

snap shots

Volume 20 Number 7

March 2015

**Gordon Brown Presents 50+ Things that Photoshop Learned from the Darkroom
Sunday, March 1, 2015, 1:30 P.M.**

Woman's Club Workshop, 72 Columbus Ave., Newton Highlands, MA



Gordon Brown describes his information-packed presentation as follows: "This is a basic-to-intermediate program; it will describe just how much digital photo-editing programs such as Photoshop depended upon, and built upon, the conventional historical techniques used in the darkroom."

This program is for people who are familiar with digital photography techniques but may not know how some of them evolved. It will help users understand how their digital techniques evolved from the conventional darkroom techniques. Gordon will demonstrate these techniques in an easy-to-understand PowerPoint slide program. Handouts will be provided.

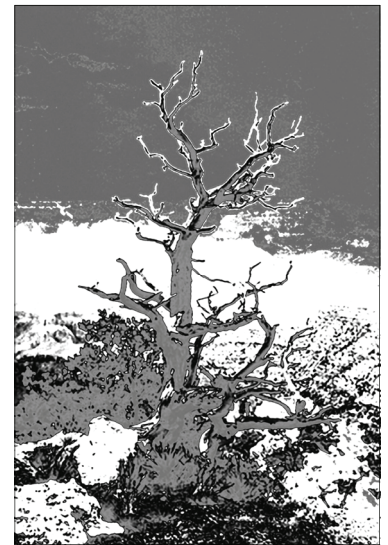
Gordon writes, "Adobe Photoshop has learned from the historical processes used in the darkroom, and added to them over the years. Generally, the first regularly used darkroom techniques that come to mind are: dodging, burning-in, cropping, resizing, changing contrast, etc. And most of these techniques are pictured in the Photoshop Control Panel. However, many more less-popular, and more-involved, techniques were used in the darkroom that required a bit more knowledge, expertise, and a great deal of experimentation and patience. Now, with digital, you can do things with the click of a mouse that used to take you days or weeks in the darkroom.

We will look at a myriad of techniques that Photoshop has 'borrowed' from the darkroom, that are now easier to do, and are relatively commonplace in the digital realm. We will even explain many of the more esoteric darkroom techniques that required

greater effort and specialized knowledge such as: Solarization, Sabatier effect, Bas Relief, Posterization, etc. We think that you will be surprised how many procedures that you currently use with relative ease in Photoshop were originally done in the darkroom with considerably more effort."

Among the 50+ techniques, besides those already mentioned, are color to black and white, dodging, vignetting, color filter changes, print tones and toners, hue/saturation and colorize, restoring old photographs combining images, changing color balance, burning-in, contrast changes, negatives and RAW files, sharpening an image, retouching and spotting, and creating archival photographic prints.

Gordon returns to PHSNE for this program, having presented *Digital Photography BC to AD* (Before Computers and After Digital) in October, 2008. Among many different roles during his 33 year tenure at the Eastman Kodak Company, Gordon worked in scientific photography where he managed scientific and black-and-white products. He has written several books on photography, consulted with Epson, NIK software, tested cameras for Nikon and Kodak, and holds patents on professional photo equipment. Since retiring from Kodak, he has been lecturing and giving week-long workshops on photography, Photoshop, digital printing, and color management.



*Posterized Grand Canyon Tree
Gordon Brown*

What's the Most Viewed and Reproduced Photography-Based Art for All Time?

Based on a Matthew Brady photograph, probably taken in February, 1864, the Lincoln penny designed by Victor David Brenner in 1909 presents the most viewed image ever. About 1.5 billion Lincoln pennies have been minted to date.



The coin owes its existence to President Theodore Roosevelt. Unhappy with the mundane look of American coins, he asked sculptor Augustus Saint-Gaudens to design the penny. Gaudens died before the work was completed, and the task fell to Brenner.

The metal composition of the coin changed several times over the years, and the reverse design changed once, in 1959, from wheat sheaves to the Lincoln Memorial. In 2009, four designs based on Lincoln's life and commemorating the coin's bicentennial were issued: a log cabin, rail splitting, the Illinois state capitol, and the capitol dome in Washington D.C.

It is believed that the photograph on the five dollar bill was taken by Matthew Brady at the same sitting.

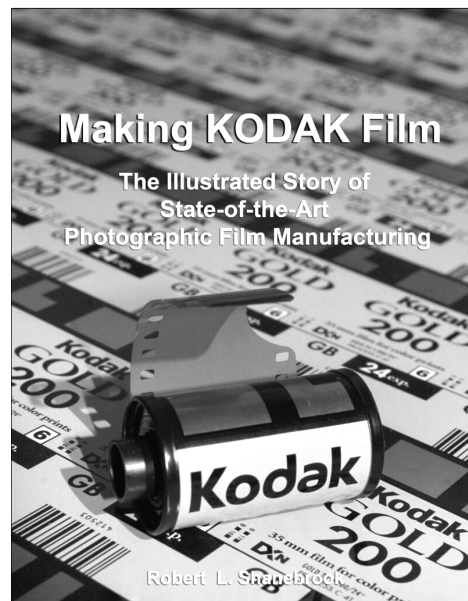
Making Kodak Film

Now in its second printing, *Making Kodak Film* by Robert Shanebrook has received very favorable reviews. One reviewer said, "The book accurately describes every aspect of the film manufacturing process. It is the most comprehensive coverage I have read" (Dr. James Patton, Retired, Vice President, Chief Technical Officer Consumer Imaging, Eastman Kodak Company).

Todd Gustavson, Technology Curator at the George Eastman House International Museum of Photography,

wrote, "This book explains how this common yet complicated product was made. This volume will no doubt prove invaluable not only for the photo historian, but for those curious about how things are made." See filmsnotdead.com/2013/09/16/making-of-kodak-film-robert-shanebrook/ for other reviews by well respected authorities, as well as a detailed description of the book's contents.

After 35 years with the Eastman Kodak Company, in various capacities, author Robert Shanebrook retired in 2003. He now consults in the fields of silver halide technology and photographic history at the George Eastman House, International Museum of Photography in Rochester, New York." The book can be ordered on the author's website (makingkodakfilm.com).



PHSNE Membership

New members are invited to join for half the rates for the first year. Regular PHSNE membership is \$15 for students, \$35 for individuals and institutions, \$40 for a family, and \$45 for foreign membership. Join or renew online at phsne.org/join or phsne.org/renew, or send a check in U.S. dollars, drawn on a U.S. bank or dollar denominated international money order. Members should check the expiration date on the *snap shots* mailing label before sending in dues.

Send payments, changes of address, and other contact information, to Joe Walters Jr, PHSNE Membership Chair, P.O. Box 650189, West Newton, MA 02465. (Call: 617-826-9294; email: membership@phsne.org; or use the Web form at phsne.org/contacts).

snap shots, edited by Beverly Regelman, is published monthly, September through June, by the Photographic Historical Society of New England, Inc., P.O. Box 650189, West Newton, MA 02465-0189. It is available at phsne.org/snapshots within a few days of mailing. Articles and exhibition/book reviews are always welcome. Send to snapshots@phsne.org. Authors retain copyright to their original articles; however upon written application to the *snap shots* editor, PHSNE may grant non-profit societies with similar aims and interests a one-time right to reproduce a *snap shots* article as long as the author and source are credited and a complimentary copy of the publication is sent to the PHSNE mailbox.



Did you get the *Journal*?

The *Journal* was mailed to members in December, 2014. A few members have indicated that they did not receive a copy. If you have not received yours, please notify us at journal@phsne.org.

Best Way to Preserve Digital Motion Pictures



Movie Film Reel, PHSNE photo

It may seem counter-intuitive, but the best way to preserve digital motion pictures is on archival FILM. While a few filmmakers have worked to keep film available as an option, the more important issue is archiving both film and digital productions. “Studios know that if they keep archival film prints of their movies on a shelf in a cold room, they can last for at least a century” (As

Kodak Negotiates Film’s Future With Studios, Archivists Seek Digital Options, at bit.ly/YQP3Vj+). Both Kodak and Fujifilm continue to produce archival film.

Currently, most digital movies are transferred periodically to new tapes, a temporary solution and one that has limited shelf life. Loss of data can occur over a few decades—or a few years. While blockbuster movies will probably be preserved properly, many smaller budget and independent movies will no longer be accessible if this problem isn’t addressed.



Digital Movie Camera Disk
PHSNE photo

During the 1990’s, Kodak developed technology that became DOTS, a Digital Optical Tape System, that lasts at least 100 years at room temperature. Development costs exceeded \$80 million. Kodak stopped working on the project in 2002 and sold the rights to Group 47 in 2010.

Piql, a Norway-based firm, claims to have spent twenty-seven million dollars developing a high-resolution black and white film that stores digital data. It claims the data can last 500 years. “We take the longevity and stability of film, and combine it with the pristine aspect of digital,” states project manager Bjorn Brudeli.

Unusual Warehouse Discovery: Voigtlander Kontur Viewfinder

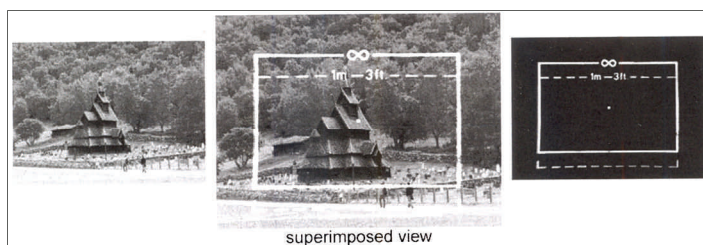
PHSNE warehouse workers continue to uncover unusual items, the most recent one being the Voigtlander Kontur viewfinder. This very small accessory would be useful with any 35 mm camera with 50 mm lens and the proper shoe.

Using this finder, you keep both eyes open, looking



with one eye at the object being photographed and simultaneously, with the other eye, at a frame line showing the area to be photographed. The brain combines both images, and the white frame line shows what the photograph will look like.

One advantage of this over a typical tiny viewfinder is that it greatly increases peripheral vision: you can see what lies outside the frame and select only the area you want the camera to record. Another advantage is that you see the object you’re photographing at full size and existing light.



An Internet search will provide additional details about this very unusual piece of equipment.

Read Anything Interesting Lately?

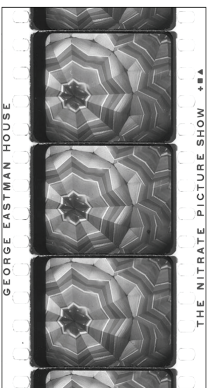
Several articles in this and recent issues of *snap shots*, were suggested by PHSNE members. If you come across a newsworthy article, blog posting, or website, please pass the suggestion along. Write to snapshots@phsne.org.

We can’t print them all, but we will print what we can, depending on space available, copyrights, and interest to PHSNE members.

GEH Presents *Nitrate Picture Show*

“George Eastman House announced the launch of The Nitrate Picture Show, the world’s first archival festival of film conservation, showcasing vintage 35mm nitrate film prints made from the beginnings of cinema to the early 1950s. The inaugural edition of *The Nitrate Picture Show: A Festival of Film Conservation* will be held May 1–3, 2015 at the Dryden Theatre, George Eastman House’s historic venue for film exhibition in Rochester, NY. The Dryden Theatre—one of only a few archival venues in the world that can project nitrate film—is home to the museum’s ongoing program of past and present cinematic works from all countries.

Production of 35mm nitrate film originated around 1895, at the dawn of cinema; the manufacturing of flammable stock, however, was discontinued in 1951 with the advent of safety film. If not kept in appropriate conditions of temperature and humidity, nitrate film is subject to irreversible and, at times, rapid decomposition, thus requiring duplication onto other carriers. ‘Yet, if properly cared for, a 35mm nitrate print in good condition can survive for a very long time,’ said Edward E. Stratmann, Associate Curator of Moving Image, George Eastman House. ‘Some of the films set to be screened at The Nitrate Picture Show are almost a century old, and yet they have lost almost nothing of their original glory.’ For more information, visit eastmanhouse.org/nitratepicutreshow. ~GEH press release



PHSNE Meetings

Meetings are usually held on the first Sunday of each month, September to June, at 1:30 p.m. preceded by a mini trade fair at 12:30 and an open meeting of the PHSNE Board at 11:00 a.m.

Upcoming meetings:

April 11, 12 - *Photographica* 83

May 3—Peter Shultz, Trumbull Panoramic Camera

Driving directions to Woman’s Club Workshop:

From I-95/Rt-128 exit 20 take Rt-9 East toward Brookline/Boston. Turn left at Woodward St, right onto Lincoln St, and left onto Columbus St. WCW will be to your right. The WCW is about 1.4 miles inside 128.

Coming west on Rt-9 from Boston, turn right on Walnut St then left on to Lincoln St, then right onto Columbus St. The WCW will be to your right.

Limited time parking rules do not apply on Sundays. Park on Columbus or Lincoln. There is a public parking lot on the other side of Lincoln opposite the Church.

Public transportation:

MBTA, Newton Highland Station on the Green Line (Riverside Branch). Exit via Walnut Street exit. Go down Lincoln St (directly across Walnut) and turn right on to Columbus St.

PHSNE Online

PHSNE’s Web site is online at phsne.org. See [facebook.com/phsne](https://www.facebook.com/phsne) and the president’s blog at phsne.org/presidentsblog for items of PHSNE interest. Comments are welcome, so join the discussion of photo history. Visit phsne.org/archive for PHSNE history and *snapshots* issues. Scheduling changes due to weather conditions or other factors will be posted on this website.

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Photographic Historical Society of New England
Next Meeting: Sunday, March 1, 2015, 1:30 P.M.
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