

**Introduction to Moving Image Archiving and Preservation H72.1800
Group Research Project**



The Martin Martin Home Videos (1941-1958)

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Introduction: The Martin Martin Home Videos

This collection of home videos, referred to collectively as the Martin Martin home videos, was donated to the University of South Carolina as an example of archival footage with potential historic interest. The collection includes 12 reels of 16mm films, 1 reel of super 8 film, and 2 reels of audio-tapes (the audio tapes are not discussed in this presentation). A man named Benjamin Bradley donated the footage in 2012. He had no knowledge of the family featured but believed the videos to be historically significant and important for donation/preservation. These films were found in at a garage sale and though there was some information provided on the film cans they were found in (years, activities depicted) there are still questions as to where the film was shot and who in fact the Martin Family was, as well as their actual content and historical context.

The seven films are comprised of family footage that we believe to be of the same family, as there are reoccurring people (including a tall man with glass, a shorter, broader man with dark hair, a dark haired grandmother and the same group of children). The films span roughly from around 1941 to 1958, covering important moments in American history and featuring different generations of the Martin family. They cover home footage such as daily activities of a baby being changed, religious ceremonies such as First Communion, a Wedding and Easter, and meetings of different family members. They also include family trips to Miami and footage shot in Korea during the War. This report is organized in order by which the films were sent. Each section refers to the number provided by the University of South Carolina (Martin 1, 2, 3, 4, 7, 9 & 10).

Overall this footage provides us insight into the life of a family during mid-century America, including not just special moments but everyday occurrences. By studying this footage and researching its contents we hope to provide the University of South Carolina enough information and metadata that their archivists, and anyone who is interested in the footage of this era, can use these films effectively. Each video has been researched individually to the best of our ability and the contents discovered are provided below. In our conclusion we briefly review the damage and state of the video as well as suggestion for preservation and presentation. Please refer to the footnotes, appendices and acknowledgements for further information.

Martin #1

The Martin #1 reel features the landscape and everyday life of an all-white unit, the 584th Transportation Truck Company, in the Korean War (25 June 1950 – 27 July 1953). This home movie, shot by a soldier in the company, is very likely to be misunderstood to be shot in a Korean site. But based on the signs and costume of the local, it was, at least partly, shot in a Japanese site. At 01:30, there is a sign standing besides soldier, saying that "Local people are forbidden in the area." At 04:30, there is another bilingual sign, saying "International motor Pool." Then the film cuts into an airport, suggesting it is a military base, possibly of the US Army in Japan. At 5:17, two Japanese guys are wrestling and it's a traditional Japanese Sumo as a showcase, a kind of ritual as exhibition by lots of soldiers. Various types of national flags are hanging around the sports site, including the national flags of South Korea, France, Switzerland, UK, US, ICRC (International Committee of the Red Cross), Republic of China, etc.

The original description says "The film shows a street of the local town, and includes a teacher and her students from the orphanage, the Duk Sung Orphanage in Pusan." However, as far as I can tell, there is no clear text to indicate that the students and the teacher is from this particular orphanage.

Lots of the scenes of this film were shot along the coast; my speculation is that this could be an Japanese island close to South Korea, a military base and truck company mostly for the transportation the weapon and artillery. Later in the film lots of boxes of artillery are stored, and out of one box it says "105mm Howitzers," which the standard light field howitzer for the United States in World War II. It continued to see service in the Korean and Vietnam Wars.

Martin #3

The Martin #3 reel features two trips by the Martin family to Miami: according to the dates provided on the film cans, the first trip was taken in 1957 and the second in 1958 (the vacation footage is divided briefly by footage from upstate New York, probably where the home footage from the other reels was filmed, and during the springtime, perhaps after the first trip). According to the information on the film cans both of these trips would were taken during February, when it was a popular time o

vacation in Miami due to the weather. Based on research conducted on certain sites within the footage these dates appear to be accurate. The same group of people appears in both trips: two older women, presumably grandmothers, two young children (a boy and a girl) and the dad who is filming them. Their mother is also seen briefly. This footage is also in color, unlike some of the other earlier film reels in the collection.

The 1957 trip is the shorter of the two trips in terms of footage. The family is staying at a small resort in the Miami Lakes area, outside of the city. The vacation house shown would have been one of the vacation homes in that area, and was a popular vacation destination area for the time. The children are running around the lake, where there is also a horse and a pony, meaning a petting zoo or farm was near by and was part of the resort. The next part of the Miami 1957 footage shows the children at the beach exploring the Mangrove trees. Based on research through the Florida National Parks service it can be determined that these type of Mangrove trees are found in southern Florida, specifically in the Biscayne Bay and the Miami area, which would further prove that the family was staying around Miami.¹ The little girl and boy are wearing the same swimsuits as the earlier footage at the lake, meaning it is the same 1957 trip if not also the same day. This segment is roughly three minutes long.

The following footage divides the two Miami Trips, and shows the family at a house in the Upstate New York region (perhaps in Monticello, where other home footage from the collection takes place). It appears to be early spring, as the trees are bare and the geography is very brown and dull. The little girl and the mother are also wearing dresses, which would make it closer to springtime and fit in chronologically with the rest of the film. The father and mother are seen clearly in this footage, and the father is seen in multiple film reels in the collection (he is recognizable by his glasses as well as his tendency to stick his tongue out and make funny faces at the camera). There is a young couple in the footage as well-perhaps one of the young boys from the earlier film grown up with his girlfriend or wife. They are waving to the grandmother (the same one seen in Miami) as she backs up an old pick-up truck out of the driveway and takes a few turns, as

¹ Based on information from the Florida State National Parks Official website (<http://www.nps.gov/ever/naturescience/mangroves.htm>), the trees featured in the footage are white mangrove trees that thrive in salt water and are commonly found in the Miami area and would have been an attraction for families to visit. As the family visits Key Biscayne later in the footage it is very possible that these are the mangroves of Biscayne Beach.

if practicing driving. Based on the assumption that this footage is from Upstate New York around the Monticello area, the highway seen in the background is Route 9, which runs across the state of New York (the geography in this clip would support that conclusion). This segment is a short two minutes.

The rest of the reel (about nine minutes in total) is devoted to the 1958 trip to Miami. Again this includes the two grandmothers, the boy and the girl and at least the father who is filming, though he is never actually seen. The footage starts with the family at the beach with the mangrove trees, most likely at the same beach from the previous trip. One of the grandmothers finds a dead duck that she carries with her and shows to the camera.² The two children play on the trees: they are both wearing shorts, so it looks like it would be in the wintertime (also the most desirable time for a trip to Miami).

The next cut is to footage viewed from a car, from the passenger seat (this could mean that someone other than the father is filming, like he has throughout the previous footage). They are driving along one of the Miami Causeways, across the bay onto the Miami/South Beach area. Based on where they drive further, it is probably the Causeway furthest South such as the MacArthur Causeway.³ They pass a historic ship that has been docked that looks to be an old explorer ship that travels to different ports. Next the footage cuts to the Miami Port, where they pass a large freighter with the name “Sea Side” written on the sides. This could be a reference to the Sea Side Service, a pioneering shipping company established in 1955 and had many ships based out of Miami Harbor.⁴ A Good Year Blimp can also be seen in the distance, which had blimps traveling around the country since 1925.

The footage then cuts to the family as they continue traveling up Fort Collins Avenue as they head North: their progress can be mapped out fairly specifically based on the Hotel names and Buildings they pass (see Appendix 1). This includes the Surrey Hotel at 44th and Collins Avenue⁵. This provides an important example of the South

² According to the website for Florida’s Waterfowl, this could be a Mallard or Molten duck, which is a primary bird in the Southern Florida ecosystem and could easily be found there (<http://myfwc.com/wildlifehabitats/managed/waterfowl/>).

³ For a potential map route taken by the Martin Family please see Appendix 1.

⁴ It has since been bought out and changed ownership numerous times, and the company now goes by the name Horizon Lines (<http://www.horizonlines.com>).

⁵ The Surrey was a very popular hotel in it’s day and was described as “A remarkably accessible location - convenient to all of the famous places of entertainment and other points of interest in this famous resort city

Beach location and hotel life of the 1950s and gives plenty examples of cars during this era that can be seen in the parking lot in front. The footage then shows the family stopping at the Desert Inn Resort Motel at 172nd St. & Collins Ave-at this point they have covered the whole island (however the whole trip was not filmed). The children play on the horse drawn wagon sculpture in front of the Motel. The hotels seen in this footage can be compared with vintage postcards of the time (see Appendix 2). There is a cut to a small amount of footage of the family returning to their vacation home in Miami, perhaps outside of the city in the Miami Lakes Area (similar to where they were staying on their vacation in 1957).

The next segment includes a trip to Key Biscane, right outside of Miami. The family visits the zoo and the aquarium. At Crandon Park Zoo (which later became the Miami Zoo) there is footage of the children looking at camels and llamas.⁶ The family is next seen riding a small train (the Miniature Train) that rides around the outside of the zoo. They next visit Seaquarium, which would have opened in 1955 and been right across from the Zoo, an easy trip for the family to complete in a day. They explore some of the exhibits, including one with fish, lobsters and octopi. Then they see a dolphin show, which was very popular and including the dolphin who would give birth to Bebe, the first dolphin to be born in captivity⁷. The dolphins are seen doing various flips and tricks with the handler, and the stadium is crowded with families and children.

The reel ends with footage of the same boy and girl playing together on the beach, and then the family as they are packing up the house to leave. This footage from Martin #3 gives interesting insight into the activities of a family vacationing in the fifties, as well as some good documentary footage of 1950s Miami (the beach and hotel culture, children's entertainment).

Martin #4

The content of this reel revolves around the Martin family visiting various monuments and locales around Norfolk, Virginia - at the south-east tip of the

- coffee shop; cocktail lounge; private beach and cabana club" (<http://www.cardcow.com/314299/surrey-miami-beach-florida/>).

⁶ Originally the Children's Zoo, it became the Cradon Park Zoo in 1955-56 (<http://www.miamimetrozoo.com/about-metro-zoo.asp?Id=93&rootId=8>)

⁷ This was referenced in a TIME article from the December 1956 issue, "A Birth Under Water", (http://books.google.com/books?id=xkEEAAAAMBAJ&pg=PA24&source=gbs_toc_r&cad=2#v=onepage&q&f=false).

state. However, the film begins with footage of a young girl playing in what appears to be the backyard of a house surrounded by shrubbery. A lack of information prevents these shots from being mapped. That being said, there is reportedly a presence of palm trees in the Virginia Beach area, which make an appearance in these early shots of the reel. Therefore, there is a clear possibility that this domestic footage that opens the reel was also filmed in the same area as the rest of the footage.

The (possible) members of the Martin family to appear in these opening shots include: the young girl around three years old already mentioned; a woman somewhere in her thirties (who is seen picking up and watching over the child, suggesting that she may be the mother); and an older woman appearing to be in her fifties (who may be the mother or mother-in-law of the aforementioned woman). At first we see the three of them in the backyard location, with the two older women sitting in lounge chairs while the baby wanders about them. Later on, there is footage of the woman in her fifties (who, for convenience, will be mentioned as the grandmother) with the baby as they feed a flock of pigeons. The presence of the ocean in the background sets this moment at the beach, which is confirmed by the next set of shots where the grandmother and child are walking along a pier full of boating docks.

Following this, there is a brief set of shots focusing on a man (age difficult to determine) in an army uniform standing in the middle of a forest field. As the camera pans along with him to reveal what look like tents and small watchtowers, it could be hypothesized that this is the same military base set in Norfolk that appears prominently later on in the reel. However, the most crucial piece of information to come from this segment is the licence plate of the station wagon the army man highlights for the camera. Analyzing the layout, color, and design of licence plates from the 1950s (which other reels from the collection suggest was the general time frame for this set), it could be concluded that the station wagon - and, assuming that the army man is in possession of said vehicle - originates from New Jersey. Being that other footage from the collection originated from New Jersey and upstate New York, there is a chance that, even though this reel showcases a trip to Virginia, at least some of the family members called New Jersey their home.

After this, the setting changes: in a more rural backyard (the types of plants and trees has drastically changed, signifying that this is a different part of the country) and the little girl from earlier in the reel has returned, but her hair has been grown out much more than previously, suggesting that a good amount of time passed from the first section of the reel to here. Other people to appear: a shirtless man with glasses, somewhere in his late fifties or sixties; and at least two other children besides the young girl seen previously: a boy of eight years or so and a brunette girl a little bit older than the original redheaded girl. These scenes showcase the children playing around (splashing about in a barrel of water, etc.) with the older man watching over them.

The scene changes again to a boating dock as three children watch over: the redheaded girl, the eight year old boy, and a teenager boy. Because the girl's hair is even more grown out than previously seen and the shirt the boy is wearing is different, it can be assumed that some amount of time has passed between scenes here as well. They (the children and the camera operator) go aboard one of the ships and sail through the body of water. Based off of the following information, it can be gathered that this is the Atlantic Ocean off of the Norfolk, Virginia location. The family then surveilles over a military base with two lighthouses looming over the horizon. These are the Cape Henry Lighthouses (one "Old," one "New"), situated at Cape Henry, Virginia and constructed in 1792 and 1881, respectively. Because of these lighthouses, the military base the family looks at can be identified as Fort Story in Virginia Beach, overlooking the Chesapeake Bay. The base became a military location in 1914 and would be used during World War II as a hospital for returning veterans. Following 1946, it was utilized as a marine training ground and by 1961 it was listed as a permanent installation. Within these shots we can see five Martin family members: the three children seen previously (the redheaded girl, the eight year old boy, and the teenage boy), the army man seen earlier, and the grandmother from the beginning of the reel. Later on we spot the shirtless older man from before (now with a shirt) holding hands with the grandmother. One possibility for this family tree could have those two as the parents of the army man, who could be the father to the three children.

Following this is footage from an amusement park where the grandmother and young girl are riding on a model train. A sign for the park in the background of ride

identifies it as the Ocean View Amusement Park in Norfolk. Located just west of Cape Henry, the park was running until 1977 and the year after demolished. What distinguishes the closure of this park is the fact that its final days were “documented” in two Hollywood films. The final days where the park was open to the public were shown in the film *Rollercoaster* (1977), starring Richard Widmark, Henry Fonda, and Helen Hunt. Once the park was closed, its demolition was incorporated into the filming of the made-for-television film *The Death of Ocean View Park*, filmed in 1978 and released the year after.

After a small snippet of grandmother and daughter playing in the ocean, the family members are shown posing and taking photographs with a monument located just by the ocean. This is the Cross of Cape Henry, located right by the two lighthouses of Cape Henry. The significance of this monument is that it marks the approximate location of where the Jamestown settlers first landed. After this, there is more footage of the family walking along the water with the military camp in the background.

The locale after this shifts to a farmland, where the army man (out of uniform) drives a tractor through a field as the grandmother and children ride along. The location of this farm and adjacent house where the children play is not known, although the trees and plants are of a completely different variety than were seen in the Virginia Beach footage. Likewise, the young girl has clearly grown since the previous footage based on her size and hair length. We see the girl playing with a set of dogs and puppies, as well as the girl getting a ride from a horse in a pen. Near the end of the reel, there is footage of the girl playing around with a younger boy in an old racing car parked on the grass. This boy nor the old man who helps him out at the end have appeared earlier in the footage. The new location and faces suggest that this footage at the end shows the family visiting relatives in a different part of the country, although there is no evidence to investigate this further.

Martin #7

This black-and-white roll of film consists primarily of the Martin family talking and playing inside a (possibly their) house. The labels on the can read, “Monticello, NY 1948-1950.” The reel opens with a title card reading “Anso.” This is the name of a film development and film camera company that began as the Wescott Photo Specialty

Company in 1896 and progressed until its closure in 1999. The inclusion of this title not only provides some insight into the practices of the Ansco company in terms of how they treated footage (adding their credit to the beginning as well as adding two end credits: “The End” and “Thank God”), but also helps confirm the location of the footage. Ansco was located in Binghamton, New York, which is roughly 90 miles from Monticello. The fact that the film company was situated within a reasonable distance from the labeled town, it adds additional evidence that the family depicted in the footage was located somewhere in that vicinity of upstate New York.

The footage begins with these members of the family: the mother, who is the same woman as the “grandmother” from Martin #4; the father, who briefly appeared in Martin #4 holding hands with the mother; and two young boys, who bear a strong resemblance to the two boys featured in Martin #4. Later on, another man sits next to the father and receives a kiss on the cheek from him. He appears to be a younger version of the “shirtless” man from Martin #4 and the closeness the two men exhibit suggests that they may be brothers, leading the “shirtless” man to possibly be “uncle.” While the two boys are playing with their father, a third boy appears and joins in. It is difficult to determine whether this is another sibling that was never present in Martin #4 or another relative/friend playing in with the two brothers. While the age of the army man in Martin #4 has yet to be determined, there is the possibility that the oldest of the siblings shown here in Martin #7 is in fact the same person as the army man. Much of the footage consists of the father, mother, and the boys playing around with his belt, pretending to whip them.

There is also footage outside the house, showing some of the suburban development where the house is most likely located. There are no distinguishing features within the footage to point to where it may have been filmed. The only notable detail on the house where the family poses in front of is the window shades, which have “L”-shaped holes designed into them. This is most likely an inconsequential detail, but if anything it hints at the possibility of the family’s last name possibly starting with “L.” Later on, there is then more exterior footage of a snowy landscape; definitely a different day than seen earlier.

There is further footage within the house of a set of new people. There is a change in lighting, which both suggests that it is a different time than the footage earlier in the reel as well as makes it challenging to identify any of the faces in shadow. Along with the mother and father from earlier, there are at least four other adults sitting in the living room: the “brother” seen earlier sitting with who is most likely his wife, and a man and woman together who are clearly older than the other two couples. One possibility is that these two elder figures are the parents to the two brothers. There is then more footage of the boys playing about with some older people in the background. However, this footage is underexposed so it is impossible to identify any of the faces.

A little later in the reel, we return to the interior of the house, where a Christmas tree is set up. The same faces seen earlier return: the brother and his wife, the mother, and at least one of the boys. The camera darts about, making it difficult to gage all those present in the room. However, right after this, there is a brief moment outside where the mother is talking with an older couple who have not appeared before at a small house different than that seen earlier. Most likely, these would be neighbors wishing them a Merry Christmas. The rest of the footage is back inside the main house, where the mother, father, and boys play with one another and their dog.

Martin #9

The Martin #9 film footage is in black and white and contains home videos that show both daily life as well as important religious ceremonies for the family. According to the film can this footage is from around 1947. It is believed to take place in or around Monticello, NY. The reel begins with footage of a baby lying on its back getting dressed in formal baptism clothes. Because it is lying down we know the baby to be a newborn. The footage then cuts to the end of a christening: a man and a woman (the father and the godmother-the mother would not attend the baptism during the 1940's) walk outside the church towards the camera, holding the baby. The man sticks his tongue out at the camera (similar to the man in Martin #3, and why we believe him to be the same person). Towards the left a partial sign for the church can be reach, which says St. Peters (see Appendix 3). St. Peters is located in Monticello, NY: we can compare the doorway in the

footage to the current church and they are the same.⁸ The following ceremonies in the footage all take place at St. Peters in downtown Monticello.

The next footage is outside the same church-St. Peters. There are four older children wearing graduation cap and gowns: three boys in black, and one girl in white. This could be their eight-grade graduation, as they don't look old (about thirteen), and the graduation appears to be with the Catholic School.⁹ There is a procession of children in front of the graduates wearing formal white clothing and carrying American Flags: this would be a day of Obligation in the Catholic Church, a day in which the children would be dressed up and have a procession into Mass. It can be determined this is around Graduation and therefore it may be the Day of the Assumption or Corpus Christi (sometime in May or June). There are also nuns, which based on their habit we can determine are of the Dominican Order (they wear black robes and a white collar). This would support that this footage takes place at St. Peters in Monticello, as it is both a church of Dominican Denomination that had a convent as well as a school.¹⁰ The children enter the church and we can see Broadway, which includes across the way a Butcher Shop (Present Brothers) and a sign for a Bus Station with "Buses to New York". Compared with images of contemporary Monticello this is accurate with the address, as the Church stands at the intersection of Broadway and Liberty St.

There is footage of the service inside the church, however the lighting is very dark and therefore it hard to make out the proceedings. We know it to be a Catholic ceremony because of the statue of Mary in an alcove, as well as the stain glass window behind the altar. The shadow of a Priest in robes can be seen performing the service, perhaps the blessing of the bread and the wine. Then there is a cut in the footage to the graduates exiting the church with the children. The camera focuses on one of the boys, presumably the member of the Martin family who is graduating. There is a cut in the footage from the Graduation to a baby in a bonnet and fancy dress. This looks to be the same baby from the beginning of the footage, and because the baby is sitting upright in this scene it

⁸ This Church still stands at 10 Liberty St, Monticello NY (<http://www.churchofsaintpeter.org/1.html>).

⁹ Around 1900 the Church of St Peter incorporated a school (originally the Eureka School of St. Joseph's) that became associated with the church (<http://www.churchofsaintpeter.org/2.html>).

¹⁰ In 1907 the Dominican Order purchased the school, and the sisters conducted the studies as well as lived in the Convent of St. Peter's Parish.

must be a couple of months old (therefore a couple of months have passed since the christening) at the beginning of the reel.

There is then some short footage of some activities at home. A man works with the boys on some cars in a garage, both cars look to be Plymouths, which would have been a popular family car to drive in that era. This house could be outside of the city of Monticello (where the Church stands), or perhaps in another town of New York called Liberty a few miles north. One of the boys carries a small camera and takes pictures not only of the car, but the person filming as well.

There is then a cut to footage of the family visiting the Bunker Hill Monument in Massachusetts. It seems to be about summer time, as the women and girls are all wearing dresses and shorts and the boys are wearing t-shirts. There is an older woman (the Grandmother from the Miami footage), two young girls and three boys. One of the boys carries a small camera, which he uses to film the camera operator of this reel (this is the same boy from the earlier footage at the garage). The camera tilts up to show the obelisk of the monument, as well as the group examining the statue in front of it. Next we see the family leaving a house in the suburbs-because they are wearing the same clothes; we know it to be the later that same day. They stand posed on front of the porch and then slowly walk towards the camera, as if pretending to act candid and natural.

The next footage of Martin #9 is of men at a gas station as they change a tire on the car. The gas station is for Atlantic petroleum, a brand of gas that was sold throughout the Northeast during the forties and fifties (the name can be seen on a large sign, as well as the gas pumps). Another sign for Dawson's Ale can be seen above the gas station. The car passes a sign for Melendy Avenue as the pull onto the main road. The only Melendy Avenue in the Northeast that could be found was in Watertown, MA which could mean the family was making a quick stop after Bunker Hill before continuing on to Monticello. The following segment is of the same baby wearing a white bonnet and in a bassinet. The carriage is outside and it looks to be around summertime. There is more footage of the baby in a nightgown sitting on a bed inside. Most of this footage is close-ups of the baby, trying to make her laugh while she looks directly at the camera. She has clearly grown older and is much more comfortable in front of the camera.

The next segment of footage in the reel is of a First Communion, taking place at the same Church as before (St. Peters). The same nuns are escorting the children, but now the girls are wearing white dresses and veils and the boys are wearing white knickers with bows on their arms, which would have been appropriate dress for a First Communion ceremony at this time. The children are also wearing heavy coats that the nuns take off as they enter the church so this may be in the early spring, perhaps around Easter (which would agree with the next set of footage). Parents line the sidewalks taking pictures of their children, and are all wearing heavy coats and hats and gloves as well. Like the boy with the camera, this also provides information on how family activities were documented and what was considered to be a significant familial activity.

The next footage is of the family at cabins, which seem to be a part of the summer resorts in the Catskills and would be near Monticello. There are multiple cabins and deck chairs around the yard area-the family may have rented them out for a weekend. One of the boys is wearing his First Communion Whites and is seen smiling for the camera. We then see three boys in nice clothes (though the youngest has changed out of his Communion uniform) walking together down a country path with a Border Collie, and then playing baseball together in the yard. The camera follows the Mother as she hides Easter Eggs for an Easter Egg Hunt, under the porch, see-saw and in the trees. There are then shots of the boys as they are searching for the eggs. Towards the end of the footage, a car pulls up and a man comes out wearing a railroad uniform, coming back from his job at the railway (where Monticello would have had a stop) and ready to enjoy the holiday with his family.

Like the other film reels of the Martin family, this family home footage provides insight into the daily life of a family living in upstate New York. It also provides information for the Catholic Community of the 1940's in the United States, which researchers may find interesting. It is also interesting to compare Monticello in 1940, during its prime, to the Monticello of today. Like the other videos of the Martin Martin collection, these provide important historical and cultural context.

Martin #10



In this photograph there is a man, in a late 1950's style suit. According to men's fashion history the style was a straight cut with no defined waistline. The camera he is holding best fits the style of an Ilford Sportsman 35mm camera, which was released in 1957. The license plate is yellow and based on the history attached to the video and collection and the deciduous trees I verified that in the late 1950s there were three states with yellow license plates: New York (after 1958), New Jersey (1959) and Pennsylvania (1955-1957). According to the GULF gas company history the logo in the still was used from 1920 to 1949 and the station in the film was obviously erected during that time.¹¹

¹¹ Camera

http://en.wikipedia.org/wiki/Ilford_Photo

Suits

http://en.wikipedia.org/wiki/History_of_suits

Gulf oil

<http://www.gulfoil.com/AboutGulf/CompanyHistory.aspx>

License plates

<http://www.worldlicenceplates.com/hp.html>



The bridal styles of the 1950s were lace, full skirts, bolero jackets and heavily layered materials. The bridesmaid and bride's hairstyles also correlate with late 1950s trends.¹²

¹² Dress

<http://www.henryroth.com/1940s-and-1950s-wedding-dress-styling/>
http://www.cleveland.com/style/index.ssf/2013/05/brides_and_wedding_fashions_fr.html



As you can see in this photo, there are large black spots in the films. It would be important to properly preserve and store the film in order to prevent any further information loss.

Conclusion: Preservation and Presentation Plan

As has been thoroughly discussed in this report, the Martin Martin Home videos give insight into a significant portion of American History. Spanning over seventeen years the videos provide examples of domestic life, religious ceremonies and even instances of military life and culture. The home films are a mix of color and black & white, and the majority of the films are in good condition except for a few instances. There is some mechanical damage, including tears and what appear to be undone splices (this can be seen because of repeated footage and relapses in the film). These would need to be repaired with cement or splice tape. There are also some slight scratches on the film, which can be seen on the image though these are very minimal. There is also some

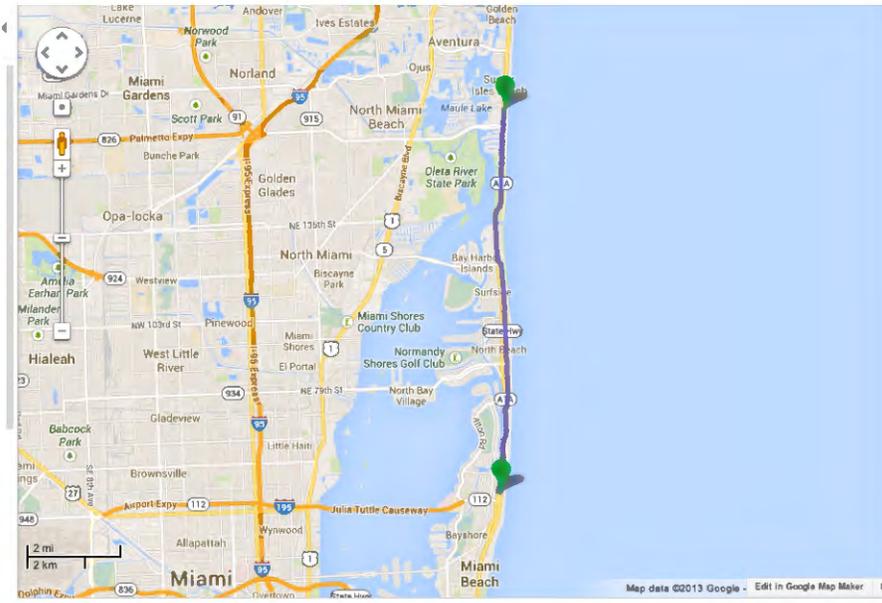
color fading in the color film, as some of the images appear to be washed out. A few instances of chemical damage can also be seen, but these are found at the beginning of each reel and do not effect the actual film content.

Because these are only home videos we would not suggest that these videos be a preservation priority, however there would not much be monetary effort that the University would have to put in to preserve the film. For footage (specifically amateur footage) over fifty years old, the film is in very good condition. We would suggest that the University provide proper storage in a contained, cool and dry environment until they can further provide preservation and achieve a longer shelf life for the film. We would also suggest that they digitize the footage so the original film can be played as little as possible, in order to prevent further damage. And we would also recommend that the University save the original copy, as this will be the copy that lasts in the long run.

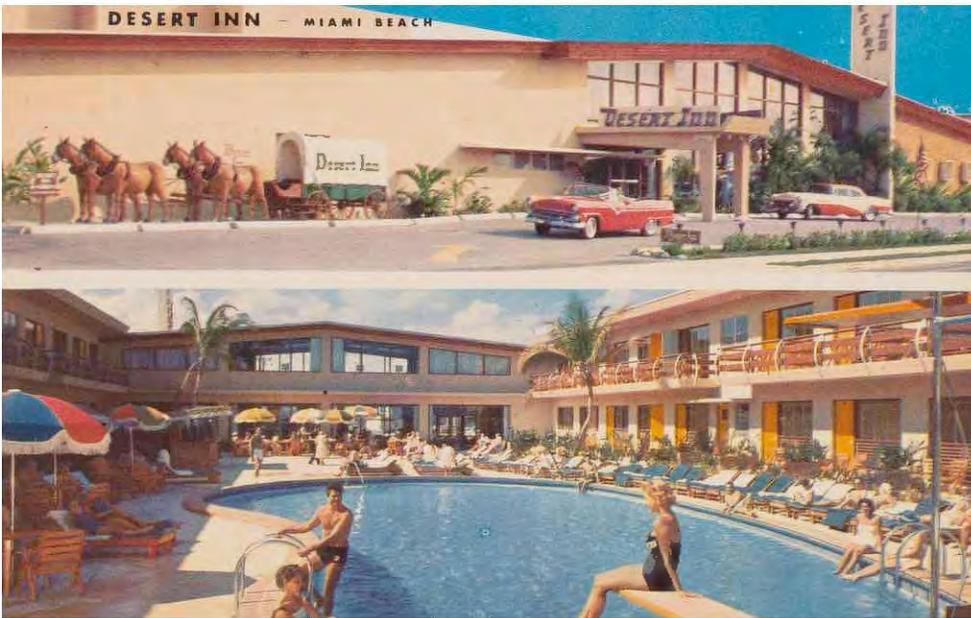
The Martin Martin Home Videos are an important part of a collection as they preserve our cultural heritage. The family behind this footage believed that the content recorded was important enough for them to film, and this should be respected and acknowledged. Because these films are viewed from the “first person”, these home videos can be viewed as having a greater authority for the era.¹³ They provide a unique viewpoint and have value to us today and future generations, and provide a specific voice to Americana.

Appendix 1: Martin Family Miami Drive

¹³ Please look to the “Why Preservation Now?” and why “Are Home Videos Important?” from the Little Film website for further information (<http://www.littlefilm.org>).



Appendix 2



<http://www.flickr.com/photos/hollywoodplace/3322063241/>

Appendix 3



<http://www.flickr.com/photos/7652577@N05/3335500405/>

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