

Straight Talk on Collecting Photography Cameras and Format

This week we are continuing our new series about collecting photography. The plan is to produce a series of videos along with added illustrations and handouts that can be viewed weekly on our website. We hope to cover many aspects that we feel are important to both beginning and seasoned collectors. The topics for these videos are a result of the many conversations we have had in our gallery with visitors these past forty years.

Today's video focuses on different cameras and their formats as they relate to photographic prints. Below are a series of illustrations that accompany the video, as well as a link to the Rochester Institute of Technology's Image Permanence Institute.

Please keep in mind that we are not professional videographers, but we feel that this information might be best in this format.

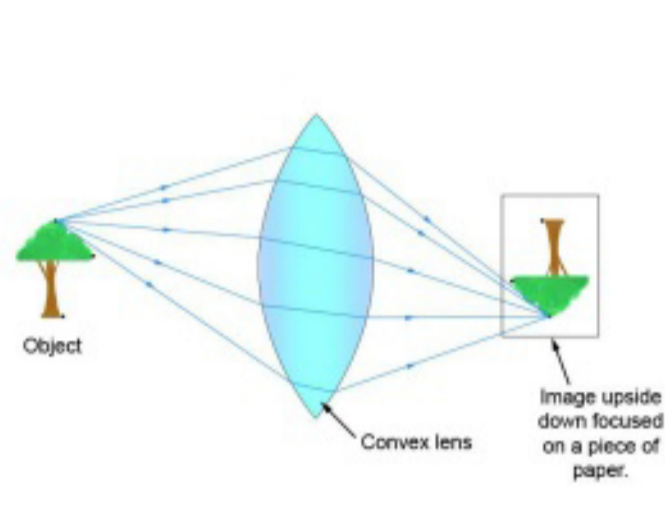
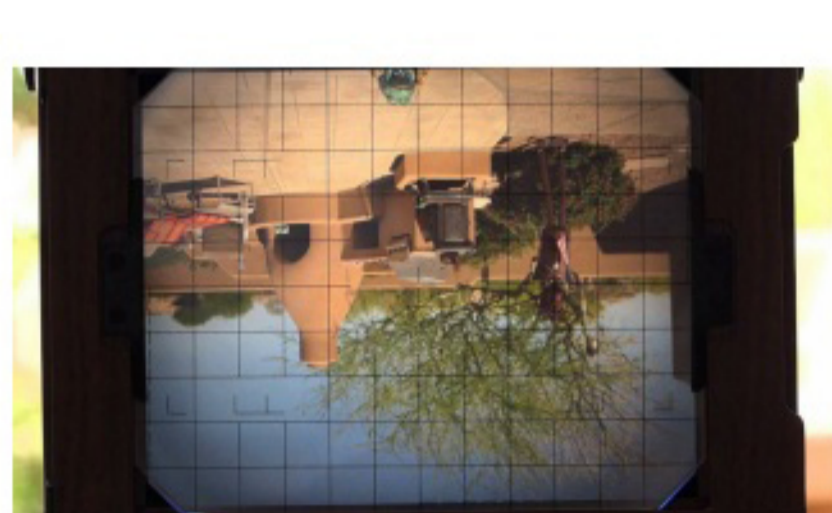
Thank you for your suggestions and comments, we will continue to integrate them into our talks.



The following images are examples of how an image is formed on the ground glass of a view camera. Besides what was pointed out in today's video, you will notice that the image formed on the ground glass is inverted, as well as scored with a series of vertical and horizontal lines. The gridlines are used to assist in composing the photograph.

The inverted image is an asset to the photographer, rather than a distraction. By working with an upside-down image we can view the subject purely by its vertical and horizontal movement to create the strongest possible composition. The principle of inversion is the same as it is in our eye, as noted in the diagram on the right.

One of Eliot Porter's teaching to us was that the image, not only needs to be composed within the whole frame of the ground glass but should also work within each square of the grid. This kind of attention to detail was one of the insights Porter shared with us about his photography.



Examples of 8x10" contact prints from today's presentation



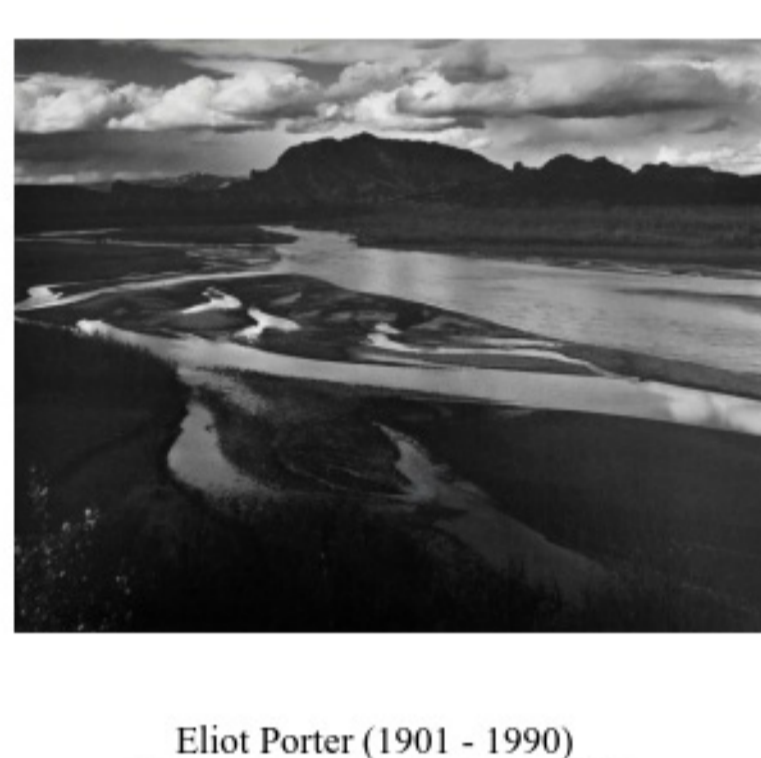
Beaumont Newhall (1908 - 1993)
Edward Weston's Darkroom, Carmel, CA, 1940



Edward Weston (1886 - 1958)
Neil, 1925



Eliot Porter (1901 - 1990)
Georgia O'Keeffe with Bust by Mary Callery, Ghost Ranch, New Mexico, 1945



Eliot Porter (1901 - 1990)
Chama River, New Mexico, 1940

Examples of 4x5" contact prints from today's presentation



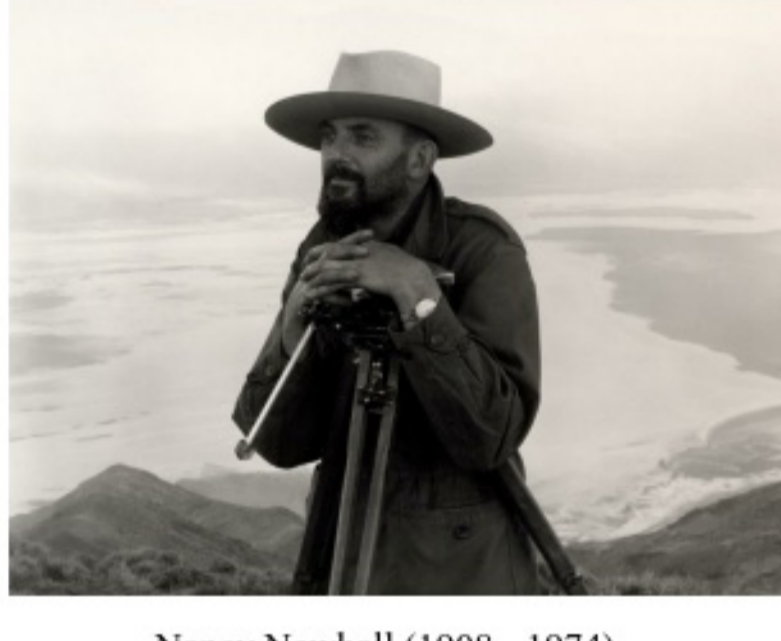
Janet Russek (b. 1947)
Porter House, Great Spruce Head Island, 1982



Janet Russek (b. 1947)
Row Of Chairs, Spring House Hotel, Block Island, 1981



Nancy Newhall (1908 - 1974)
Buckminster Fuller's Hands, Black Mountain College, 1948



Nancy Newhall (1908 - 1974)
Ansel Adams, Death Valley, 1947



Alfred Stieglitz (1864 - 1946)
Equivalent, 1926

As we mentioned in today's video we spoke of Stieglitz's Equivalent in a previous newsletter which can be viewed [here](#).

Beaumont Newhall in three formats



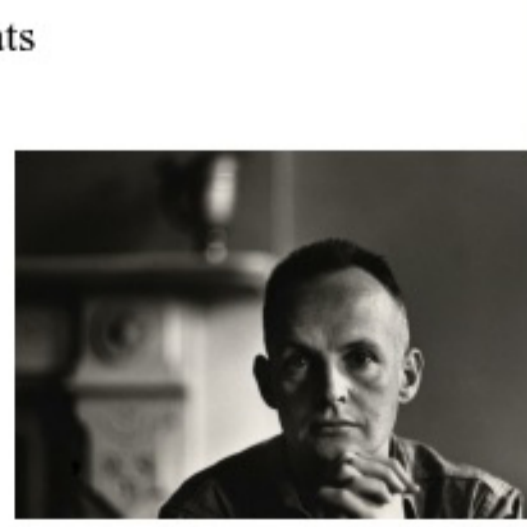
Beaumont Newhall (1908 - 1993)
Chase National Bank, New York, 1928

Made with a medium format camera and a 2 1/4 x 2 1/4" negative



Beaumont Newhall (1908 - 1993)
Edward Weston Looking out of his Darkroom Window, 1940

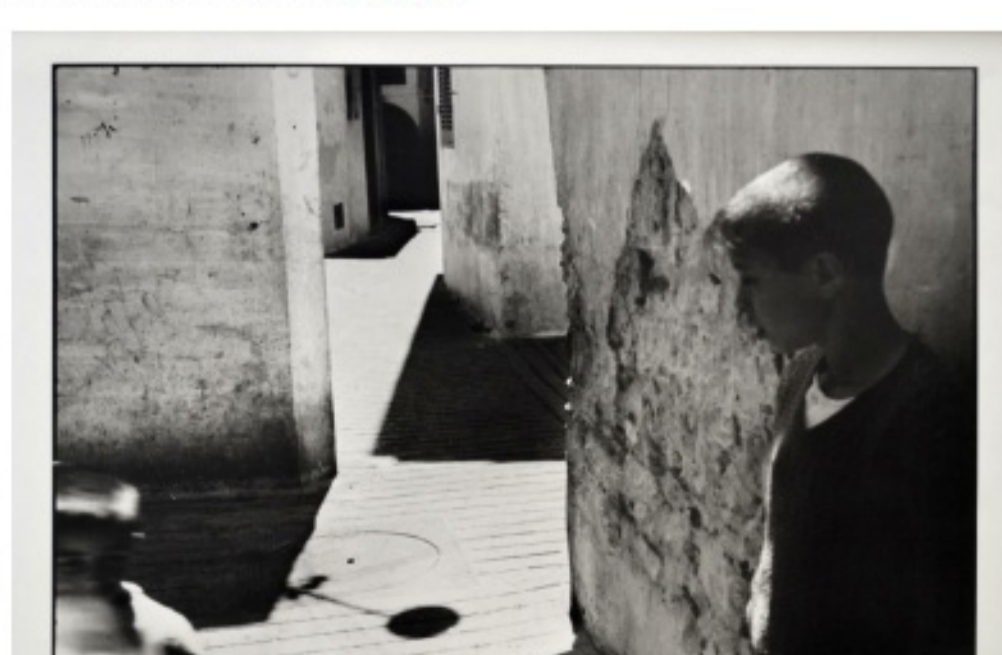
Made with a 4x5" view camera and a 4x5" negative



Beaumont Newhall (1908 - 1993)
Henri Cartier-Bresson, 1946

Made with a 35mm Leica camera and a 35mm negative

Henri Cartier-Bresson's name is synonymous with the "Decisive Moment." We discuss more about Cartier-Bresson and his approach in an earlier Powerpoint presentation which can be viewed [here](#).



Henri Cartier-Bresson (1908 - 2004)
Seville, Spain, 1933

Here is a link to an informative website on print identification and other photographic resources at the Rochester Institute of Technology, www.graphicsatlas.org.

We have updated our website and created a new section for [Works by Various Artists](#). This page includes a wonderful variety of photographs. We will be posting new inventory on this page as it arrives at the gallery.

We again want to thank you for the feedback. Your emails and calls mean the world to us and continue to motivate. We have had some wonderful responses.

Many of you have also asked about accessing our previous emails. We have added a new page on our website entitled "[History of Photography](#)". All our past and future weekly mailings will be located [there](#) for viewing. Please feel free to share them and encourage interested parties to join our mailing list under "[contact](#)".

Thank you, please stay safe, healthy, productive, and involved.

Please visit our website www.photographydealers.com to view our current inventory.