**IMLS NITRATE Workflow Part One : PRODUCTION**

Capture One Pro 9 + Canon 5Ds

1. **SETUP PHYSICAL WORKSPACE**
   1. Dust work area and remove any physical obstructions. Ensure there is nothing to impede movement between archival materials and capture area.
   2. Turn on Laptop using its physical on/off button.
   3. Turn on Light Table using its physical on/off switch.
   4. Connect the Camera to the Laptop via the USB cable.
   5. Log into the laptop and start Capture One Pro 9
      1. Upon startup, Capture One Pro will ask if you would like to open a specific Session or Catalog. Open the Session 'IMLS-NITRATES'.
   6. Turn on Camera using its physical on/off switch.
      1. Enter the Cameras Menu using the 'Menu' Button on the back of the camera.
      2. Navigate to Camera Menu page 4, and Set "Mirror Lockup" to 1 second.
   7. With Capture One Pro 9 open, the camera should automatically become tethered to the software.
2. **SETUP DIGITAL WORKSPACE**

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| * 1. Select the correct **Capture Session** :      1. **Library Tab**         1. Make sure the very top session/catalog drop down list reports "Session : **IMLS-NITRATES**"         2. Make sure there are no filters applied to the sort of images         3. If there is a triangle with and exclamation point to the right of your session folders then make sure the Capture, Selects, Output, and Trash folders exist in their expected locations. | **Y:\librarySEction.PNG** |

* 1. Setup image capture settings:

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| * + 1. **Capture Tab**        1. NEXT CAPTURE NAMING           1. **Format:** (Name) + (6 Digit Number)           2. **Name**: ‘ i ‘           3. **Reset or update** the capture sequence number by clicking the  button to the right of the ‘Format’ text entry field and selecting ‘Set Sequence Number’           4. Example: i945988.cr2           5. If you use an existing ICHI or produce a NEW ICHI then follow directions in Production **Step 4 : RECORD UNUSED, NEW, and UNUSED ICHI INFO FOR RNR** | M:\New folder\nextcaptureNaming-pro.PNG |
| * + - 1. NEXT CAPTURE LOCATION          1. **Destination:** ‘XXXX-XXXX\_CollectionsName’ ….this should be a subfolder of the master ‘**Capture**’ folder for that session. Create it if it does not exist. The name should be the current collection being digitized plus that collections accession number found on the negative sleeve.          2. **This name should match the name of the final collection folder given by RnR on the CH-Extensis Server**          3. Example: ‘1985-0420\_OrvilleBCarlisle’ | M:\New folder\outputFolder.PNG |
| * + - 1. NEXT CAPTURE ADJUSTMENTS          1. **ICC Profile**: Default          2. **Orientation**: Default          3. **Metadata**: Default          4. **All Other:** Default          5. **Styles**: Select **User Styles** and pick the style that corresponds to the negative size being digitized. Ex: IMLS-CANON5DS-8x10 for 8x10 negs.          6. **Auto Alignment** -> OFF | M:\New folder\nextcaptureAdjustments.PNG |

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| * + - 1. CAMERA          1. The reported camera should be Canon EOS 5DS          2. **Camera mode** should be set to 'M' or manual. This is changed by the mode dial on the physical camera body.          3. **ISO :** 100          4. **FStop:** f/8          5. **Shutter speed** : use the exposure report in **Appendix A** : COPY STAND SIZE TO EXPOSURE CHART          6. **Color Balance:** Manual …see **Appendix D** for more info.          7. **File Format:** RAW | C:\Users\JCampbell\Desktop\CO9-workflow\camera.png |

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| * + - * 1. Open Live View using the **Live View** button found in the ‘Camera’ section in the ‘Capture Tab’.         2. This will open the Live View window.   Position the negative in the image frame centered and with a small border around the object.  **DO NOT** crop into the actual negative. **EXCEPT** for 35 mm. See **APPENDIX E** about the correct way to crop each negative size.  Focus the image by using the C:\Users\JCampbell\Desktop\CO9-workflow\fit.PNG **Fit Slider**.  Use the  **Focus Stepping** tool to fine tune the focus. | M:\New folder\liveView.PNG |
| * + - * 1. Subsection:Shoot   **Image Quality:** RAW  **Image Review**: 0  **Flash Firing:** OFF  **Mirror Lockup:** 1 second  **Mirror Lockup State:** ON  **Auto Expo Bracket:** 0  **Bracket:** OFF  **WB Shift/Bracket/Shift/Bracket:** 0  **Color Space:** Adobe RGB  **Picture Style:** Faithful  **Highlight Tone:** OFF  **Aspect Ratio:** 3:2  **Exposure Simulation:** Enable |  |

1. **START IMAGE PRODUCTION**
   1. **Ensure** that the file naming sequence **matches the envelope, sleeve, or box** sequence that the negatives were contained in.

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| * + 1. **To Reset or update** the capture sequence number, click the  button to the right of the ‘Format’ text entry field and selecting ‘Set Sequence Number’ | M:\New folder\nextcaptureNaming-pro.PNG |

* 1. If you change object sizesmid-collection
     1. Adjust the height of the camera using the System 2000 mechanical lift controls
        1. The appropriate height is also marked on the wall adjacent to the copy stand pole for each object for quick reference
     2. Open Live view:

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| * + - * 1. Open Live View using the **Live View** button found in the ‘Camera’ section in the ‘Capture Tab’.         2. This will open the Live View window.   Position the negative in the image frame centered and with a small border around the object.  **DO NOT** crop into the actual negative. **EXCEPT** for 35 mm. See **APPENDIX E** about the correct way to crop each negative size.  Focus the image by using the C:\Users\JCampbell\Desktop\CO9-workflow\fit.PNG **Fit Slider**.  Use the  **Focus Stepping** tool to fine tune the focus.   * + 1. Change or update the camera exposure settings according to **APPENDIX A**  under the Camera tab in the CAMERA section | M:\New folder\liveView.PNG |

* 1. Finish digitizing the current collection.
  2. If moving to a new collection
     1. Update the **Capture Location** folder under the **Capture Tab** in the NEXT CAPTURE LOCATION section:

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| * + - * 1. **Destination:** ‘XXXX-XXXX\_CollectionsName’ ….this should be a subfolder of the master ‘**Capture**’ folder for that session. Create it if it does not exist. The name should be the current collection being digitized plus that collections accession number found on the negative sleeve.         2. **This name should match the name of the final collection folder given by RnR on the CH-Extensis Server**     1. For eachobject size, apply the appropriate presets if wanted. This will also be done during the output sections of this workflow. | M:\New folder\outputFolder.PNG |

* 1. **REPEAT** this section as long as needed until photography is complete.

1. **RECORD UNUSED, NEW, and EXISTING ICHI INFO FOR RNR**
   1. Print a copy of document**: “PhotoLab-IMLS Naming Discrepancies Procedures”**
   2. Follows its instructions and guidelines.
   3. Fill out the relevant information.
   4. When complete make a copy using the copy machine.
   5. Give the copy to RnR along with the collection objects when they are returned to RnR.
   6. Retain the original for future Reference.

**PRODUCTION IS COMPLETE**

**IMLS NITRATE Workflow Part Two: OUTPUT**

Capture One Pro 9 + Canon 5Ds

1. **FINALIZE IMAGE EDITS**

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| 1. Correct the orientation of each negative using the ROTATION &FLIP section under the **C:\Users\JCampbell\Desktop\CO9-workflow\cropTab.PNG** **Composition Tab** | C:\Users\JCampbell\Desktop\CO9-workflow\rotationFlip.PNG |

* 1. Correct Filenames and remove duplicates
  2. Update the image settings to match the object size and exposure

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| 1. Under the C:\Users\JCampbell\Desktop\CO9-workflow\exposureTab.PNG **Exposure Tab**    1. LEVELS and CURVES       1. Make sure the Levels section is **zeroed out**.       2. **Invert the curves** by moving the control points for both black and white vertically to their respective opposite corners. So white moves down. Black moves up. | M:\New folder\invertCurves.PNG |
| * 1. EXPOSURE      1. **IF NEEDED.** Increase/Decrease the Exposure so that the ‘black’ background of the inverted light table is close to Zero. BUT DO NOT let the emulsion of the negative become too dark or bleed into the background. | M:\exposureCorrection.PNG |
| 1. Go to the C:\Users\JCampbell\Desktop\CO9-workflow\lensTAB.PNG **Lens Tab**     1. LENS CORRECTION section    2. **Profile:** Canon EF 100mm f/2.8L Macro IS USM    3. **Chromatic Aberration** -> OFF    4. **Hide Distorted Areas** -> OFF    5. **Distortion** -> 0%    6. **Sharpness** -> 0% | M:\lenscorrection.PNG |

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| ii. LCC Section  Set to the appropriate LCC preset for the object size and focal distance  **Color Cast** : ON  **Dust Removal**: OFF  **Uniform Light**: ON  **Uniform Light Percentage**: 100% |  |

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| 1. Under the **C:\Users\JCampbell\Desktop\CO9-workflow\cropTab.PNG** **Composition Tab**    1. CROP       1. **Ratio:** Unconstrained       2. **Size :** As Is | C:\Users\JCampbell\Desktop\CO9-workflow\cropSection.PNG |
| 1. Under the **C:\Users\JCampbell\Desktop\CO9-workflow\detailsTAB.PNG** **Details Tab**    1. SHARPENING       1. **Amount:** 150       2. **Radius:** 0.5       3. **Threshold:** 1.0 | M:\New folder\sharpen.PNG |
| * 1. NOISE REDUCTION      1. **Luminance:** 0      2. **Detail:** 0      3. **Color:** 0      4. **Single Pixel:** 0 | C:\Users\JCampbell\Desktop\CO9-workflow\NoiseReductionSEction.PNG |

1. **ADD METADATA**
   1. For each capture in a collection
      1. Under the ** Info Tab**

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| 1. KEYWORDS section    1. Add the **Accession Number** for that collection    2. Make sure ALL relevant images are selected when doing this.    3. Example: ‘1985.0420’ | **M:\New folder\keywords.PNG** |

1. **OUTPUT ARCHIVAL TIFF IMAGE**
   1.  Output Tab

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| 1. Select the Output Recipe “ **TIFF 8bit Full Size ( GrayScale )”**    1. PROCESS RECIPE Section       1. Basic Tab          1. **Format:** TIFF          2. **Bit**          3. **ICC Profile:** “Phase One G2.2”          4. Adjustments Tab          5. **Disable Sharpening :** OFF          6. **Ignore Crop:** OFF          7. Metadata Tab          8. **Include Rating:** OFF          9. **Include Copyright:** OFF          10. **Include GPS:** OFF          11. **Include Camera Metadata:** ON          12. **Include Keywords:** ON | **M:\New folder\basic.PNG**  **M:\New folder\outputmeta.PNG** |

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| 1. OUTPUT LOCATION Section    1. **Destination**: Create or select folder within master ‘**Output’ folder** for this session that matches the capture folder naming convention of: ‘AccessionNumber + CollectionName” as given by RnR. | M:\New folder\outputFolder.PNG |
| * + 1. OUTPUT NAMING Section        - 1. **Format:**  (Image Name)          2. \*\* the output name should match the name given to the image during capture. | M:\New folder\outputName.PNG |
| * + 1. PROCESS SUMMARY Section        - 1. **Double check** that the summary reflects the correct settings.          2. If correct, press the M:\New folder\processbutton.PNG **Process Button** to start converting the selected images using this recipe. | M:\New folder\processSummary.PNG |

* 1.  Output Tab

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| * + - * 1. This will allow you to check on any images being processed and what is in queue to be processed.         2. You can also STOP the process queue from outputting files if you realize there was a mistake. | M:\New folder\bartch.PNG |

**OUTPUT IS COMPLETE**

**IMLS NITRATE Workflow Part Three: ARCHIVE AND PRODUCTION MASTERS**

Adobe Photoshop + Adobe Bridge + ImageMagick Script

1. **SET UP LOCAL MACHINE**
   1. On your local computer
      1. Ensure there is enough physical disk space/memory to hold TRIPLE the amount of images you have.
      2. Create this folder directory:
         1. Parent Folder ( ex: IMLS-NITRATES)
            1. Child Folder inside Parent Folder : “ArchiveMasters”
            2. Child Folder inside Parent Folder: “ProductionMasters”
            3. Child Folder inside Parent Folder: “Complete”
   2. Copy these files into the Parent Folder: **(1)** AutoGammaLevels-Nitrates.bat **(2)** createFolderFromList.bat **(3)** getmax.ps1 **(3)** getMin.ps1 **(4)** getpeak.ps1
      1. These files can be found at CH-Media/PhotoLab/Documents/Coding/batchFiles/IMLS
   3. **Copy** the ‘.tif’ images and their collections folders created from ‘**Part Two: Output’** to your local computer into the child folder ‘ArchiveMasters’
      1. Use either method:
         1. Use the Network Connection -> “CH-MEDIA -> PhotoLab -> Internal Orders -> \_PROJECTS -> IMLS-TEMP”
         2. Use the External 4TB hard drive -> “ IMLS-NITRATES -> Archive-Master -> BATCH-XX”
      2. **KEEP** the folder structure of the nitrate collections intact. Each collection of images must be in its corresponding folder named for that collection.
   4. \*\***YOU MUST DO THIS\*\* : Recreate** the folder structure of your nitrate collections inside of the **‘Complete’** and **‘ProductionMasters’** subfolder on your local machine. This can be done by utilizing a batch file called ‘createFolderFromList.bat’. Double click the file and it will create a mirror of the “ArchiveMasters” subfolders

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| * 1. Now your local machine should have a folder structure like this:   | **IMLS-NITRATES (parent)**  | | ArchiveMasters (child)  | | | 1971-0375\_WashingtonDock (contains source images)  | | | 1979-0050\_BairdWarner (contains source Images)  | | ProductionMasters (child)  | | | 1971-0375\_WashingtonDock (empty folder)  | | | 1979-0050\_BairdWarner (empty folder)  | | Complete (child) | | | 1971-0375\_WashingtonDock (empty folder)  | | | 1979-0050\_BairdWarner (empty folder)  | | Final (child )  | | AutoGammaLevels.bat  | | createFoldersFromList.bat  | | getMax.ps1… getMin.ps1… getpeak.ps1 | Example: |

1. **Create Production Masters**
   1. Navigate to the ‘IMLS-NITRATES’ Parent folder using ‘Windows Explorer’
   2. Ensure that the ‘ArchiveMasters’ folder contains all the collections folders and respective images produced for the current batch.

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| * 1. Open the ‘ArchiveMasters’ folder in a separate window by      1. Select the ArvhiveMasters Folder      2. Right Click -> ‘Open in New Window’   2. You should have two open Explorer windows.      1. IMLS-NITRATES parent folder      2. ArchiveMasters subfolder   3. Select a single subfolder of ‘ArchiveMasters’ folder. Ex: select “1971-0375\_WashingtonDock”   4. Drag and Drop the subfolder onto the ‘AutoGammaLevels-Nitrates’ batch file   5. This will start the batch file and a Windows Command Prompt window will appear: |  |

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| * 1. Double Check that the **SOURCE** and **DESTINATION** are correct.      1. SOURCE = the correct ‘ArchiveMasters’ folder path.      2. DESTINATION = the correct ‘Complete’ output folder path.   2. If both folder paths are correct then simply press any button to start the automatic processing of the image files.   3. The script is recursive so it will work its way through ALL subfolders of the ‘ArchiveMasters’ or listed source folder. |  |

* 1. As the code runs. It will read each images statistics and apply a series of adjustments. Example:

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| BEFORE : | AFTER: |

* 1. The automated gamma and level correction will take some time. Once it is finished you should have a mirror of the **‘ArchiveMasters’** folder inside the **‘Complete’** folder that contains all the edited image files in their respective folders.
  2. Spot Check that some of the collections folders in the ‘Complete’ folder contain the appropriate images before moving on.
  3. With the images processed it is time to apply a **CROP**.
  4. Open **Adobe Bridge CC** 

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| * + 1. Navigate to the folder ‘Complete’ held within your parent folder for this batch     2. You should see the collection folders listed or in thumbnails as shown     3. Open the first folder in the list by double clicking on its icon        1. Select all the images by pressing **‘CTRL + A’** on the keyboard        2. Hover your mouse over an image and **‘Right-Click’ - >” Open in Camera Raw..”** |  |
| * + 1. This will open the **Adobe Camera Raw** interface     2. Near the middle of the Tool Icon bar at the top middle of the interface        1. Select the **Crop Tool**        2. The goal is to crop into the negative, just inside the exposed emulsion.        3. Just click and drag the mouse from one corner to the opposite to create a crop mask.        4. Any pixel that will be deleted by the crop will be overlaid with a gray mask as shown in the adjacent screen shot -> |  |

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| * + 1. Make any fine tune adjustments to the image tone or contrast using the **Basic tab**  to the right of the image preview under the histogram.     2. **DO NOT** let the White or Black RGB values clip on the histogram     3. The goal of running the autoGammaLevel script was to limit any adjustments you would have to do here.     4. IF the script produced unsatisfactory results, then **rate** the image in the left thumbnail view with **One ‘Star’**        1. Simply select the image thumbnail on the left of the interface        2. Then click the fart left ‘dot’ shown under the thumbnail, above the file name.        3. This is the first star of five: |  |
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| * + 1. **Complete** this process for the remaining images opened in Adobe Camera Raw.     2. When all images have been cropped and fine-tuned **Right Click** one of the thumbnails and click ‘**Select All’**     3. Then in the bottom Left of the Adobe Camera Raw interface, click **[Save Images]** |  |

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| * + 1. This will bring up the **‘Save Options’** dialogue     2. **Destination:**         1. Select ”**Save in New Location**” from the drop down list        2. Click **[Select Folder…]**        3. Navigate to the **‘ProductionMasters’** folder        4. Select the correct collections folder for this set of images being edited inside the ‘ProductionMasters’ folder. It should have the same name as the Archive Masters folder.     3. **File Naming**        1. Document Name        2. Plus the suffix ‘\_pm’        3. Example: i094321\_pm.tif     4. **Format**        1. TIFF        2. MetaData : ALL        3. Compression: NONE     5. **Color Space**        1. EPSON Gray – Gamma 2.2        2. Depth : 8bit        3. Intent: Perceptual     6. **Image Sizing**        1. Default Size        2. Resolution: 600 ppi     7. **Output Sharpening -> OFF**     8. Double check your settings.     9. Click **[Save]** in the top right corner     10. **Repeat** this entire process for every collections folder within the ‘Complete’ folder.     11. Once the images are saved, recreate the images you tagged as unacceptable via the One Star Rating from their Archive Master manually. Save them back into their respective location. |  |

1. **Create Archive Masters**

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| * 1. Open **Adobe Photoshop CC**        1. Make the Photoshop window as small as possible ->      2. This will speed up the automation.   2. Open **Adobe Bridge CC**   3. Navigate to the ‘ArchiveMasters’ child folder.   4. In the top menu bar select **View -> ‘Show Items from Subfolders’**   5. This will pull the thumbnails of all the images held within the collections folders into the current view. Just **wait** for ALL images to be represented before moving on.   6. Once the images load, **Select** all the ‘.tif’ image thumbnails   7. Confirm the number of images selected is correct. Adobe bridge gives this information at the bottom left of its interface: |  |
| * 1. In the top menu bar select **Tools -> Photoshop -> Batch**   2. This will open the **‘Batch’** dialogue for Photoshop CC      1. **Set:** Chicago History Museum      2. **Action:** ‘addTarget-Crop-2016’      3. **Source:** Bridge      4. **Override Action “Open” Commands:** OFF      5. **Include All Subfolders:** OFF      6. **Suppress File Open Options Dialogs:** ON      7. **Suppress Color Profile Warnings:** ON      8. **Destination:** Save and Close      9. **Override Action “Save As” Commands:** OFF   3. Press **[OK]**   \*\*If you need to create the Action ‘addTarget2016’ then see **Appendix F** |  |

**IMLS NITRATE Workflow Part Four: ADDITIONAL INFO FOR INTERN/VOLUNTEERS**

Capture One Pro 9 + Canon 5Ds

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| 1. **COPY STAND SIZE TO EXPOSURE CHART**   The Canon EOS 100mm L MACRO lens has a variable exposure dependent on focal distance. Adjust exposure accordingly:   |  |  |  |  | | --- | --- | --- | --- | | **SIZE** | **SHUTTER SPEED** | **F/STOP** | **ISO** | | 35mm | 0.5s | f/8 | 100 | | 120mm | 1/4s | f/8 | 100 | | 3x5 | 1/5s | f/8 | 100 | | 4x5 | 1/5s | f/8 | 100 | | 6x9 | 1/5s | f/8 | 100 | | 8x10 | 1/6s | f/8 | 100 | | 1. **Relative DPI for Object Sizes**   This table represents the recommended PPI for each object size. Use these numbers respectively in the **‘OUTPUT RECIPE’** section under the **Output Tab**.   |  |  | | --- | --- | | **Object Size** | **PPI** | | 35mm | 5800 | | 120mm | 4000 | | 2x3 | 2800 | | 2x4 | 2100 | | 3x5 | 1800 | | 4x5 | 1500 | | 5x7 | 1200 | | 6x9 | 900 | | 8x10 | 800 | |

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| 1. **COPY STAND HEIGHT TO SIZE RELATIONSHIP**   The ‘cm’ reported is where the RED height bar on the stand rests once the respective object size is in focus and fills the image frame with a small border.   |  |  | | --- | --- | | **SIZE** | **HEIGHT** | | 35mm | 35.9 cm | | 120mm | 49 cm | | 3x5 | 60.2 cm | | 4x5 | 67.8 cm | | 5x7 | 80.3 cm | | **You must ‘flip’ the camera mount in order to capture anything larger than 5x7** |  | | 6x9 | 54 cm (flipped) | | 8x10 | 74.5 cm (flipped) | |  |

1. **CREATE CUSTOM WHITE BALANCE IN CAMERA**
2. Produce an image of the light table with nothing in the image frame using the same camera exposure used while digitizing the respective object.
3. The image should be all white and properly exposed.

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| 1. Using the Canon 5DS [MENU] button: 2. Navigate to the menu option “Custom White Balance” | http://support-th.canon-asia.com/img/G0206918.gif |
| * + 1. Press (SET) on the back of the Camera | http://support-th.canon-asia.com/img/G0194497.gifhttp://support-th.canon-asia.com/img/G0206500.gif |
| * + 1. Navigate to the new ALL WHITE image just created.     2. Press (SET) on the back of the Camera     3. Press (SET) again while the OK button is highlighted. | http://support-th.canon-asia.com/img/G0191705.gifhttp://support-th.canon-asia.com/img/G0194498.gif |

1. **CROPPING STANDARDS**

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| **Object Size** | **CROP SIZE** |
| 35mm | **Strip:** crop into the negative strip to isolate the current negative in the image frame, **DO NOT** allow crop to remove any emulsion from the image frame.  **Single**: 1/8th inch border around emulsion area. |
| 120mm | **Strip:** crop into the negative strip to isolate the current negative in the image frame, **DO NOT** allow crop to remove any emulsion from the image frame.  **Single:** 1/8th inch border around the emulsion area |
| 3x5 | 1/8th inch border around the negative |
| 4x5 | 1/8th inch border around the negative |
| 6x9 | 1/8th inch border around the negative |
| 8x10 | 1/8th inch border around the negative |

1. **Create Photoshop Action ‘addTarget2016’**

**///JOSEPH COMPLETE**