Article: Faking It in Analog Terms (Abstract)
Author(s): Nora W. Kennedy
*Topics in Photographic Preservation, Volume 15.*
Pages: 425
Compiler: Jessica Keister

Under a licensing agreement, individual authors retain copyright to their work and extend publication rights to the American Institute for Conservation.

*Topics in Photographic Preservation* is published biannually by the Photographic Materials Group (PMG) of the American Institute for Conservation of Historic & Artistic Works (AIC). A membership benefit of the Photographic Materials Group, *Topics in Photographic Preservation* is primarily comprised of papers presented at PMG meetings and is intended to inform and educate conservation-related disciplines.

Papers presented in *Topics in Photographic Preservation, Vol. 15*, have not undergone a formal process of peer review. Responsibility for the methods and materials described herein rests solely with the authors, whose articles should not be considered official statements of the PMG or the AIC. The PMG is an approved division of the AIC but does not necessarily represent the AIC policy or opinions.
Abstract: Faking It in Analog Terms

Nora W. Kennedy

Presented at the 2013 AIC & ICOM-CC Photographs Conservation Joint Meeting in Wellington, New Zealand.

We have surely and definitively left the analog age and are fully engrossed in the digital era of imaging. No more does one wait with anticipation to pick up those holiday snapshots from the photo finisher on the corner, uncertain whether the classic shots under difficult lighting conditions came out or not. The transition has been more rapid and complete than expected by some, the era of analog photography not even a memory for many now in their formative years. Terms are forgotten, concepts lost, meanings altered. In preparing a technical glossary for the exhibition catalog for Faking It: Manipulated Photography Before PhotoShop, interesting discussions led to the selection of terms from the analog era essential for the general public to understand photography from the past. Words like “darkroom” and “negative” are quaint and all but meaningless in today’s world. Others have been adopted by image editing software such as Photoshop, introduced by Adobe in 1990. What is “combination printing” and how does it differ from “multiple exposure”? What are “composite prints” and how do “composite portraits” set themselves apart? This talk will review past terminology and explore some now forgotten techniques and materials used during the first 150 years of photography to create and manipulate images. All will be illustrated with photographs and details of photographs from the Faking It exhibition, opening at The Metropolitan Museum of Art in October 2013.

Nora W. Kennedy
Sherman Fairchild Conservator of Photographs
The Metropolitan Museum of Art
New York, New York, USA

Papers presented in Topics in Photographic Preservation, Volume Fifteen have not undergone a formal process of peer review.