

sepia and new tricks with old timelines

The Urth list — 2 messages, 2 voices, 11 Aug 2002

<https://urth.darkrealm.vip/thread/urth/3403>

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Michael Andre-Driussi — 11 Aug 2002, 05:11

Adam Stephanides quoted me and wrote:

Is 1920 a good benchmark for natural sepia, for the clothing, for the Lombard reference?

All Miss Hadow says is that the girl's face reminds her of Carole Lombard, not the clothes or hairstyle; so the Lombard reference doesn't help to date the photo.

True; it mainly dates Miss Hadow, I guess.

Meanwhile, I've been fixing my sense of sepia. Sepia is not an artifact of aging (i.e., discoloration), it is only a style, one of two tones (sepia and selenium) that actually =enhance= the stability of the print. I mistakenly thought it was both, that is, that there was "natural" sepia (due to aging) and artificial sepia (which gave things a certain look as well as a hint of antiquity).

That the photos are "faded" is the age indicator (as well as the fashion of the clothing worn by the subjects . . . uh, those who are wearing clothing). That they are sepia points more toward the style question, which still remains: when was "sepia vogue," that is, at what point in the 20th century did sepia tone prints drop out of fashion?

I was amazed to learn that the first Poloroid cameras in 1947 produced sepia prints! They developed b&w in 1950, but there was a crisis because the photos faded rapidly and they had to scramble to come up with a new formula.

Next up: new tricks with the timeline. It would be really neat to have a sequence of each section of the book with each subsection "date stamped." So then one could see at a glance as Weer jumps from time to time.

I mention this because in trying to look up the announcement of the three visitors (actually the two visitors while Bill Baton is with Weer), I saw again as if anew the wonderful nested quality of it: the tale of Tilly told by Smart; the mention of how Weer told the tale to Margaret (and then in his dream Charlie the dog boy came between Weer and Margaret); then mention of how he started to tell the tale to Bill Baton; and then the arrival of Charlie himself . . . summoned by the thought, or so it seems! . . . and Charlie kind of comes between Weer and Bill Baton in the office like he came between Weer and Margaret in the dream.

Alden Dennis Weer

2274: frametale

1974: fat Weer goes to Dr. Van Ness

1920: Weer's birthday party, etc.

2274: Hannah and frametale

1953: thin Weer at Dr. Van Ness's office

1974: president Weer at Dr. Van Ness's office

1920: birthday party
2274: elm branches in the fire
1953: Dr. V
2274: exercise regimen; new races
1921: Christmas at grandfather's house
1920: Hannah tales
2274: frametale
1953: mirror test

Something like that, for starters.

=mantis=

Dan'l Danehy-Oakes — 19 Aug 2002, 18:44 · follows Michael Andre-Driussi

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While I don't have an answer to hand, one data point: in the 1939 film THE WIZARD OF OZ, sepia-tone (rather than standard B/W) was used in the Kansas segments to give them a "dated" or antiquated feel, giving me the impression that sepia must have been out of vogue for some time at that point -- by Hollywood standards, that is, so at least a year or two.