girl learning to Ride Bike*, Unknown
- 2010.0325.0019:** *Yosemite Valley in Snapshots*, Ansel Adams
- 2010.0325.0020:** *YMCA Camp Cory; Keuka Lake, NY*, Hank Mayer and Pete Culross
- 2010.0325.0021:** *Dude Ranch*, Ansel Adams

- 2010.0325.0022:** *Swimming Pool*, Hank Mayer
- 2010.0325.0023:** *Young Couple in Rowboat*, Hank Mayer
- 2010.0325.0024:** *Chemistry & Snapshots*, Stewart Comfort
- 2010.0325.0025:** *County Fair*, Herb Archer
- 2010.0325.0026:** *New England - Fall Scenic*, Hank Mayer
- 2010.0325.0027:** *Pheasant Hunting*, Herb Archer
- 2010.0325.0028:** *Birthday Party*, Wes Wooden
- 2010.0325.0029:** *Dreaming of Christmas Morning*, Bob Phillips
- 2010.0325.0030:** *Skiers Taking Snapshots, Vermont*, Peter Gales and George Waters
- 2010.0325.0031:** *Pillow Fight*, Wes Wooden
- 2010.0325.0032:** *Sleigh Ride*, Herb Archer
- 2010.0325.0033:** *Toy Train*, Wes Wooden
- 2010.0325.0034:** *Family in Tulip Garden*, Bob Phillips
- 2010.0325.0035:** *Hollywood Movie Set*, Unknown
- 2010.0325.0036:** *Lilacs, Highland Park, Rochester, NY*, George Waters
- 2010.0325.0037:** *Outdoor Wedding Reception*, Hank Mayer
- 2010.0325.0038:** *Memorial Day Parade*, Herb Archer, Stew Comfort, and Don Marvin
- 2010.0325.0039:** *Summer Girl, Backyard Pool*, Wes Wooden
- 2010.0325.0040:** *Grand Canyon, Riders on Mules*, Ansel Adams
- 2010.0325.0041:** *Family Camping*, Hank Mayer
- 2010.0325.0042:** *Kids & Pets snapshots*, Unknown
- 2010.0325.0043:** *Pheasant Hunting*, Hank Mayer

**2010.0325.0044:** *Fall Foliage & Young Couple*, George Waters

**2010.0325.0045:** *Babies Snapshots*, Josef Schneider

**2010.0325.0046:** *Christmas Morning*, Stewart Comfort

**2010.0325.0047:** *Children's Choir*, Bob Phillips

**2010.0325.0048:** *Dogsled Team*, Herb Archer

**2010.0325.0049:** *Snapshot Album*, Peter Gales

**2010.0325.0050:** *X Ray Film Ad/Promo*, Peter Gales and Stewart Comfort

**2010.0325.0051:** *Trout Fishing*, Hank Mayer

**2010.0325.0052:** *Circus*, Ardean Miller and Ralph Amdursky

**2010.0325.0053:** *Couple in Poppy Field*, Ansel Adams

**2010.0325.0054:** *65th Anniversary, Period Beach Shots*, Peter Gales

**2010.0325.0055:** *Niagara Falls*, Hank Mayer

**2010.0325.0056:** *Old Swimming Hole*, Herb Archer

**2010.0325.0057:** *Sentinel Dome Tree*, Ansel Adams

**2010.0325.0058:** *Beach Picnic*, Hank Mayer

**2010.0325.0059:** *Steak Roast*, Hank Mayer

**2010.0325.0060:** *Fall Foliage*, Hank Mayer

**2010.0325.0061:** *Mt. Everest Expedition*, Edmund Hilary and Tensing Norgay

**2010.0325.0062:** *Kids Football*, Hank Mayer

**2010.0325.0063:** *Christmas Carolers Ad*, Stewart Comfort

**2010.0325.0064:** *Boys Choir, Christmas*, Bob Phillips

**2010.0325.0065:** *Young Skiers*, Peter Gales

**2010.0325.0066:** *Baby Snapshots*, Josef Schneider

**2010.0325.0067:** *Birthday Party*, Wes Wooden

**2010.0325.0068:** *Steel Mill*, Hank Mayer

**2010.0325.0069:** *Fishing, Yosemite National Park*, Ansel Adams

**2010.0325.0070:** *Tulip Garden*, Herb Archer

**2010.0325.0071:** *Spring Blossoms & Canoeing*, Hank Mayer

**2010.0325.0072:** *Swimsuits, Tenn Eastman – Chromespun*, Peter Gales

**2010.0325.0073:** *Indian Guides Boys Camp*, Herb Archer

**2010.0325.0074:** *Hiking, Bald Mountain, Adirondacks*, Hank Mayer

**2010.0325.0075:** *Horseback Riding, Bryce Canyon, Utah*, Hank Mayer and Ansel Adams

**2010.0325.0076:** *Portland Head Light, Me*, Herb Archer,

**2010.0325.0077:** *Family at Sudbury Mill, MA*, Herb Archer

**2010.0325.0078:** *Mother with Camera, Baby Snapshots*, Stewart Comfort and Josef Schneider

**2010.0325.0079:** *Hunters & Dogs in Fall*, Hank Mayer

**2010.0325.0080:** *Cameras for Christmas*, Stewart Comfort

**2010.0325.0081:** *Country Sleigh Ride, NY*, Hank Mayer

**2010.0325.0082:** *The 'Norby' TV Show*, Unknown

**2010.0325.0083:** *Grand Tetons, Skiing*, George Waters and Herb Archer

**2010.0325.0084:** *Father Photographing Mother and Child in Living Room*, Beattie Watts Studio

**2010.0325.0085:** *Wild Birds*, Eliot Porter

**2010.0325.0086:** *Washington DC Cherry Blossoms*, Herb Archer

**2010.0325.0087:** *Fishing in the Adirondacks*, Hank Mayer

**2010.0325.0088:** *Models, 'Chromespun' Fiber Swimsuits*, Larry Guetersloh

**2010.0325.0089:** *Graduation, University of Rochester*, Larry Guetersloh

**2010.0325.0090:** *Grand Canyon*, Ansel Adams

**2010.0325.0091:** *Backyard Barbecue*, Herb Archer

**2010.0325.0092:** *Guardian's Cabin, Mariposa Grove, Yosemite*, Ansel Adams

**2010.0325.0093:** *Beach Picnic*, Hank Mayer

**2010.0325.0094:** *Snapshots Around A Fireplace*, Valentino Sarra

**2010.0325.0095:** *Models, 'Chromespun' Fiber Gowns*, Larry Guetersloh

**2010.0325.0096:** *Brownie Camera and Baby Snapshots*, Josef Schneider

**2010.0325.0097:** *Kodak Cameras*, Stewart Comfort and Wes Wooden

**2010.0325.0098:** *Winter Sleigh*, Hank Mayer

**2010.0325.0099:** *Seven Puppies and a Kitten*, Walter Chandoha

**2010.0325.0100:** *Boy and Grandpa Building Model Boat in Basement Workshop*, Hank Mayer

**2010.0325.0101:** *Family Photos Indoors*, Hank Mayer

**2010.0325.0102:** *NY Skyline at Night*, Ralph Amdursky

**2010.0325.0103:** *Golf, Oak Hill CC, Rochester*, Ralph Amdursky

**2010.0325.0104:** *Models in Chromespun Bathing Suits at Waters Edge*, Larry Guetersloh

**2010.0325.0105:** *Arrow Shirts/Kodel Fiber, Powder Mills Park*, Ralph Amdursky and Herb Archer

**2010.0325.0106:** *Hikers, Adirondacks, NY*, Herb Archer

**2010.0325.0107:** *Jackson Lake, Grand Tetons, WY*, George Waters

**2010.0325.0108:** *Water Skiers, Cypress Gardens*, Hank Mayer and Peter Gales

**2010.0325.0109:** *Water Wheel Falls, Yosemite*, Ansel Adams

**2010.0325.0110:** *Pheasant Hunting*, Herb Archer

**2010.0325.0111:** *Chromespun Home Furnishings Display*, Larry Guetersloh

**2010.0325.0112:** *Grandparents with Snapshots*, Ralph Amdursky and Louise Dahl-Wolfe

**2010.0325.0113:** *The Nelsons at Christmas*, Jack Engstead

**2010.0325.0114:** *Skiers having lunch*, Herb Archer

**2010.0325.0115:** *Boat Party, Ft. Lauderdale*, Hank Mayer

**2010.0325.0116:** *Teenage Kitchen Party*, Bob Phillips

**2010.0325.0117:** *Five Little Girl Portraits*, Leo Aarons

**2010.0325.0118:** *Sherwood Gardens, Baltimore, MD*, Herb Archer

**2010.0325.0119:** *Mom, Kids and Puppies on the Lawn*, Val Sarra

**2010.0325.0120:** *US Army Cadets at West Point*, Hank Mayer

**2010.0325.0121:** *Wedding, St Thomas Episcopal Church, Rochester, NY*, Hank Mayer

**2010.0325.0122:** *Swimming and Boating at Canandaigua Lake*, Hank Mayer

**2010.0325.0123:** *Cadets at West Point*, Hank Mayer

**2010.0325.0124:** *Little League Baseball, Fairport, NY*, Herb Archer

**2010.0325.0125:** *Lake Louise, Banff Nat'l Park, Canada*, Peter Gales

**2010.0325.0126:** *Closing Up a Summer Cottage*, Ralph Amdursky and Charles Baker

**2010.0325.0127:** *Ed Sullivan, Ozzie and Harriet- Leaf Raking Colorama*, Jack Engstead

**2010.0325.0128:** *Projecting Slides at Home*, Bob Phillips

**2010.0325.0129:** *Snapshots at Christmas*, C. O. Baker

**2010.0325.0130:** *Skiers Taking Pictures*, Peter Gales

**2010.0325.0131:** *Five Chimps Dressed Up*, Unknown



**2010.0325.0132:** *High School Basketball*, Wes Wooden

**2010.0325.0133:** *Five Little Girl Portraits*, Leo Aarons

**2010.0325.0134:** *Circus Clown*, Wes Wooden

**2010.0325.0135:** *Ed Sullivan/The Nelsons*, Jack Engstead

**2010.0325.0136:** *Family Picture with Flowering Trees and White Picket Fence*, Charlie Baker

**2010.0325.0137:** *Tugboat under Brooklyn Bridge, NY*, Ralph Amdursky

**2010.0325.0138:** *Outdoor Summer Band Concert*, Charlie Baker

**2010.0325.0139:** *Dude Ranch Vacation*, Herb Archer

**2010.0325.0140:** *Pool Party*, Peter Gales

**2010.0325.0141:** *Lake Tahoe Hikers*, Peter Gales

**2010.0325.0142:** *Station Wagon Picnic*, Charlie Baker

**2010.0325.0143:** *Radio City Music Hall Rocketts*, Bob Phillips

**2010.0325.0144:** *Fall Scene*, Ray Atkeson

**2010.0325.0145:** *Christmas Ad*, Ray Holden, Don Marvin, and Stephen Calhoun

**2010.0325.0146:** *New England Christmas Scene*, Herb Archer

**2010.0325.0147:** *After Skiing Party by Fireplace*, Charlie Baker

**2010.0325.0148:** *North and South*, Herb Archer and Hank Mayer

**2010.0325.0149:** *Family Photo Fun at Home*, Lee Howick

**2010.0325.0150:** *Young Couple and Floral Display*, Herb Archer

**2010.0325.0151:** *New Colt: Horse Farm, KY*, Ralph Amdursky

**2010.0325.0152:** *Navy's 'Blue Angels' Aerial Team*, Ralph Amdursky

**2010.0325.0153:** *Ed Sullivan Playing Golf*, Herb Archer

**2010.0325.0154:** *Water Skiers in Action*, Hank Mayer

**2010.0325.0155:** *Family Camping, Lake Placid, NY*, Herb Archer

**2010.0325.0156:** *Sports and Antique Car Rally*, Peter Gales

**2010.0325.0157:** *Zabriske Point, Death Valley, CA*, Ansel Adams

**2010.0325.0158:** *Ice Capades*, Bob Phillips

**2010.0325.0159:** *Duck Hunting*, Hank Mayer

**2010.0325.0160:** *Roadside Produce Stand*, Ralph Amdursky

**2010.0325.0161:** *Christmas Ad*, Howard Zieff

**20100325.0162:** *Traditional Christmas Scene*, Herb Archer

**2010.0325.0163:** *Bowling With The Gang*, Ray Holden

**2010.0325.0164:** *Skiers On Top of The Mountain*, Charlie Baker

**2010.0325.0165:** *Seven Kittens and A Puppy*, Walter Chandoha

**2010.0325.0166:** *"Queen of Bermuda" Cruise Ship*, Wes Wooden

**2010.0325.0167:** *Couple, Spring Blossoms, Sherwood Gardens*, Herb Archer

**2010.0325.0168:** *Family on Bicycles*, Charlie Baker and Phoebe Dunn

**2010.0325.0169:** *USAF Academy*, Herb Archer

**2010.0325.0170:** *Irish Guard Pipe and Drum Corps*, Lee Howick

**2010.0325.0171:** *Boy Scouts with Canoes*, Herb Archer

**2010.0325.0172:** *Family at Swimming Pool*, Charlie Baker

**2010.0325.0173:** *The Nelsons at Waikiki Beach*, Peter Gales

**2010.0325.0174:** *Maligne Lake*, Peter Gales

**2010.0325.0175:** *Fall Scene of Boat on Lake Pauline*, Neil Montanus

**2010.0325.0176:** *Voting Day*, Bob Phillips

**2010.0325.0177:** *Christmas Ad with Puppies*, Neil Montanus

**2010.0325.0178:** *Cross Country Skiing*, Charlie Baker

**2010.0325.0179:** *New England Village Ice Skating*, Herb Archer

**2010.0325.0180:** *New Baby*, Charlie Baker

**2010.0325.0181:** *Studio Portrait Promotion*, Bob Phillips

**2010.0325.0182:** *Sailboats & Tourists Nassau*, Hank Mayer

**2010.0325.0183:** *Wild Flowers*, Charlie Johnson

**2010.0325.0184:** *Spring, Apple Blossoms*, Wes Wooden

**2010.0325.0185:** *Virginia Horse Farm*, Don Marvin

**2010.0325.0186:** *Kindergarten Graduation*. Ray Holden and Lee Howick

**2010.0325.0187:** *Summer Girls Camp*, Herb Archer

**2010.0325.0188:** *Swiss Alps*, Lee Howick

**2010.0325.0189:** *Fishing Camp*, Herb Archer

**2010.0325.0190:** *Wheat Fields, Oregon*, Ansel Adams

**2010.0325.0191:** *'Walt Disney's Wonderful World of Color'*, Don Marvin

**2010.0325.0192:** *Hunting Pheasants in New England*, Herb Archer and Neil Montanus

**2010.0325.0193:** *Teenage Dance*, Lee Howick and Neil Montanus

**2010.0325.0194:** *Kittens/Christmas Tree*, John Hood and Walter Chandoha

**2010.0325.0195:** *Christmas Carolers Ad*, Neil Montanus

**2010.0325.0196:** *Skiers*, Bob and Ira Spring,

**2010.0325.0197:** *Mother and Child Playing Dolls*, Ralph Amdursky

**2010.0325.0198:** *Skiers*, Peter Gales

**2010.0325.0199:** *Maiden Voyage of S.S. France*, Ralph Amdursky

**2010.0325.0200:** *Making Movies of Tropical Fish*, Ralph Amdursky

**2010.0325.0201:** *Couple in Gardens*, Lee Howick

**2010.0325.0202:** *Springtime, Paradise Valley, Mt Rainier Nat'l Park*, Bob and Ira Spring

**2010. 0325.0203:** *Grand Canal, Venice*, Lee Howick

**2010.0325.0204:** *New York City Skyline at Night*, Pete Culross

**2010.0325.0205:** *Dunn River Waterfalls, Jamaica*, Hank Mayer

**2010.0325.0206:** *Carmel Mission, CA*, Peter Gales

**2010.0325.0207:** *Family Wading in Brook*, Lee Howick and Phoebe Dunn

**2010.0325.0208:** *Indian (Navajo) Sheepherder*, Peter Gales

**2010.0325.0209:** *Rio De Janiero Harbor, Brazil*, Herb Archer

**2010. 0325.0210:** *Marigolds*, Dick Boden

**2010.0325.0211:** *Farm Scene with Horses*, Herb Archer and Don Marvin

**2010.0325.0212:** *Old Fashioned Kitchen*, Photo Studio Associates - C. Joffe

**2010.0325.0213:** *Family with Santa and Tree*, Don Marvin

**2010.0325.0214:** *Church Choir*, Bob Phillips

**2010.0325.0215:** *Yosemite National Park*, Ansel Adams

**2010.0325.0216:** *Baby on Changing Table*, Pete Culross

**2010.0325.0217:** *Searching Through Attic Heirlooms*, Ray Holden

**2010.0325.0218:** *Young Girls in Flower Garden/Kodel Fiber Clothes*, Lee Howick

**2010.0325.0219:** *Cherry Blossoms and Jefferson Memorial*, Don Marvin

**2010.0325.0220:** *Sterling Forest Gardens, Tuxedo, NY*, Lee Howick and Neil Montanus

**2010.0325.0221:** *Marine Corps Band Iwo Jima Memorial*, Herb Archer

**2010.0325.0222:** *Backyard Kiddie Pool*, Neil Montanus

**2010.0325.0223:** *Spirit of '76 Parade, Lexington, MA*, Photo Studio Associates - C. Joffe

**2010.0325.0224:** *Boy's Camp, Swimming*, J. Frederick Smith

**2010.0325.0225:** *Family Mountain Climbing*, Bob and Ira Spring

**2010.0325.0226:** *Lobster Bake*, Herb Archer

**2010.0325.0227:** *Indian Dancers*, Herb Archer

**2010.0325.0228:** *Fall Harvest Scene*, Wes Wooden

**2010.0325.0229:** *Children's Ballet School*, Bob Phillips

**2010.0325.0230:** *Christmas Ad*, Bob Phillips

**2010.0325.0231:** *Deer in Winter*, Herb Archer

**2010.0325.0232:** *Speed Boats*, Hank Mayer

**2010.0325.0233:** *Skiers and Airplane*, Neil Montanus

**2010.0325.0234:** *Saturday Night Bath*, Lee Howick

**2010.0325.0235:** *America's Junior Miss (Diane Sawyer)*, Lee Howick

**2010.0325.0236:** *Hong Kong and Kowloon, Harbor After Dark*, Lee Howick

**2010.0325.0237:** *NY World's Fair Promo*, Don Marvin and John Wenrich

**2010.0325.0238:** *Tulip Garden*, Don Marvin

**2010.0325.0239:** *Taj Mahal, India*, Norm Kerr

**2010.0325.0240:** *Little League Baseball*, Pete Culross

**2010.0325.0241:** *'Operation Sail': Lisbon-Bermuda-New York*, Ralph Amdursky

**2010.0325.0242:** *727 Jet Over Mt. Ranier*, Ralph Amdursky

**2010.0325.0243:** *Machu Picchu, Peru*, Peter Gales

**2010.0325.0244:** *Mountain Bikers, WA*, Bob and Ira Spring

**2010.0325.0245:** *Cowboys in Grand Tetons*, John Hood and Herb Archer

**2010.0325.0246:** *College Football*, Pete Culross and Wes Wooden

**2010.0325.0247:** *Christmas Ad (Open me First)*, Lee Howick

**2010.0325.0248:** *Cross Country Skiers*, Peter Gales

**2010.0325.0249:** *Snow Fort and Snowballs*, Ozzie Sweet

**2010.0325.0250:** *Feeding Elk in Winter*, Herb Archer

**2010.0325.0251:** *Girls Modeling Kodel Fiber Clothes*, Lee Howick

**2010.0325.0252:** *Bedtime Story by Fireplace*, Norm Kerr

**2010.0325.0253:** *New York World's Fair Aerial View*, Ralph Amdursky

**2010.0325.0254:** *Thai Dancers*, Lee Howick

**2010.0325.0255:** *Family by Pond*, Herb Archer and Phoebe Dunn

**2010.0325.0256:** *Instamatic Movie Camera Ad*, Bob Phillips

**2010.0325.0257:** *Sailboats, YMCA Camp Gorham*, Herb Archer

**2010.0325.0258:** *Hikers at St Mary's Lake*, Herb Archer

**2010.0325.0259:** *Portuguese Fishing Village*, Neil Montanus

**2010.0325.0260:** *Fishermen at Spencer Lake, ME*, John Hood and Herb Archer

**2010.0325.0261:** *Mother and Daughter in Flowers*, Lee Howick

**2010.0325.0262:** *Family Fall Scene*, Don Marvin, Bob Phillips

**2010.0325.0263:** *Christmas Ad*, Bob Phillips

**2010.0325.0264:** *Christmas Ad*, Bob Phillips

**2010.0325.0265:** *Radio City Music Hall Christmas Show*, Bob Phillips

**2010.0325.0266:** *Boats, Pirates Cove*, Hank Mayer

**2010.0325.0267:** *Airborne Skiers*, Herb Archer and Peter Gales

**2010.0325.0268:** *Couple in Daffodil Garden*, Don Marvin

**2010.0325.0269:** *Woman in Lilacs, Highland Park*, Neil Montanus

**2010.0325.0270:** *Spring Fishing*, Herb Archer

**2010.0325.0271:** *Bikers in Field of Purple Lupins*, Peter Gales

**2010.0325.0272:** *Flamingos*, Don Marvin

**2010.0325.0273:** *Naval ROTC Wedding*, Ray Holden

**2010.0325.0274:** *Surfers and Surfboards*, Peter Gales

**2010.0325.0275:** *Elephants at San Diego Zoo*, Peter Gales

**2010.0325.0276:** *Couples Sailing*, Wes Wooden

**2010.0325.0277:** *Lake Kawaguchi and Mt. Fujiyama*, Lee Howick

**2010.0325.0278:** *Couples by Lake, Colby College*, Herb Archer

**2010.0325.0279:** *Seaplane by Cottage*, Lee Howick and Neil Montanus

**2010.0325.0280:** *Country Store in Amish Country*, Ray Holden

**2010.0325.0281:** *Christmas Carolers Ad*, Dick Boden

**2010.0325.0282:** *Skiers At Artist Point*, Ira Spring

**2010.0325.0283:** *Horse and Sleigh*, Herb Archer

**2010.0325.0284:** *Earthrise from the Moon*, NASA

**2010.0325.0285:** *Discotheque*, Neil Montanus

**2010.0325.0286:** *Girl Photographing Roses*, Don Marvin

**2010.0325.0287:** *Leonardo Da Vinci Ocean Liner, and St. Thomas, US Virgin Islands*, Ralph Amdursky and Hank Mayer

**2010.0325.0288:** *Apple Blossoms*, Ray Holden

**2010.0325.0289:** *Ted Zornow Horse Farm*, Wes Wooden

**2010.0325.0290:** *Train at Hugh Taylor Birch Park*, Hank Mayer

**2010.0325.0291:** *Expo '67, Montreal, Canada*, Ralph Amdursky

**2010.0325.0292:** *Grand Canyon*, Peter Gales

**2010.0325.0293:** *Merry-go-Round, Pirates World*, Hank Mayer

**2010.0325.0294:** *'Gentle Ben' TV Show Scene*, Hank Mayer

**2010.0325.0295:** *Sports Cars*, Dick Boden

**2010.0325.0296:** *Farmyard in Fall*, Lee Howick and Neil Montanus

**2010.0325.0297:** *Football, Army vs. Virginia at West Point*, Pete Culross

**2010.0325.0298:** *Christmas Commercial*, John Hood and Jon Abbot Studios

**2010.0325.0299:** *Skiers and New England Village*, Herb Archer

**2010.0325.0300:** *Snow Train*, Ozzie Sweet

**2010.0325.0301:** *Sailboard and Couple at Sunset*, Norm Kerr and Don Buck

**2010.0325.0302:** *Couple in Blossoms*, Don Marvin

**2010.0325.0303:** *Teens on Bikes at Beach*, Peter Gales

**2010.0325.0304:** *Hansom Cab, Central Park, NY*, Norm Kerr

**2010.0325.0305:** *Dancers, San Antonio, TX*, Lee Howick

**2010.0325.0306:** *Couple, Apple Blossoms*, Ray Holden

**2010.0325.0307:** *US Open Practice, Oak Hill Country Club*, Lee Howick

**2010.0325.0308:** *Family in Convertible*, Jim Pond

**2010.0325.0309:** *San Diego Zoo*, Peter Gales

**2010.0325.0310:** *Water Skiers*, Hank Mayer



**2010.0325.0311:** *Yosemite*, Peter Gales

**2010.0325.0312:** *Lakeside Cottage & Canoe*, Herb Archer

**2010.0325.0313:** *Grape Harvest, Finger Lakes, NY*, Dick Boden

**2010.0325.0314:** *Thanksgiving Dinner, Children Breaking Wishbone*, Lee Howick

**2010.0325.0315:** *Christmas Ad*, John Hood and Bruce O. Nett

**2010.0325.0316:** *Winter in the Mountains*, Bob and Ira Spring

**2010.0325.0317:** *Snow Sled Train*, Ozzie Sweet

**2010.0325.0318:** *Snow Skiers*, Herb Archer

**2010.0325.0319:** *Two Couples in Tulips, Sterling Gardens*, Norm Kerr

**2010.0325.0320:** *Little Girl with Pots & Pans*, Josef Schneider

**2010.0325.0321:** *Cherry Blossoms*, Don Marvin

**2010.0325.0322:** *New England Trout Stream Fishing*, Herb Archer

**2010.0325.0323:** *College Graduation*, Lee Howick

**2010.0325.0324:** *Verrazano Narrows Bridge*, Pete Culross

**2010.0325.0325:** *Little Boy Feeding Gulls, Florida*, Ozzie Sweet

**2010.0325.0326:** *Boys on Horses by Lake*, Herb Archer

**2010.0325.0327:** *First Landing on the Moon, July 20, 1969*, NASA

**2010.0325.0328:** *Family on Stone Fence*, Neil Montanus

**2010.0325.0329:** *Football*, Pete Culrose,

**2010.0325.0330:** *Family Hiking in Fall*, Bob and Ira Spring

**2010.0325.0331:** *Christmas Ad*, Lee Howick

**2010.0325.0332:** *Children's Choir*, Bob Phillips

**2010.0325.0333:** *Skiing at Vail, Co*, Norm Kerr

**2010.0325.0334:** *Toboggan Action*, Ozzie Sweet

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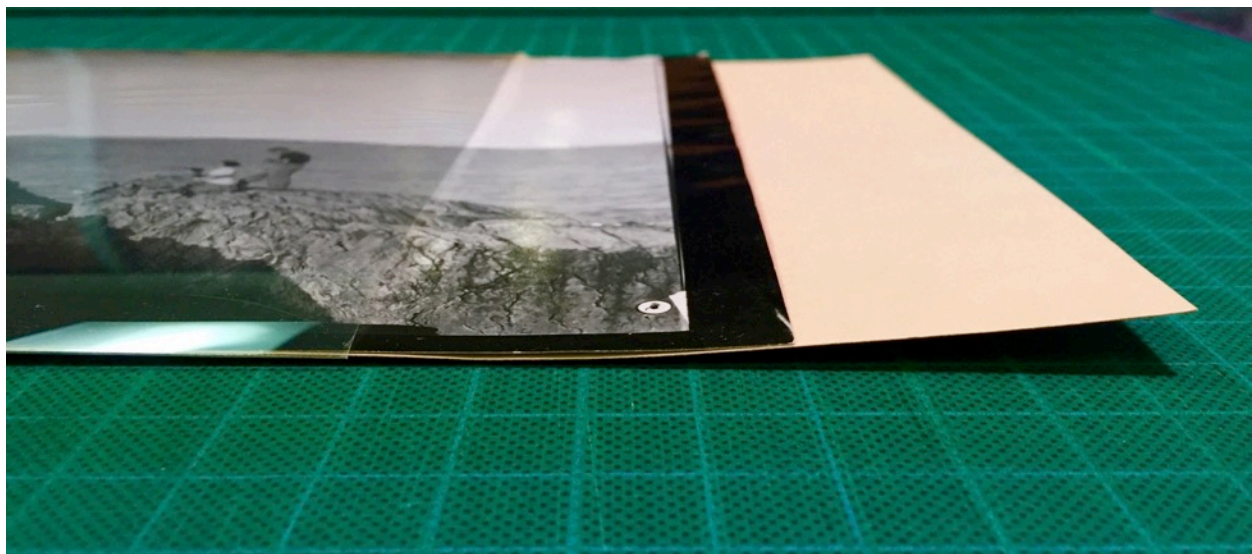
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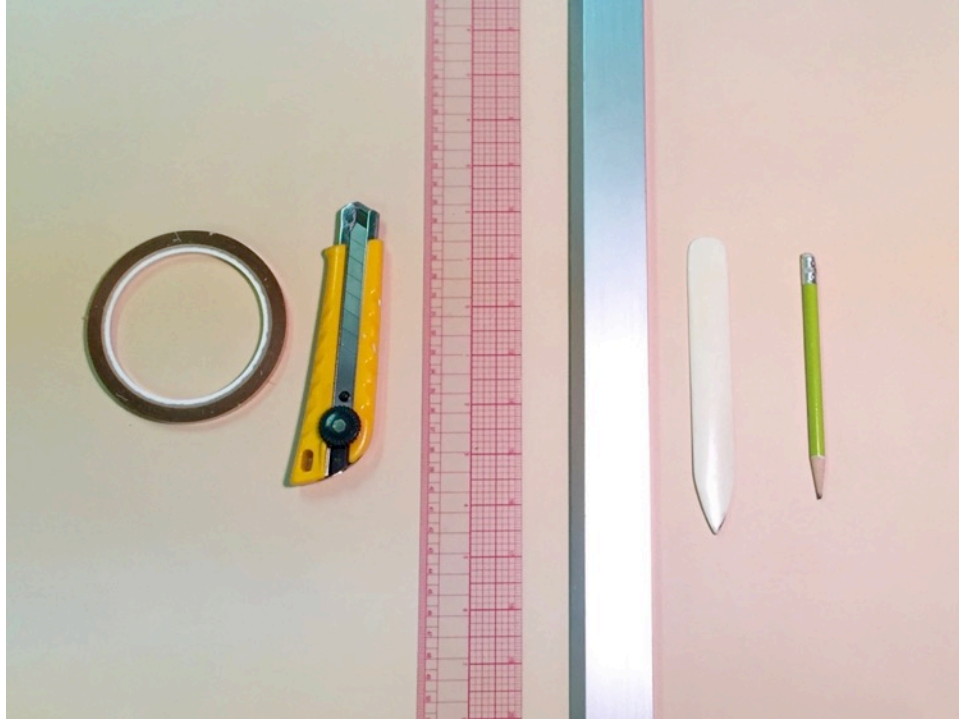
**Figure 1. Colorama contact images in old housing, April 4, 2016, George Eastman Museum, photo courtesy of author**



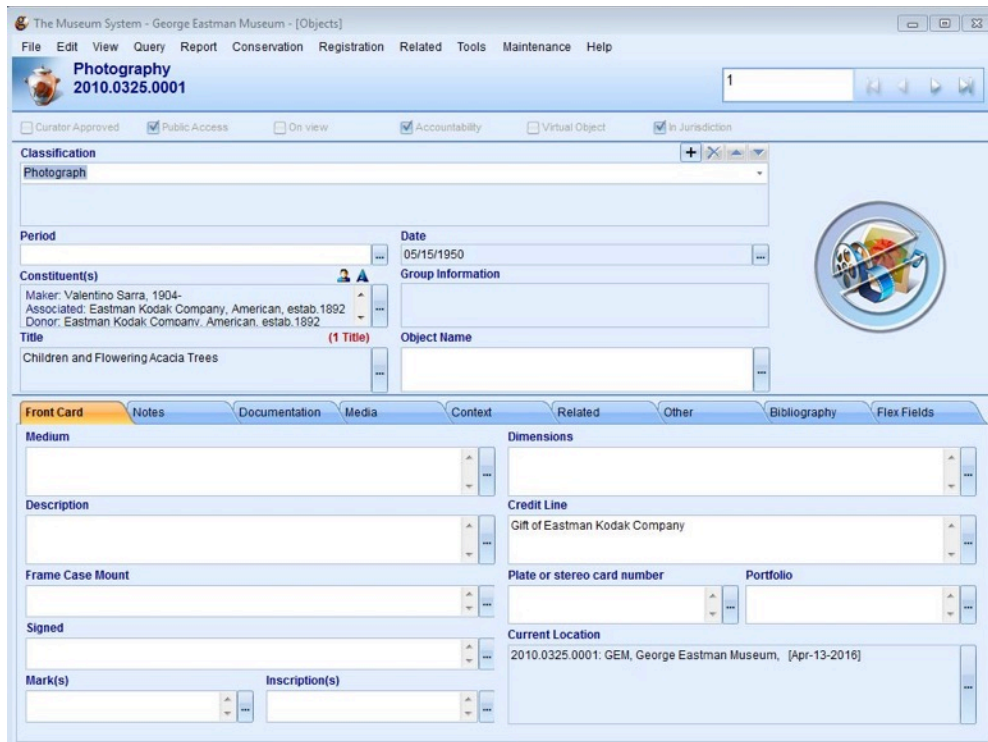
**Figure 2. Colorama contact images in new housing, April 4, 2016, George Eastman Museum, photo courtesy of author**



**Figure 3. Colorama contact images in new housing, April 4, 2016, George Eastman Museum, photo courtesy of author**



**Figure 4. Tools used to make new housing: double-sided tape, board cutter, ruler, straight edge, bone folder, and pencil, April 4, 2016, George Eastman Museum, photo courtesy of author**



**Figure 5. The Museum System screen capture, April 4, 2016, George Eastman Museum, photo courtesy of author**





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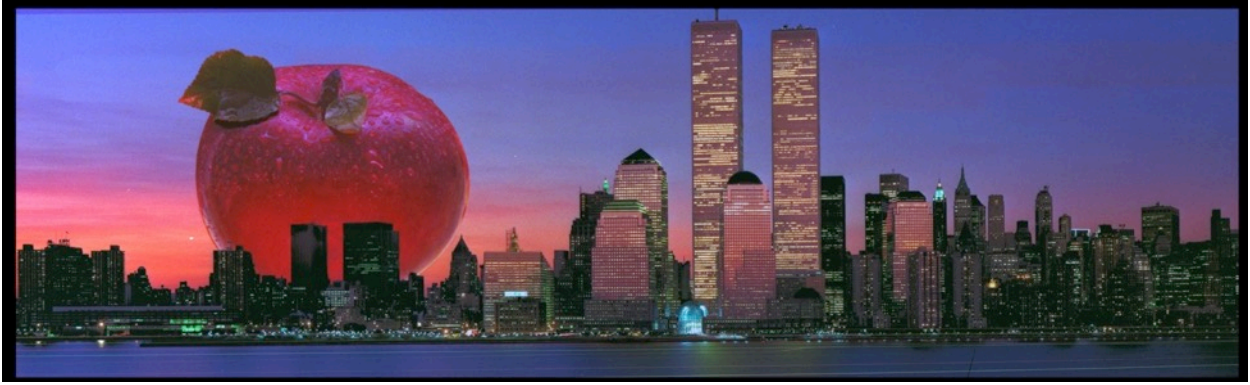




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