



FOUNDATION

From the IHSF Archive

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Dear Friend of IHSF

I speak for all 50+ staff, volunteer and student participants at the IHSF Archive who are supported by the generous donations of over 300 contributors in 2015.

Not fully resolved are endowment funds which can ensure and sustain the long-term Mission of IHSF. Please advise me of possible awards of benefit to both donor and this non-profit educational charity which I shall earnestly investigate.

Sincere Best Wishes for the Holidays!

Sun Going Down, a short film by Greg Decker

Greg Decker, IHSF artist-in-residence, in collaboration with Richard Layne, audio/visual technician, has compiled a DVD inspired by African influences in Greg's paintings. *Sun Going Down* is a tribute to his father, the late Dr. Robert J. Decker, and to family and friends.

The blues band, "Mr. Airplane Man" – featured in the production, influenced the title which, according to the Artist, "is an ancient and haunting image of the heat, colors, the bright colors in dyed fabric, which are so emblematic of Africa."



© Greg Decker. Used with permission.

Robert "Jim" Decker, who completed the Decker family memoirs at IHSF, and Richard Layne became well acquainted during the frequent weekday coffee breaks. It was essential to feature Jim and his family in the film. Greg's mother, June, both a painter and pianist, complements the soundtrack as well. Naturally, "She'll be the first to see it," says Greg.



Artist Greg Decker

Using rare African film footage at the Archive, images of paintings and personal photographs, the DVD follows the travels, adventures and struggles of a young painter. "It's really a chronicle of coming of age artistically," says Greg. "Something I could not have done without dear family and friends. I also wanted to talk about maturity and self-education as an artist – that works of art are neither random nor merely impulsive. Whether one is John Coltrane or Renee Fleming, control is freedom."

Greg has taught at NYC's Museum of Modern Art and Metropolitan Museum of Art and teaches both adults and children locally at the Las Cruces Museum of Art as well as workshops in figure drawing and oil painting. His latest show of paintings was at the West End Art Depot.

A labor of love, the little film kept growing for both Greg and Richard who observed that the DVD captures Greg's personality through images and sound in an engaging way to many different people. *Sun Going Down* is available via ihsf@zianet.com or 575.635.5675.

Trial by Fire



The Belen Episcopal Church of St. Philip's baptism, confirmation, marriage and burial entries were set alight in a massive fire which obliterated the Church Annex and Office compound September 25, 2014. The loss was all the more tragic because the congregation's administrative files had been centralized as a security measure against theft.

Fortunately, the Archive of the Episcopal Diocese of the Rio Grande, which is housed at IHSF in Mesilla Park, had systematically microfilmed many parochial documents in New Mexico and Southwest Texas under an extensive grant awarded by the eighth bishop of the diocese.

Film images, which adhere to regulations recommended by the Smithsonian and the Library of Congress, were captured on media tested to 500 years. From these reels, digital copies were reconstructed for all the above mentioned categories back to 1917! Businesses, as well as family members with historically sensitive materials, are urged to contact IHSF for advice about protecting their valuable files on the most secure archival media, c/o www.ihsf.org.

See the Birdie!

Ed Walters, through his experienced eye, is identifying and refurbishing many of the estimated 1500 film cameras in the IHSF photographic collection. Viewing an amazing assortment from the 19th century to present day, Ed has recorded units of the familiar "spy" formats to as large as 10"x12" for an English Ross portrait film-back of European design. The largest is a LogE Robertson 36"X36" which requires a room 33 feet long, 20 feet wide, and 15 feet high!

Specialty types include 3-Dimensional cameras and viewers beginning with the double image cards of the 19th century and some glass plate versions which were followed by types of 35mm strips, two frames in a single mount and later the ever popular View Master circles. Leica produced a 3-D image in a single frame which could be viewed through prisms, but the use of this system was not wide-spread in America. Well known are the binocular lenses which are used to view aerial reconnaissance photos from WWII.

Polaroid has a significant place among the inventory, as do the Kodak types of instant imaging which fell afoul of Polaroid's patents and had to be withdrawn. For years, many such varieties often could be found at garage sales where they were unclaimed and could be purchased "for a song." The Archive collection holds one prize Polaroid image of Charles Lindbergh in Africa for which there is obviously no negative nor other prints.

As well as cameras, IHSF seeks all manner of "film" images including black and white/color negatives, prints, color slides, movies, postal card and scrapbooks, from any date, venue and subject. These may be copied onto CD/DVD discs for the whole family to enjoy. Aspects of the process can be explored at the Archive's website, www.ihsf.org, by email at ihsf@zianet.com or by phone c/o 575.525.3035.



Ilford: K.I. Monobar, 1958-1965

Back to the Future

Digital text files have no longevity. Even if the storage media survives – such as floppy, hard or flash drives – technological advances soon outstrip the most recent formats which may last only 7 to 10 years. Loss is inevitable.

The preferred medium for long-term storage is poly-based microfilm. As the majority of correspondence, emails and administrative records are now created in digital formats, archives such as IHSF must convert these temporary media into microfilm images for long-term security and retrieval.

Paul Bosselait, through painstaking trials with his assistants Richard Longbone, Henry Gleason and Ed Walters, has brought into active service a Kodak i9610 converter which generates microfilm from most digital files. This amazing \$54,000 device was acquired through the able assistance of Mr. Reggie Whitehead of the GSA surplus program in Santa Fe and may be the only active such processor in the State. All manner of computer files may now be captured and converted through the IHSF Lab at ihsf@zianet.com or 575.525.3035.

Photographer, *par excellence*



Peter Hurd by Ken Cobean

Kenyon (Ken) Cobean, world-class photographer (1927-2007), was one of few persons in that field to be awarded bronze and silver medals at the Eastman Kodak International competition at the New York World's Fair, 1964-65.

A native of Roswell, NM, Ken's vast collection of negatives, prints and transparencies exceeding 185,000 images constitutes a significant addition to the IHSF photographic Archives. His subjects, according to curator John Freyermuth, include Peter Hurd, Henriette Wyeth, John Meigs, Peter Rogers, Carol Hurd, the Hondo Valley, Robert Goddard, Wernher von Braun and Native American ceremonials including various dances and festivals to name but a few.

He served in the U.S. Navy during WWII and attended the University of New Mexico before publishing in *Life*, *Time*, *Look*, *New Mexico Magazine*, *Architectural Forum*, *Boys Life*, *Sports Illustrated*, *U.S. Camera*, *American Heritage*, *Vision Magazine*, *People Today*, *Adventure*, *Western Review*, *The New York Times* and countless other newspapers.

Kenyon smuggled his Leica into and out of East Berlin when it lay captive under the Iron Curtain. He attributed the success of his venture, at which colleagues failed, to emulating the dress and moving habits of persons in the Eastern Block, viewed with binoculars prior to his attempt.

Through teaching classes regarding the Art of Film Imaging and Photojournalism at Eastern New Mexico University in Roswell, 1991-2001, Ken influenced the lives of many students who responded to his observation, "Great pictures are not determined by the camera...but by the person pushing the shutter button – nothing more, nothing less."

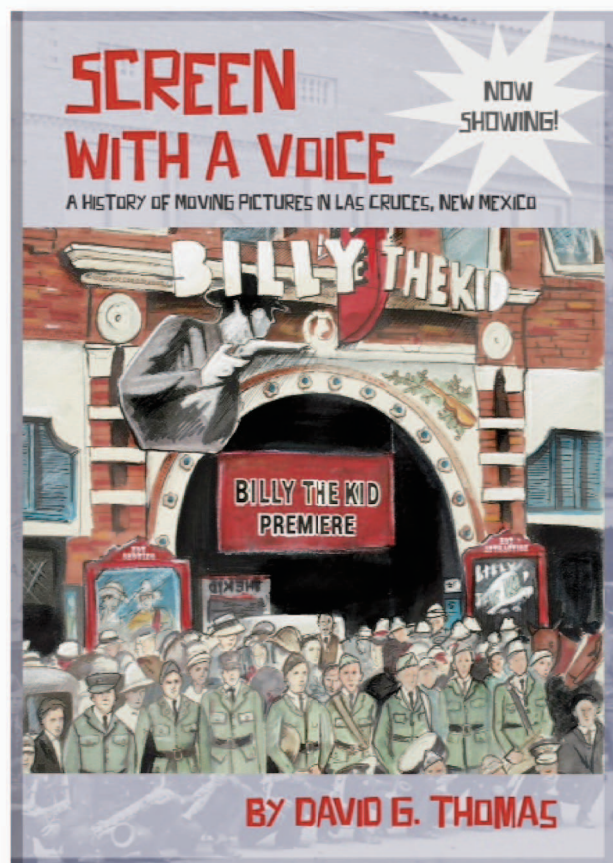
Film, Frolic and Fanfare

Moving pictures came to Las Cruces over a century ago in 1907, according to the findings of David G. Thomas in his latest, comprehensive account of *Screen With a Voice, a History of Moving Pictures in Las Cruces, New Mexico*.

Although many thousands of books have been published about moving pictures, none is likely to have been so uniquely focused on the industry in one town, especially in the Southwest. David, an established systematic researcher, has unearthed an unassailable array of local facts regarding the pre-television era.

So extensive is his review that Las Cruces may now lay claim to have inaugurated the very first Drive-In theater some two decades before a drive-in patent was issued in 1933. The *Rio Grande Republican* reported in June of 1914 that "the new [Las Cruces Airdome] open air theater of Bennett and Birdwell, adjoining the Masonic Temple...will hold two rows of cars permitting their occupants to see the performance without leaving the cars."

No exhibitionism is ignored. Even J.A. Weiss's costumed Gorilla, which he towed through the streets in a cage to attract interest in his Mission Theater in Mesilla Park, is illustrated with pictures from IHSF. To obtain printed or ebooks, visit doc45.com or ihsf@zianet.com.



Up, Up and Away

Physicist, Dr. Eugene Dirk, was inducted into the Hall of Fame at White Sands Missile Range (2012) in large part because of his major role in the Film Elimination Program, there, to favor digital capture. Considered a leading expert in that field, it is ironic that he should become captivated by Jack D. Glasco's IHSF film archives with its detailed images of the launch operations for the USAF Manhigh III which carried USAF 1st Lt. Malcolm McClure to the edge of space on October 8, 1958.



Manhigh III

helium balloon, well above most of the earth's atmosphere. Scenes showing the telescope used to perform astronomical observations, as well as parts of the gondola interior, are included in the Glasco deposit.



Stargazer

marked the end of all known manned scientific stratospheric balloon flights. Glasco gained access to these rare events as few other photographers could have.



Voyager

site, from which it was carried aloft by a twenty-six million cubic foot helium balloon to an altitude of ca. 135,000 feet and released with an instrumented payload attached to a test parachute.

According to Dr. Dirk, Glasco's unpublished photographs provide one of the most outstanding series of stratospheric balloon ascents in any archival collection.

A Bit of Local Color

Privacy aside, the Postal-card bearing a visible message from London, England, in 1840, was succeeded in the United States about 1861 as a non-pictorial card for a stamp and address on one side but blank on the verso for news. No one can have too many postcards. The best designs now are so colorful and descriptive that Bobbie and Wilma Hutson, sans camera, collect them instead on their world-wide perambulations to illustrate 50+ diaries of their trips!

IHSF, under the watchful eye of Pat Mauer, sports over 200 collections of postcards, of which three donations alone exceed 7,000 items. Any and all dates, venues and subjects of postcards are earnestly sought and welcomed by the Archive.

This original La Posta "Fiesta Room" conveyed to Gainesville, Florida, half a century ago carried the writer's observations that these adobe walls had "been in one family for 3 generations" and had sheltered Billy the Kid, Kit Carson and Pancho Villa. "Now Mesilla sleeps," but traditional hospitality endures.



La Posta "Fiesta Room," 1955

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