

EVERY PICTURE TELLS A STORY



EXHIBITION 2008

FRICK ART REFERENCE LIBRARY
10 East 71 Street
New York, NY 10021

When they look at a photograph, most people look at the image to remember an event. In the case of researchers consulting photo archives, they are seeking information from the details of the pictures.

Since the beginning of photography in the early nineteenth century, over one hundred processes have been used to capture visual information and to distill it into portable images. The photochemical process of photography has required a capture device, chemicals, and a surface on which to display the image. Billions of images have recorded places and events, family and friends—what we want to remember.

But when we look at a photograph, what does it tell us about when it was made, or how it was created?

The Frick Art Reference Library's Photoarchive has more than one million images of works of art, many taken on photography expeditions during the early twentieth century. In addition, The Frick Collection/Frick Art Reference Library Archives contain photographs dating from the latter part of the nineteenth century that document the history of photography and the various processes used to create the images. The Frick family displayed a keen interest in this new technology. In the late 1890s, using the same cyanotype technique as is used in the production of blueprints, Childs Frick documented friends, interiors and exteriors of houses, and landscapes in Pittsburgh. In 1909, Helen Clay Frick illustrated a catalog of her father's collection of paintings using platinum prints. When she founded the Frick Art Reference Library in 1920, she began collecting photographs of paintings taken by professional photographers and mechanical reproductions found in printed publications such as auction catalogs.

From film-based photographs to today's digital images, at least twelve different photographic processes have been documented in the Library's collection. The intention of this exhibition is to help clarify what we often overlook in photographs—what they are made of and how they are different.

FIRST FLOOR CASE

PHOTOGRAPHERS' TOOLS

Century Grande Camera (patented July 16, 1902) and tripod
Time-O-Lite Professional electric dark room interval timer and manual, 1930s
Eastman Kodak heavy weight 8 x 10 printing frame with negative
Weston Master IV, universal exposure meter, 1950s
Hammer Dry Plate Company, photographic dry plates box, 19th century
Spoiled negatives: broken glass plate, mirroring nitrate, and channeling acetate

PHOTOGRAPHIC STUDIO & DIGITAL LAB

Photograph Studio, c. 1935 Ira W. Martin	Expanded Digital Lab, 2004 Michael Houk
Thurman Rotan & Ira W. Martin, c. 1930 Ira W. Martin	Digital Lab, 2007 Donald David

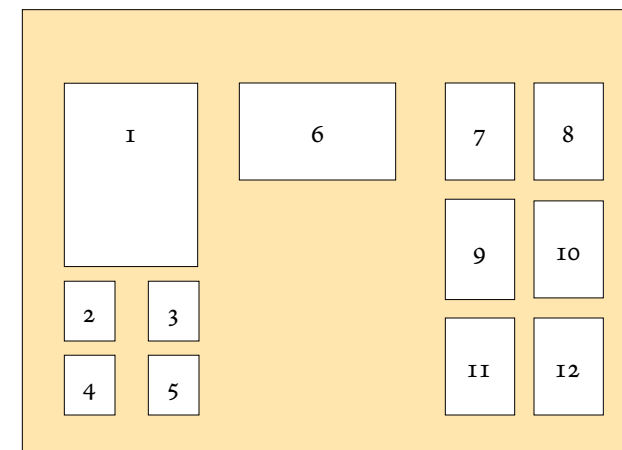
PHOTOGRAPHIC EXPEDITIONS

First FARL Photographic Campaign, Richmond and Mt. Airy, Virginia, 1922 Helen Clay Frick (?)	Guido Sansoni on a ladder next to an oversized tripod with field camera, 1938 Mario Sansoni
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HELEN CLAY & CHILDS FRICK

Catalog of Portraits (in the Collection of Henry Clay Frick), 1909 Helen Clay Frick	Merry X-Mas album of Clayton photographs, c. 1900 Childs Frick
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FIRST FLOOR WALL



1. **SILVER PRINT**
Helen Clay Frick comparing cameras with an unidentified boy during her WWI Red Cross service, 1918 (cover illustration)
Unknown photographer
2. **SALTED PAPER PRINT**
Henry Clay Frick, age 14, c. 1863-1864
A.N. Stauffer, Mt. Pleasant, Pennsylvania, photographer
3. **ALBUMEN PRINT**
Portrait of an unknown officer, 1895
Unknown photographer
4. **GELATIN PRINTING-OUT PAPER**
Portrait of Rankin Childs, nephew of Adelaide H.C. Frick, c. 1892
B.L.H. Dabbs, Pittsburgh, Pennsylvania, photographer
5. **TINTYPE**
Portrait of Martha H. Childs, sister of Adelaide H.C. Frick, with friend or relative, c. 1870
Unknown photographer
6. **CYANOTYPE**
Five unidentified people, taken at the Coleman House, Edgewood, Pennsylvania, 1898
Childs Frick, photographer
7. **CARBON PRINT**
Portrait of Samuel Bayard Malcolm Sands
by anonymous American artist
Ira W. Martin, photographer
8. **PLATINUM PRINT**
William Buckland
by Charles Willson Peale
Ira W. Martin, photographer
9. **MATTE COLLODION PRINTING-OUT PAPER**
Construction view of the Frick Building in downtown Pittsburgh, August 19, 1901
R.W. Johnston & Co., Pittsburgh, Pennsylvania, photographer
10. **PHOTO-QUALITY INK JET PRINT**
Mistress and Maid
by Johannes Vermeer
Michael Bodycomb, photographer
11. **PHOTOMECHANICAL REPRODUCTION**
Portrait de Mlle. Marguerite de Conflans
by Édouard Manet
Postcard
Walter Dräyer, Zurich, photographer
12. **CHROMOGENIC PRINT**
Symington Family, left to right: Leslie Barker, J. Fife Symington, III, and Arabella Dane, c. 1970
Unknown photographer

THIRD FLOOR CASE

1. **SALTED PAPER PRINT**
Maria Frick Overholt, c. 1860
Unknown photographer
2. **ALBUMEN PRINT**
Adelaide H.C. Frick, c. 1860
B.L.H. Dabbs, Pittsburgh, Pennsylvania, photographer
Adelaide H.C. Frick, c. 1860
B.L.H. Dabbs, Pittsburgh, Pennsylvania, photographer
3. **TINTYPE**
Henry Clay Frick and Adelaide H.C. Frick, c. 1882
W. L. Towne, photographer
Martha H. Childs with unidentified man and woman, c. 1870
Unknown photographer
4. **CARBON PRINT**
Mrs. John Navarre Macombe
Thomas Bluget de Valdenuit
Photographer, Ira W. Martin
5. **CYANOTYPE**
Coleman House, Edgewood, Pennsylvania [1898]
Childs Frick (?), photographer
6. **PLATINUM PRINT**
William Samuel Johnson
by John Wesley Jarvis
Ira W. Martin, photographer
7. **GELATIN PRINTING-OUT PAPER**
Henry and Carl Borntraeger, c. 1880-90
Wilhelm Lohse, Stendal, Germany, photographer
Helen Clay Frick and Childs Frick, c. 1898
Photographie Florian, Cannes/Aix-les-Bains
8. **SILVER PRINT**
Portrait of Raphael
by anonymous Umbrian School artist
National Gallery of London photograph
9. **PHOTOMECHANICAL REPRODUCTION**
Vestale couronnée des fleurs
by Jacques-Louis David
Christie's auction catalog, May 24, 1985
10. **MATTE COLLODION PRINTING-OUT PAPER**
Construction view of the Frick Building in downtown Pittsburgh, December 3, 1901
R.W. Johnston & Co., Pittsburgh, Pennsylvania, photographer
11. **CHROMOGENIC PRINT**
Peter P. Blanchard, III, flying a kite at Westmoreland Farm, c. 1963
Helen Clay Frick (?), photographer
Unidentified man and woman, late 1960s
Unknown photographer
12. **PHOTO-QUALITY INK JET PRINT**
Salisbury Cathedral from the Bishop's Garden
by John Constable
Michael Bodycomb, photographer

Exhibition curated and designed by
Donald David, Luciano Johnson,
George Koelle, and Don Swanson.
Installed by the Conservation Department

DS 12/18/2007

SALTED PAPER PRINT 1840-90

Salted paper prints are made of silver particles residing in the fibers of uncoated paper. The colors of the prints are purple-brown, red-brown or yellow-brown and frequently show signs of image fading due to silver oxidation.



*Henry Clay Frick
at table, age 29, 1874*
Unknown photographer

ALBUMEN PRINT 1850-1920

Albumen, the white of an egg, is the binder for the silver image coated on a thin paper. Prints have a shiny surface, warm hue, and frequently display yellowing of the albumen. These prints are generally adhered to heavy board. Common examples are the *carte de visite* and the larger cabinet card.



Portrait of Henry Clay Frick, age 19, 1868
Professor G.W. Doty, Wooster, Ohio, photographer

TINTYPE 1856-1920

Tintypes are silver images suspended in a collodion binder on thin, black enameled iron sheets. These images are characterized by dull grey shadows and creamy white highlights.



*Henry Clay Frick after an extended illness,
leaning on wall, c. mid-1870s*
Unknown photographer

CARBON PRINT 1860-1940

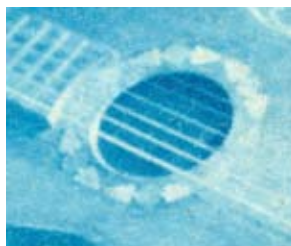
Carbon prints are made of carbon and pigment in a gelatin binder. They have a subtle relief quality because the binder is glossier in the highlights than the shadows. Carbon prints have excellent image stability and do not fade.



*Portrait of George Clymer
by Charles Willson Peale*
Ira W. Martin, photographer

CYANOTYPE 1880-1920

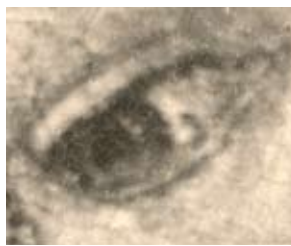
Cyanotypes have a blue image that is made from light-sensitive iron salts printed on matte paper supports. This process was also used for creating blueprints of technical and architectural drawings.



*Parlor at the Coleman House, Edgewood,
Pennsylvania, 1898*
Childs Frick (?), photographer

PLATINUM PRINT 1880-1930

Platinum prints combine iron salts and platinum to form an image on an uncoated paper. Also known as platinotypes, these prints have a matte surface with neutral tones and silvery grays. Platinum prints often outlast their paper supports and may transfer onto adjacent pages in storage.



*Virgin and Child
by Master of Johnson 57*
Harry Burton, photographer

GELATIN PRINTING-OUT PAPER 1885-1920

Prints made on gelatin printing-out paper are composed of silver images on a glossy gelatin binder. A baryta layer covers the paper support fibers, allowing highlights to appear lighter and shadows to appear darker. Images have a warm or purple-brown hue. This printing format was commonly used for studio portrait cabinet cards.



*Helen Clay Frick, age 5, with "Brownie,"
September 21, 1893*
B.L.H. Dabbs, Pittsburgh,
Pennsylvania, photographer

SILVER PRINT 1885-PRESENT

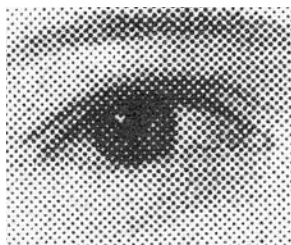
Silver prints, also known as gelatin developing-out paper, are made of paper coated with a gelatin emulsion of light-sensitive silver halide. The surface of these images can be glossy or matte. Early nineteenth century silver prints have a near-neutral image color, while those produced during the twentieth century have a wide range of image colors. These are the standard black and white prints still in use today.



*Portrait of Bianca Capello
by Agnolo Bronzino (school of)*
Magyar Film Iroda, Budapest, photographer

PHOTOMECHANICAL PRINT 1885-PRESENT

Photomechanical prints are created on a printing press using ink through many different processes, but are not genuine photographic prints. The most important are letterpress halftone, photogravure, and collotype. These prints can have any image color, and are characterized by the presence of grain or dot patterns. Photomechanical prints may be matte or glossy and may have poor reproduction quality.



*Portrait of Mrs. Joseph Horsfield
by Charles Willson Peale
clipping from exhibition catalog:
Quality, an Experience in Collecting*
Hirschl & Adler Galleries

MATTE COLLODION PRINTING-OUT PAPER 1894-1920

Matte collodion printing-out papers consist of a silver image in a collodion binder on a paper support. These prints have a semi-matte surface with a neutral or green-black image color resulting from gold and platinum toning. Characteristic forms of deterioration are surface abrasion and image transfer.



*Construction view of the Frick Building
in downtown Pittsburgh, August 26, 1901*
R.W. Johnston & Co., Pittsburgh,
Pennsylvania, photographer

CHROMOGENIC COLOR PRINT 1942-PRESENT

Chromogenic color prints consist of dye and silver halide within three gelatin layers. Each layer is sensitive to one of light's primary colors: red, green, or blue. Supports may be fiber-based or resin-coated paper. These prints have rich color and a glossy surface, and are the most common type of color photograph.



Helen Clay Chace at her bridal luncheon, 1964
Unknown photographer

PHOTO-QUALITY INKJET PRINT 1990-PRESENT

Photo-quality inkjet prints are made by spraying four color inks (cyan, magenta, yellow, and black) onto almost any support in very fine water-based droplets invisible to the naked eye. These prints have a variety of color depth and image texture determined by the support and the hardware used.



*Comtesse d'Haussonville
by Jean-Auguste-Dominique Ingres*
Michael Bodycomb, photographer