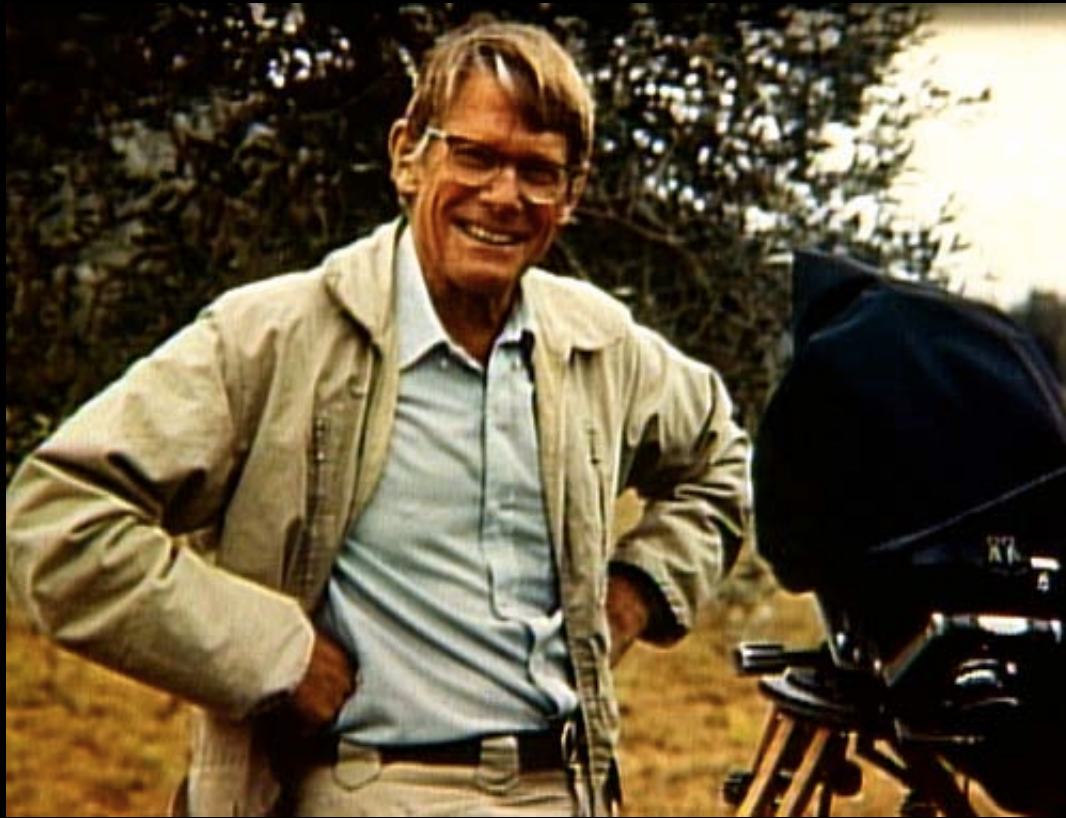
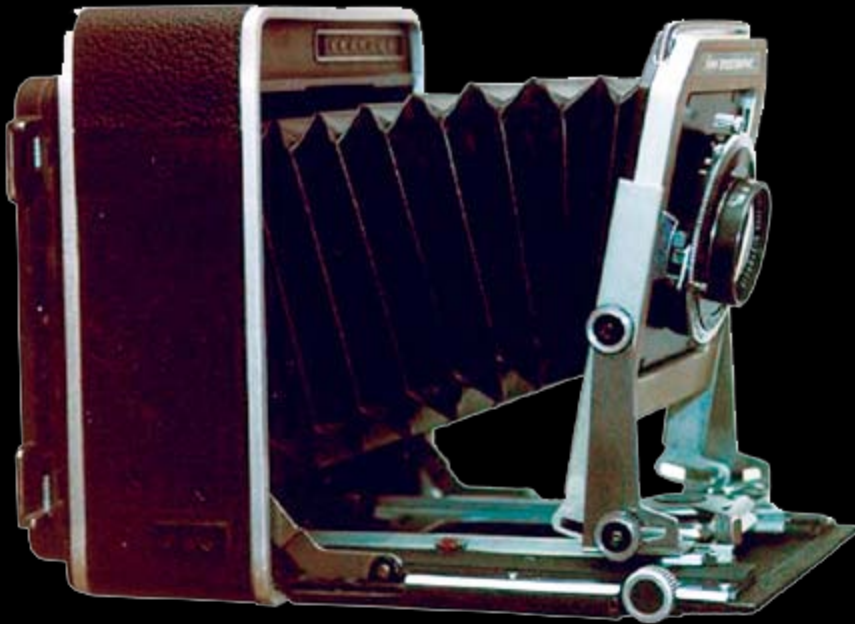


# Eliot Porter



**Pioneer of Color Nature Photography**

# Camera



Porter used a Linhof Technika large-format camera with 4x5 inch negatives to take his nature photographs



# Film

Dye transfers were the ultimate color print up to the early 1990's when Kodak stopped making the materials for dye transfer work... An original color chrome / slide would be turned into a color internegative. This would be color separated into 3 different color separations through red, green and blue filters onto matrix film. The matrix film would be developed in a tanning developer which hardened the exposed portions of the matrix film. Any underexposed gelatin would wash off in warm water. The remaining emulsion would absorb dye in proportion to its density. The 3 color separations on matrix film were dyed cyan, magenta, and yellow; then rolled in pin registration onto a final support paper. The paper absorbed the dye due to an imbalance in PH and after the last matrix was removed the dye transfer was ready to be dried.



**1948 Kodak Dry Transfer Printing Kit**

- <http://www.pentaxforums.com/forums/digital-processing-software-printing/186305-remembering-dye-transfer-color-printing.html>
- <http://www.cartermuseum.org/collections/porter/collection.php?sec=dyetrans>
- <http://www.daviddoubley.com/DyeTransVideoList.html>

# Books

first color  
nature photo  
book \$3.95

- In Wilderness is the Preservation of the World (1962)
- Baja California and the Geography of Hope (1967)
- Galapagos: The Flow of Wilderness (1968)
- Down the Colorado (1969)
- The Tree Where Man Was Born: The African Experience (1972)
- Antarctica (1978)
- Eliot Porter's Southwest (1985)
- Maine (1986)
- Mexican Churches (1987)
- Iceland (1989)
- Nature's Chaos (1990)



# Abstract Expressionists

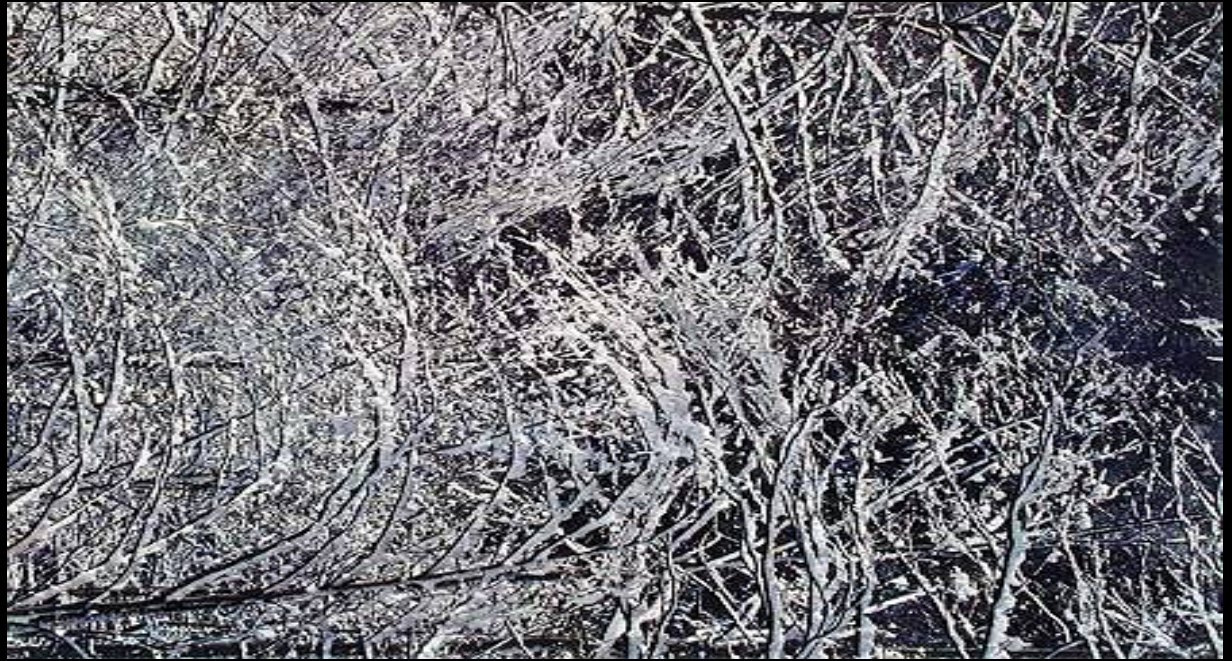
During the 1950's while Porter collected photos for his first book, the artists in New York were developing a new way of seeing.



Jackson Pollock — *Lavender Mist* - 1950

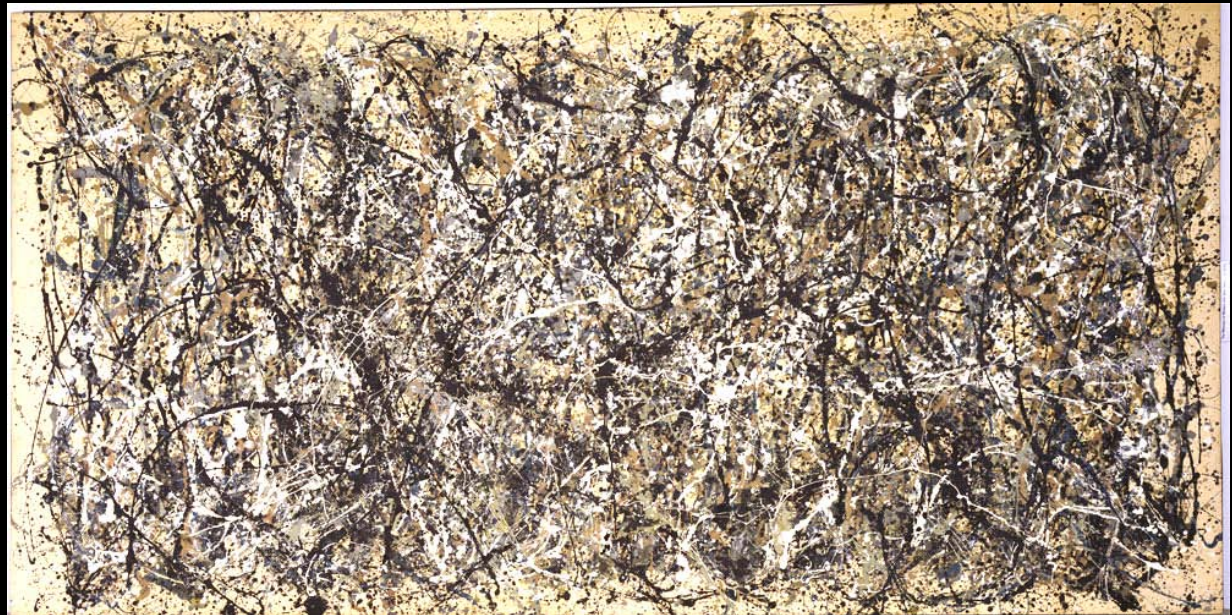
# Porter

*Snow on Trees*  
*Smoky Mountains*  
1969



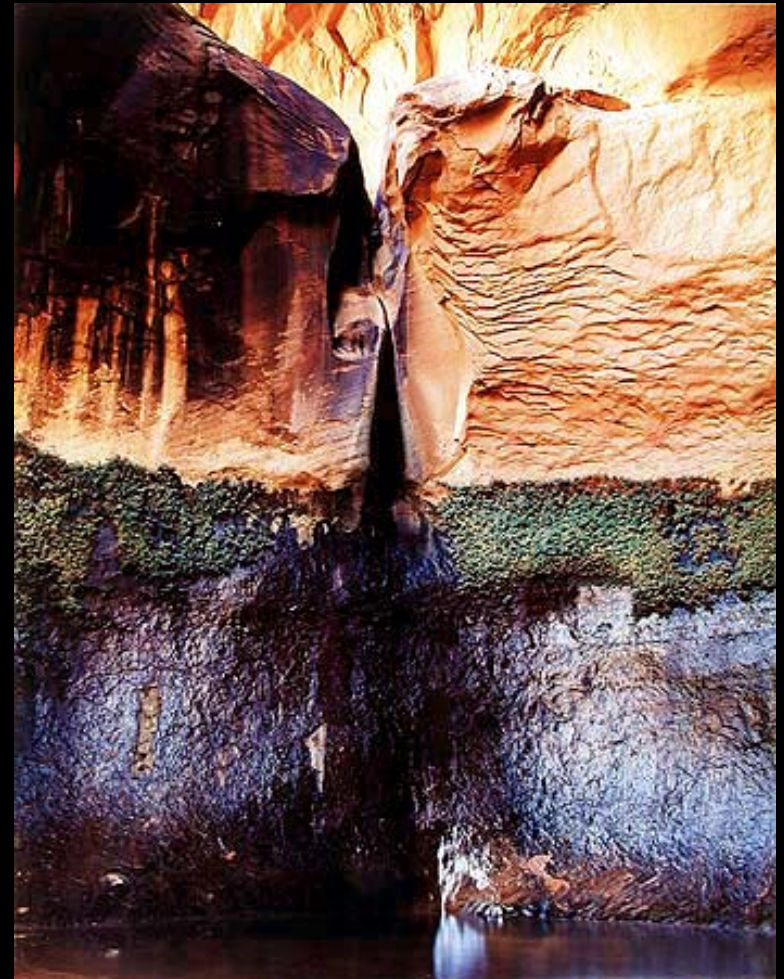
# Pollock

*One*  
1950





Mark Rothko  
#14  
1960



Eliot Porter  
*Glen Canyon*  
1962



Willem De Kooning  
*Tree in Naples*  
1960



Eliot Porter  
*Antarctica*  
1978





Franz Kline  
*Untitled*  
c1950



Eliot Porter  
*Green Reflections in Stream*  
Glen Canyon, Utah - 1962



Helen Frankenthaler  
*Southern Exposure*  
2005



Eliot Porter  
*Evening Clouds*  
1977



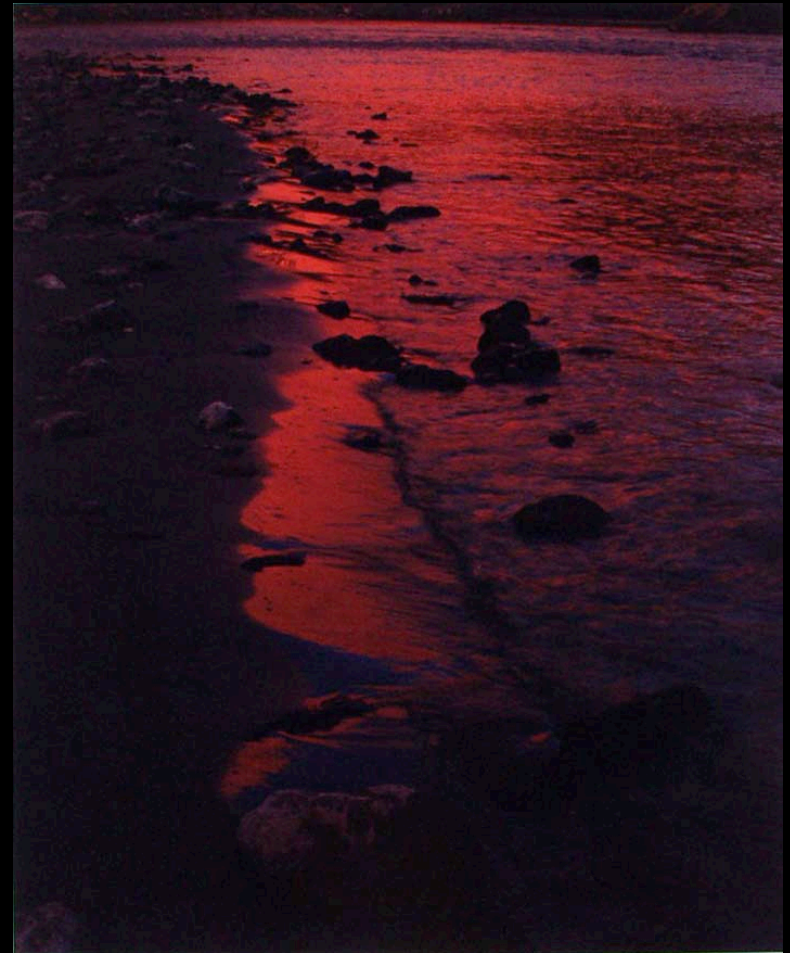
Paul Jenkins  
*Phenomena Kwan Yin*  
1969



Eliot Porter  
*Antarctica*  
1965



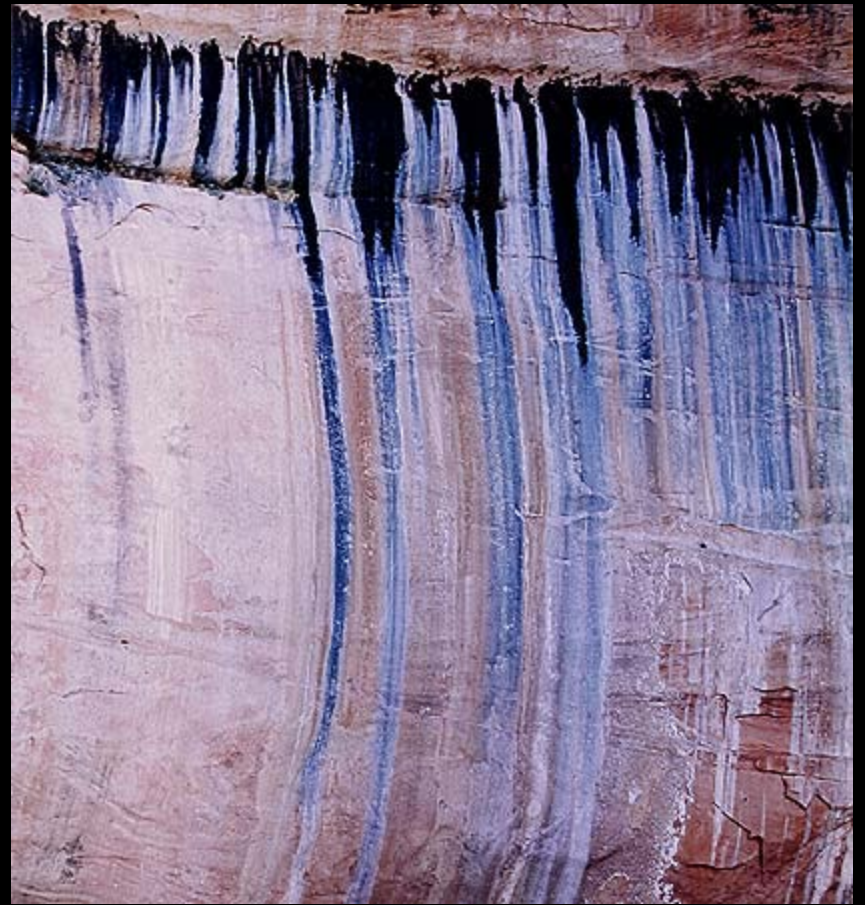
Sam Francis  
*Black & Red*  
1953



Eliot Porter  
*River Edge at Sunset*  
1979



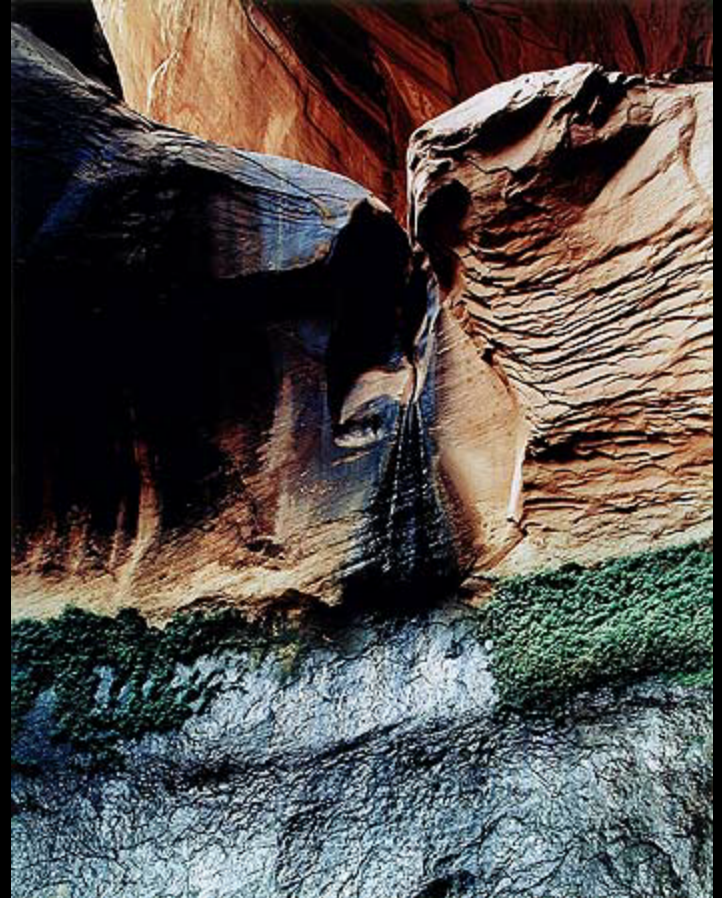
Morris Louis  
*Plenitude*  
1958



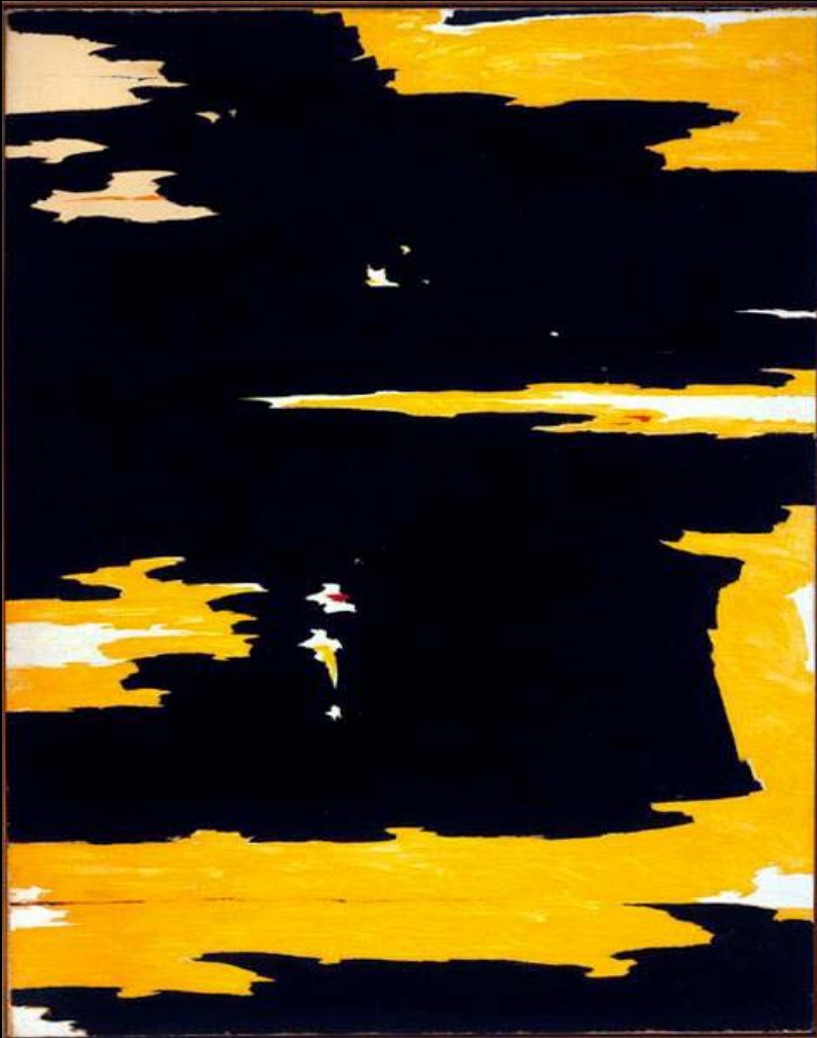
Eliot Porter  
*Water Seeps*  
*Glen Canyon* - 1962



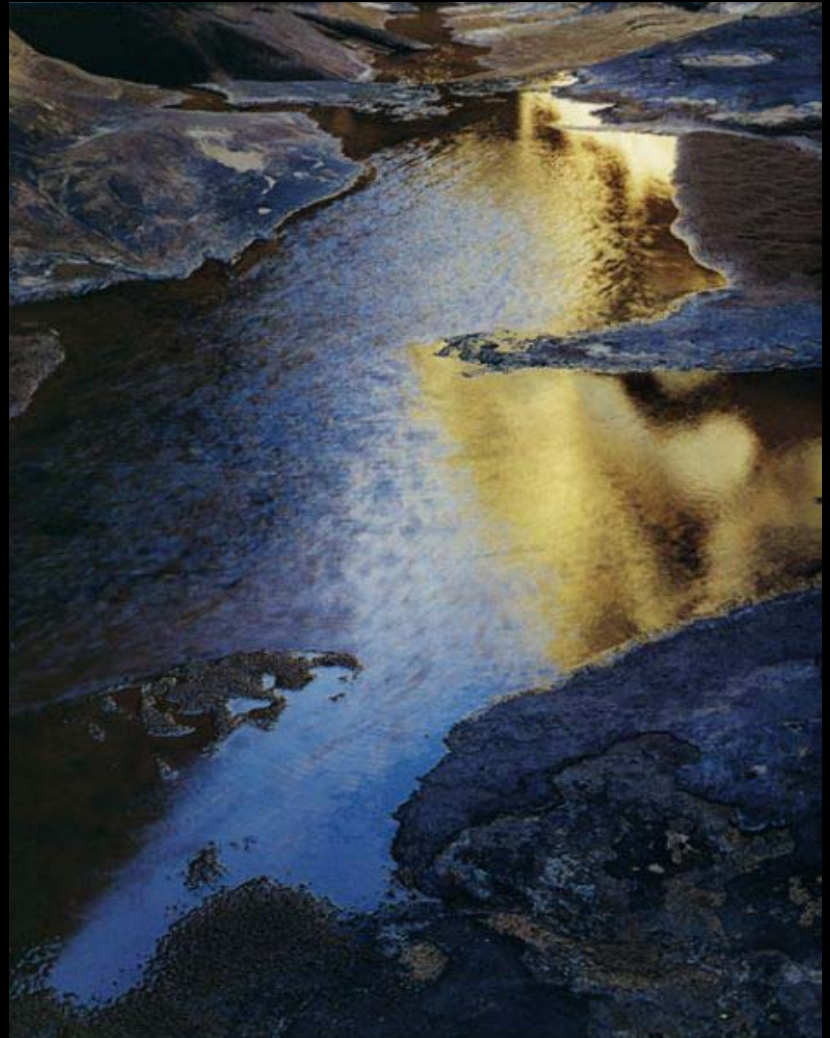
Paul Jenkins  
*Phenomena Near Hudson*  
c1960



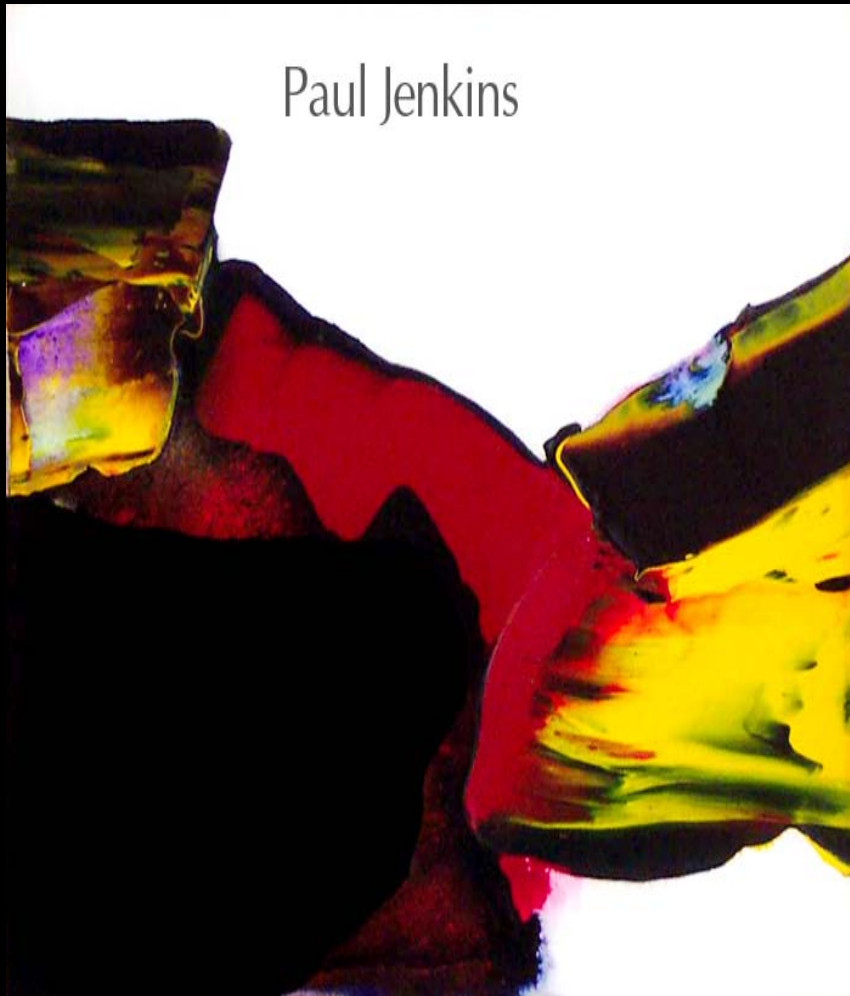
Eliot Porter  
*Cathedral in the Desert*  
1965



Clyfford Still  
*D#1*  
1957

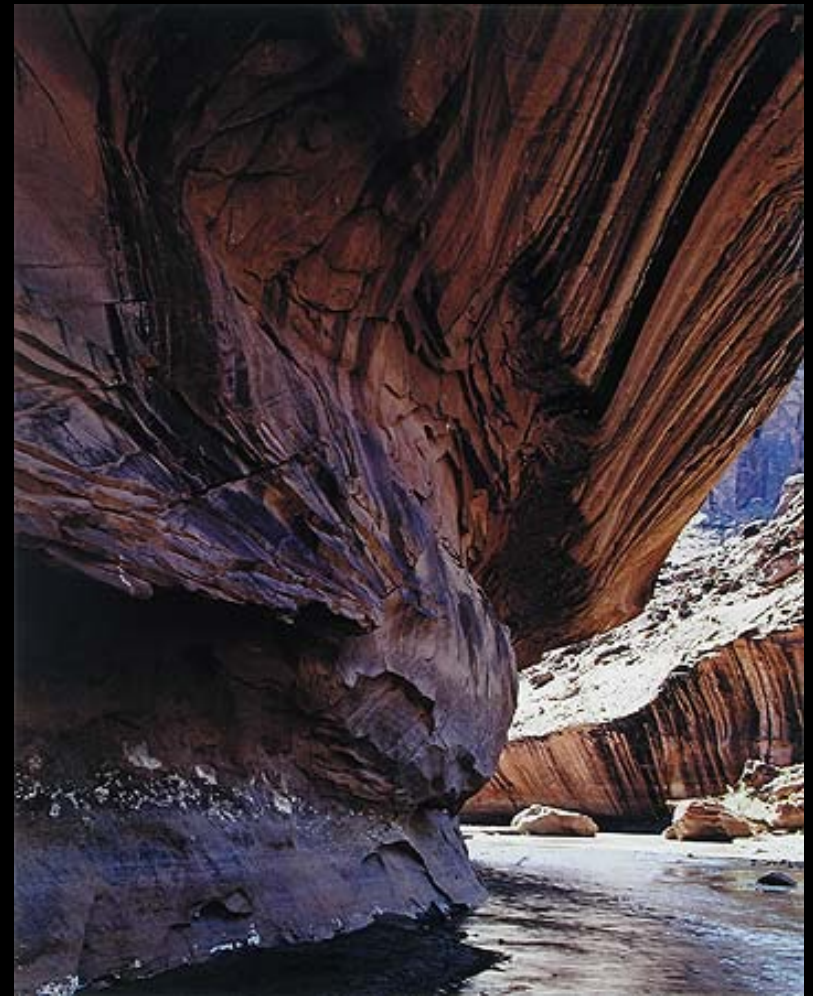


Eliot Porter  
*River At Sunset*  
1962



Paul Jenkins

Paul Jenkins  
*Phenomena*  
c1980



Eliot Porter  
*Streaked Cliffs*  
1960





Paul Jenkins  
*Blue Held Over*  
1975

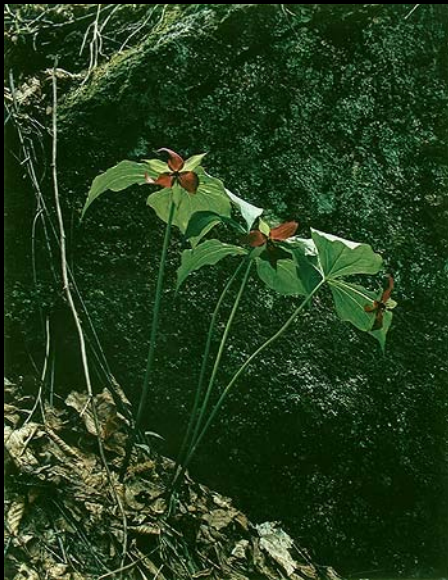
Perhaps, Mr. Porter  
influenced some  
painters also?



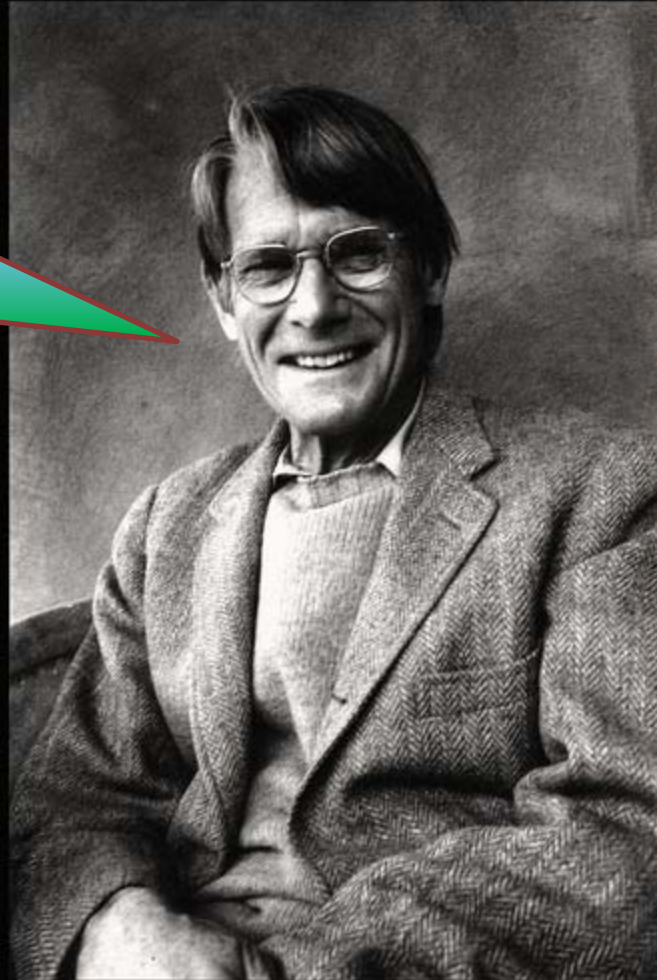
Eliot Porter  
*Blue-Throated Hummingbird*  
1959

# The SUM of It All

**S**eek the *Light*  
**U**se the *Background*  
**M**ove in *Close*



*In Wildness* - 1962



1901-1990