Being Photographic

Frank Cost
Professor
Rochester Institute of Technology

Xerox Photo Book Event
Casa Larga
Rochester, New York
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Marshall McLuhan

• “The Medium is the Message”
Nicholas Negroponte

• “The future is about bits, not atoms.”
Madonna

• “This is a material world and I’m a material girl.”
Whom to believe?

McLuhan  Negroponte  Madonna
Some personal history
My first camera c. 1963
My father’s camera
Me coveting my father’s camera
Jacques-Henri Lartigue
The ZYX 24 takes off, Rouzat
The darkroom
THE DARKROOM

Book 1 of this series presents some basic plans for a noncommercial darkroom of moderate size. These plans are offered only as a suggestion; it is my conviction that the design of a darkroom (or any part of the photographic laboratory) should be suited to the individual person, and to his particular work. I have never seen any other book laboratory design that is as satisfactory as mine—nor that I could design an entirely satisfactory laboratory design for any other photographer. However, certain fundamentals of laboratory design have general application. The most important requirement is to arrange the dry phases of the process on one side of the darkroom and the wet phases on the other side. If the darkroom must be designed in an L-shape, it is important to make a definite break between the workable and the sink. The chances for splash damage from the various solutions must never be overlooked.

There is no need to repeat here the description of darkroom and finishing room, nor the rather complete listing of the necessary equipment and chemicals for general photographic work (including the printing and enlarging, mounting, and presentation of prints) as set forth in Book 1. But equipment for contact printing and enlarging is described in considerable detail in this book.

Darkroom Lighting

The darkroom should be provided with safelights that give the maximum amount of illumination without danger of fogging the sensitive materials. Safelights for negative materials are discussed in Book 1. My personal preference for safelights to be used for print processing are:

1. Over the developing tray, for either bromide or chloride papers I use a Wratten OA (yellow-green) safelight, fitted with a 60-watt or 100-watt lamp between 2 and 3 feet above the tray. (This amount of light is in excess of that recommended by the manufacturers, but the proper use of the light is described below. A powerful light may produce excessive heat in the fixture.)

2. Over the worktable and the fixing and washing areas of the sink I use bright red safelights, or Wratten No. 1 (orange), safelights with 60-watt to 100-watt lamps, depending on the distance of the light above the table or sink. This gives sufficient illumination for everything but close inspection of the negative, for which a viewing box (see Book 1) is advised. However, if Varioform paper is used, both safelight and general working illumination must conform to the manufacturer's specifications (Defender Safelight S-55X; 10-watt lamp at 2 feet or 25-watt lamp at 3 feet).

In printing and enlarging, one of the most important considerations is the intensity of general darkroom illumination. If it is too high or too low, properly judging the values in the print image will be very difficult. All prints "dry down"—that is, appear darker when dry than when in the solutions. If the darkroom illumination and the print-viewing light are too bright, the tendency will be to print too dark, for the wet print, far more brilliant than it will be when dry, looks best under a strong light. On the other hand, if the general illumination and the print-viewing light are too weak, the deeper tones in the print will appear deceptively dark, and the dried print may appear weak and flat. I personally

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In Commemoration of
the Fiftieth Wedding Anniversary of
Roger and Anna Mary Knittel
November 6, 1937—1987
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- Xerox Equips iGen3 Digital Press to Enhance Photo Quality, Increase Color Consistency and Productivity
- Getting Into Print
January 8, 2006
I hate this picture of myself.
Emoticons!

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TWENTY TWO SECONDS IN CHENNAI

Curtain Call

Elaine’s Room

ELAINE COST

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February 14, 2006

TWENTY TWO SECONDS IN CHENNAI

Frank Cost
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Curtain Call

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Lilac Festival Sequences

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Frank Cost
Gus Hugs Elaine

Frank Cost
Elaine’s Room
Elaine's Room
by Frank Cost

This item rated Everyone by its creator.

Paperback book $26.01

Description:

This book takes you on a tour of Elaine Cost's room in a way that should leave you with a fairly good idea of what it is like to actually be there. The only element missing is Elaine herself. Elaine's Room is the third in a series of "instant books" that I have created to explore new possibilities for the book enabled by digital technology. This book was conceived, produced, and published on Saturday, February 25, 2006. I started working on the book shortly after lunch, and it was available for purchase worldwide by dinner time. I hope Elaine likes it. Then I hope she cleans her room!
Being Photographic

THANKSGIVING
2007

FRANK COST
Effort to produce

Then

First good print

= Published book

Now
Extending the reach of my photography

Then

“Decisive Moment”

Now

Extended Moment
Shortening the space/time span encompassed by a book

Then

Lifetime

Now

Moment

In Commemoration of the Fifies Wedding Anniversary of Roger and Anne Marie Rittel November 6, 1957 – 1997

Moment of Graduation

Frank Cost
Evolution of my photo books

Content Creation

- Easy
- Difficult

Produce and Publish

- Easy
- Long

Time span covered by content

Now

Then
Evolution of my photo books

Produce and Publish

Content Creation

Easy

Future

Difficult

Then

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Comparing presentation media

Print vs. Electronic Display
Comparing presentation media

- **Electronic Display**
  - Compression of time and space
  - “Surfing”
  - Visual
  - Cerebral
  - Easy
  - “Free”
  - Fleeting
  - Potentially Annoying

- **Print**
  - Expansion of time and space
  - “Deep sea diving”
  - Visual, tactile
  - Sensual
  - Difficult
  - “Expensive”
  - Permanent
  - Potentially Thrilling
Perceived Value
The message in the medium

Message: I expect you to waste your precious time looking at my boring pictures.

Message: I love you and cherish our relationship.
Whom to believe?

- McLuhan
- Negroponte
- Madonna
Thank You!