Quality of Images

- Slides are sharper, or can be if they are made from original photographs, or from high quality reproductions, and if they are shown in focus.
- Digital images are less or more sharp depending on several factors: AMICO Library images are always made from originals, or from high quality reproductions, and they are always in focus if the first image is properly focused.

Dorothea Lange

Migrant Mother, Alipomo, California
1936
Gelatin silver print. – 13 x 10 in.
Minneapolis Institute of Arts

Quality of Instruction

-Roy Stryker, head of the FSA, called this image “the picture of Farm Security” (Hirsch, p. 263).
-Gold of FSA project: “to show urban America a desperate situation and enlist popular support for [FDR’s] new programs of grants, loans, and resettlement money to displaced farmers” (Hirsch, p. 285)

Turn slide projector off.
Textbook cover =

Carrie Mae Weems
The Shape of Things
1993
Platinum print, original dimensions
20 x 20 in.
From The African Series
(1 of 3 panels)

BGSU visit Fall 2001
QUALITY
QUANTITY
FLEXIBILITY

QUALITY  1. Sharpness
Unknown photographer, Butterfly Collector, ca. 1850. Sixth plate daguerreotype, 2¼ x 3¼ in. George Eastman House, NY [B+W in Hirsch (p. 38)]

Henry Peach Robinson, Dawn and Sunset, 1885. Albumen print from three negatives, 54.0 x 78.0 cm. Cleveland Museum of Art [combination print] [see OhioLINK]
Unknown photographer
Post Mortem Portrait, Woman Holding Baby
ca. 1855
Sixth plate daguerreotype with applied color, 7.2 x 5.8 cm.
George Eastman House, NY
B+W in Hirsch (p. 32)

Color management caveats
Hirsch: "there was no retouching" (p. 32).

Anna Atkins
Asplenium Radicans (Jamaica)
c. 1850
Cyanotype, 19 x 14¼ in.
San Francisco Museum of Modern Art

In the AMICO Library, cyanotypes and all "color" photographs are always reproduced in color, whereas they are often reproduced in B+W in books.

QUALITY 2. Color

QUALITY
QUANTITY
FLEXIBILITY
<table>
<thead>
<tr>
<th>QUANTITY 1: Negatives and Positives</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Benjamin Brecknell Turner</strong></td>
</tr>
<tr>
<td><strong>Feathers Hotel and Posting House</strong></td>
</tr>
<tr>
<td>1852-1854</td>
</tr>
<tr>
<td>Wax calotype negative, 11¼ x 15½ in.</td>
</tr>
<tr>
<td>San Francisco Museum of Modern Art</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>QUANTITY 2: Multiple Originals</th>
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</thead>
<tbody>
<tr>
<td><strong>John Beasley Greene [1832-1856]</strong></td>
</tr>
<tr>
<td><strong>The Nile with the Theban Hills in the Background</strong></td>
</tr>
<tr>
<td>1853-54</td>
</tr>
<tr>
<td>Salted paper print, ~ 9 x 11 in.</td>
</tr>
<tr>
<td>Clark Art Institute, MA</td>
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</tbody>
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<table>
<thead>
<tr>
<th>QUANTITY 2: Multiple Originals</th>
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<tbody>
<tr>
<td><strong>John Beasley Greene</strong></td>
</tr>
<tr>
<td><strong>Bank of Nile at Thebes</strong></td>
</tr>
<tr>
<td>1854</td>
</tr>
<tr>
<td>Salted paper print, ~ 9 x 11 in.</td>
</tr>
<tr>
<td>George Eastman House, NY</td>
</tr>
</tbody>
</table>
Timothy H. O'Sullivan
Tufa Domes, Pyramid Lake, Nevada
April, 1868
Albumen print, 19.8 x 27.0 cm.
George Eastman House, NY

Oscar Rejlander
Hard Times
1860
Albumen print, 13.3 x 19.6 cm.
George Eastman House, NY

Julia Margaret Cameron, Sir John Herschel
1867
Albumen print from wet collodion negative, 32.8 x 25.0 cm.
Cleveland

QUANTITY 3. Variants

Oscar Rejlander [1813-1875]
Hard Times
ca. 1860
Albumen print, 13.9 x 19.6 cm.
George Eastman House, NY

Double exposure: error or art? Hard Times mentioned but not reproduced in Hirsch.
Julia Margaret Cameron
Sir John F. W. Herschel
1867
Carbon print, 30.3 x 23.1 cm.
Fine Arts Museums of San Francisco

Nadar (1820-1910), George Sand, ca. 1860.
Woodburytype, 23.2 x 18.7 cm.
George Eastman House, NY

Nadar, George Sand, ca. 1861 – 1869.
Albumen print, mount: 30.4 x 21.5 cm.
J. Paul Getty Museum, CA

Honore Daumier
Nadar Elevating Photography to the Height of Art
May 25, 1862
Lithograph, 36.5 x 29.9 cm.
George Eastman House

Three copies in AMICO Library (GEH, MFA Boston, LA County)
Textbook title = "Seizing the Light"
Why this phrase?

Epigraph to our textbook’s “Preface” (p. vii) =
I have found a way of fixing the images of the camera! I have seized the fleeting light and imprisoned it! I have forced the sun to paint pictures for me!
—L. J. M. Daguerre to Charles Chevalier at his Paris optical shop

QUANTITY 6. Related Works by Other Artists

Alfred Stieglitz
The “Flatiron”
c. 1903
Photogravure, 6-5/8 x 3-1/4 in.
Minneapolis Institute of Arts
Broadway and Fifth Ave.

Steichen, c.1904-5
Abbott, c.1930s
QUANTITY 7. Entire Sequences
Duane Michals,  Paradise Regained, 1968.  Gelatin silver prints, each ~ 8.6 x 12.7 cm.  Cleveland Museum of Art

Eadweard Muybridge,  Pugilist Striking a Blow, from Animal Locomotion, ca. 1887.  Collotype, 7 1/8 x 17½ in.  Smithsonian American Art Museum

Marey.  “Demeny, movement of a boxer. 1890.”  Braun, fig. 145B, p. 270.  [UC Riverside website]

QUANTITY 8. Videos
Robert Rauschenberg,  Scanning, 1963.  Oil and silkscreened ink on canvas, 55 ¼ x 73 in.  San Francisco Museum of Modern Art  [see AMICO video]
FLEXIBILITY 1. Text
Ch. 1 Advancing toward Photography: The Birth of Modernity 3
Ch. 2 The Daguerreotype: Image and Object 25
Ch. 3 Calotype Rising: The Arrival of Photography 49
Ch. 4 Pictures on Glass: The Wet-Plate Process 71
Ch. 5 Prevailing Events/Picturing Calamity 97
Ch. 6 A New Medium of Communication: Art or Industry? 115
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Ch. 14 Photography and the halftime [Today's Lecture] 315
Ch. 15 The Atomic Age 343
Ch. 16 New Frontiers: Expanding Boundaries 371
Ch. 17 Changing Realities 395
Ch. 18 Thinking About Photography 431

FLEXIBILITY 2. Relative Scale
Chuck Close [b. 1940], Working grid Photograph for Phil, 1969, Gelatin silver print, 11 x 8 1/2 in. Eastman House
Chuck Close [b. 1940], Working grid photograph for Phil, 1969. Gelatin silver print, 13½ x 10½ in. Eastman House


John Shaw Smith, Nile, ca. 1851-52. Calotype negative, 17.6 X 22.7 cm. (irreg.). George Eastman House [Japanese ink in the sky?]

This would have been fairly difficult to do with slides.

AMICO 2003 32

Gustave de Beaucorps, Ponte Vecchio, Florence, 1856. Waxed calotype negative, 11½ x 15½ in. San Francisco Museum of Modern Art

AMICO 2003 33
FLEXIBILITY 4. Portability

BGSU Summer Program at SACI

ARTH 495/582
Histories of Photography
Dr. Andrew E. Hershberger

Alinari Studio
Ponte Santa Trinita, Florence, 1850s
Salted paper print from glass negative,
10 3/8 x 13 3/8 in.
San Francisco Museum of Modern Art

FLEXIBILITY 5. Reviewing

Dorothea Lange, Migrant Mother, 1936.
Gelatin silver print, ~ 13 x 10 in.
Minneapolis Institute of Arts

Reviewing images is easy. I can duplicate “slides” for review and/or to appear in multiple places within a single lecture or within several lectures. I can animate text to function like a “flashcard” to test students’ memories.
Teaching with AMICO Library Digital Images

Andrew Hershberger