



**Eric Luden, CEO of Digital Silver Imaging, Offers Tips on Digitizing Your Archive
PHSNE Online Meeting, Sunday, March 6, 2022, 7:30 P.M.**

Zoom Invitation Will Be Mailed To PHSNE Members Days Before The Meeting

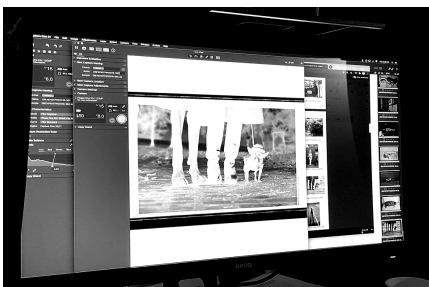
Your film & print archive has value as a source of income, a portfolio of your work, and as a historic and personal record. How to digitize your archive is often a source of confusion and misinformation. At PHSNE's March 6th meeting, Eric Luden, digitization expert, founder and CEO of Digital Silver Imaging, will demonstrate their state-of-the-art digitization system. In addition he will touch on the merits of a variety of digitization approaches. A question and answer period will follow the presentation.

Topics will include:

- Scanning, drum scans, and direct image capture
- Scanning / image capture do's and don'ts
- File format choices
- Digital file storage
- Archival considerations



Above: Digitizing Elliot Erwitt's Archive
Below: Elliot Erwitt's Digitized Negative in Post Production



tion, and art reproduction services.

Digital Silver Imaging is the only lab in the world producing the DSI Digital Silver Print®. This process allows for direct printing of digital images on REAL silver gelatin, light sensitive photo paper. DSI also crafts museum quality color pigment prints, as well as providing complete print finishing, digitiza-

Luden started DSI after leaving Ilford Photo where he was a Vice-President of Marketing. He has a long history of innovation and involvement in the photo industry, having started in photo retail management and serving on the boards of The Griffin Museum of Photography (<https://griffinmuseum.org>) and the Social Documentary Network (<https://socialdocumentary.net>).



Digitizing Slides

DSI is located in Belmont, MA; its web address is <https://digitalsilverimaging.com/>. The menu includes workshops and events and access to an extensive blog. Join PHSNE on March 6th for this most informative session.

Photographica 89!

After a two-year Covid-imposed hiatus, *Photographica* is coming back this spring for one day on Saturday, April 23rd with a PHSNE auction to follow.

It is expected, and hoped, that nothing will interfere with these plans, but they could be up-ended by the Covid situation. Updates will be announced on phsne.org, facebook.com/phsne, and by email. You can join our email list by going to phsne.org/emails.

All state and local regulations, plus CDC guidelines, will be observed, including any mask mandates in place at the time.

Early Women Photographers Concentrated in the Midwest

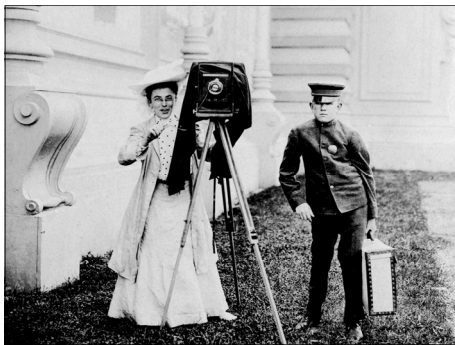
Adrienne Lundgren, a conservator of photographs at the Library of Congress, was tasked during the pandemic with digitizing some of the millions of Library photographs. “She decided that using data science to understand the early history of photography and the context of her institution’s collection might prove interesting, and she was right” (https://www.laphamsquarterly.org/roundtable/midwestern-exposure/?ca_key_code=FB9LOA3),

One unexpected finding was that in the earliest decades of photography in the United States, the “largest concentration of women photographers wasn’t in the Northeast, the country’s most populous region. Women photographers were most active in the Midwest. Between 1840 and 1860 more than half the country’s women photographers were working in just nine states: Illinois, Indiana, Iowa, Kansas, Michigan, Minnesota, Missouri, Ohio, and Wisconsin.”

Lundgren estimates there were 2,000 photographers in the late 1840s, some itinerants with mobile studios and others with studios in larger cities, of which few were women—and claims only 33 are known. It was a challenging profession: it required considerable investment up front, chemicals were

hard to come by, portraits were priced out of reach for most people. “Photographers also faced the formidable task of simply making an image. The chemical preparations were fickle, influenced by outdoor temperature and humidity, as well as the quality of the chemicals received. Portrait sessions still required bright sunlight, which left the dark winter months a fallow period for many photographers. Most studios failed in the first few years.”

In 1862, Virginia Penny published research on requirements and working conditions for jobs held by women (<https://www.historyofinformation.com/detail.php?id=5381>). Not surprisingly, they faced skepticism from male counterparts who questioned their ability to learn the profession and meet the challenges. “Even an otherwise sympathetic author wrote in 1873, ‘Though it is admitted that women can do everything photographic, yet there are certain portions where ill-smelling chemicals and dress-disfiguring solutions are used that are better conducted by the rougher sex.’”



Self Portrait, Jessie Tarbox Beals, 1904
National Portrait Gallery, Smithsonian Institution,
Gift of Joanna Sturm

For women who were employed at photography studios, pay was generally less than that of the male employees partly because of the pervasive cultural factors

that keep women’s wages lower for the same jobs, but also “justified” by studio owners because men “can sometimes perform labor out of a woman’s sphere, such as unpacking goods, carrying packages, and other jobs not suitable for women.”

The limitations were most prevalent in the northeast, which may explain, or partially explain, Lundgren’s findings. Writing about the telegraph, historian Thomas Jepsen noted that female telegraph operations, though paid less than male counterparts, were a common sight. “He suggests that the acceptance of women telegraph operators may have been driven by necessity, particularly as the telegraph expanded into rural areas. The same may have been true of photography in the Midwest.”

PHSNE Membership

New members are invited to join for half the rates for the first year. Regular PHSNE membership (U.S. and Canada) is \$20 for students, \$40 for individuals and institutions, and \$45 for a family; foreign membership is \$50. Join or renew online at <https://phsne.org/join> or <https://phsne.org/renew>, or send a check in U.S. dollars, drawn on a U.S. bank or dollar denominated international money order. Please check the expiration date on the *snap shots* mailing label before sending in dues.

Send payments, changes of address, and other contact information, to PHSNE Membership Chair, 47 Calvary St., Waltham MA 02453, email membership-chair@phsne.org, or use the Web form at <https://phsne.org/application>.

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Another Warehouse Find: Kodak DCS Pro 14n

As they sift through donated cameras, preparing for the next PHSNE auction, the warehouse crew occasionally finds a rare or unusual camera. Recently a camera surfaced that was previously unknown to several of the collectors in the room, the digital Kodak DCS Pro 14n.

Introduced in 2002, but not available until 2003, the Kodak DCS Pro 14n is a “Nikon F80 based F-mount digital SLR” (https://en.wikipedia.org/wiki/Kodak_DCS_Pro_14n). Its run was short lived; it was discontinued in 2005 (replaced by the Kodak Professional DCS Pro SLR/n, “a similar, but improved model”).



Though bulky and heavy by today’s standards, at the time its hefty price tag—\$5,000 list price—was partly due to the fact that it was “considerably smaller than any previous DCS digital SLR.” Based on the Nikon F80, the top of the camera was actually produced by Nikon.

“Featuring a 13.89 Megapixel (4560 x 3048 pixels total) full frame 24 x 36 mm CMOS sensor, the DCS Pro 14n was the second full-frame digital SLR to reach the market, after the unsuccessful and short lived Contax N Digital and came one day before the successful Canon EOS-1Ds. All previous digital SLRs had sensors smaller than a film frame and thus had a crop factor larger than 1.0, making a wide-angle field of view difficult to achieve.”

Ken Rockwell, a reviewer who acknowledged he “took a pass” on the camera and never handled it, nonetheless posted a very negative review of the

DCS Pro 14n. (<https://www.kenrockwell.com/kodak/14n.htm>). Among his many comments:

- “From what I’ve read it takes waaaay too long to turn on (20 seconds, twice as long as most slow consumer point-and-shoot digicams). Worse still . . . is that I also read it has no power-saving mode.
- As I understand it this is a \$400 Nikon N80 with some electronics added by Kodak, who in turn mark it up to \$3,700.
- People compare it to the Canon EOS-1Ds, but the only similarity is sensor size. This Kodak is a plastic Nikon N80 with a showy metal cover. People who want the Canon can use [the price differential] to haggle down Canon, if you ignore the fact that they’re entirely different classes of cameras.
- The Kodak is only rated for 30,000 exposures by Canon The Canon EOS-1Ds is rated for 150,000 exposures, more appropriate for a digital SLR camera.
- The images are way too noisy at higher speeds, (even noisy in dark areas at slow speeds) and the real insanity is that the slower shutter speeds may be plagued with noise.”



Rockwell concluded, “For my \$3,700 I may prefer the fully professional Nikon D1H or D1x, which sell for *less*. When I shoot digital I need speed, and this little Kodak lacks it. Even the D100 is much better, for less than half the price. Amateurs worry about meaningless resolution specs, professionals worry about getting the image in the first place.”

Met Photos For Sale

It's not too late to take advantage of the big sale by the Metropolitan Museum of New York. The headline, which tells the whole story, read, "The Met Museum Is Deaccessioning \$1 Million Worth of Photos and Prints to Fill a Revenue Shortfall Caused by the Pandemic" (<https://news.artnet.com/market/met-deaccessioning-prints-photos-2010237?>).

The first of three auctions took place in October; the others are scheduled for February and March. Results of the three-week October auction, which brought in \$4.8 million (well above pre-auction estimates), are available online at <https://collectordaily.com/auction-results-photographs-october-6-2021-christies/>.

The sale began with 168 lots of Civil War images. Most were static scenes, posed battalion pictures or stationary objects such as trains and hospitals. Few photographs were of actual combat because photographers worked with large equipment in the field, and combat scenes were very difficult to capture.

The auctions include works by icons such as Robert Frank, Roy Lichtenstein, and Eadweard Muybridge; all are duplicates from the Met's own collection. The revenue will cover a portion of the \$150 million lost during the pandemic.



Robert Frank, Parade, Hoboken, New Jersey, 1955, Photo Christie's Images Ltd.

The Met was able to do this because of a "rare two-year window, through April 2022, during which the Association of Art Museum Directors has permitted members to sell art in order to raise money for collection care, as opposed to only for acquisitions." As expected, there are objections to these sales, and some museums have removed important works from the auction block.

Noting that a healthy endowment enables the Met to continue to acquire new art, Director Max Hollein said, "It seems appropriate to use the proceeds of our regular deaccession program to support salaries for collection care staff in this exceptional year. And that's what we are doing."

PHSNE Meetings

Meetings are usually held on the first Sunday of each month, September to June. Meetings are being held online during the COVID restrictions.

Upcoming meetings:

Saturday April 23—*Photographica 92*, Newton North High School; Auction to follow

Connect to PHSNE Online and by email:

PHSNE's Web site is online at <https://phsne.org>. See <https://www.facebook.com/PHSNE/> for items of PHSNE interest. Comments are welcome, so join the discussion of photo history. Visit <https://snapshots.phsne.org> for *snap shots* issues since 2005.

Stay connected to PHSNE via our emails: a *snap shots* e-copy, and *Photographa* show announcements. Sign up at <https://phsne.org/emails>.

For information on all available PHSNE publications, see <https://phsne.magcloud.com>.

Two Websites to Explore



Section of Lily Bud
X 12

Public Domain Review offers *Nature Through Microscope and Camera (1909)*, photomicrographs by Arthur E. Smith that appeared in a publication of the same name. The photographs were part of an exhibit at the Royal Society Annual Conversazione in London in 1904.

Taken on 12" x 10" plates, the images were photographed through a combined microscope/camera and were not altered in any way. For additional information, and to view numerous images, visit <https://publicdomainreview.org/collection/nature-through-microscope-and-camera-1909>.

Decayed Daguerreotypes is another site PHSNE members might want to check out. Noting that the fixing process was "far from permanent - like the people they captured the images too were subject to change and decay. They were extremely sensitive to scratches, dust, hair, etc, and particularly the rubbing of the glass cover if the glue holding it in place deteriorated. As well as rubbing, the glass itself can also deteriorate and bubbles of solvent explode upon the image" (<https://publicdomainreview.org/collection/decayed-daguerreotypes>), The site contains a number of images by Mathew Brady in various stages of decay.