

## A C K N O W L E D G M E N T S

I have been extremely fortunate to receive significant funding for this project. In 2012 the Hagley Museum and Library awarded me an exploratory grant to work in the still unprocessed David Sarnoff and RCA collections. During the 2013–2014 academic year, I was a recipient of both an American Council of Learned Societies (ACLS) fellowship and an NYU Center for the Humanities Fellowship, enabling me to take time away from teaching and administration and to concentrate on writing. That same year, I received three grants supporting a publication subvention for the production and inclusion of the book's color images: an NYU Center for the Humanities Grant-in-Aid, an NYU Steinhardt Professional Development Award, and an NYU Media, Culture, and Communication Leboff Faculty Grant. Finally, I received a National Endowment for the Humanities (NEH) Faculty Fellowship for 2015–2016, which enabled me to finish the manuscript over the period of a full-year sabbatical. Any views, findings, conclusions, or recommendations expressed in this book do not necessarily reflect those of the National Endowment for the Humanities.

Of course, support comes in many forms, and I am tremendously grateful for the encouragement and assistance of so many friends, family, and colleagues. Courtney Berger, Sandra Korn, Jessica Ryan, and the reviewers at Duke University Press and series editors Lisa Gitelman and Jonathan Sterne have been enormously helpful and supportive. My research assistants, Shane Brennan and Kamilla Pollock, and indexer Jason Begy were efficient, creative, and proactive and this project would have surely taken me much longer to finish had it not been for their efforts. Anna McCarthy, Aurora Wallace, Dana Polan, Marita Sturken, and Jonathan Sterne read chapters at various stages and gave me in-

valuable feedback. Dana and Jonathan also generously wrote letters in support of this project for my multiple fellowship applications and were undoubtedly a primary factor of my success in that area. Sarah Street and the anonymous readers at *Screen* gave productive comments on the article that formed the basis for, and which is reprinted in part within, chapter 3.

My colleagues in Media, Culture, and Communication at NYU inspired me to reconsider my approach to the histories of television technology. I am especially indebted to Carolyn Kane, who, while an MCC PhD student researching the dissertation that would eventually become her book *Chromatic Algorithms*, asked me if I had ever come across any histories of color television. It was in trying to answer her query that I first became interested in this project. Alison Garforth and Jamie Schuler, MCC grants managers, along with administrative director Melissa Lucas-Ludwig, operations administrator Carlisa Robinson, and department chair Lisa Gitelman, were an enormous help in acquiring and processing funding related to this project.

Peter Decherney provided me with one of the first opportunities to present my very early research on color television to the cinema studies colloquium at the University of Pennsylvania during my time as a Wolf Visiting Professor of Television Studies in 2010. I am indebted to Jane Tylus and Gwynneth Malin of the NYU Center for the Humanities, along with my extraordinary cohort of fellows (Ademide Adelus-Adeluyi, Dwaipayan Banerjee, J. M. DeLeon, Jen Heuson, Dania Hueckmann, Thomas Looser, Eduardo Matos-Martín, Ara Merjian, Melissa Rachleff Burt, Andrew Romig, Delia Solomons, Cara Shousterman, and Zeb Tortorici), for their support of and contributions to early drafts of this work.

The archivists, librarians, and assistants at the various institutions that I visited while researching this book were invaluable and generous with their time and expertise: George Kupczak at the AT&T archives, Lynn Catanese at the Hagley Museum, Jane Klain at the Paley Center, the archivists at the Library of Congress and at the Wisconsin Historical Society, and Timothy Horning at the university archives at the University of Pennsylvania.

I started this project in 2009, when my oldest son was three years old, and finished revisions during my second son's first year. As a single mother by choice, I would not have been able to research and write this

book during these past eight years had it not been for the help and care of my community of family and friends. Sompit Oerlemans has taken care of both of my children, becoming like a second mother to them and a sister to me. Omar Amores and the Greenwich House After-School and Arts Camp provided me with a generous financial-aid package and provided a warm and loving community in which my eldest thrived for the majority of his elementary school years. My family, Donald, Dorrit, and Steve Murray, along with Aurora Wallace, John Paton, Marina and Roddy Bogawa, Anna McCarthy and Bill Vourvoulias, Paula Gardner, Amy and Adam Reyer, Alison Macor, Lauren Bowles, Patrick Fischler, Sandra Clifford, and the teachers at University Plaza Nursery School and ps3, have also loved and cared for my children in ways that have not only enabled me to work on this project, but that have also sustained us in other more meaningful ways.

This book is dedicated to Munro, my eldest, who has been incredibly patient with me when I have had to disappear behind the computer screen and into this project and whom I love more than the Empire State Building, and to his brother, Quinn, whose impending arrival motivated me to work tirelessly to finish the manuscript and who has brought us so much joy since.



FIGURE 1.1 Image from a 1954 Inco Nickel tv Shadow Mask ad.