

Curating and Sharing the Data of Media History



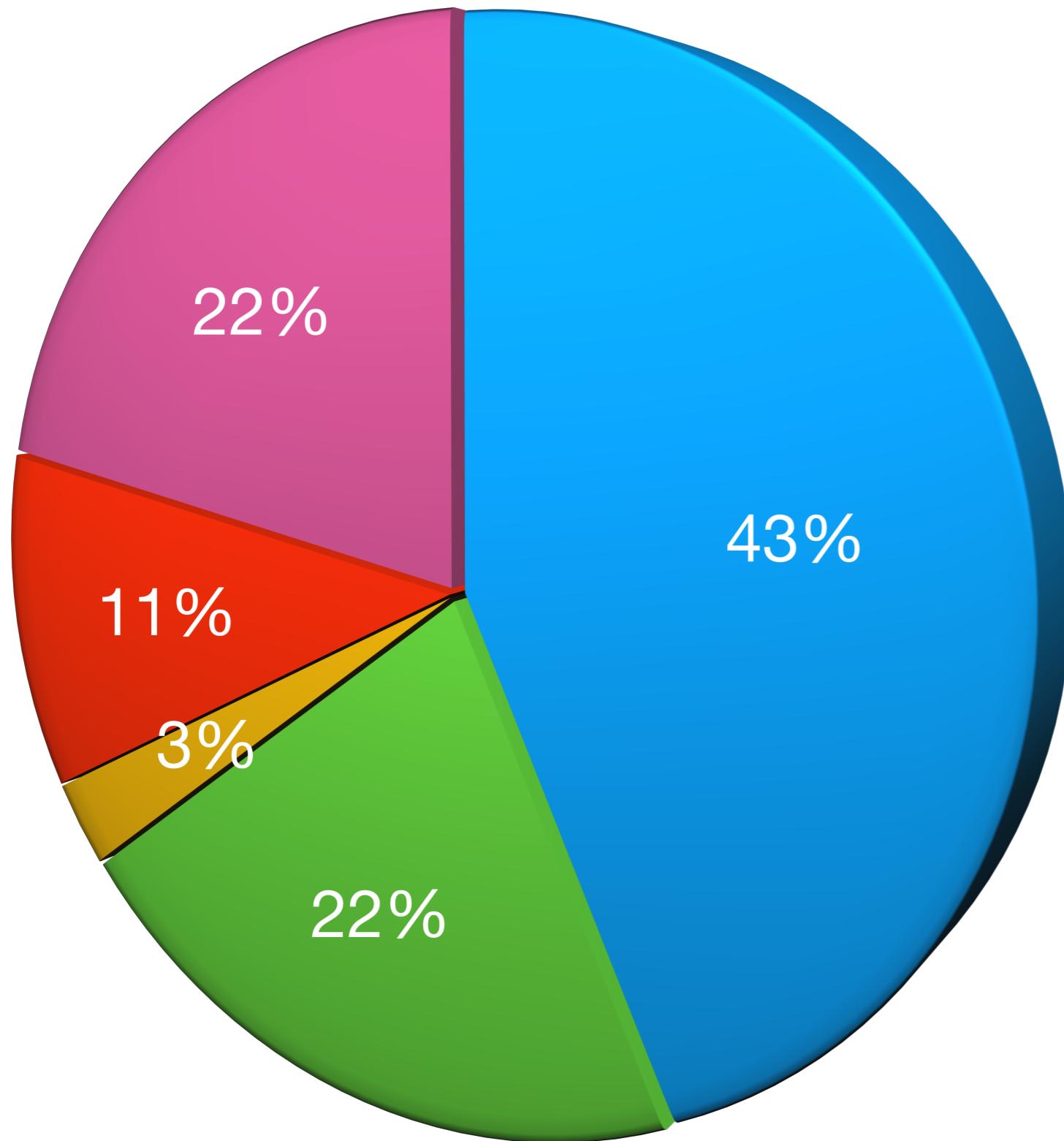
Eric Hoyt

Associate Professor of Communication Arts
University of Wisconsin-Madison

Director, Media History Digital Library
<http://mediahistoryproject.org>
ehoyt@wisc.edu
Twitter: @HoytEric



What types of data are HoMER members collecting through their research?

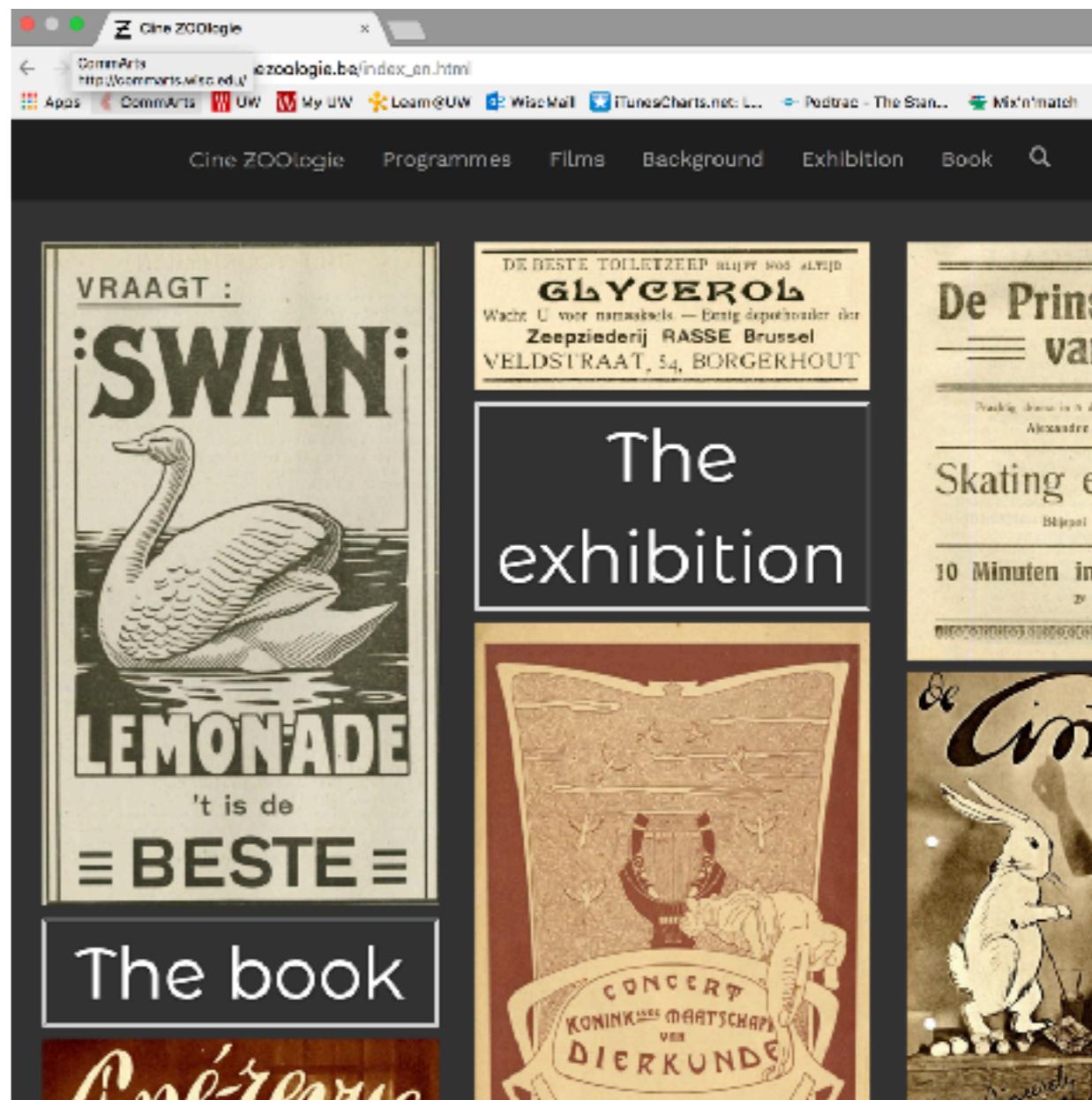


- Exhibition / Theater Data
- Programming Data
- Distribution Data
- Publicity Material & Memorabilia
- Oral Histories

Source: May 2018 HoMER member survey, conducted by Daniela Treveri Gennari & Clara Pafort-Overduin. Number of respondents: 36.

definitions

- Curation involves the selecting, assembling, managing and presentation of collections.
- Data curation involves the structuring, transformation, and aggregation of data from one or more sources.



Z Cine ZOOlogie

← → CommArts https://commarts.wisc.edu/cinezoologie.be/index_en.html

CommArts UW My UW Learn@UW WiscMail iTunesCharts.net: L... Podtrac - The Stan... Mix'n'match Wikidata Query Ser... cpcda18.github.io I... UW-Madison Geog

Cine ZOOlogie Programmes Films Background Exhibition Book Q NL FR ZOC

The collage includes the following elements:

- A large advertisement for "SWAN LEMONADE" featuring a swan illustration and the text: "VRAAGT : SWAN : LEMONADE 't is de = BESTE =". Below it is a box labeled "The book".
- An advertisement for "GLYCEROL" soap.
- A central box labeled "The exhibition".
- A poster for "De Princes van Bagdad".
- A poster for "Skating en Keuken".
- A poster for "10 Minuten in den Music-Hall".
- A poster for "de Cinema" featuring a rabbit and a woman.
- A poster for "Marien's Choco KINDERMEEL".
- A poster for "CINE ZOOLOGIE" featuring a woman in a white dress.

Developed by Leen Engelen & Roel Vande Winkel

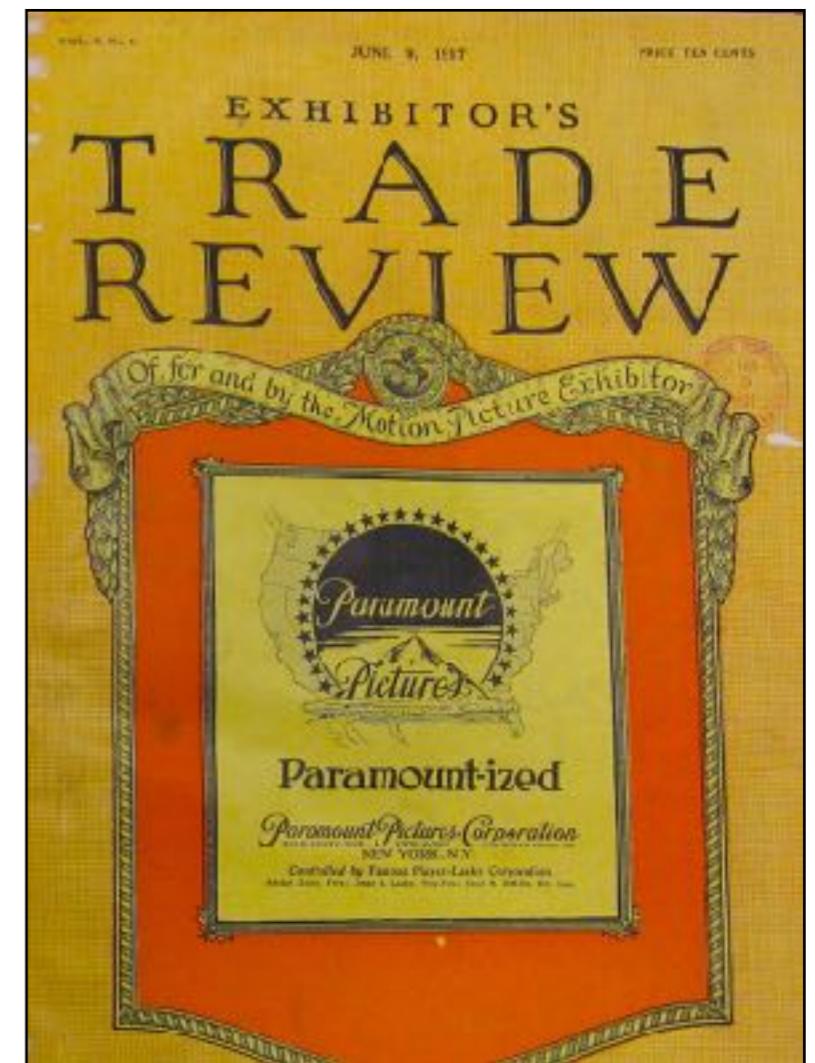
<http://www.expocinezooologie.be/>

one workshop. three units

- I. Curation as selection of artifacts and building of collections
2. Curation as digitization and data structuring
3. Curation as presentation and public sharing

one workshop. three units

- I. Development & Pre-Production
 - II. Production & Post-Production
 - III. Distribution & Exhibition



unit one

curation as the selection of
artifacts and building of collections

Media History Digital Library

mediahistoryproject.org

New website sponsored by

Mary Pickford Foundation

Media History Digital Library Home Collections About Arclight Lantern Search Lantern

MEDIA HISTORY DIGITAL LIBRARY



Welcome to our new website, featuring millions of pages of books and magazines from the histories of film, broadcasting, and recorded sound.

It's bigger, faster, and still completely free.

Books

Come browse the digital stacks of our newest collection, featuring hundreds of books.



Explore Our Collections

- All Magazines (1953-1995)
- All Books (1837-1973)
- Hollywood Studio System Collection (1914-1964)
- Fan Magazine Collection (1911-1963)
- Early Cinema Collection (1903-1928)
- Year Book Collection (1916-1964)

<http://mediahistoryproject.org>

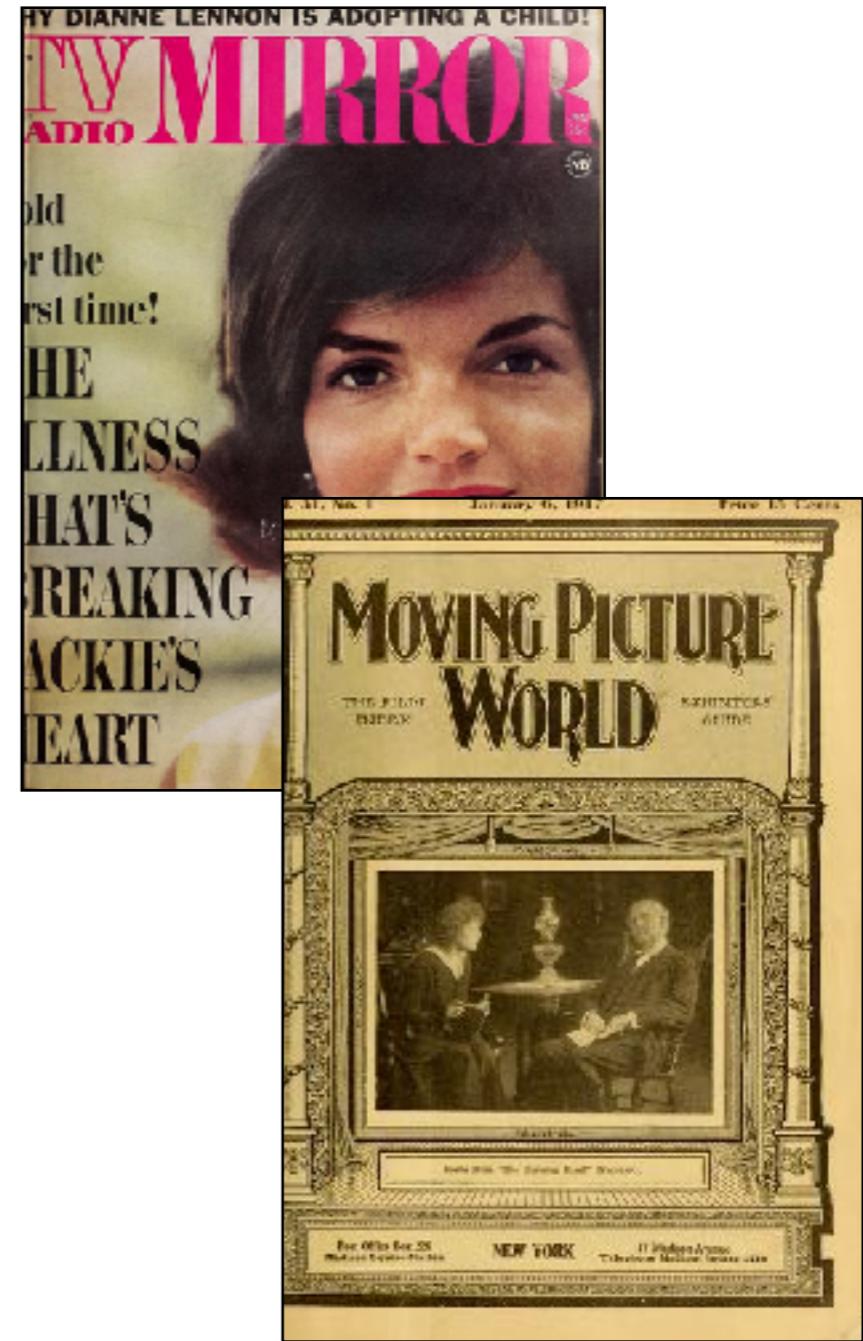
2.3 million pages of open access film, broadcasting & recorded sound publications.

Curatorial insights of MHDL founder David Pierce

1. Most U.S. books and periodicals about film, broadcasting, and recorded sound published before 1964 are in the **public domain**.

2. Digitizing periodicals **scales** in terms of production costs, metadata entry labor, and the number of potential research queries.

3. A **collaborative effort** among institutions, collectors, and researchers could build comprehensive digital editions of important periodicals.



Current Development Priorities

1. User-experience improvements: improving search, replacing missing thumbnails, and enabling user tagging and contributions.
2. Globalizing the collection. A task force has been assembled for this mission!
3. New collaborations with collectors, sponsors, and rights holders.



A stylized signature of the name "Mary Pickford" in blue ink, with a horizontal line underneath it. Below the signature, the words "Mary Pickford Foundation" are printed in a smaller, sans-serif font.

Dual Curatorial Goals



Depth - long runs of individual magazines

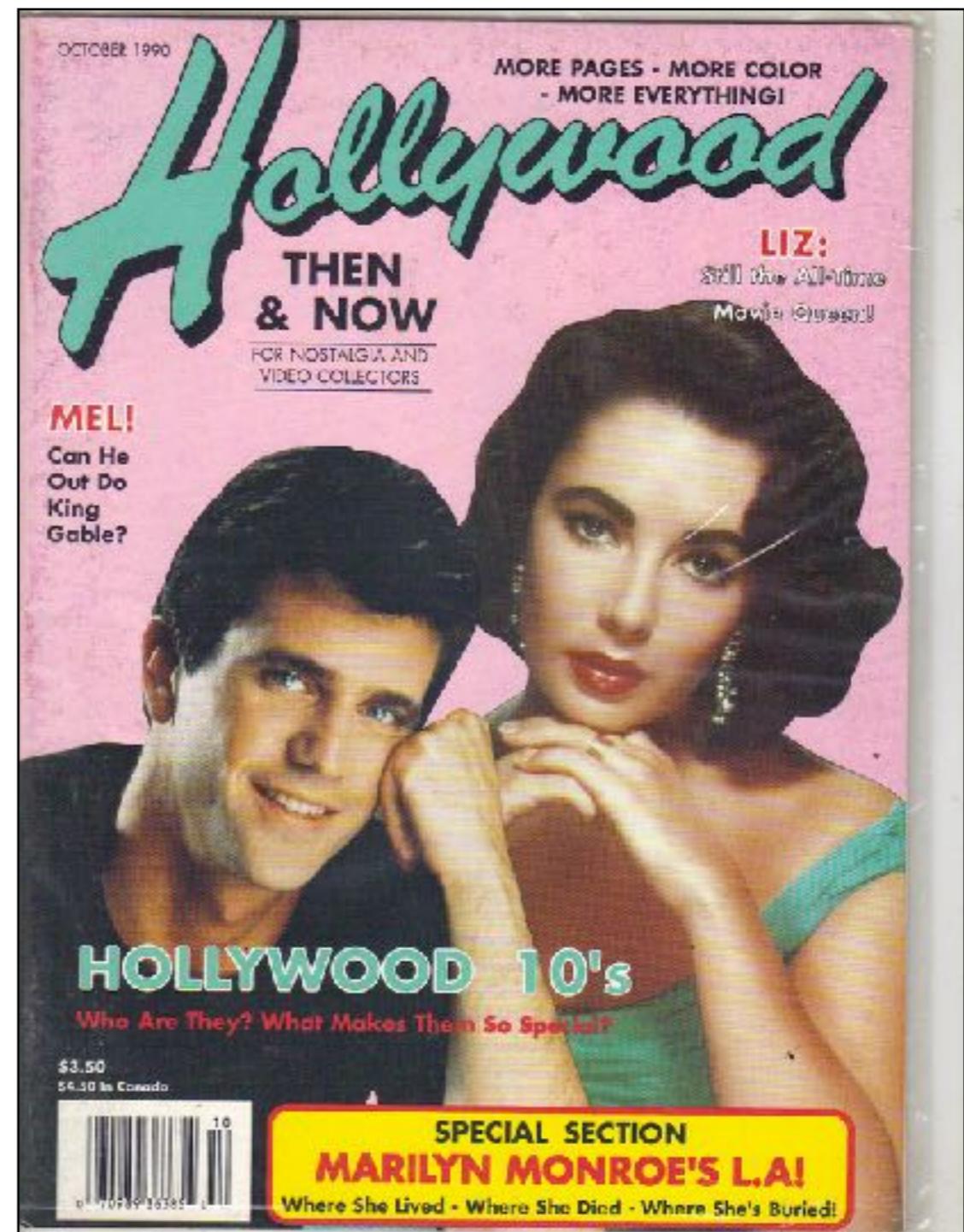


Breadth - samples of many more magazines to showcase diverse range of publications

Coming in Fall of 2018...



Coming in Fall of 2018...



Coming in Fall of 2018...



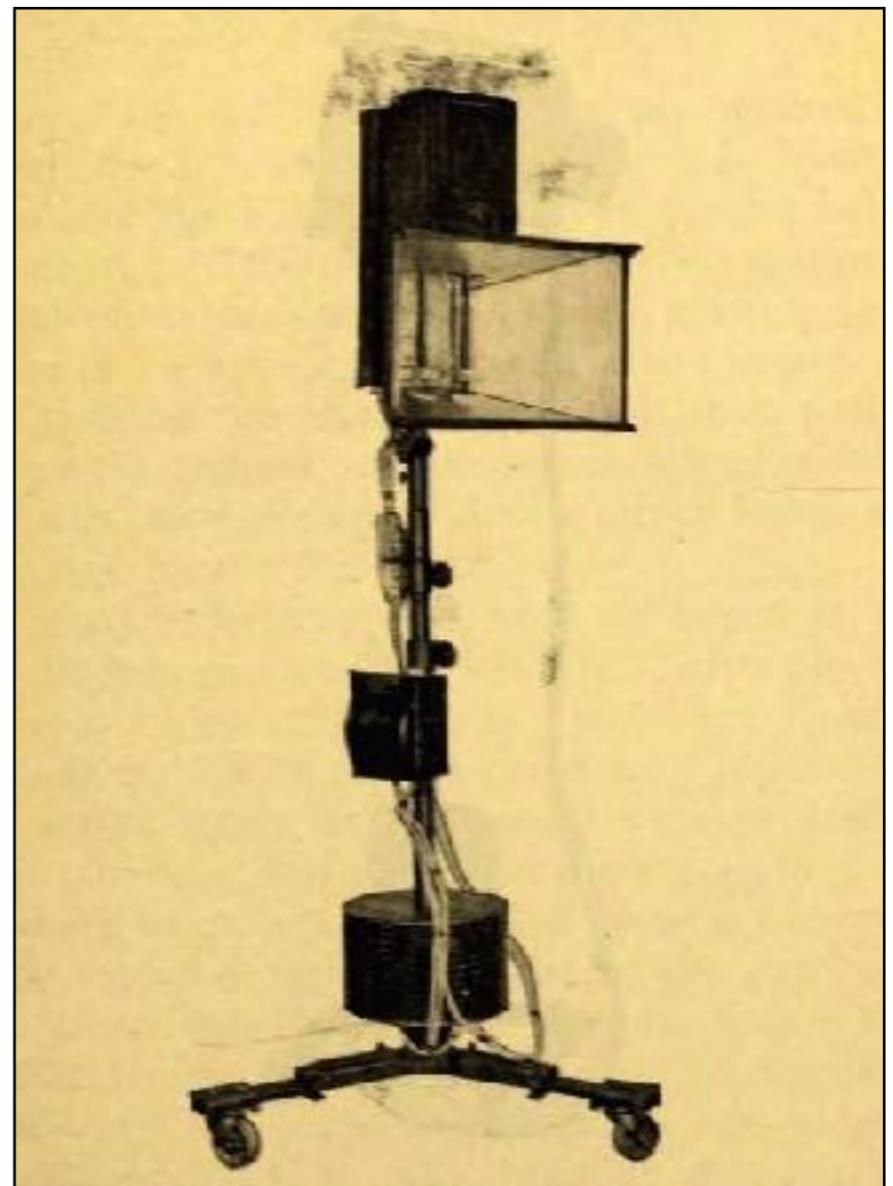
A collaborative effort...

- Copies of magazines & licensing rights granted by the Ralph E. Benner Family.
- Pick-up, packing, and shipping managed by Luci Marzola (USC).
- Scanning will be carried out in UW-Madison by graduate students.
- Funding provided by Charlie Keil and the University of Toronto.

Pre-Production

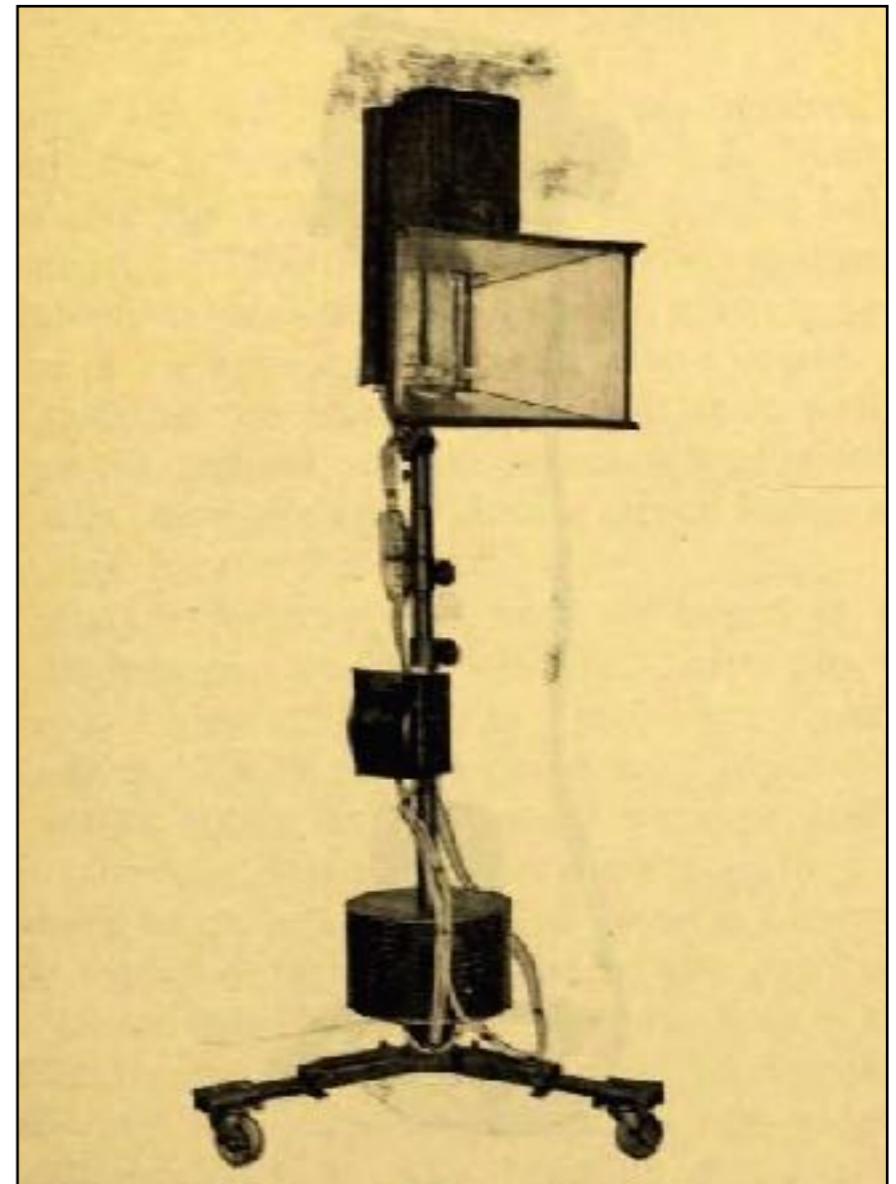
Hoyt's Pre-Production Checklist

1. Who is the audience?
2. What are the legal limitations and opportunities?
3. What ethical considerations need attention?
4. Is it worth the money and time?



Hoyt's Pre-Production Checklist

- 1. Who is the audience?**
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**The digital humanities is
littered with PFNs**

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littered with PFNs**

(Project for No One)

Lantern: Search, Visualize & Explore the Media History Digital Library

lantern.mediahist.org

My WebSpace Patient Registration Popcorn Maker UW Learn@UW WiscMail WiscCal

Search... Search ↗

about credits feedback mhdl

Advanced Search Options | My Past Searches

lan·tern

Noun

1. A source of light for reading and discovery.

2. The search and visualization platform for over 800,000 pages of digitized texts from the histories of film, broadcasting, and recorded sound.

3. An open access co-production of the Media History Digital Library and the University of Wisconsin-Madison Department of Communication Arts.

interactive magazine gallery
filter & sort by genre, circulations & citations.*

FILTER SORT LIST RESET

Limit your search

Date >
Title >
Collection >
Format >
Language >

<http://lantern.mediahist.org>



Audience Overview

Apr 7, 2013 - Apr 13, 2017

 All Users
100.00% Sessions

Overview

● Sessions

50,000

25,000

July 2013

January 2014

July 2014

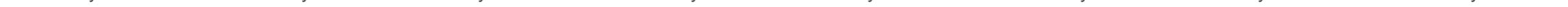
January 2015

July 2015

January 2016

July 2016

January 2017



Sessions

444,109



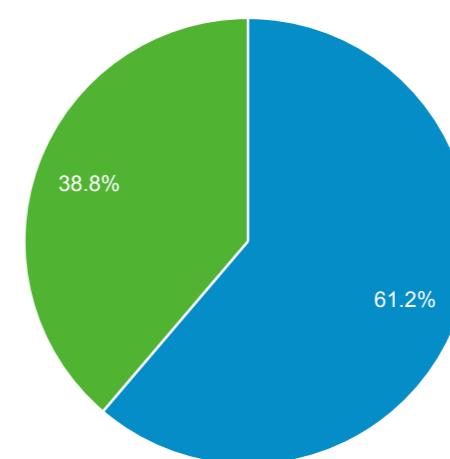
Users

171,556



Pageviews

4,391,267

█ Returning Visitor █ New Visitor

Pages / Session

9.89



Avg. Session Duration

00:11:11



Bounce Rate

29.20%



% New Sessions

38.63%



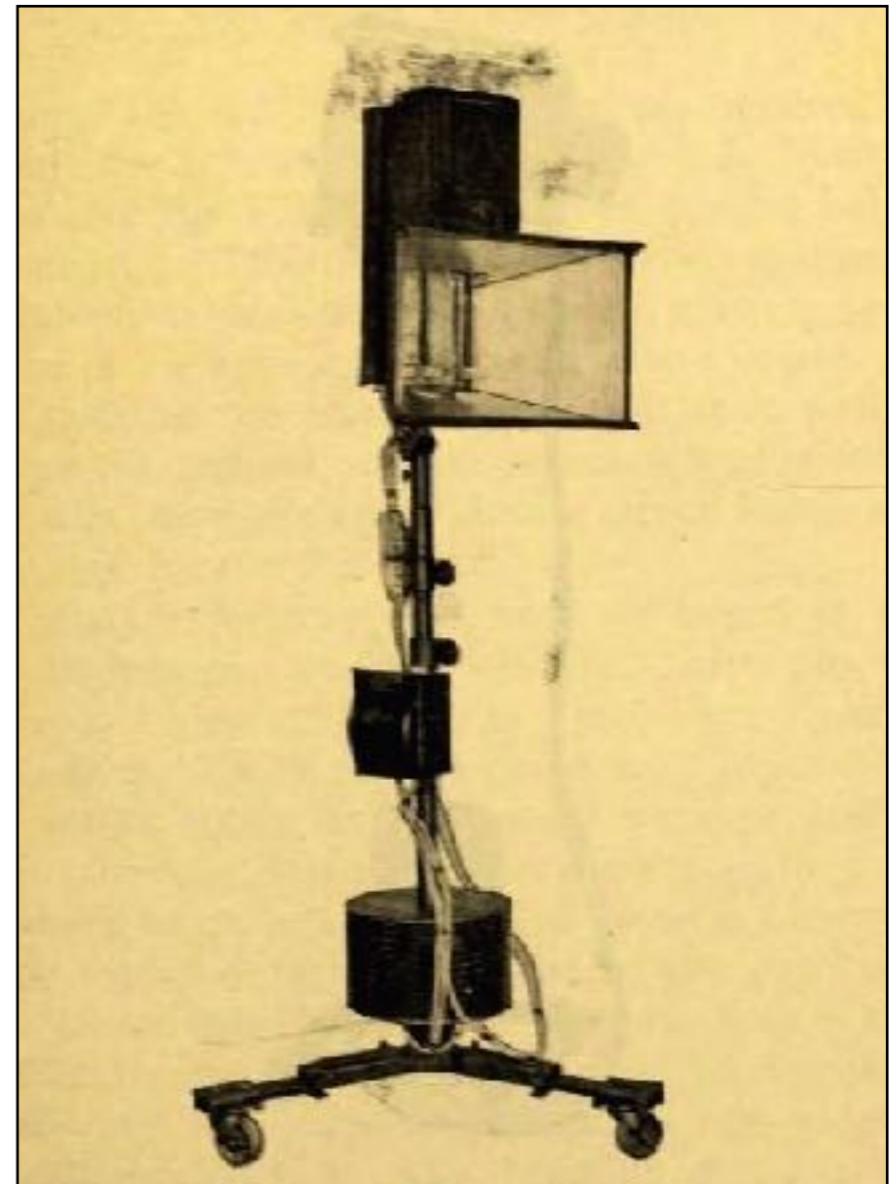
The audience does not need
to be large.

The audience does not need
to be large.

But it does need to exist.

Hoyt's Pre-Production Checklist

1. Who is the audience?
2. **What are the legal limitations and opportunities?**
3. What ethical considerations need attention?
4. Is it worth the money and time?



U.S. Copyright laws

Most post-1922 Hollywood studio features are still under copyright protection



The image consists of two parts. On the left is a newspaper clipping from 'The Hollywood Reporter'. The headline reads 'KAHANE AND COOPER STAY'. Below it is a column titled 'TRADEIEWS' which discusses the success of the movie 'King Kong'. On the right is a green advertisement for the movie 'King Kong'. The headline says 'KING KONG' and 'A BOX OFFICE BONANZA AS BIG AS A MOUNTAIN!'. It contains several paragraphs of text praising the movie's success and impact. At the bottom right of the green page is a signature.

HOLLYWOOD REPORTER
TODAY'S FILM NEWS TODAY
KAHANE AND COOPER STAY

TRADEIEWS

"King Kong," the picture, is as big as Kong the bear - one of the most overwhelming pictorial achievements of human imagination! The last word in technical wizardry... it spells infinite patience and an amazing genius for complex technical processes!

If ever a picture was made to sell... it's "King Kong." It bristles with selling qualities. Big is it is, a tremendous ingenuity, in order to add to making the great profits that are in store for those exhibitors who have been waiting for an opportunity such as this for a long time. It is a world creation of the imagination and the advertising and exploitation should reach the same heights. It demands gigantic machinery, the masses of publicity that have never been reached before.

If King stood atop the dizzy paws of the Empire State Building, as in the picture) beating his chest with a thunderous roar, roaring out in tones and to the world, that he was a remarkable achievement, so should your handling of the picture create such an impression. Twenty-four sheets should grow to forty-eight... six foot enlargements should bound to thirty foot enlargements.

There is great entertainment in "King Kong"; the big showmen will go out and sell that entertainment.

M. K. Neibman

Most pre-1964 American periodicals belong in the public domain

What constitutes fair use (US law)?

Two key questions

- Did the unlicensed use “transform” the copyrighted material by using it for a different purpose?
- Was the amount and nature of material taken appropriate?



**Legal situation in Europe is
more restrictive**

**Are the metadata that
describe copyrighted works
also protected by copyright?**



“The vast majority of metadata is not subject to copyright protection because it either expresses only objective facts (which are not original) or constitutes expression so limited by the number of ways the underlying ideas can be expressed that such expression has merged with those ideas. To be protectable, a work must be original, which means that it must contain at least a ‘modicum’ of creativity in its creation, selection, or arrangement. Facts and ideas may not be copyrighted.”

– *Digital Public Library of America, “Policy Statement on Metadata,” 2013*



PodcastRE

*A searchable, researchable
archive of podcasting culture*

Search Podcasts



Search

A collaboration between the Department of Communication Arts and Libraries at the University of Wisconsin-Madison.

Founded & directed by Jeremy Morris.

What is PodcastRE?



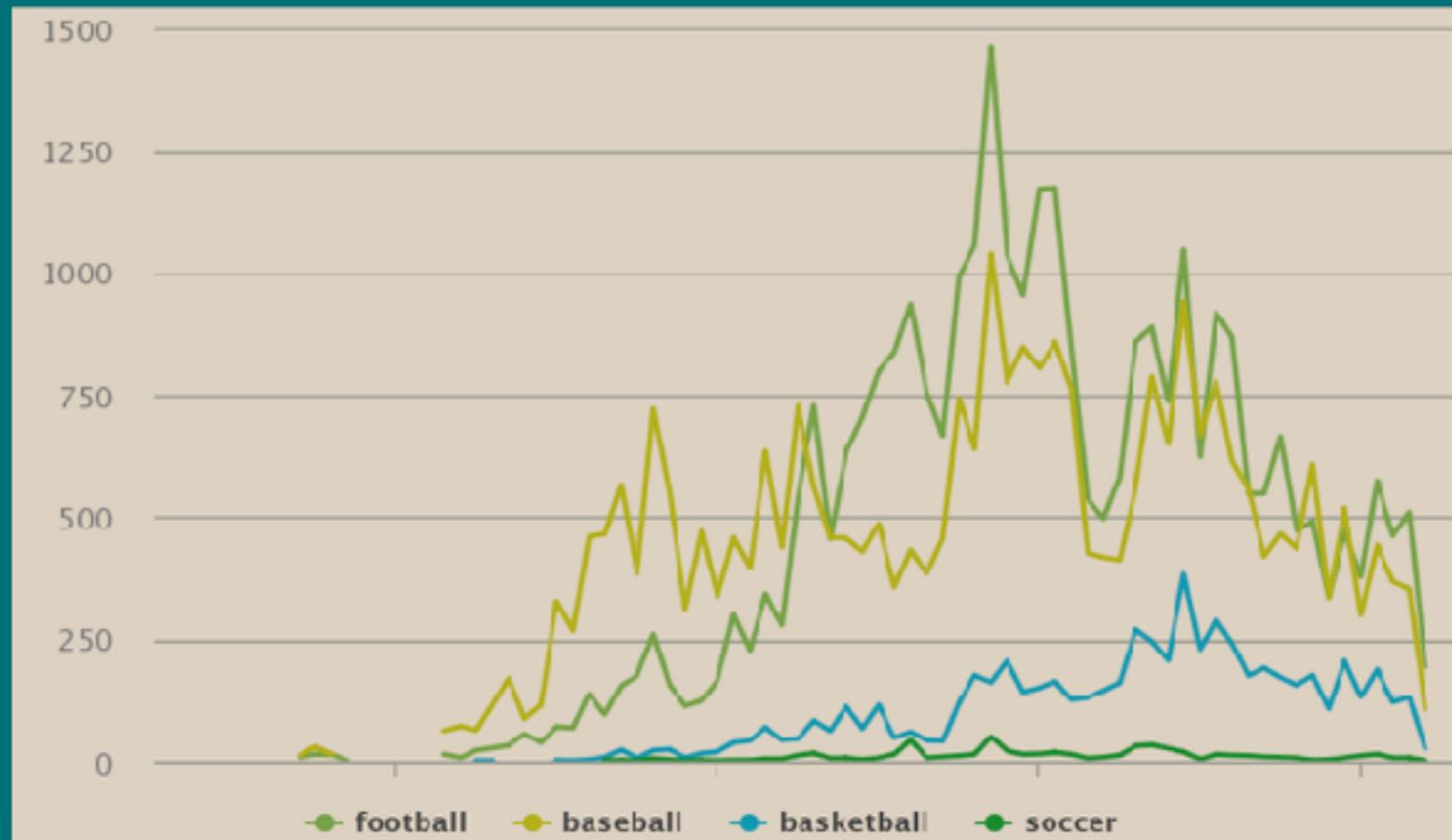
PodcastRE (Podcasting Research)

<http://podcastre.org>

Founded & Director: Jeremy Morris.
Analytics Project Lead: Eric Hoyt



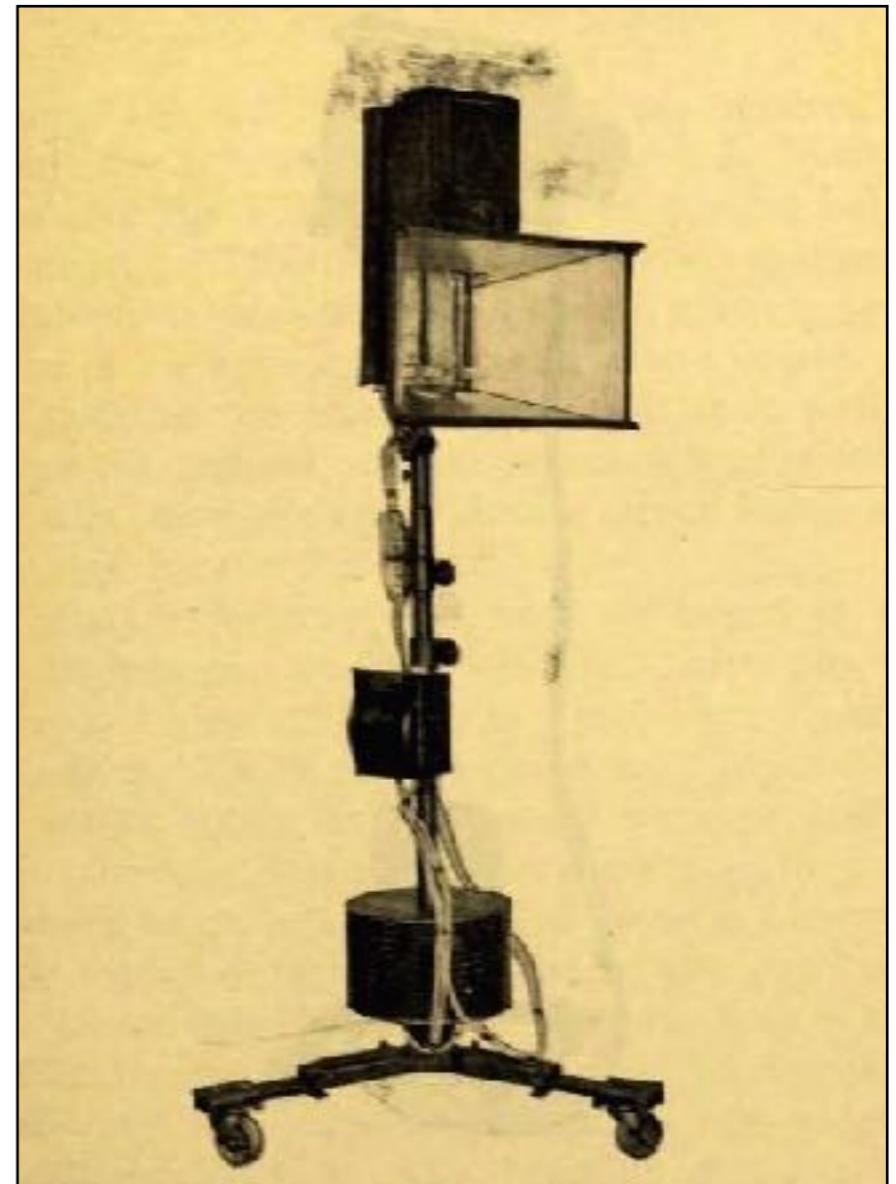
PodcastRE
Analytics



Coming soon... PodcastRE Analytics
Supported by a NEH Digital Humanities
Advancement Grant and the
University of Wisconsin-Madison

Hoyt's Pre-Production Checklist

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The Association of College and University Broadcasting Stations

OFFICERS

PRESIDENT: R. D. COOKE, WEAIR
KENT STATE UNIVERSITY
CANTON, OHIO

VICE PRESIDENT: H. V. CARPENTER, KWSC
STATE COLLEGE OF WASHINGTON
PULLMAN, WASHINGTON

SECRETARY: B. D. BRACKETT, KEDD
UNIVERSITY OF SOUTH DAKOTA
VERMELIA, SOUTH DAKOTA

Office of the President:
Columbus, Ohio
October, 1930

BULLETIN

EXECUTIVE COMMITTEE

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ANN ARBOR, MICHIGAN

NEWS FROM MEMBER STATIONS

KUOA, University of Arkansas. Schedule for 1930-31 daily 12:30 to 1:15, 5:00 to 6:00 p.m. Monday, Wednesday and Friday; 1:15 to 2:00 p.m.; Mondays 7:00 to 8:00 p.m.; Wednesdays 8:00 p.m. Total of 15.75 hours per week. Daytime programs include music, weather and market reports, time, road information, women's hour talks, W. S. Department of Agriculture features and Dr. Harting's "What's in the Sky Tonight." Daily 5:00 p.m. program of music and plays put on entirely by students. Farm program 7:00 to 8:00 p.m. Mondays presenting "Aims in Agriculture" College Faculty and U. S. Department of Agriculture features. 8:00 to 9:00 p.m. Tuesdays general extension lectures limited to ten minutes and made as interesting as possible. 8:00 p.m. Wednesday programs by School of Music. Special programs also broadcast, and station planning to relay proposed KUW short wave educational program. Information from Dr. A. M. Harding.

WEU, University of Iowa. During the year, twenty departments will contribute to program. Three courses giving regular University credit to be broadcast direct from the classroom. Modern Music, The Short Story and the English Novel. Qualified students may enroll, fulfill requirements for written reports, write the examination and receive credit upon successful completion of work. Lectures twice each week of one hour length for each credit course. Romance language Department to present broadcasts of French and Spanish pronunciation and readings for high school and junior college classes. Other non-credit lectures and many musical programs broadcast on regular schedule.

WILL, University of Illinois. During 1930-31 the University of Illinois radio programs will vary little in principle from that followed during the preceding year, although the director hopes to improve quality. The University does not feel itself obligated to broadcast educational information for immature persons, and for that reason all of its programs are arranged for the grown-ups throughout the state. Educational agricultural material is given the largest percentage of the University's radio time. One-half hour is devoted to agriculture, the College of Agriculture staff presenting ten to fifteen-minute talks. An average of eight other educational talks, so-called popular, arranged for the consumption of the general public, will be given each week on programs between 6:00 and 4:00 p.m. The talks will be on medicine, political science, economics, law, history, and English. In addition to the talks the public speaking staff presents a one-hour program each week with a reading or play and includes a five minute talk on some phase of public speaking. Once each week the University of Illinois band, directed by the veteran Professor A. J. Karting, is presented in a

By their nature, publications
have already been made public.

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President: R. D. COOKE, WEAQ
THE STATE UNIVERSITY
COLLEGE, NEW YORK

Vice President: H. V. CARPENTER, KWQC
STATE COLLEGE OF WASHINGTON
ULLMAN, WASHINGTON

Sec.-Treas.: B. D. BRACKETT, KEDD
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THOMAS SAWYER, WRET
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REGULAR PRACTITIONER INSTITUTE
CORNELL COLLEGE

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AGENCY: PERIOD
INSTITUTION: UP TO
AUTHOR: THIS
DOCUMENT: power
is present
BROADCAST: Russel
INSTANT: Insti
RADIO: Russel
THEATRE: Russel
PROVIDENCE: provi
DOCTOR: Doper
and
INSTANT: Russel
INSTITUTION: Russel
DOCTOR: Russel
LITERATURE: Russel
X-RAY: Russel
PURCHASE: Russel
PUBLICATION: Russel
HERE: Russel
ON: Russel

WBAA

R.R. =

Thanks for sending this. I think it needs in-person discussion - amongst committee, at least.

J. Henderson

4/8/52

JIM MILES

Which unpublished manuscripts should (or should not) be widely digitally accessible?

**western conceptions of intellectual
property are loaded with cultural
assumptions...**



western conceptions of intellectual property are loaded with cultural assumptions...

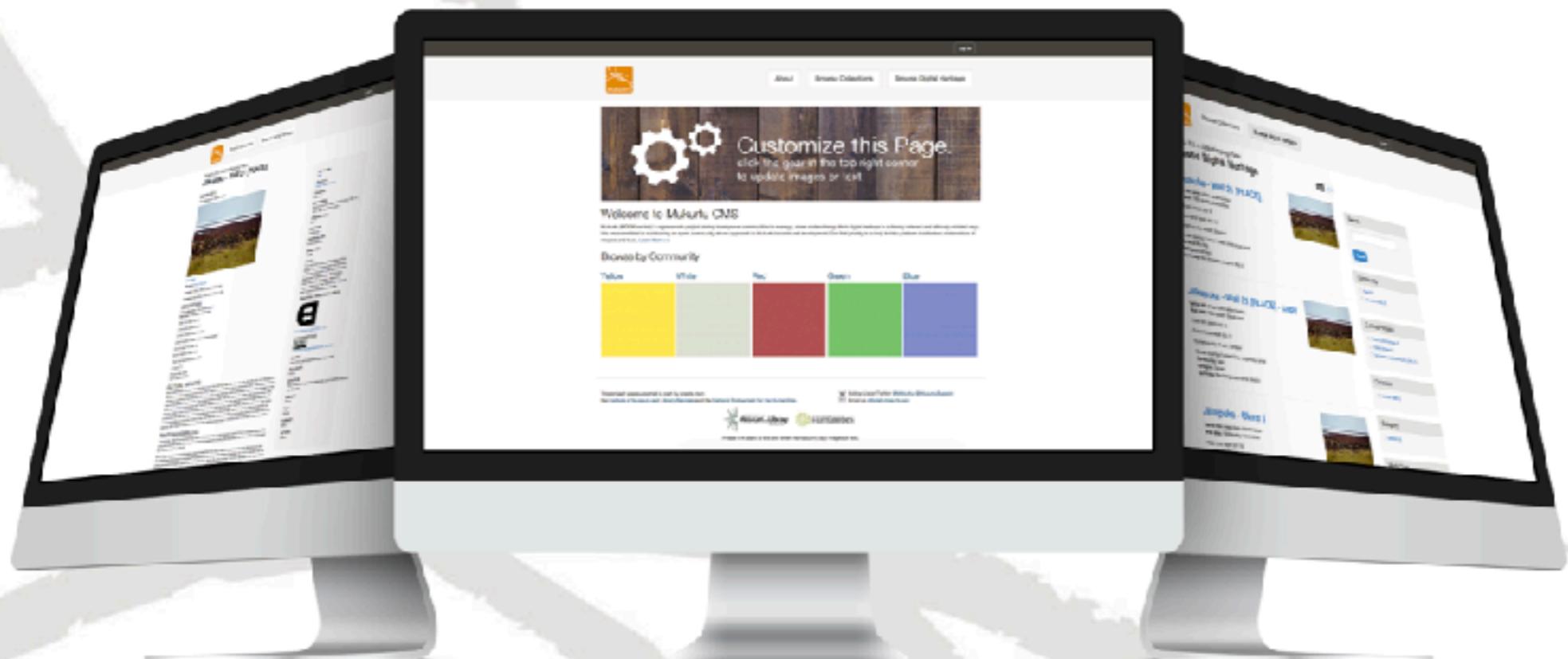


... as are conceptions of open access.



Welcome Mukurtu CMS 2.0

A Safe Keeping Place



The free, mobile, and open source platform built with indigenous communities to manage and share digital cultural heritage.

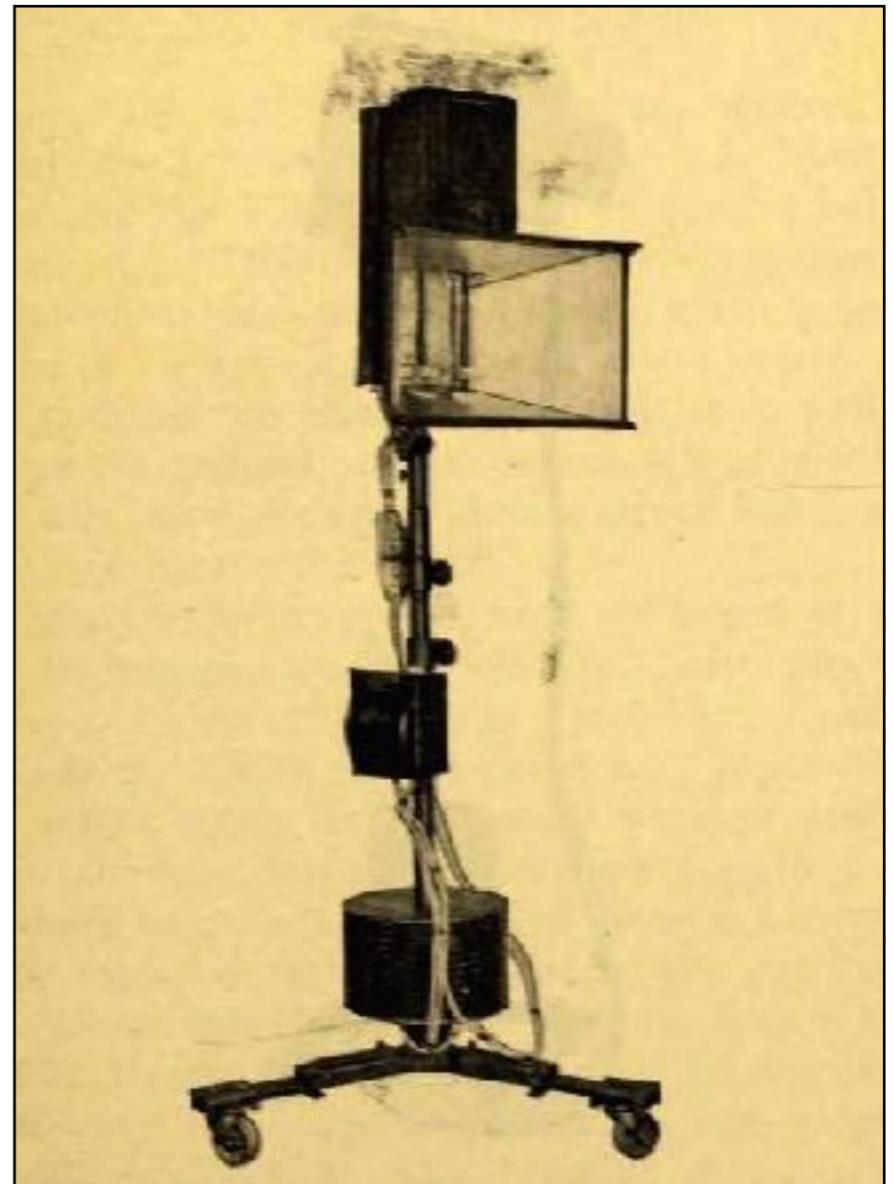
Mukurtu (MOOK-co-toe) is a grassroots project aiming to empower communities to manage, share, and exchange their digital heritage in culturally relevant and ethically-minded ways. We are committed to maintaining an open, community-driven approach to Mukurtu's continued development. Our first priority is to help build

<http://mukurtu.org>

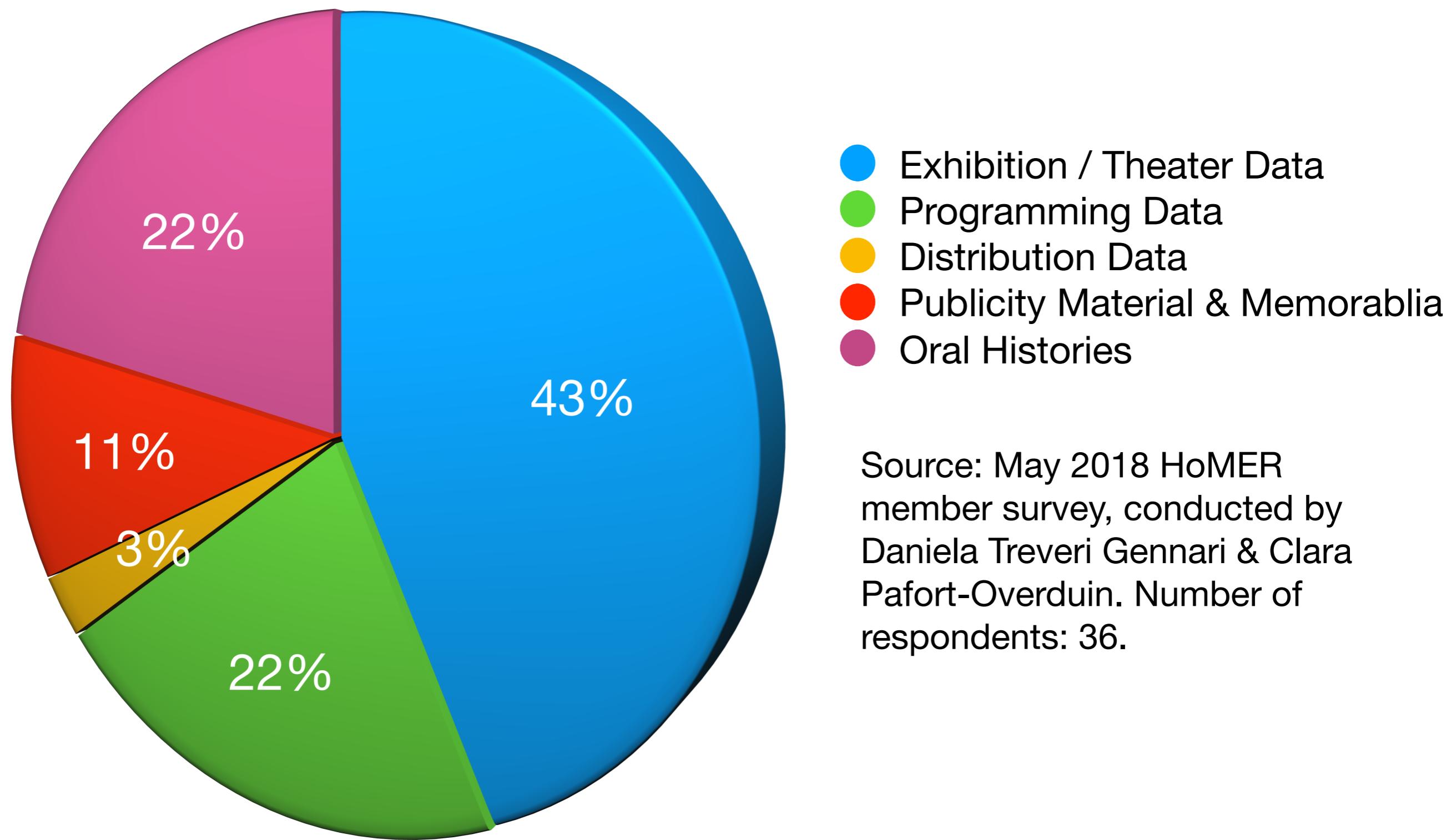
Content Management System built with indigenous community viewing protocols in mind

Hoyt's Pre-Production Checklist

1. Who is the audience?
2. What are the legal limitations and opportunities?
3. What ethical considerations need attention?
4. **Is it worth the money and time?**

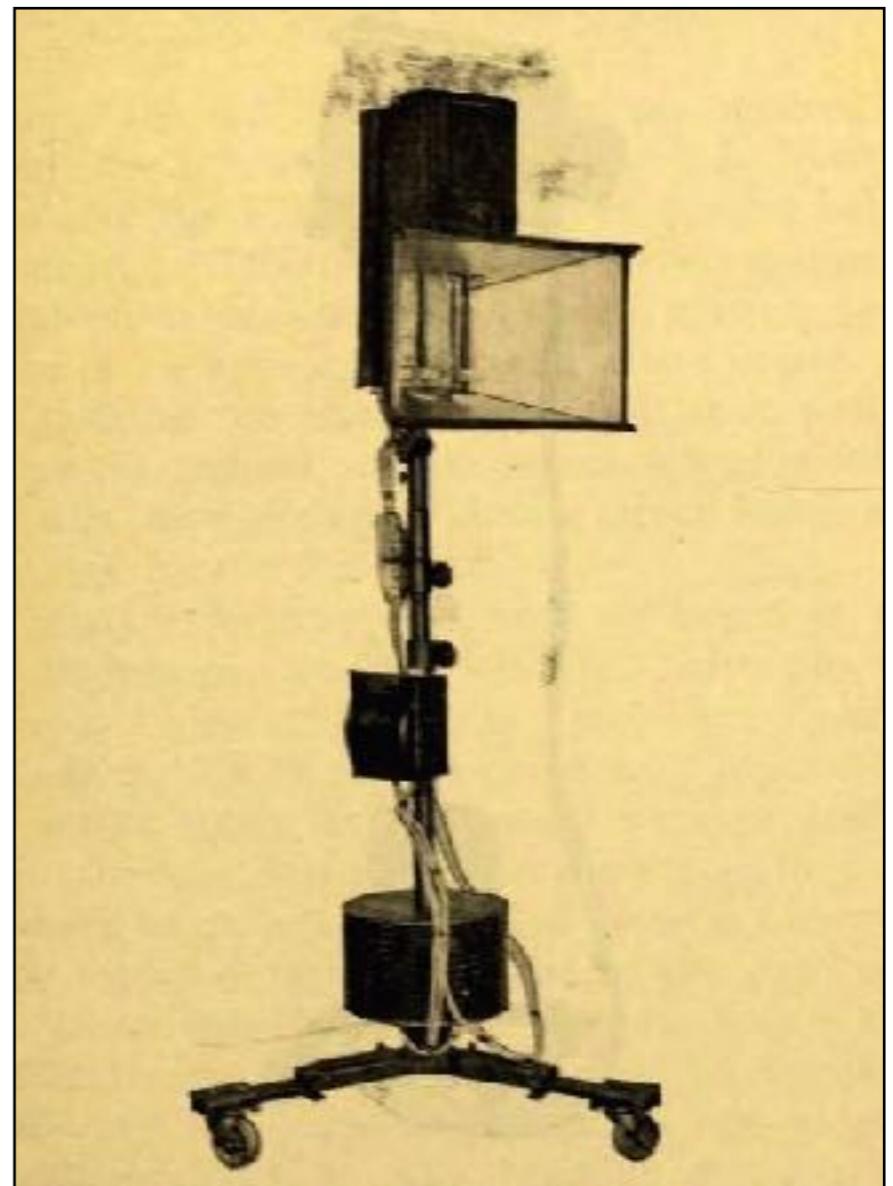


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unit two

curation as digitization and the
structuring of data

**digitizing magazines, books,
manuscripts, and other print-
based items**

different scanning projects
have different needs

Scanning & Scanners

- FADGI recommends different equipment and formats for different types of materials (as listed on their Technical Guidelines for Digitizing Cultural Heritage Materials)
 - Generally speaking, TIFF is an accepted format for scanned images
 - If working with rare books and special materials, avoid flatbed scanners; instead use digital cameras with tripods or manually operated planetary book scanners.
- Standardize physical environment for best quality photos (keep work area clean, prevent vibration on scanner, avoid flare, maintain consistent lighting)

FADGI Star System

- What is the purpose of your scanning project? What image quality do you need? FADGI stands for Federal Agencies Digital Guidelines Initiative
 - 1 star: quality not high enough for optical character recognition (OCR); useful for providing reference to and locating the original document (not recommended for most use cases)
 - 2 star: quality may be high enough for OCR (recommended only if better quality is not achievable)
 - 3 star: high quality professional image capable of serving almost all use cases (recommended)
 - 4 star: best imaging quality possible (only recommended if using state of the art technology and one has a great deal of time)

Example of 1 star quality

Private Life of Henry the VIII (reissue) register of contracts. Scanned from poor microfilm transfer.

Source: United Artists Collection, series P85-1650, Wisconsin Center for Film and Theater Research

REGISTER OF CONTRACTS						
PICTURE: #372 RE-ISSUE HENRY EIGHTH				WEEK ENDING: 5/8/37		
TOWN	STATE	THEATRE	BRANCH	CONTRACT NO.	CONTRACT COUNT	RENTAL
BRIDGEPORT	CON	PARKWAY	N H	792	1	1500
NEWAYGO	MCH	VALLEY	DET	793	1	1000
CLARKSBURG	OHO	COMMUNITY	CIN	794	1	1000
SALEM	ORE	ELSINORE	SEA	795	1	3500
BOSTON	MAS	RIALTO CASINO	BOS	796	1	1250
WHITE PLAINS	N Y	COLONY	N Y	797	1	3500
GENEVA	ILL	FARGO	CHG	798	1	1500
BROOKLYN	N Y	VENUS	N Y	799	1	2500
WASHINGTON	D C	LITTLE	WSH	800	1	5000
				9		20750



Example of 2 star quality

Der Kinematograph (Nov 1908) — scanned from microfilm at mid-range resolution. Creative use of typography reduces OCR accuracy. Still, valuable as a facsimile of an important trade paper.

Thank you to Michael Cowan for sharing these scans with the MHDL.

Example of 3+ star quality

A.H.C. van Senus catalog,
*Prijscourant van
benoodigdheid voor
fotografie en projectie
(1926)*

Thank you to Sarah Dellmann and the “A Million Pictures” project for scanning and uploading this file. Learn more at <http://uu.nl/a-million-pictures>

12

Dr. A. H. C. VAN SENUS, ROTTERDAM

BILLIJKE APPARATEN VOOR BEGINNERS



Fig. 37

37m Aviso Camera 4,5 x 6

Eenvoudige camera's met goede landschapslens voorzien van tijd- en momentslutter en zoekter.

A. Magazijncamera voor 6 platen. B. uiter geblusik met chassis.

Prijs van A f 5.80 ex B f 5.80.

Complete uitrusting: bevest camera Aviso, lampje, 1 dosja plaatjes, 1 vel papier, 13 kartons, 1 flesje ontwikkelaar, 1 deuksje lacaerzuur, 1 beschijf leuflaxieebal, 2 schaaltjes, 1 copieeraasm, 1 droogrekje, 1 glazen mangje.

Prijs met Camera A f 7.40; met Camera B f 9.40. Zonder de camera f 3.50.

38n Ernemann Lilliput Camera

voor Platen en Filmpacks

Zeer billijke, kleine lichte klapcamera's, waarbij de steunels die he
voordeel dienen blijven in de bagt liggen.

Uitvoering: zwarte lederen bagt en kunstleider
overtrek, eenvoudige Autonatische slutter voor tijd en moment (niet regelbaar). Onbrekende mat celluloid instelplaat goed te conene lensje f: 16.

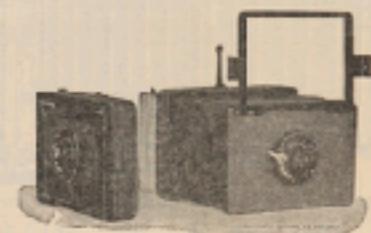


Fig. 38

Voor formaat	4,5 x 6	6 x 9	4,5 x 10,7
Inclus, een enkelv. metalen chassis f	6.30	8.85	13.20
Metaen chassis	0.75	0.65	0.65
Filmpakketje	2.40	3.50	—
Klem ter bevestiging op statief	0.05	0.10	0.05



Fig. 39

39n Ernemann film „K”

Slechts voor rollfilm.

Uitvoering: houten camera met kunstleider overtrokken, goed leuse
slutter voor tijd en moment (niet regelbaar); beslagen deels vernikkeld.
Voor formaat 6 x 6 6 x 9 6 x 11 7 1/4 x 12,5

f 9.50 10.75 11.75 11.75

Portret voorzetter f 1.50. Draadontspanner extra f 3.70.



Fig. 40

40n Ernemann Unette

voor Kinofilmband, formaat 22 x 33 mm.

De UNETTE is het eerste speciale apparaat voor het maken van enkele beelden op kinofilm. Ondanks den hogen prijs geeft dit aerklike en handige toestel voorreffelijke negatieve in hoog en dwars formaat die van normale eschen vulkanen voldoen kunnen. De filmband zit in een gepatenerteerde daglicht-verpakking en kan even gemakkelijk als een rolfilm in een rollfilm-camera ingeaetert uitgenomen worden. Inderehal is voldoende voor 24 opnames. De constructie en de behandeling der Unette komt overeen met de Ernemann Film „K”.

Uitvoering: Camera van hout, overtrokken van kunstleer. Goede scherpstekenende lens met automatische slutter voor tijd en momentopnames delakt niet zonder tijdsindeling.



Fig. 41

41m Handcamera's 6 x 9 en 9 x 12

Eenvoudige apparaatjes voor 6 of 12 plaatjes met chromatische lens, tijd en momentslutter, door vingerdruk te ontspannen. De 9 x 12 hebben 2 statiefmoeren. In plaats van met platen kunnen deze camerartjes met het dubbele aantal vlakke filmhouders voor film worden gebruikt. Alle camera's hebben 2 zoekers behalve no. 4, deze heeft er slechts een. No. 1 12 platen 6 x 9 en revolverbinden f 8.-, No. 2 12 platen 6 x 9 met Iris-blinden en reguleerbare momentslutter f 0.40. No. 3 voor 6 platen 9 x 12 met revolverbinder met 3 opepringen f 10.75. No. 4 voor 12 platen 9 x 12 met Irisblinden en 3 voorzetsleters voor instelling op 1, 3 en 5 M. en regelbare momentslutter f 13.75.

Beter soorten dene magazijn camera's met aplanaten voorzien zijn nog enkele aanwezig en worden als gelijkwaardigkoop ad f 25.- en hoger aangeboden.

BILLIJKE APPARATEN VOOR BEGINNERS



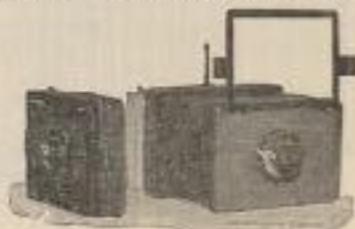
37m Aviso Camera 4.5 x 6

Eenvoudige camera's met goede landschapslens voorzien van tijd- en momentslutter en zoekter.

A. Magazijncamera voor 6 platen. B. voor gebruik met chassis.
Prijs van A / 3.80 en B / 5.80.

Complete uitvoering bevat camera Aviso, lampje, 1 doosje plaatjes, 10 vel papier, 10 kartons, 1 beschrijfbaar, 1 doosje fixerant, 1 beschrijfbaar, 2 schaaljes, 1 copierama, 1 droogrekje, 1 glazen moutje.

Prijs met Camera A / 7.40; met Camera B / 9.40. Zonder de camera / 3.80.



38n Ernemann Lilliput Camera

voor Platen en Filmpacks

Zeer billijke, kleine lichte klapschutter's, waarbij de dienstele die het voorste deel dragen kunnen in de valg liggen.

Uitvoering: zwart lederen valg en kunstleer

overtrek, eenvoudige Autonome slutter voor tijd en moment (niet regelbaar). Ontbrekende mat celluloid insteplaats goed teekend lensje f: 16.

Voor formaat	4.5 x 6	6 x 9	4.5 x 10.7
Inclus. een enkele, metaale chassis /	6.50	8.85	13.20
Metalen chassis	0.75	0.95	0.95
Filmpakket	2.40	3.20	—
Klem ter bevestiging op statief	0.05	0.10	0.05

Fig. 38



39n Ernemann film „K”

Gehuis voor rollfilm.

Uitvoering: houten camera's met kunstleer overtrekken, goed leesje slutter voor tijd en moment (niet regelbaar); beslagen deel verankerd.

Voor formaat 6 x 6 6 x 9 6.5 x 11 7.5 x 12.5
f 9.50 10.75 11.75 1.75

Portret voorzetsel / 1.50. Draadontspanner extra / 0.75.

40n Ernemann Unette

voor Kinofilmband, formaat 22 x 33 mm.

De UNETTE is het eerste speciale apparaat voor het maken van enkele beelden op kinofilm. Ondanks den hohen prijs geeft dit aerklike en handige toestel voorreffelijke negatieve in hoog en dwars formaat die van normale eschen volkomen voldoen kunnen. De filmband is in een gepatenteerde daglicht-verpakking en kan even gemakkelijk als een celluloid in een rollfilm-camera ingezet worden. Iedere rol is voldoende voor 24 opnames. De constructie en de behandeling der Unette komt overeen met de Ernemann Film „K”. Uitvoering: Camera van hout, overtrekken van kussel leer. Goede scherpstekenende lens met automatische slutter voor tijd en moment opnames, deluxite spader rijlaadendadig.

Scherpsteekende lens f. 12.5 . . .	f 6.50
Portret voorzetsel	1.50
Draadontspanner extra	0.70
Ernemann rollfilmband voor 24 opnames	0.75
Ernemann positieve afdrukfilm voor 48 opnames, geperforeerd	0.65



BILLIJKE APPARATEN VOOR BEGINNERS



37m Aviso Camera 4.5 x 6

Eenvoudige camera's met goede landschapslens voorzien van tijd- en momentslutter en zoekter.

A. Magazijncamera voor 6 platen. B. voor gebruik met chassis.
Prijs van A / 5.80 en B / 5.80.

Complete uitvoering bevat camera Aviso, lampje, 1 doosje plaatjes, 10 vel papier, 10 kartons, 1 beschrijfbaar, 1 doosje fixerant, 1 beschrijfbaar, 2 schaaljes, 1 copierama, 1 droogrekje, 1 glazen moutje.

Prijs met Camera A / 7.40; met Camera B / 9.40. Zonder de camera / 3.80.

38n Ernemann Lilliput Camera

voor Platen en Filmpacks

Zeer billijke, kleine lichte klapschutter's, waarbij de steunels die het voorste deel dragen kunnen in de valg liggen.

Uitvoering: zwarte lederen valg en kunstleer

overtrek, eenvoudige Autonome slutter voor tijd en moment (niet regelbaar). Ontbrekende mat celluloid insteplaats goed teekend lensje f: 16.

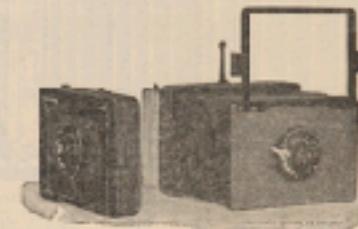


Fig. 38

Voor formaat	4.5 x 6	6 x 9	4.5 x 10.7
Inclus. een enkele, metaale chassis /	6.50	8.85	13.20
Metalen chassis	0.75	0.95	0.95
Filmpakket	2.40	3.20	—



39n Ernemann film „K”

Slechts voor rollfilm.

Uitvoering: houten camera's met kunstleer overtrekken, goed leesje slutter voor tijd en moment (niet regelbaar); beslagen deel verankerd.

Voor formaat 6 x 6 6 x 9 6.5 x 11 7.5 x 12.5
f 9.50 10.75 11.75 11.75

Portret voorzetsel / 1.50. Draadontspanner extra / 0.75.

Scherpsteekende lens f. 12.5 . . .	f 6.50
Portret voorzetsel	1.50
Draadontspanner extra	0.70
Ernemann rollfilmband voor 24 opnames	0.75
Ernemann positieve afdrukfilm voor 48 opnames, geperforeerd	0.65

Fig. 39

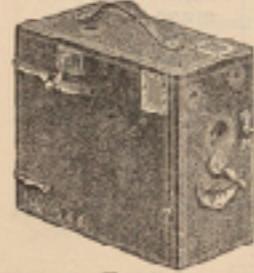


40n Ernemann Unette

voor Kinofilmband, formaat 22 x 33 mm.

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Scherpsteekende lens f. 12.5 . . .	f 6.50
Portret voorzetsel	1.50
Draadontspanner extra	0.70
Ernemann rollfilmband voor 24 opnames	0.75
Ernemann positieve afdrukfilm voor 48 opnames, geperforeerd	0.65



41n Handcamera's 6 x 9 en 9 x 12

Eenvoudige apparaatjes voor 6 of 12 plaatjes met chromatische lens, tijd en momentslutter, door vingerdruk te onspinnen. De 9 x 12 hebben 2 statiefmoeren. In plaats van met platen kunnen deze cameratjes met het dubbele aantal vlakke filmhoenders voor film worden gebruikt. Alle camera's hebben 2 zoekers behalve no. 4, deze heeft er slechts een. No. 1, 12 platen 6 x 9 en revolverbinden / 5. No. 2, 12 platen 5 x 9 met Irisblenden en regulierbare momentslutter / 3.40. No. 3 voor 6 platen 9 x 12 met revolverbinden met 3 ogenlussen / 10.75. No. 4 voor 12 platen 9 x 12 met Irisblenden en 3 voorzetslensjes voor insluiting op 1, 2 en 5 M. en regelbare momentslutter / 13.75.

Beter soorten dergen magazijn camera's met opladen voorzien zijn nog enkele aanwezig en worden als gelijkwaardigkoop ad / 25.— en hoger aangeboden.



Fig. 41

Fig. 41

BILLIJKE APPARATEN VOOR BEGINNERS



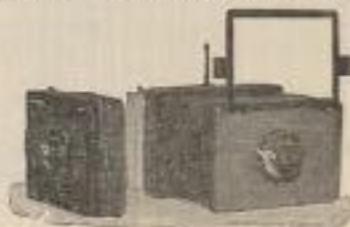
37m Aviso Camera 4.5 x 6

Eenvoudige camera's met goede landschapslens voorzien van tijd- en momentslutter en zoeker.

A. Magazijncamera voor 6 platen. B. voor gebruik met chassis.
Prijs van A / 3.80 en B / 5.80.

Complete uitvoering bevat camera Aviso, lampje, 1 doosje plaatjes, 10 vel papier, 10 kartons, 1 beschrijfbaar, 1 doosje fixerant, 1 beschrijf kleurfixatief, 2 schaaljes, 1 copieeraam, 1 droogrekje, 1 glazen moutje.

Prijs met Camera A / 7.40; met Camera B / 9.40. Zonder de camera / 3.60.



38n Ernemann Lilliput Camera

voor Platen en Filmpacks

Zeer billijke, kleine lichte klapschutter's, waarbij de dienstele die he
voordeel dat de dag liggen.

Uitvoering: zwart lederen balg en kunstleer
overtrek, eenvoudige Autonome slutter voor tijd en moment (niet regelbaar). Ontbrekende mat celluloid insteplaats goed teekend lensje f: 16.

Voor formaat	4.5 x 6	6 x 9	4.5 x 10.7
Inclus. een enkele, metaale chassis /	6.50	8.85	13.20
Metalen chassis	0.75	0.95	0.95
Filmpakket	2.40	3.20	—
Klem ter bevestiging op statief	0.05	0.10	0.05

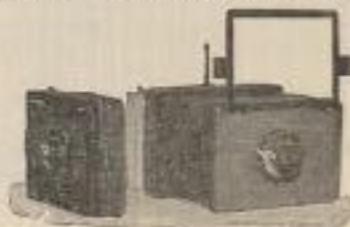


Fig. 38

39n Ernemann film „K”

Gehuis voor rollfilm.

Uitvoering: houten camera's met kunstleer overtrekken, goed leesje, slutter voor tijd en moment (niet regelbaar); beslagen deels vernikkeld.

Voor formaat 6 x 6 6 x 9 6.5 x 11 7.5 x 12.5
/ 9.50 10.75 11.75 1.75

Portret voorzetsel / 1.50. Draadontspanner extra / 0.75.



Fig. 39

40n

Ernemann Unette

voor Kinofilmband, formaat 22 x 33 mm.

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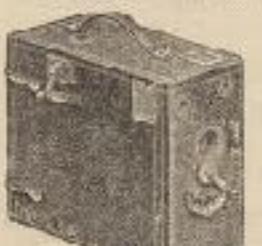


Fig. 40

41n Handcamera's 6 x 9 en 9 x 12

Eenvoudige apparaatjes voor 6 of 12 plaatjes met chromatische lens, tijd en momentslutter, door vingerdruk te ontpinnen. De 9 x 12 hebben 2 statiefmoeren. In plaats van met platen kunnen deze cameratjes met het dubbele aantal vlakke filmhoenders voor film worden gebruikt. Alle camera's hebben 2 zoekers behalve no. 4, deze heeft er slechts een. No. 1, 12 platen 6 x 9 en revolverbinden / 5. No. 2, 12 platen 6 x 9 met Iris-blenden en reguliere momentslutter / 3.40. No. 3 voor 6 platen 9 x 12 met revolverbinden met 3 ogenlussen / 10.75. No. 4 voor 12 platen 9 x 12 met Irisblenden en 3 voorzetslensjes voor instelling op 1, 2 en 5 M. en regelbare momentslutter / 13.75.

Beter soorten derer magazijn camera's met oplaten voorzien zijn nog enkele aanwezig en worden als gelegenheidkoop ad / 25.— en hoger aangeboden.

BILLIJKE APPARATEN VOOR BEGINNERS

37m Aviso Camera 4.5 x 6

Eenvoudige camera's met goede landschapslens voorzien van tijd- en momentslutter en zoeker.

A. Magazijncamera voor 6 platen. B. voor gebruik met chassis.
Prijs van A / 5.80 en B / 5.80.

Complete uitvoering bevat camera Aviso, lampje, 1 doosje plaatjes, 10 vel papier, 10 kartons, 1 beschrijfbaar, 1 doosje fixerant, 1 beschrijf kleurfixatief, 2 schaaljes, 1 copieeraam, 1 droogrekje, 1 glazen moutje.

Prijs met Camera A / 7.40; met Camera B / 9.40. Zonder de camera / 3.60.

38n Ernemann Lilliput Camera

voor Platen en Filmpacks

Zeer billijke, kleine lichte klapschutter's, waarbij de dienstele die he
voordeel dat de dag liggen.

Uitvoering: zwarte lederen balg en kunstleer
overtrek, eenvoudige Autonome slutter voor tijd en moment (niet regelbaar). Ontbrekende mat celluloid insteplaats goed teekend lensje f: 16.

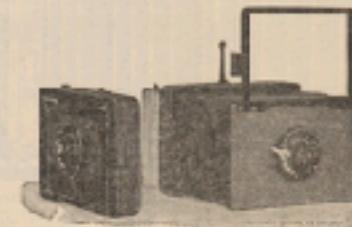


Fig. 38

Voor formaat	4.5 x 6	6 x 9	4.5 x 10.7
Inclus. een enkele, metaale chassis /	6.50	8.85	13.20
Metalen chassis	0.75	0.95	0.95
Filmpakket	2.40	3.20	—

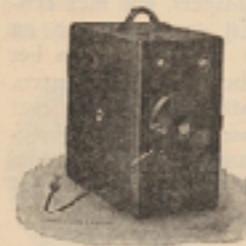


Fig. 39

39n Ernemann film „K”

Slechts voor rollfilm.

Uitvoering: houten camera's met kunstleer overtrekken, goed leesje, slutter voor tijd en moment (niet regelbaar); beslagen deels vernikkeld.

Voor formaat 6 x 6 6 x 9 6.5 x 11 7.5 x 12.5
/ 9.50 10.75 11.75 11.75

Portret voorzetsel / 1.50. Draadontspanner extra / 0.75.



Fig. 40

40n

Ernemann Unette

voor Kinofilmband, formaat 22 x 33 mm.

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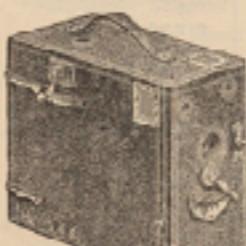


Fig. 41

41n Handcamera's 6 x 9 en 9 x 12

Eenvoudige apparaatjes voor 6 of 12 plaatjes met chromatische lens, tijd en momentslutter, door vingerdruk te ontpinnen. De 9 x 12 hebben 2 statiefmoeren. In plaats van met platen kunnen deze cameratjes met het dubbele aantal vlakke filmhoenders voor film worden gebruikt. Alle camera's hebben 2 zoekers behalve no. 4, deze heeft er slechts een. No. 1, 12 platen 6 x 9 en revolverbinden / 5. No. 2, 12 platen 6 x 9 met Iris-blenden en reguliere momentslutter / 3.40. No. 3 voor 6 platen 9 x 12 met revolverbinden met 3 ogenlussen / 10.75. No. 4 voor 12 platen 9 x 12 met Irisblenden en 3 voorzetslensjes voor instelling op 1, 2 en 5 M. en regelbare momentslutter / 13.75.

Beter soorten derer magazijn camera's met oplaten voorzien zijn nog enkele aanwezig en worden als gelegenheidkoop ad / 25.— en hoger aangeboden.

37.1 MB TIFF —
preservation file

BILLIJKE APPARATEN VOOR BEGINNERS



37m Aviso Camera 4.5 x 6

Eenvoudige camera's met goede landschapslens voorzien van tijd- en momentslutter en zoeker.

A. Magazijncamera voor 6 platen. B. voor gebruik met chassis.
Prijs van A / 3.50 en B / 5.50.

Complete uitvoering bevat camera Aviso, lampje, 1 doosje plaatjes, 10 vel papier, 10 kartons, 1 beschrijfbaar, 1 doosje fixerant, 1 beschrijfbaar, 2 schaaljes, 1 copierama, 1 droogrekje, 1 glazen moutje.

Prijs met Camera A / 7.40; met Camera B / 9.40. Zonder de camera / 3.50.

38n Ernemann Lilliput Camera

voor Platen en Filmpacks

Zeer billijke, kleine lichte klapschutter's, waarbij de dienstele die het voorste deel dragen kunnen in de valg liggen.

Uitvoering: zwart lederen valg en kunstleer

overtrek, eenvoudige Autonormale slutter voor tijd en moment (niet regelbaar). Ontbrekende mat celluloid insteplaat goed teekend lensje f: 16.

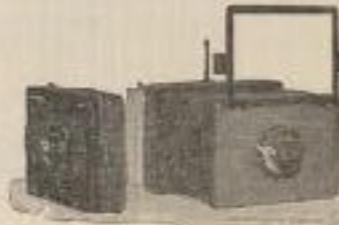


Fig. 38

Voor formaat	4.5 x 6	6 x 9	4.5 x 12.7
Inclus. een enkele, metaal chassis /	6.50	8.85	13.20
Metalen chassis	0.75	0.95	0.95
Filmpakket	2.40	3.20	—
Klem ter bevestiging op statief	0.05	0.10	0.05

39n Ernemann film „K”

Gehuis voor rollfilm.

Uitvoering: houten camera's met kunstleer overtrekken, goed leesje, slutter voor tijd en moment (niet regelbaar); beslagen deel vernikkeld.

Voor formaat 6 x 6 6 x 9 6.5 x 11 7.5 x 12.5
/ 9.50 10.75 11.75 1.75

Portret voorzetsel / 1.50. Draadontspanner extra / 0.75.



Fig. 39

40n Ernemann Unette

voor Kinofilmband, formaat 22 x 33 mm.

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Fig. 40

41n Handcamera's 6 x 9 en 9 x 12

Eenvoudige apparaatjes voor 6 of 12 plaatjes met chromatische lens, tijd en momentslutter, door vingerdruk te ontspannen. De 9 x 12 hebben 2 statiefmoeren. In plaats van met platen kunnen deze cameratjes met het dubbele aantal vlakke filmhoenders voor film worden gebruikt. Alle camera's hebben 2 zoekers behalve no. 4, deze heeft er slechts een. No. 1, 12 platen 6 x 9 en revolverbinden / 5. No. 2, 12 platen 6 x 9 met Iris-blinden en reguliere momentslutter / 3.40. No. 3 voor 6 platen 9 x 12 met revolverbinden met 3 ogenlussen / 10.75. No. 4 voor 12 platen 9 x 12 met Irisblinden en 3 voorzetslensjes voor instelling op 1, 2 en 5 M. en regelbare momentslutter / 13.75.

Beter soorten derer magazijn camera's met oplaten voorzien zijn nog enkele aanwezig en worden als gelegenheidkoop ad / 25.— en hoger aangeboden.

BILLIJKE APPARATEN VOOR BEGINNERS



37m Aviso Camera 4.5 x 6

Eenvoudige camera's met goede landschapslens voorzien van tijd- en momentslutter en zoeker.

A. Magazijncamera voor 6 platen. B. voor gebruik met chassis.
Prijs van A / 5.50 en B / 5.50.

Complete uitvoering bevat camera Aviso, lampje, 1 doosje plaatjes, 10 vel papier, 10 kartons, 1 beschrijfbaar, 1 doosje fixerant, 1 beschrijfbaar, 2 schaaljes, 1 copierama, 1 droogrekje, 1 glazen moutje.

Prijs met Camera A / 7.40; met Camera B / 9.40. Zonder de camera / 3.50.

38n Ernemann Lilliput Camera

voor Platen en Filmpacks

Zeer billijke, kleine lichte klapschutter's, waarbij de steunels die het voorste deel dragen kunnen in de valg liggen.

Uitvoering: zwarte lederen valg en kunstleer

overtrek, eenvoudige Autonormale slutter voor tijd en moment (niet regelbaar). Ontbrekende mat celluloid insteplaat goed teekend lensje f: 16.

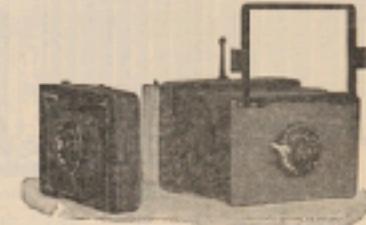


Fig. 38

Voor formaat	4.5 x 6	6 x 9	4.5 x 10.7
Inclus. een enkelv. metalen chassis /	6.50	8.85	13.20
Metalen chassis	0.75	0.95	0.95
Filmpakket	2.40	3.20	—
Klem ter bevestiging op statief	0.05	0.10	0.05

39n Ernemann film „K”

Slechts voor rollfilm.

Uitvoering: houten camera's met kunstleer overtrekken, goed leesje, slutter voor tijd en moment (niet regelbaar); beslagen deel vernikkeld.

Voor formaat 6 x 6 6 x 9 6.5 x 11 7.5 x 12.5
/ 9.50 10.75 11.75 11.75

Portret voorzetsel / 1.50. Draadontspanner extra / 0.75.



Fig. 39

40n Ernemann Unette

voor Kinofilmband, formaat 22 x 33 mm.

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Fig. 40

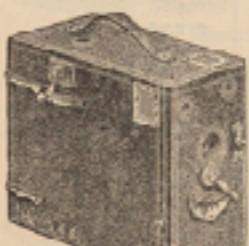


Fig. 41

41n Handcamera's 6 x 9 en 9 x 12

Eenvoudige apparaatjes voor 6 of 12 plaatjes met chromatische lens, tijd en momentslutter, door vingerdruk te ontspannen. De 9 x 12 hebben 2 statiefmoeren. In plaats van met platen kunnen deze cameratjes met het dubbele aantal vlakke filmhoenders voor film worden gebruikt. Alle camera's hebben 2 zoekers behalve no. 4, deze heeft er slechts een. No. 1, 12 platen 6 x 9 en revolverbinden / 5. No. 2, 12 platen 6 x 9 met Iris-blinden en reguliere momentslutter / 3.40. No. 3 voor 6 platen 9 x 12 met revolverbinden met 3 ogenlussen / 10.75. No. 4 voor 12 platen 9 x 12 met Irisblinden en 3 voorzetslensjes voor instelling op 1, 2 en 5 M. en regelbare momentslutter / 13.75.

Beter soorten derer magazijn camera's met oplaten voorzien zijn nog enkele aanwezig en worden als gelegenheidkoop ad / 25.— en hoger aangeboden.

0.085 MB JPG —
access file

37.1 MB TIFF —
preservation file

Post-Production

- Keep two master file types: archival master (original scanned image) and production master (processed/edited image)
- Cropping – only include the actual content of the documents (eliminate unnecessary margins for file size and clarity)
- Metadata – name files consistently; provide descriptive metadata
- Derivative files — the production files, OCR process, PDFs, XML documents, and other files generated from post-production.

Example of derivative files

INTERNET ARCHIVE

ABOUT CONTACT BLOG PROJECTS HELP DONATE JOBS VOLUNTEER PEOPLE

Files for VanSenusPrijscourant

Name	Last modified	Size
↑ Go to parent directory		
VanSenusPrijscourant.gif	22-Sep-2016 12:44	358.1K
VanSenusPrijscourant.pdf	22-Sep-2016 13:13	8.7M
VanSenusPrijscourant_abbyy.gz	22-Sep-2016 13:05	5.9M
VanSenusPrijscourant_archive.torrent	11-Jan-2017 00:16	29.8K
VanSenusPrijscourant_djvu.txt	22-Sep-2016 13:07	400.9K
VanSenusPrijscourant_djvu.xml	22-Sep-2016 13:07	4.5M
VanSenusPrijscourant_files.xml	11-Jan-2017 00:16	3.8K
VanSenusPrijscourant_images.zip (View Contents)	22-Sep-2016 00:46	2.5G
VanSenusPrijscourant_jp2.zip (View Contents)	22-Sep-2016 12:44	62.3M
VanSenusPrijscourant_meta.sqlite	13-Sep-2016 15:37	15.0K
VanSenusPrijscourant_meta.xml	11-Jan-2017 00:16	2.3K
VanSenusPrijscourant_scandata.xml	22-Sep-2016 13:07	36.7K

Uploading to the Internet Archive (which generates OCR and derivative files)

- Two methods:
 - Log into the Internet Archive (<http://archive.org>) and follow provided steps for uploading (enter metadata using text fields).
 - Alternatively, save time by uploading via Terminal using a cURL script complete with metadata.
- If both of these methods seem too confusing, email me at ehoyt@wisc.edu and I may be able to help with the post-production and uploading stages.

When entering metadata, these fields are recommended (Dublin Core)

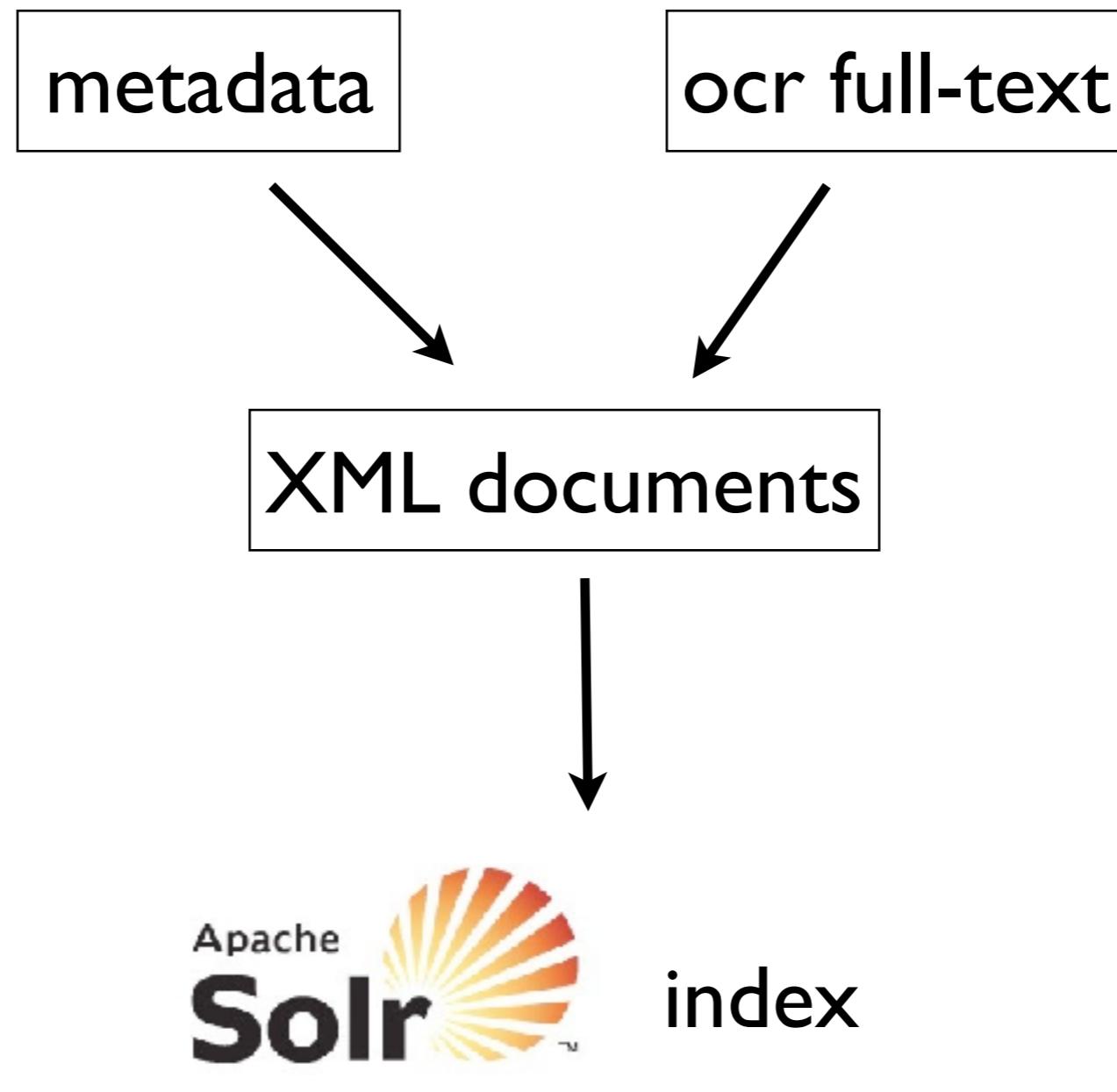
- Title
- Creator
- Subject
- Description
- Publisher
- Contributor
- Date
- Type
- Format
- Identifier
- Source
- Language
- Relation
- Coverage
- Rights

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  <identifier>VanSenusPrijscourant</identifier>
  <mediatype>texts</mediatype>
  <collection>mediahistory</collection>
  <contributor>Toverlantaarnmuseum Scheveningen (TOMU)</contributor>
  <coordinator>Media History Digital Library</coordinator>
  <creator>A. H. C. van Senus</creator>
  <date>1926</date>
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  <date-start>1926-04-01T23:23:59Z</date-start>
  <date-string>April 1926</date-string>
▼<description>
  This catalogue offers several optical devices - cameras, objectives, magic
  lanterns, film projectors, Röntgen-lamps as well as all kinds of accessories
  (chemicals for developing photographs, colors, bags for storage, special lamps).
  It also contains three pages of magic lantern slide sets that the enterprise had
  in stock. Almost every item is illustrated, which gives a good idea on how the
  objects looked like. To learn more about magic lanterns and lantern slides, visit
  the Lucerna Magic Lantern Web Resource http://slides.uni-trier.de
</description>
<format>Catalogs</format>
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  Prijscourant van benodigdheden voor fotografie en projectie
</journal-title>
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▼<lucerna-link>
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  <contributor>Toverlantaarnmuseum Scheveningen (TOMU)</contributor>
  <coordinator>Media History Digital Library</coordinator>
  <creator>A. H. C. van Senus</creator>
  <date>1926</date>
  <date-end>1926-04-30T23:23:59Z</date-end>
  <date-start>1926-04-01T23:23:59Z</date-start>
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▼<lucerna-link>
  http://slides.uni-trier.de/text/index.php?id=4009848
</lucerna-link>
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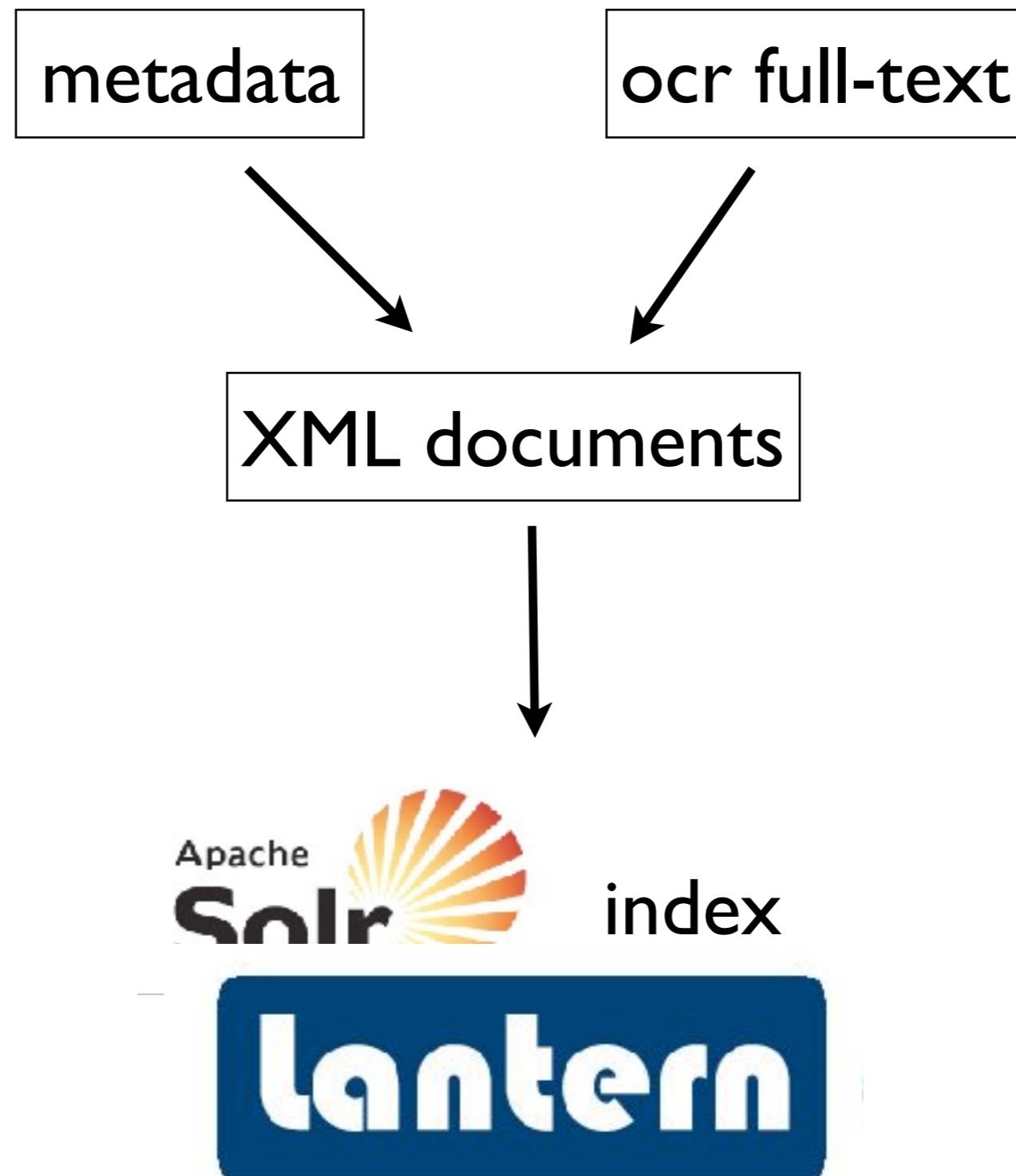
How do you make documents quickly searchable?

You index them.



How do you make documents quickly searchable?

You index them.



**digitizing oral
histories**



Oral History Metadata Synchronizer

enhance access for free

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The [Louie B. Nunn Center for Oral History](#) at the University of Kentucky Libraries has created a web-based system called OHMS (Oral History Metadata Synchronizer) to inexpensively and efficiently enhance access to oral history online. OHMS provides users word-level search capability and a time-correlated transcript or indexed interview connecting the textual search term to the corresponding moment in the recorded interview online.

The primary purpose for OHMS is to empower users to more effectively and efficiently discover information in an online oral history interview by connecting the user from a search result to the corresponding moment in an interview. OHMS is an open source, web-based application designed to improve the user experience you provide for oral history, no matter what CMS or repository you use. There are 2 main components of the OHMS system

- **OHMS Application:** The OHMS application is where the work is done. This is the back-end, web-based application



IMPORTANT LINKS

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OHMS available for download at

<http://www.oralhistoryonline.org/>

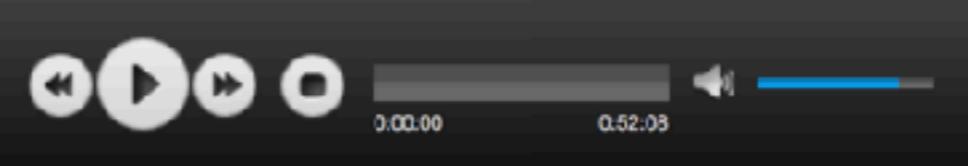


Interview with Martin Luther King, Jr., March 18, 1964

Louie B. Nunn Center for Oral History, University of Kentucky Libraries

Robert Penn Warren, Interviewer | 2002OH108 RPWCR 003

Robert Penn Warren Civil Rights Oral History Project | [Robert Penn Warren Civil Rights Oral History Project](#)



0:07 - Continued civil rights activities over generations

4:16 - Responsibility of the "negroes"

7:09 - Dr. King, a sell out?

10:12 - Reparations for slavery

15:22 - Revolution and a single leader

19:43 - Integration of public schools

26:44 - Splitting the psyche of the "negro" / African or American?

32:44 - Slogan: "freedom now"

39:20 - The revolution

42:43 - Assaults in Harlem

Transcript Index

[Switch to Spanish](#)

Search this index ▾

Keyword

Go

OHMS Viewer example at

[https://kentuckyoralhistory.org/oh/render.php?
cachefile=2002oh108_rpwcr003_ohm.xml](https://kentuckyoralhistory.org/oh/render.php?cachefile=2002oh108_rpwcr003_ohm.xml)



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OHMS available for download at
<http://www.oralhistoryonline.org/>

**OHMS does not automate
transcriptions**



The [Louie B. Nunn Center for Oral History](#) at the University of Kentucky Libraries has created a web-based system called OHMS (Oral History Metadata Synchronizer) to inexpensively and efficiently enhance access to oral history online. OHMS provides users word-level search capability and a time-correlated transcript or indexed interview connecting the textual search term to the corresponding moment in the recorded interview online.

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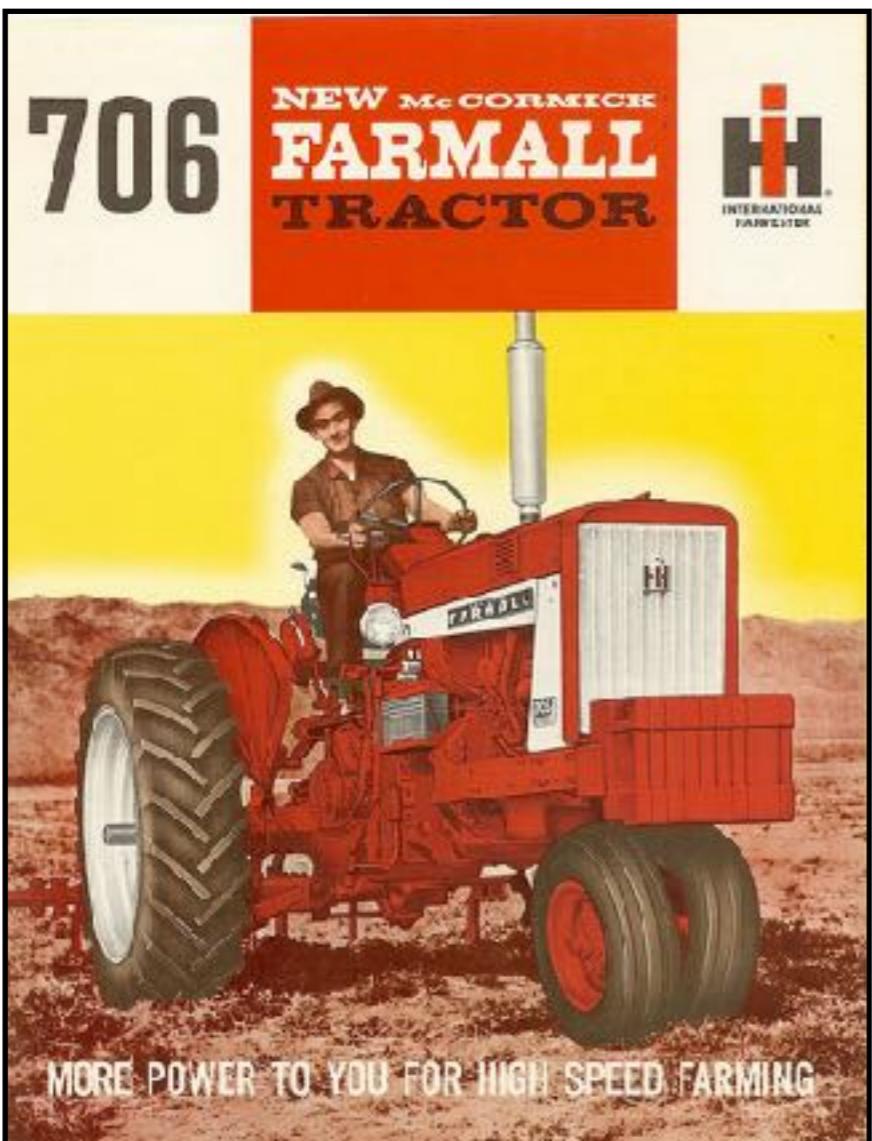
OHMS available for download at
<http://www.oralhistoryonline.org/>

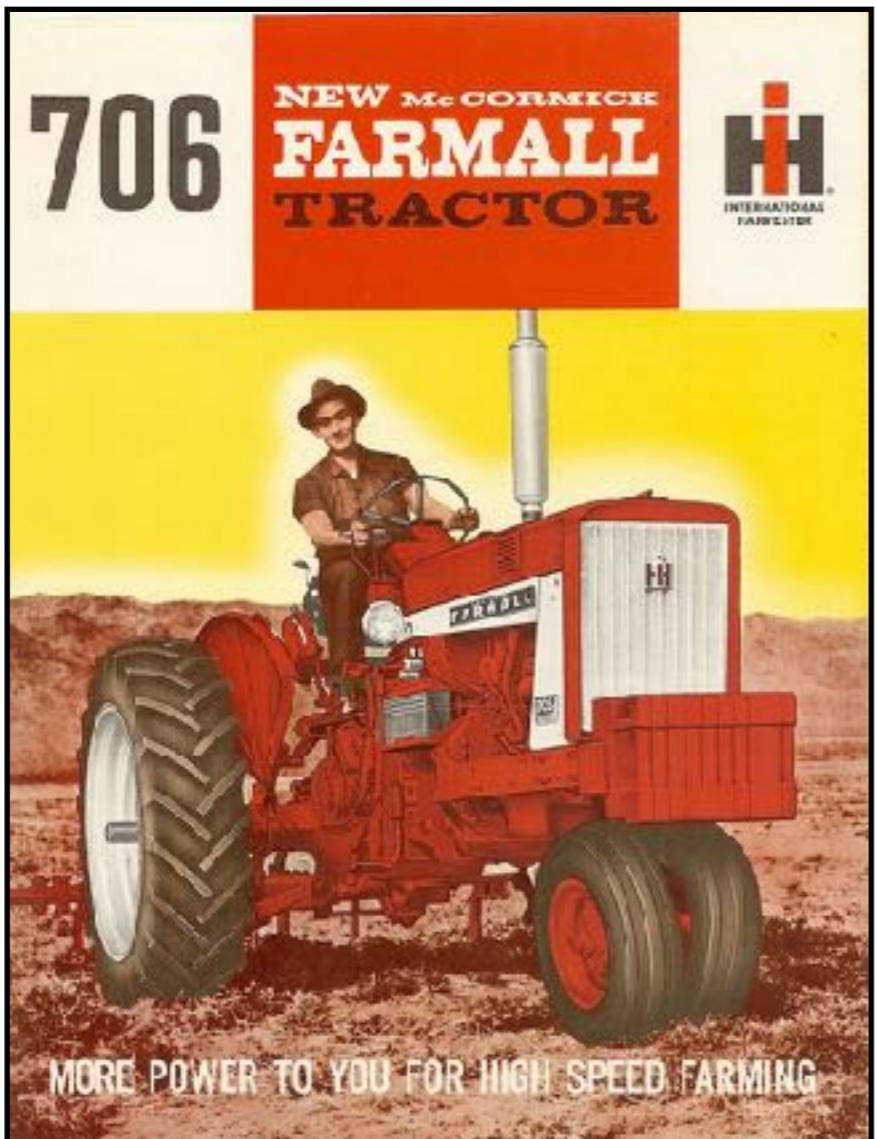
Automated Transcription Software and Services

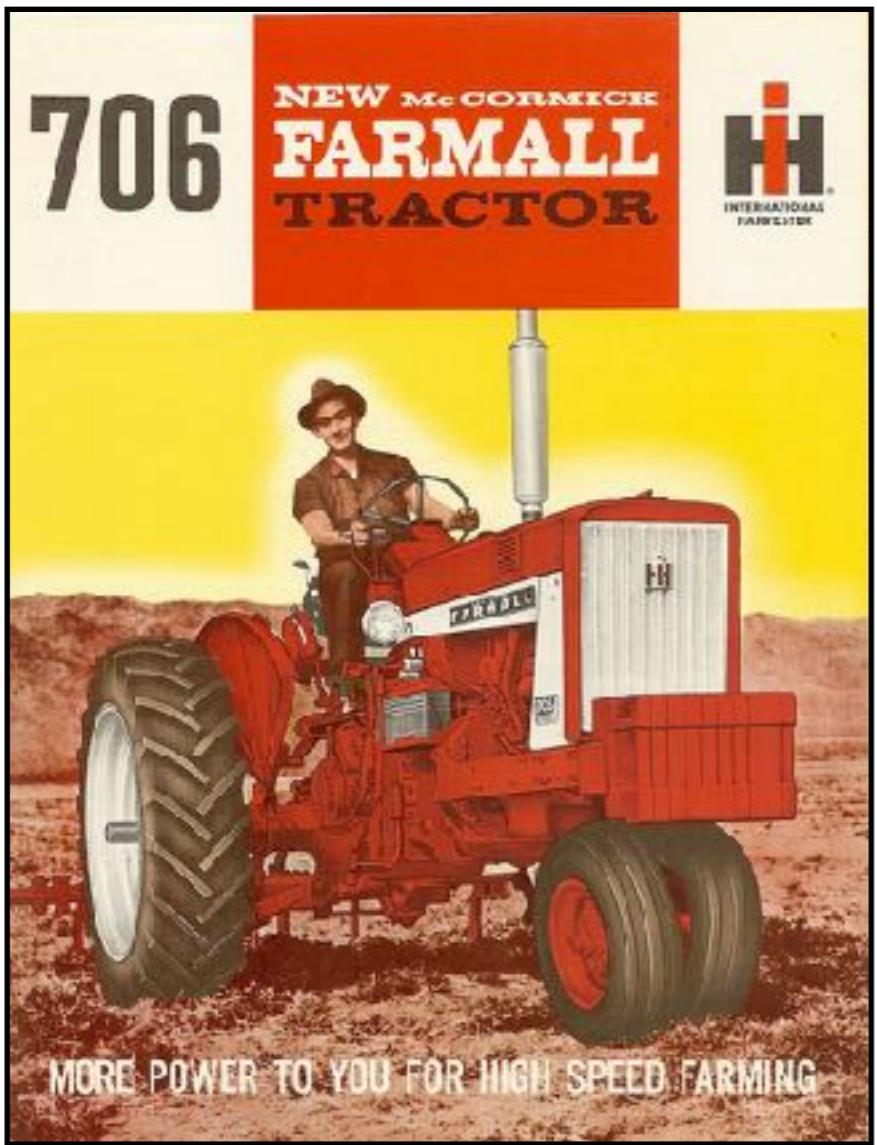


How does automatic speech recognition work?

- The acoustic model matches phonemes (linguistic units) to the audio signal.
- A lexicon provides the full range of possible words. What global languages does it include or exclude? And what temporal uses of those languages?
- The language model matches phoneme to words in the lexicon.

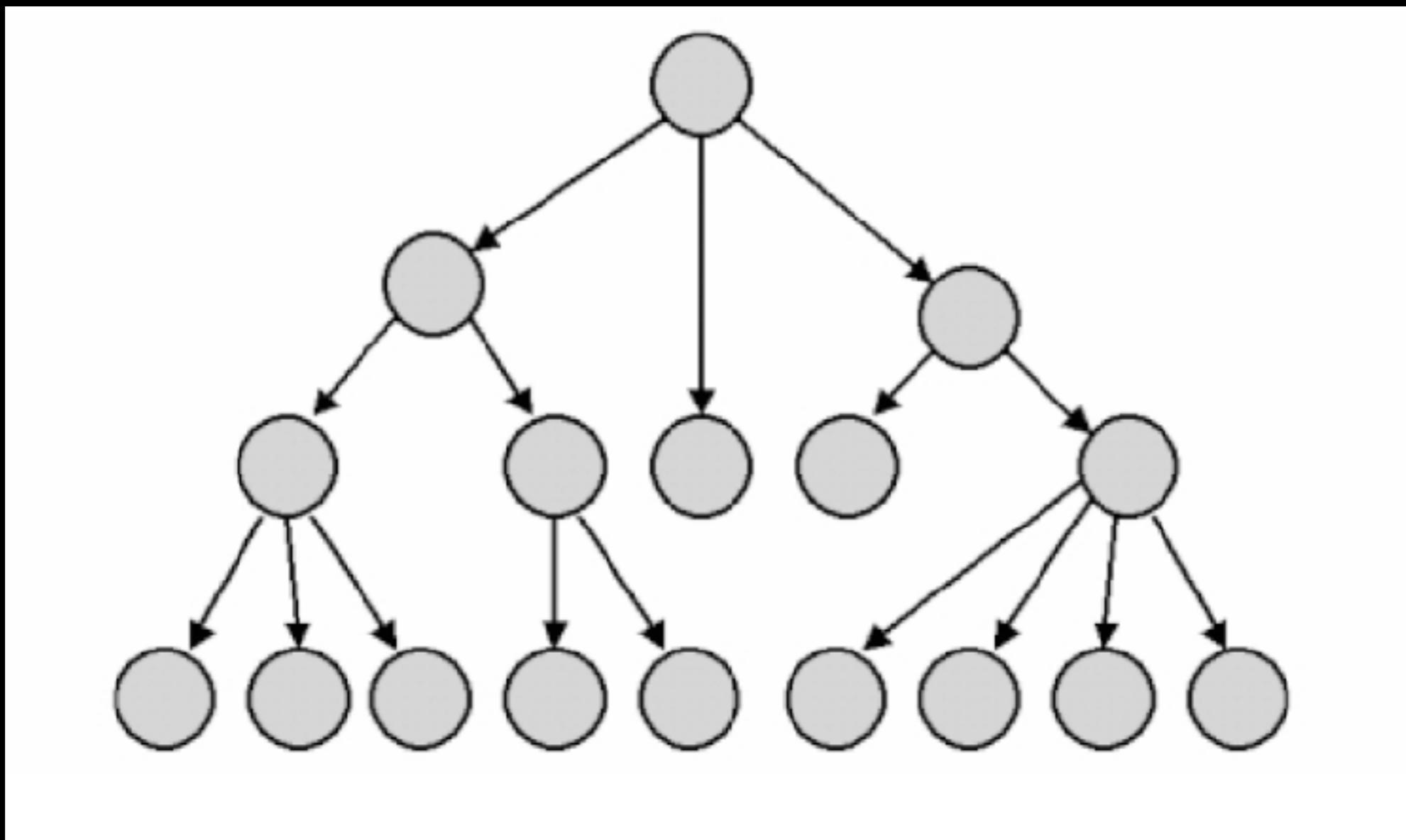






Databases

Hierarchical Database



A strictly XML database would look like this.

This is also the structure of HTML websites & computer file directories.

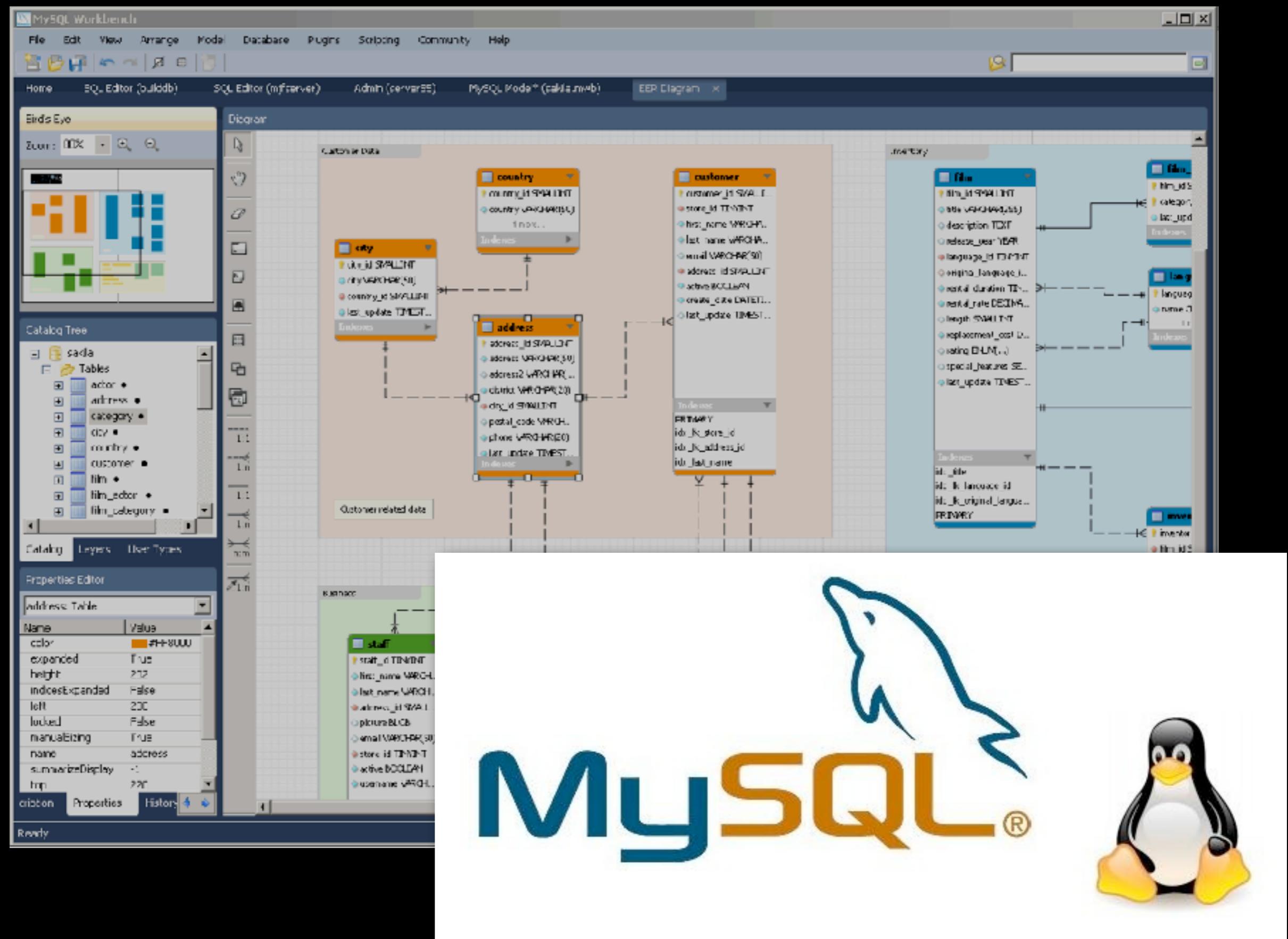
More Common: The Relational Database

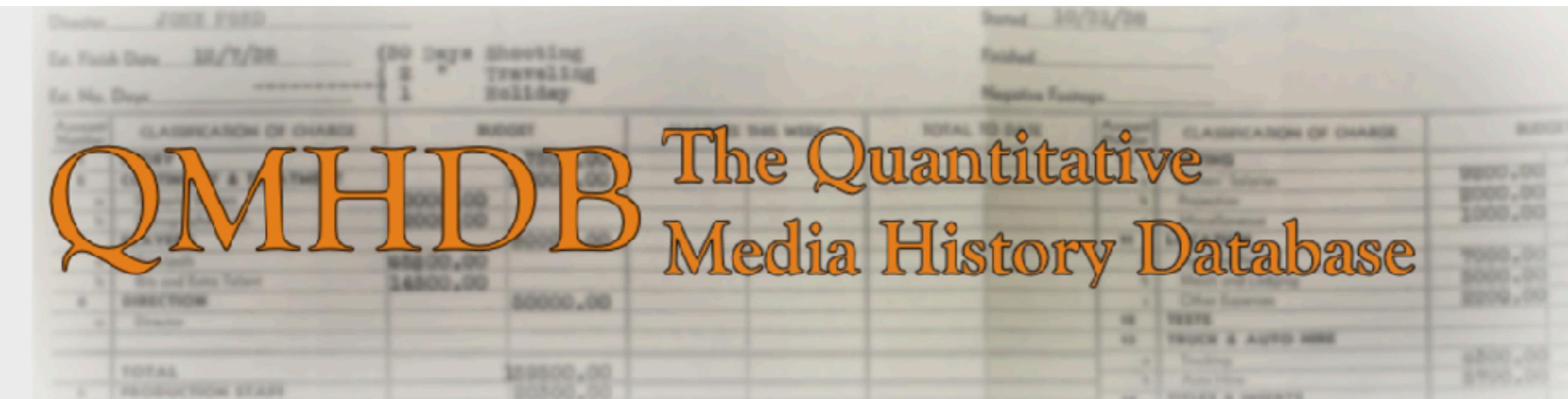
Hypothetical Relational Database Model

PubID	Publisher	PubAddress
03-4472822	Random House	123 4th Street, New York
04-7733903	Wiley and Sons	45 Lincoln Blvd, Chicago
03-4859223	O'Reilly Press	77 Boston Ave, Cambridge
03-3920886	City Lights Books	99 Market, San Francisco

AuthorID	AuthorName	AuthorBDay
345-28-2938	Haile Selassie	14-Aug-92
392-48-9965	Joe Blow	14-Mar-15
454-22-4012	Sally Hemmings	12-Sept-70
663-59-1254	Hannah Arendt	12-Mar-06

ISBN	AuthorID	PubID	Date	Title
1-34532-482-1	345-28-2938	03-4472822	1990	Cold Fusion for Dummies
1-38482-995-1	392-48-9965	04-7733903	1985	Macrame and Straw Tying
2-35921-499-4	454-22-4012	03-4859223	1952	Fluid Dynamics of Aquaducts
1-38278-293-4	663-59-1254	03-3920886	1967	Beads, Baskets & Revolution





QMHD^B

The Quantitative Media History Database

[Home](#) [Negative Costs Database](#) [Download All Data](#) [Ayer & Son Circulation Data](#)

Welcome to the QMHDB

Posted on [August 22, 2013](#) by admin — [No Comments](#) ↓

The Quantitative Media History Database (QMHD) is an open-access repository for quantitative data concerning media history. It was founded in 2013 by [Derek Long](#), a UW-Madison PhD candidate in Film in the Communication Arts department.

The current emphasis of the QMHDB is on well-sourced quantitative information about the media industries – so none of the data here comes from IMDB, Wikipedia, or other popular sites unless a particular datum is well-sourced. “Well-sourced” ideally means that a datum comes from archival or other primary documents, but it might also come from peer-reviewed secondary literature.

Most of the initial data corpus you can browse here is made up of data culled from archival

CINEMA CONTEXT



[films](#) [cinemas](#) [programmes](#) [people](#) [companies](#) [home](#)

Film in the Netherlands from 1896

an encyclopedia of film culture



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Figures

- 107235 programmes
- 45623 films
- 1646 cinemas
- 48574 censorship files
- 4311 men and women
- 1626 companies
- 400 cities
- from 1896 to the present day

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Relational Database Group Exercise, Part 1

- What data fields would you want to capture from this register of contracts?
- Which data fields would have their own tables?
- What data types should we save the fields in (e.g. string, integer, etc.)
- What types of questions could you ask after structuring the data this way across the whole collection of United Artists contract registers?

REGISTER OF CONTRACTS

PICTURE: #372 RE-ISSUE HENRY EIGHTH

WEEK ENDING: 5/8/37

TOWN	STATE	THEATRE	BRANCH	CONTRACT NO.	CONTRACT COUNT	RENTAL
BRIDGEPORT	CON	PARKWAY	N H	792	1	1500
NEWAYGO	M CH	VALLEY	DET	793	1	1000
CLARKSBURG	O HO	COMMUNITY	C IN	794	1	1000
SALEM	O RE	EL SINORE	SEA	795	1	3500
BOSTON	M AS	RIALTO CASINO	B OS	796	1	1250
WHITE PLAINS	N Y	COLONY	N Y	797	1	3500
GENEVA	ILL	FARGO	CH G	798	1	1500
BROOKLYN	N Y	VENUS	N Y	799	1	2500
WASHINGTON	D C	LITTLE	WSH	800	1	5000
				9		20750

Relational Database Group Exercise, Part 2

- What fields would you want to capture from **your exhibition and programming data?**
- Could you store **your data** in the same tables from the UA register of contracts?
- Why or why not?
- Are there tradeoffs between historical/cultural specificity and the leveraging of big data?

REGISTER OF CONTRACTS						
PICTURE: #372 RE-ISSUE HENRY EIGHTH				WEEK ENDING: 5/8/37		
TOWN	STATE	THEATRE	BRANCH	CONTRACT NO.	CONTRACT COUNT	RENTAL
BRIDGEPORT	CON	PARKWAY	N H	792	1	1500
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CLARKSBURG	OHO	COMMUNITY	CIN	794	1	1000
SALEM	ORE	EL SINORE	SEA	795	1	3500
BOSTON	MAS	RIALTO CASINO	BOS	796	1	1250
WHITE PLAINS	N Y	COLONY	N Y	797	1	3500
GENEVA	ILL	FARGO	CHG	798	1	1500
BROOKLYN	N Y	VENUS	N Y	799	1	2500
WASHINGTON	D C	LITTLE	WSH	800	1	5000
				9		20750



VIRTUAL LABORATORY



Unlocking and uniting Australian
cultural data: combine, collect, connect
and collaborate

<https://huni.net.au/>

Deb, you are here at HoMER in spirit!

unit three

curation as presentation
and public sharing



MPPDA Digital Archive [Register](#) | [Log In](#)

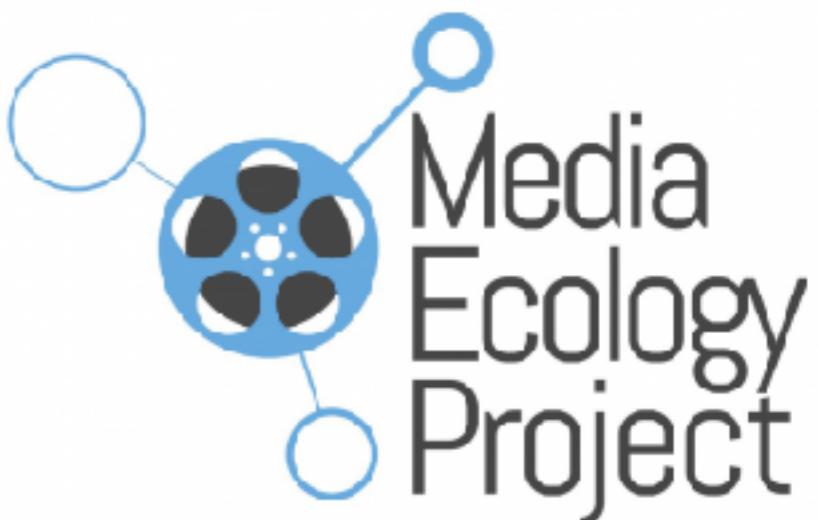
Documents from the Motion Picture Producers and Distributors of America, Inc., 1922 - 1939

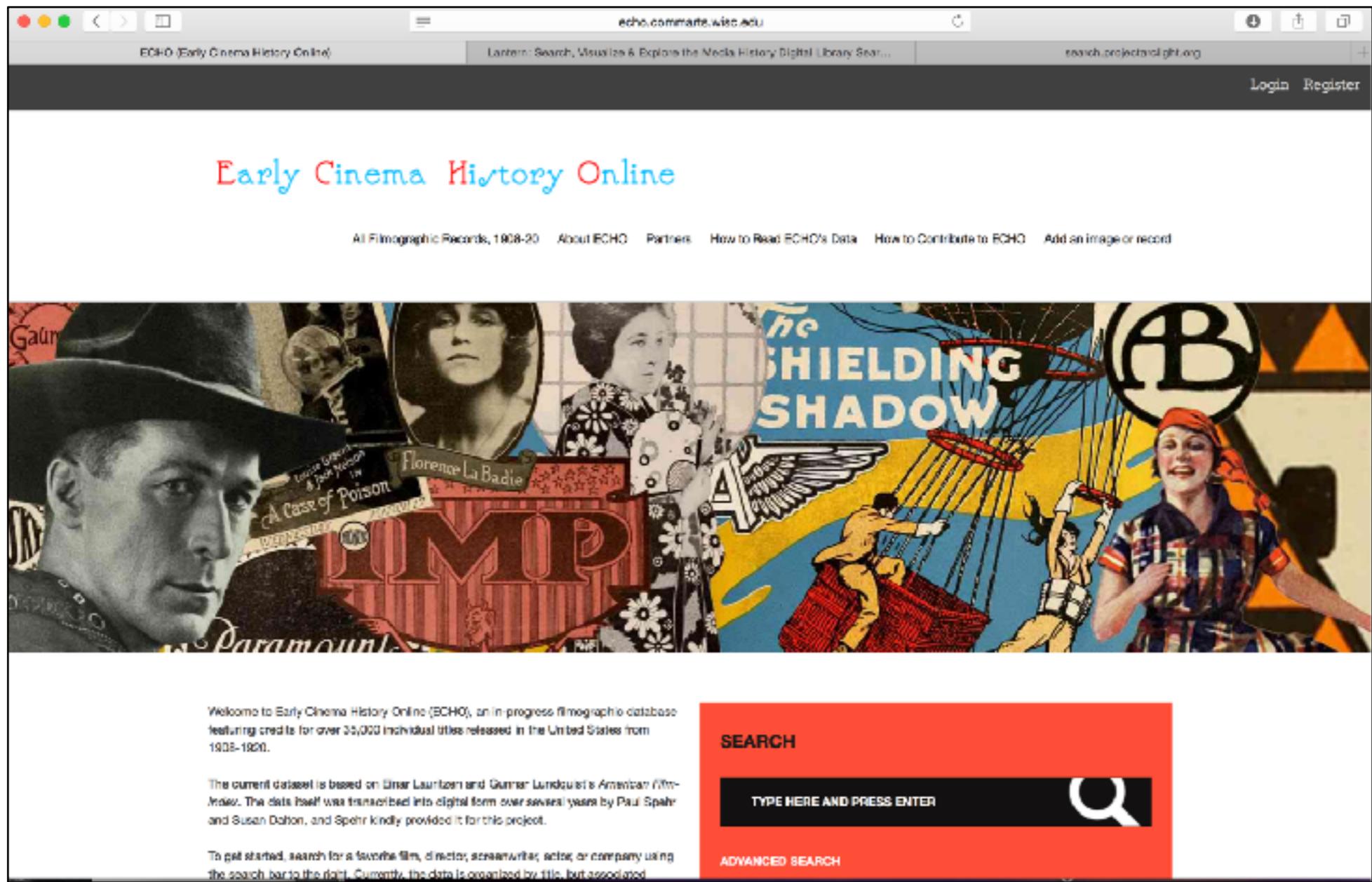
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FILM FINDERS

A black and white movie poster for the film 'A Lady Surrender's' directed by Harold Bell Wright. It features a man and a woman in a dramatic pose. Text on the poster includes 'FILM BY HAROLD BELL WRIGHT', 'A LADY SURRENDER'S', 'LOEW'S STUDIOS', and 'STARLET PARADE'.

Timeline of Historical Film Colors





<http://echo.commarts.wisc.edu>

Developed by Derek Long, from data compiled by Paul Spehr, Susan Dalton, Gunnar Lundquist, and Einar Lauritzen. Assisted by Media Ecology Project.



Canadian Educational, Sponsored
& Industrial Film Project

<http://www.screenculture.org/cesif/>

Developed by Charles Acland & Louis Pelletier



Canadian Educational, Sponsored
& Industrial Film Project

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WATCH FILMS | REGARDER LES FILMS

HOW TO TAKE FINGERPRINTS



ÉTÉS LAURENTIENS



Search

FRANÇAIS



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BROWSE BY PRODUCER | PARCOURIR PAR PRODUCTEUR

Is equal to

Apply

16mm Motion Picture Centre

A. Scott Miller

ABS Productions

Academy TV Films Productions of Canada

Access Alberta

ACCESS Network

Adanac Films

Adfilms

Adrien

 Search

FRANÇAIS

DRIVER TRAINING : LIFE IS WORTH THE LIVING

Accession number: 1966.0035

Sponsors:

All Canada Insurance

Producers:

Chetwynd Films

Arthur Chetwynd

Directors:

Bill Street

Directors of Photography:

Robert Bruce

FRANÇAIS



<http://omeka.org>

Excellent free software for building digital collections & exhibits.
Allows metadata to be easily imported & exported.

[Dashboard](#)[Items](#)[Collections](#)[Item Types](#)[Tags](#)[Exhibits](#)[Simple Pages](#)

Dashboard

[Search](#) [+](#)

A new version of Omeka is available for download. Upgrade to 2.1.3

10 1 20 2 Seasons 1
items collections tags users theme exhibits

Recent Items

- | | |
|---|----------------------|
| Preserving Works on Paper | Edit |
| U.S. cruiser "Olympia" leading naval parade | Edit |
| Tubby Spencer | Edit |
| Gecrge Dewey | Edit |
| Historical Thinking Matters | Edit |
| Add a new item | |

Recent Collections

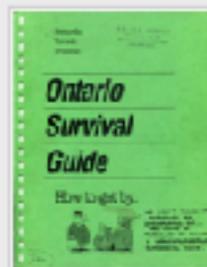
- | | |
|----------------------|----------------------|
| Spanish-American War | Edit |
|----------------------|----------------------|

[Add a new collection](#)

Omeka's developer interface.

[About](#)[Browse Items](#)[Browse Exhibits](#)[Toronto Counter-Map](#)[Contribute](#)[Contact](#)[Links](#)

FEATURED ITEM

[Ontario Survival Guide](#)

The Ontario Survival guide served as resource to inform people on "how to obtain necessities at an affordable price, find employment, invest savings....

RECENTLY ADDED ITEMS

[Is the Enemy of my Enemy my Friend?](#)

An article from The Eyeopener covering the November 24, 1993 protest against Ernst Zundel at 206 Carlton Street.

[Rage Against Nazis benefit concert for Anti Racism Action](#)

A show flyer for a Rage Against Nazis benefit for the

Omeka's user interface ("Berlin" theme).

Example from <https://www.alternativetoronto.ca/>

ABOUT

What is Alternative Toronto? A community archive and historical map of Toronto's alternative cultures, scenes and spaces of the 1980s and early 1990s.

Our mandate: To document the history of Toronto's alternative communities from 1980 to 1995 by creating a digital repository to which anyone with materials can contribute. Alternative Toronto uses open source archival tools to help visitors learn about this history in a way that is publicly accessible and in the public interest. As historians, archivists and activists, we are committed to the practice of critical community history.

Who we are: Alternative Toronto is coordinated by [Lilian Radovac](#), who is a cultural historian at the University of Toronto and the project's principal investigator. It's guided by an ad hoc advisory collective whose members include researcher Sophie Toupin (McGill), archivist Sarah R. Demb (Harvard) and author Cory Doctorow. Historian Simon Vickers and documentary artist Sylvia Nowak are the project's research assistants.

What it covers: Radical, countercultural and/or trans*/feminist/queer activism, art, music, theatre, dance, publishing, bookselling, cinema, education, health care, computing, housing, and more.

What we want: Posters, flyers, zines, pamphlets, manifestos, meeting minutes, photographs, artwork, cassette recordings, video footage, setlists, playbills, stories, essays, reflections, correspondence, newspaper clippings and code.

We're also looking for addresses, leases, rent receipts, social assistance cheque stubs, student loan documents, and other items that will help us to document the spaces these cultures happened in.

How to submit materials: Click the Contribute menu tab and read the [Contributor's Guide](#) for instructions on how to create an account and submit materials online. Contact us if you need help or have materials you'd like us to digitize for you.

Visitors go to museums

Visitors go to museums

**But now museums also
go to the visitors**

Lantern: Search, Visualize & Explore the Media History Digital Library

lantern.mediahist.org

My WebSpace Patient Registration Popcorn Maker UW Learn@UW WiscMail WiscCal

Search... Search Q Advanced Search Options | My Past Searches about credits feedback mhdl

lantern
search, visualize & explore the media history digital library

lan·tern

Noun

1. A source of light for reading and discovery.

2. The search and visualization platform for over 800,000 pages of digitized texts from the histories of film, broadcasting, and recorded sound.

3. An open access co-production of the Media History Digital Library and the University of Wisconsin-Madison Department of Communication Arts.

interactive magazine gallery
filter & sort by genre, circulations & citations.*

FILTER SORT LIST RESET

<http://lantern.mediahist.org>



Page

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Notifications 99

Insights

Publishing Tools

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Media History Digital Library

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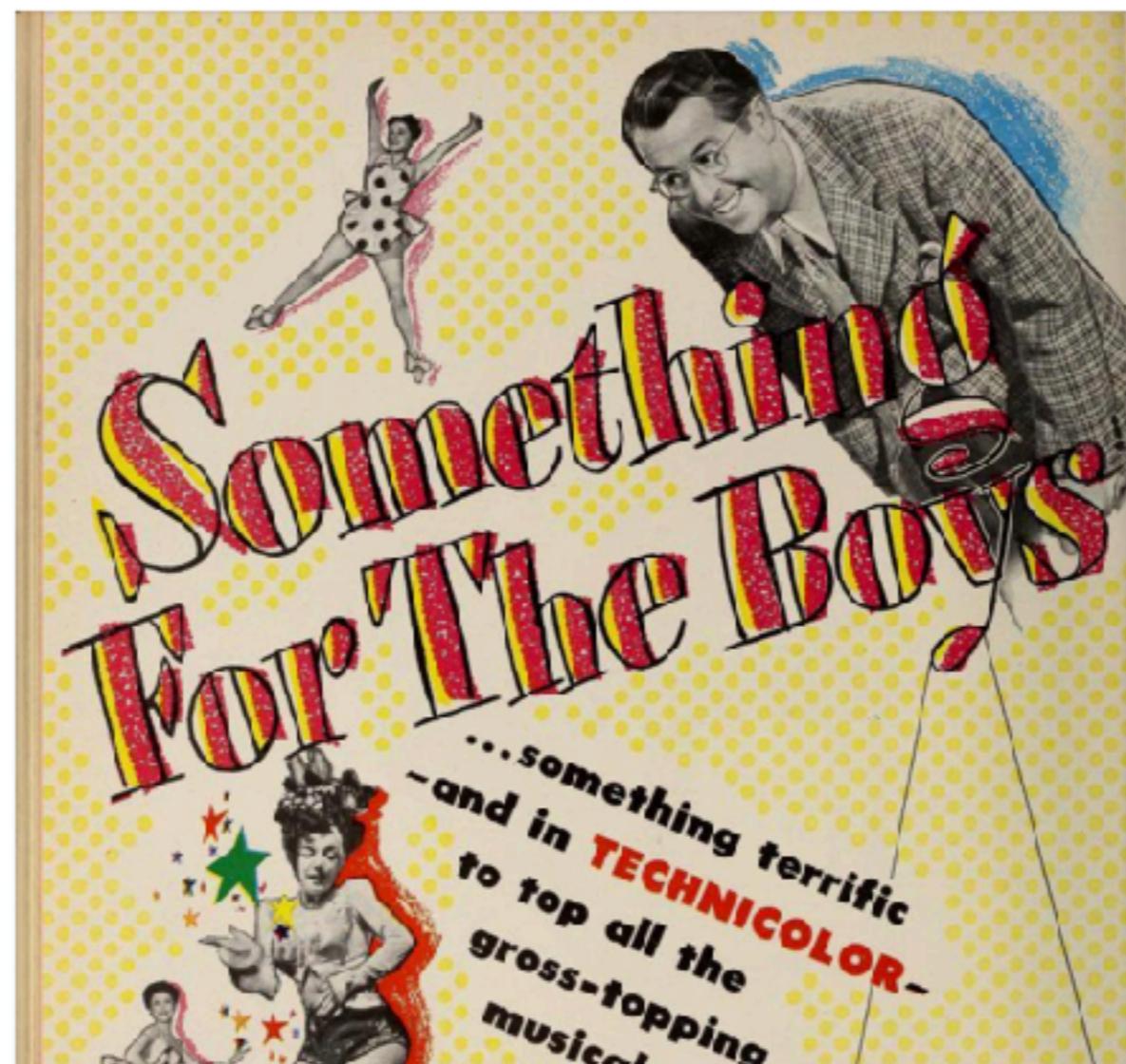
Posts

**Media History Digital Library**

Published by Rob Farr [?] · 13 hrs ·

...

Ten years before Bilko, Phil Silvers (with hair!) was the top banana in 1944's Something for the Boys. Born this day in Brooklyn, NY in 1895.
http://archive.org/stream/motionpicturedai56unse_0...





THE ARCLIGHT GUIDEBOOK TO MEDIA HISTORY AND THE DIGITAL HUMANITIES

Charles R. Acland and Eric Hoyt, Editors.

REFRAME
BOOKS

WHEN WORLDS COLLIDE: SHARING HISTORICAL ADVERTISING RESEARCH ON TUMBLR

Cynthia B. Meyers

"How good do that booty look though?" This comment was posted online a few months ago, in praise of an advertisement I had posted on my Tumblr blog (figure 1). The ad, from a 1946 issue of the *Saturday Evening Post*, consists of a Norman Rockwellesque painting of three children admiring Cellophane-wrapped lollipops. Above them is printed the question, "HOW GOOD DOTS A LOLLIPOP LOOK?" and beneath them the answer, "YOU KNOW WHEN YOU SEE IT PROTECTED IN CELLOPHANE." What stood out for the anonymous online commentator, however, was the frilly-underwear-clad rear end of one of the children, a girl apparently about five years old, visible beneath her lifted skirt as she leans over the candy counter. Had I, in my effort to cater to my Tumblr audience, become the unintentional enabler of pedophiles? Or was this commentator simply a disinhibited social media user, anonymously poking fun at an historical image with an intentionally sexually perverse reading? How had I come to this moment of reckoning?

Initially, my intention in starting a blog was not to attract snarky comments but to share materials about our commercial cultural past. I study the history of the intersection of the advertising and broadcasting industries, a particularly rich topic, I think, in that both industries are deeply involved in creating, responding to, and disseminating a variety of discourses and cultural forms,¹ with sometimes distinct but often overlapping resources and purposes. The advertising industry itself is not a single entity but many institutions and individuals with conflicting and contradictory ideas and practices, pulled this way and that by competing assumptions and economic exigencies.² My book, *A Word from Our Sponsor: Admen, Advertising, and the Golden Age of Radio*, is the

THE SATURDAY EVENING POST

HOW GOOD DOES A LOLLIPOP LOOK?



YOU KNOW WHEN YOU **SEE** IT PROTECTED IN CELLOPHANE

WHY IT PAYS TO BUY CELLOPHANE-PROTECTED PRODUCTS

When you are what you buy, you're sure of what you're getting. What stoppers, young or old, when protection is incorporated? Do it with Cellophane because it protects the quality ... shows the beauty ... what else...
... clear spanning. But Cellophane does more than just show. It protects what it shows... preserves flavor, keeps things clean, delivers your money's worth of original quality.

NO-TEAR CLOTH

DUPONT

Cellophane
A product of DuPont
SHOWS what it PROTECTS

BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

FEB 23 1946

"How good does a lollipop look?" (1946)

#retro #vintage #advertising #vintage ad #DuPont #candy
#little girl #lollipop #1940s

⌚ 7 months ago ❤ 291 CO

Share



Penny and her mother both whistle this happy little washday song! (1944 Good Housekeeping)

#retro #vintage #advertising #vintage ad #1940s #rinso
#soap #radio #whistle #penny #laundry #comic strip

© 8 months ago 24 CO

+ Share



Penny and her mother both whistle this happy little washday song! (1944 Good Housekeeping)

#retro #vintage #advertising #vintage ad #1940s #rinso

#soap #radio #whistle #penny #laundry #comic strip

8 months ago 24 CO

+ Share



as impossible as trying to sell Portland without

KPTV channel 12

Best cost per thousand buy plus coverage and audience*—
that's why KPTV, Channel 12 is your MUST BUY media to sell the vast
Oregon and Southwest Washington market.

Oregon's FIRST Television Station • Represented Nationally by the Katz Agency, Inc., • Seattle • Portland, Oregon
• November Telecasts

SPRING • 1 FEBRUARY 1958

61

The free premium of a young woman in a box of Soggo cereal is just as impossible as trying to sell Portland with KPTV-12 NBC. (1958)

#retro #vintage ad #vintage tv #advertising #television

#1950s #portland #kptv #nbc nbc

1 year ago 194 CO

+ Share

“I found myself growing more and more interested not so much in teaching the world as in gaining its attention. I learned the basic metrics Tumblr provides for each post: the number of ‘likes’ (a heart icon) and “reblogs” (when another blogger reposts to his/her own followers). Tumblr does not show the number of “views” (although Google Analytics would do so) but lists the “likes” and “reblogs” as a combined list of “notes” and totals them. Like many social media users, I began to try to anticipate which posts would get the most attention. I began to select images not for their historical significance but because I thought they might attract more “notes.”

– Cynthia Meyers, “*When Worlds Collide: Sharing Historical Advertising Research on Tumblr*,” from *The Arclight Guidebook to Media History and the Digital Humanities* (2016)

**How should HoMER's exhibitor
data, programming data, oral
histories, and memorabilia be
publicly shared and presented?**