

Supporting materials

The enhancement of digital publishing prototypes on the history of photography to determine the benefits of collaborative data collection, validation and sharing within the Getty and externally.

www.luminous-lint.com

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Introduction

The supporting material included here is a highly selective series of examples from a project on the history of photography that was designed from day one to benefit from the elastic nature of the Internet. The current project if printed would be well in excess of 100,000 pages and there are around 40,000 internal links just for calotypes and salt prints. It includes over 1,000 themes along with self-adjusting references and footnotes supported by over 52,000 images.

The Getty uses TMS, ULAN, Art and Architecture Thesaurus and a range of databases and document systems to store content. Luminous-Lint integrates aspects of these and includes content from over 2,000 institutional and private collections. The key is an integrated system that allows the automated generation of checklists, biographies and content (as available) to support online or real-world exhibitions. As the project evolves the underlying structure will allow the creation of personalised catalogues, parallel histories of photography and the delivery of highly structured content to portable devices and through QRcodes to supplement exhibitions.

The underlying information architecture for this project is not dependent on the Getty - Online Scholarly Catalogue Initiative (OSCI) but is closely related and can handle cross-linking images, rich-media and changing texts based upon multiple collections.

To get a clearer understanding of the structure the Contents web pages mimic aspects of books with contents pages, alphabetical indexes and specialist indexes. The elastic nature of web pages allows these to change automatically as new themes are added. Themes are hierarchical as well as cross-linked allowing the user total flexibility.

Images within a document like this do a disservice to the underlying information architecture as it already exists on the Internet (www.luminous-lint.com) and an examination of the website will be useful.

I am available at any time to come to the Getty prior to any award being made to demonstrate and discuss in detail what is being built and the proposed long term benefits. (alan@luminous-lint.com)

Navigation

Themes	The business of photography		
	Abstract		Equipment
Abstraction of scale Abstraction of the real Abstractions of light	Cameras Cameras - Hand-made cameras Cameras - Pinhole Cameras Cameras - Plastic cameras Dark tents and dark boxes Magnesium light Retouching, colouring and painting kits Solar enlargers Tripods		
	Advertising		Guidelines, manuals and instructions
Advertising albums			
	Aerial		Legal
Aerial photography Aerial reconnaissance and bombing photography Balloon flights and airships Kite photography Satellite imaging		Copyright Patents	

Figure 1. Contents

There are risks dividing the history of photography into themes (genres) as it fails to address the multi-faceted nature of texts. Within the current project one way of approaching the content is through a hierarchy of themes where each is equivalent (as the content improves) to an article or book on the subject. Duplication of content does not matter on the Internet and so fragments are constructed that can be shared between themes. This means that changes in content and associated images, footnotes and references automatically update all associated thematic histories.

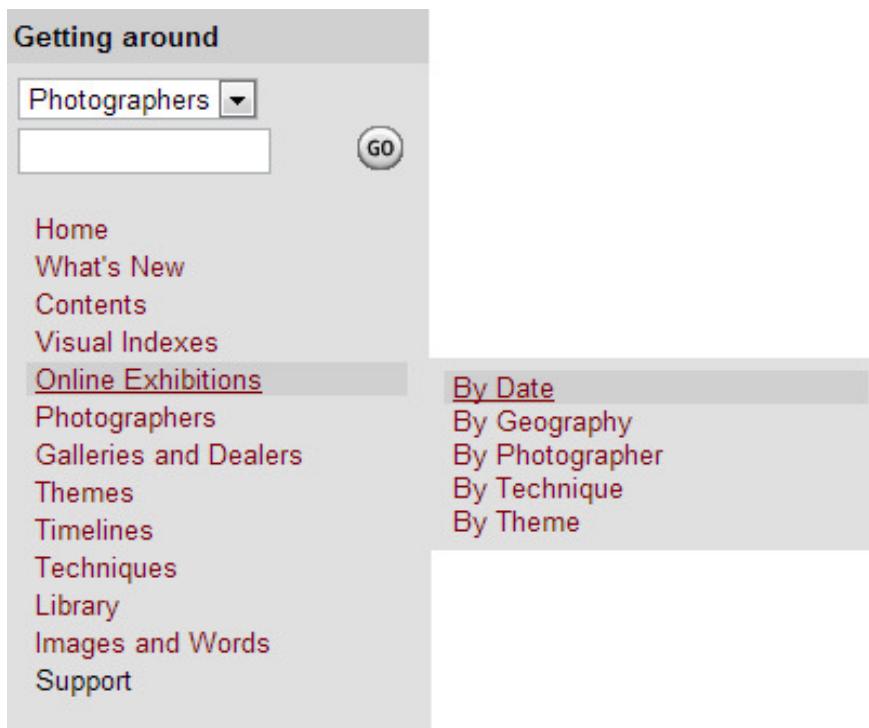


Figure 2. Navigation > Online Exhibitions > By Date

Online exhibitions are the equivalent of wall-mounted exhibitions, but with the distinction that they have no end date and continually improve. As knowledge on the history of photography improves, new publications arrive, better quality scans or new ways of understanding the content arrive they are incorporated. There are over 700 online exhibitions covering diverse aspects of the history of photography bringing together content from multiple institutions.

To understand a topic deeply requires access to far more images than can be shown in a single book. For example within Pictorialism the exhibition catalogues of The Photo-Club of Paris (1894-1897) and publications like Die Kunst in der Photographie, Wiener Photographische Blätter Herausgegeben Vom Camera-Club In Wien, Camera Notes, Camera Work and individual books by Alfred Stieglitz, Alvin Langdon Coburn are all essential to provide context. Luminous-Lint includes many, and in some cases all, the illustrations from these works along with content listings and associated texts. There are many ways to slice through this visual content and so additional exhibitions covering specific aspects of Pictorialism are provided including - trees, flowers, children, cityscapes and portraits. As better quality scans or missing images are located the exhibitions are enhanced.

To provide background information on techniques and processes each is covered as a distinct theme providing comparative examples and histories where appropriate. *The Atlas of Analytical Signatures of Photographic Processes*, by Dusan Stulik and Art Kaplan (GCI) could be enhanced by cross-linking documents. Comparisons between the processes would be eased and the documents enriched with additional navigational features. This would require permission for a collaborative project and is not essential to this project.

In addition to hierarchical thesaurus structures there are visual indexes:

19th century photograph types	Daguerreotypes	Salt prints	Cyanotypes	Albumen prints
view photo view exhibition Visual indexes read about	view photo view exhibition Visual indexes read about	view photo view exhibition Visual indexes read about	view photo view exhibition Visual indexes read about	view photo view exhibition Visual indexes read about
Photogravures	Ambrotypes	Tintypes	Woodburytypes	Photo-jewelry
view photo view exhibition Visual indexes read about	view photo view exhibition Visual indexes read about	view photo view exhibition Visual indexes read about	view photo view exhibition Visual indexes read about	view photo view exhibition

Figure 3. Techniques

To complement each technique there are accompanying online exhibitions, visual indexes, original source texts, listings of key photographers and bibliographies. These sections can be as content rich as we desire to make them. Video material is included where appropriate.

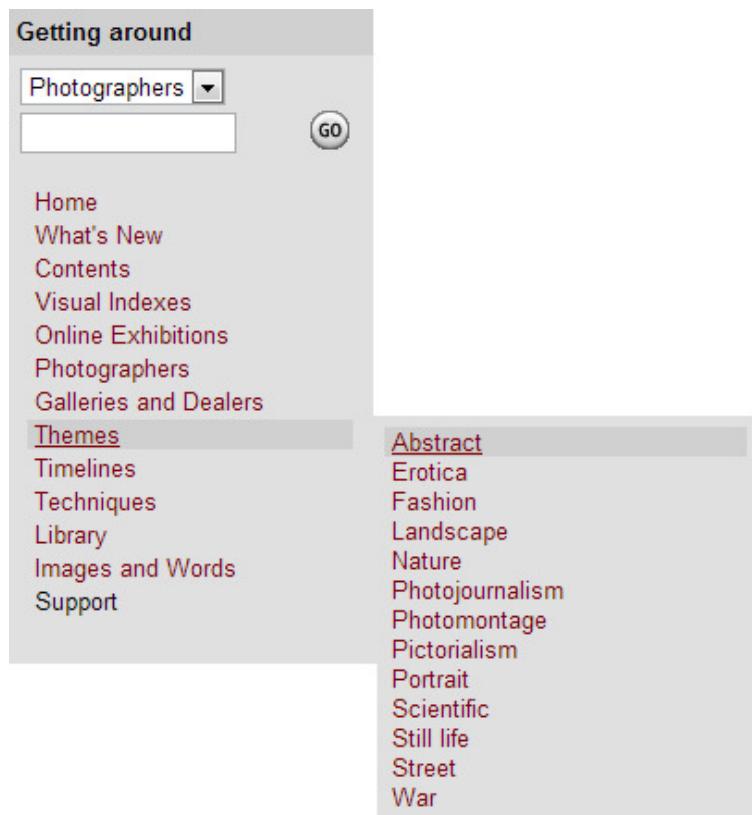


Figure 4. Themes > Abstract

The addition of textual material within the fragments that make up each theme started in June 2012 along with the ordering of fragments within themes. This is an ongoing skeletal project and will require continual refinement as research by other scholars becomes available. No theme will ever complete but each will continually improve.

Themes are elastic and expand and contract as required. For example as a starting point the Abstract theme currently contains:

Introduction

- 1.01 Introduction
- 1.02 Defining the abstract

Abstraction before abstraction and unintentional abstracts

- 1.03 Abstraction before abstraction
- 1.04 Photographic test strips

Abstraction in art

- 1.05 Abstract paintings

Abstraction in photography

- 1.06 Early examples of photographic abstraction
- 1.07 Alfred Stieglitz: Equivalents
- 1.08 Photograms and abstraction
- 1.09 Experimental photography

Abstract realism

- 1.10 Abstract realism
- 1.11 Don Jim: Urban Artifax

Contemporary abstraction

- 1.12 Contemporary examples of photographic abstraction

Photographers

- 1.13 Denis Brihat: Abstractions of form
- 1.14 Lotte Jacobi: Photogenics
- 1.15 Minor White: Equivalents, similes and visual metaphors
- 1.16 Carl Chiarenza: The nature of Abstraction
- 1.17 Heinz Hajek-Halke: Experimental photography
- 1.18 Henry Holmes Smith: Colour abstractions
- 1.19 Barbara Kasten: Polaroid polacolor prints
- 1.20 Ellen Carey: Pulls

Concluding thoughts

- 1.21 Conclusions

The fragments within the Abstract theme will improve over time with rich media from public and private collections. The fragments are in an early stage of development and will build into rapidly improving texts with self-adjusting footnotes and references.

This approach will allow for digital publishing initiatives including open-source / open content OSCI approaches.

Figure 5. Theme > Abstract

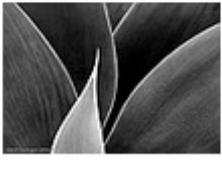
1830-1839	1840-1859	1860-1879	1880-1899	1900-1919
				
view photo political cultural photography	view photo political cultural photography	view photo political cultural photography	view photo political cultural photography	view photo political cultural photography
1920-1939	1940-1959	1960-1979	1980-1999	2000-2019
				
view photo political cultural photography	view photo political cultural photography	view photo political cultural photography	view photo political cultural photography	view photo political cultural photography

Figure 6. Timelines

Timelines provide the Political, Cultural and Photographic context for specified periods within the history of photography. They include links to photographers, techniques, key publications and online exhibitions as appropriate. In the future they will be used to populate sophisticated interactive displays and POI kiosks that update automatically as new research is integrated.

As a feature throughout Luminous-Lint the dates for an image are clickable displaying other photographs created in the same year and this permits visual comparisons and improved understanding for a specific period.

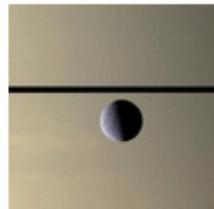
Visual indexes are one of the most powerful features of Luminous-Lint as they provide ordered sets of photographs. Once created these indexes are linked to photographers and themes as appropriate.



Abstract
Abstraction in
painting



Abstract
Abstraction of the
real



Abstract
Abstractions of scale



Abstract
Light

Figure 7. Visual indexes > Themes > Abstract (examples)

At the simplest level visual indexes are sets of related images (similar to the related images fields within TMS). These sets, which improve continually, are the visual basis for the fragments used within themes. As the visual indexes mature, so do the fragments as associated texts, original sources and videos are added. These fragments are assigned to themes and so the histories for each theme improve.

There are many thousands of cross-collection visual indexes and over time these have become useful reference listing for cataloguing with institutions and for research within archaeology, geography, the arts and photography. For example with the Forum Romanum in Rome one can almost see the trees grow along the Via Sacra when the photographs by a number of photographers are shown together.

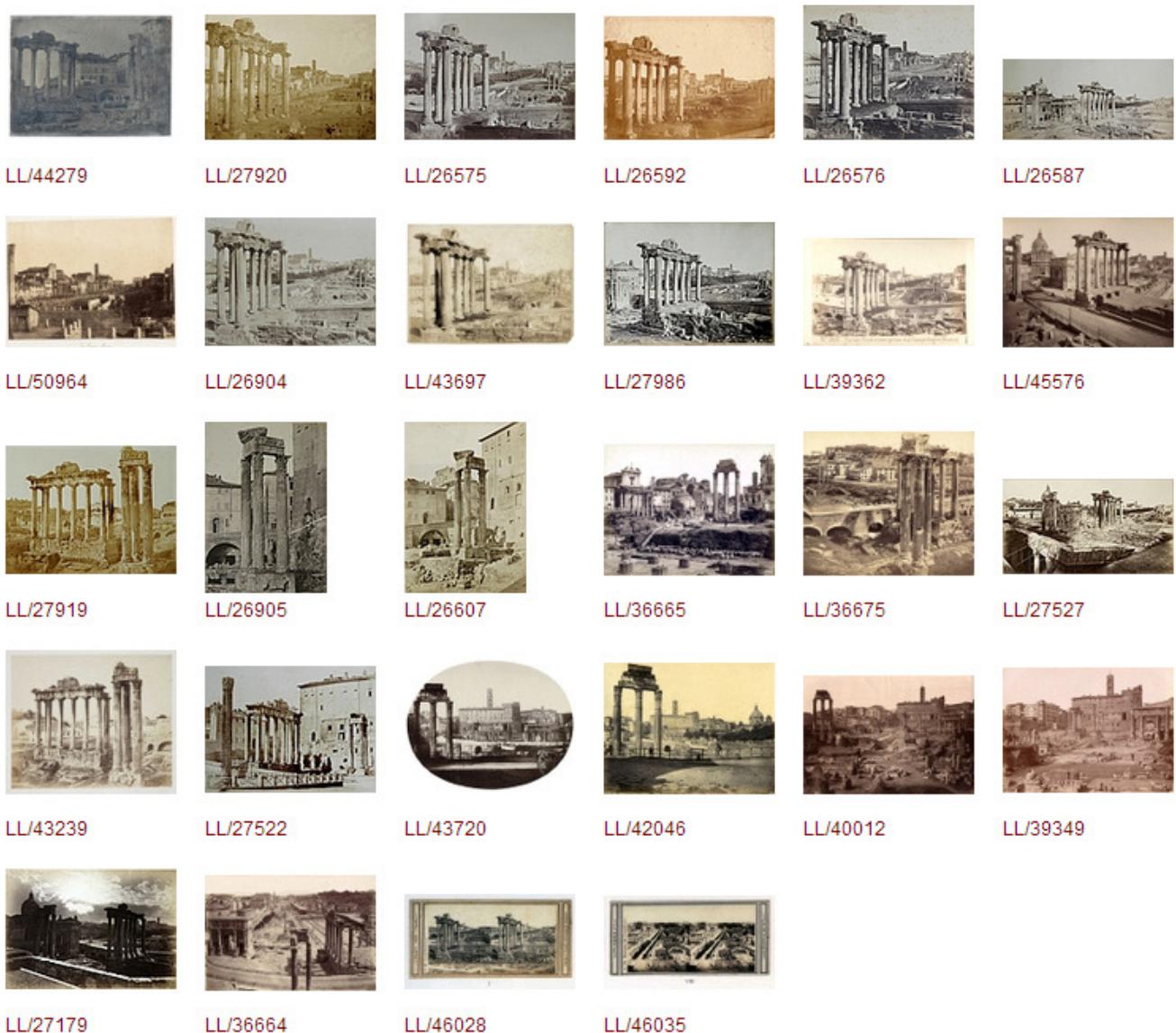


Figure 8. Visual index > Forum Romanum

As geographical locations can address individual structures and have their own visual indexes it will be straightforward in the future to add geo-locations codes for interactive maps. These systems will display the images with associated texts and attributes.

Photographer: Henry Fox Talbot

This section demonstrates a part of how a single photographer is covered. Over 7,000 photographers are included on this project and the content for each vary widely but the same approach is applied to each.

[Home](#) > [Contents](#) > [People](#) > [Photographers](#) > [talbot](#)

Search results....

[Sze Yuen Ming](#)

Other: Star Talbot
Other: Sze Yuen Ming & Co.
Other: Sze-Yuen Ming
Other: Sze-yuen Ming

[Talbot](#)

[Talbot, Christopher Rice Mansel \(1803-1890\)](#)

Other: C.R.M. Talbot
Other: Kit Talbot

[Talbot, Constance \(1811-1880\)](#)

Born: Constance Mundy
Other: Constance Mundy Talbot

[Talbot, Henry Fox \(1800-1877\)](#)

Born: William Henry Fox Talbot
Other: H. Fox Talbot
Other: H.F. Talbot
Other: H.F.T.
Other: Henry F. Talbot
Other: Henry Talbot

Figure 9. Talbot > variant names

Searching for photographers can be problematic as there are variants. The Getty ULAN uses a preferred name and lists variants and Luminous-Lint uses the same model and retains sources where the variant was used. Life dates are displayed where known.

Biographical Themes Photographs Exhibitions Books Galleries

Names:	Born: William Henry Fox Talbot Other: H. Fox Talbot Other: H.F. Talbot Other: H.F.T. Other: Henry F. Talbot Other: Henry Talbot
Dates:	1800, 11 February - 1877, 17 September
Born:	Great Britain, England, Dorsetshire
Active:	England
Gender:	Male



Henry Fox Talbot

Henry Fox Talbot
n.d.

English polymath, discover of the latent image and inventor of the negative / positive process and printing on paper. He was a Renaissance man who researched and wrote on botany, astronomy and archaeology as well as photography. Frustrated by his attempts to draw scenery with a Camera Lucida, Talbot experimented with the action of light on certain chemicals, to capture by other means the view he was unable to draw. With the help of Sir John Herschel, he managed to control this action and "fix" the image, finally producing a negative from which an infinite number of positives could be printed. Over the next thirty years, amongst many other things, he worked on photoglyphic engraving, a forerunner of photogravure.

For excellent Internet biographies check the Internet Resources section and more specifically the Correspondence of William Henry Fox Talbot site initiated at the University of Glasgow and currently maintained by De Montfort University (UK).

[With contributions by Pam Roberts]

Family history

If you are related to this photographer and interested in tracking down your extended family we can place a note here for you to help. It is free and you would be amazed who gets in touch.

alan@luminous-lint.com



Figure 10. Henry Fox Talbot > Top level

The tabs are self-explanatory.

Name variants: Sourced name variants are listed and can be searched by.

Biographies: Short biographical details are provided when possible. If more extensive biographies, obituaries, artists statements are available they are displayed on the same page.

Portraits of photographers: Portraits of photographers in any format are actively collected as a resource for scholars. Currently 1,838 portraits are available.

Family history: Used to capture genealogical information and record where descendants may have additional material.

QRcode: A standardised code to allow institutions to bring up their own biographical information on smart devices or display collaboratively created content from open content shared repositories.

Approved biography for Henry Fox Talbot
Courtesy of the **Metropolitan Museum of Art** (New York, USA)

Photography on paper — photography as we know it — exists because of Talbot. A brilliant only child born into the financially strapped branch of a well connected family, he was brought to his full and considerable potential through the efforts of his mother, the Lady Elisabeth Fox-Strangways, later Feilding. His half sister Horatia provided intellectual inspiration and close support, while his other half sister Caroline, later Lady Mount Edgcumbe, provided an artistic model and access to the royal court. The resonant name "Fox Talbot" so beloved of historians was actually anathema to him. Professionally he was H. F. Talbot, and to his family he was Henry. Talbot took an early interest in botany, mathematics, and travel. He had published six papers on mathematics before he met John (later, Sir John) Herschel in Munich in 1824. More than anything else, their meeting changed the direction of Talbot's scientific life, moving it in the direction of the physical sciences and toward the work of his later close friend Sir David Brewster. By 1839, the year that photography was announced to the public, Talbot was a fellow of the Royal Society, had given their Bakerian lecture, and had published nearly thirty scientific papers and two books. More were to follow, but they were overshadowed by his invention of photography.

Roger Taylor & Larry J. Schaaf *Impressed by Light: British Photographs from Paper Negatives, 1840-1860* (Metropolitan Museum of Art, New York, 2007)

This biography is courtesy and copyright of the Metropolitan Museum of Art and is included here with permission.

Date last updated: 4 Nov 2012.

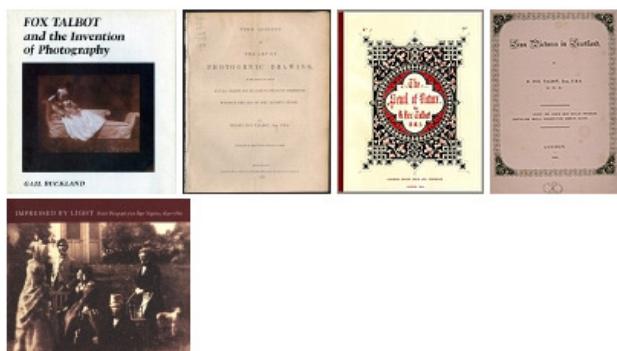
SHARED BIOGRAPHICAL INFORMATION PROJECT

We welcome institutions and scholars willing to test the sharing of biographies for the benefit of the photo-history community. The biography above is a part of this trial.

If you find any errors please email us details so they can be corrected as soon as possible.

Figure 11. Henry Fox Talbot > Approved biography (truncated example)

Where available approved biographies from recognised scholars are included. This is done in conjunction with institutions, publishers and authors. There is a significant opportunity here for the Getty to share biographical material from Getty ULAN, TMS, exhibition catalogues and associated databases in sophisticated ways that will benefit the organisation internally and provide prototypes to show the benefits of open content.



General reading

Brusius, Mirjam; Dean, Katrina & Ramalingam, Chitra (eds.), 2013. *William Henry Fox Talbot: Beyond Photography*, (Studies in British Art 23) isbn-10: 0300179340
isbn-13: 978-0300179347 [LL_REF:4924]

Buckland, Gail, 1980, *Fox Talbot and the Invention of Photography*, (Boston: D. R. Godine) [LL_REF:42 *B]

Jones, Iwan Meical, 1990, 'Scientific visions: the photographic art of William Henry Fox Talbot, John Dillwyn Llewelyn and Calvert Richard Jones', *Transactions of the Honourable Society of Cymmrodorion*, pp. 117-192 [LL_REF:1837]

Keeler, Nancy B., 1982, 'Illustrating the 'Reports of the Juries' of the Great Exhibition of 1851: Talbot, Henneman, and their Failed Commission', *History of Photography*, vol. 6, no. 3, pp. 257-272 [LL_REF:212]

Lassam, Robert, 1977, 'The Fox Talbot Museum', *History of Photography*, vol. 1, no. 4, pp. 297-300 [LL_REF:228]

Schaaf, Larry, 1980, 'Herschel, Talbot, and Photography: Spring 1831 and Spring 1839', *History of Photography*, vol. 9, no. 3, pp. 181-204 [LL_REF:324]

Schaaf, Larry J., 1992, *Out of the Shadows: Herschel, Talbot and the Invention of Photography*, (New Haven, CT: Yale University Press) [LL_REF:602]

Figure 12. Henry Fox Talbot > Further research (truncated)

Bibliographies and approved websites are listed. Each reference has cross-links to other photographers and themes as appropriate. When there are front covers, title pages, example illustrations or full texts of sources available scans are shown with links to original sources.

Longer term direct links to the full texts can be included on Google Books, Hathi Trust Digital Library, Project Gutenberg and a host of other sources.

Where Getty Publications owns the rights there is an immense opportunity to cross-link the existing content. The increasing availability of online versions of exhibition catalogues by institutions such as Metropolitan Museum of Art (New York) is an indication of the trend in open content. There is the opportunity for the Getty to become a world leader in the provision of highly integrated digital content.

ISBN-10 and ISBN-13 numbers are retained for linking into institutional library systems.

Links to Internet biographies and Getty ULAN records, and related significant websites are provided.

9		<p>Henry Fox Talbot <i>Winter Trees Reflected in a Pond</i> 1841-1842 Salted paper print from calotype negative 16.40 x 19.10 cm (6 7/16 x 7 1/2 ins) (image) Cleveland Museum of Art Purchase from the J. H. Wade Fund, Accession No.: 2006.4</p>
10		<p>Henry Fox Talbot <i>[Trees with Reflection]</i> 1840s (early) Salted paper print from paper negative 16.5 x 19.2 cm (6 1/2 x 7 9/16 in) Metropolitan Museum of Art The Metropolitan Museum of Art, New York - Gilman Collection, Gift of The Howard Gilman Foundation, 2005 (2005.100.2)</p>
11		<p>R. Severinski <i>Etude au Prater</i> [Photo-Club de Paris / 1895, Pl. L] 1895 Photogravure Antiq-Photo Courtesy of Anthony Davis - Antiq-photo / Rainbow creations (www.19cPhoto.com)</p>
12		<p>R. Severinski <i>Aus dem Prater</i> [Wiener Photographische Blätter: Herausgegeben Vom Camera-Club In Wien] 1894, August Photogravure 10.6 x 14.6 cm Photoseed Photograph courtesy PhotoSeed.com</p>
13		<p>S. Pector (Paris) <i>L'Etang de Gouillé</i> [Photo-Club de Paris / 1894, Pl. III] 1894 Heliogravure / Photogravure 13.9 x 19.4 cm Photoseed Photograph courtesy PhotoSeed.com</p>

Figure 13. Checklists for photographs

Throughout the website all online exhibitions and visual indexes have their own checklists which are the equivalent of wall labels. The sequencing within the checklist provides the equivalent of visitor room flow in a gallery space. Where labels are a distraction lightboxes of images are also available. Each image on a checklist is clickable to bring up more detailed levels of information and connections.

Longer term this approach allows for the creation of tools to assist in exhibition planning. By the creation of standardized datasets and protocols it would possible to list the items required for an upcoming exhibition and it would create requests for the items from participating institutions and private collectors. There is a complexity to this but it is manageable.



Henry Fox Talbot
[Trees with Reflection]
1840s (early)

Salted paper print from paper negative
16.5 x 19.2 cm (6 1/2 x 7 9/16 in)

Metropolitan Museum of Art
The Metropolitan Museum of Art, New York - Gilman Collection, Gift of The Howard Gilman Foundation, 2005 (2005.100.2)

Figure 14. Henry Fox Talbot > Trees with Reflection

Related online exhibitions:

Salt prints
[Title](#) | [Lightbox](#) | [Checklist](#)

Trees: A 19th Century perspective
[Title](#) | [Lightbox](#) | [Checklist](#)

Themes

Flora
Lakes, ponds, meres, reed beds and lagoons
Trees
Water and waterfalls

Fragments

Early photographs of trees
Landscape: Lakes, ponds, meres, reed beds and lagoons

Luminous-Lint includes 51,326 images and each is part of a complex network of relationships. The basic cataloguing record which is equivalent to a TMS record within a single institution is displayed. As the conservation, listings of exhibitions, light exposure details are recorded by the holding organisations Luminous-Lint does not need it but it does keep all credit line information, collection details, and inventory or accession numbers to allow traceability.

The online exhibitions that the image has been used in are shown and access to the full exhibition checklists is provided. This is important as exhibitions on Luminous-Lint are continually updated to improve the context for understanding photographs.

[Home](#) > [Contents](#) > [Visual indexes](#) > Henry Fox Talbot - William James Mullins - Edward Steichen - Eugène Atget - Albert Renger-Patzsch - Unidentified photographer - Jack Burman Lakes, ponds, mers, reed beds and lagoons - Trees - Flora



LL/40924



LL/7439



LL/7591



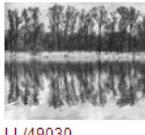
LL/561



LL/5570



LL/39009



LL/49030



LL/49963



LL/49960

Figure 15. Visual index showing a sequence of thematically similar photographs

Whilst an image can be approached in multiple ways such as date, photographer, process, tags etc one of the most important, and difficult to construct, are sequences of similar images through the history of photography. Scholars recognise similarities but they are rarely documented within a framework that makes them retrievable by others. Luminous-Lint does this as a matter of course and online checklists are available.

Visual indexes



Henry Fox Talbot : Botany



Henry Fox Talbot : Waxed paper
negatives



Henry Fox Talbot: A Fruit Piece



Henry Fox Talbot: A Scene in a
Library



Henry Fox Talbot: Bust of Patroclus



Henry Fox Talbot: Camera lucida
drawings



Henry Fox Talbot: Dandelion seeds



Henry Fox Talbot: Diogenes



Henry Fox Talbot: France: Orleans



Henry Fox Talbot: France: Paris

Figure 16. Henry Fox Talbot> Visual indexes

Individual photographers can have themes within their entire body of work and Luminous-Lint provides these as visual indexes to assist locating similar works. It is possible to build catalogue raisonné within Luminous-Lint along with a host of indexing tools.

Conclusions

This project will enhance the systems by adding datasets and demonstrate through digital publishing prototypes how the Getty can maximize the content it has and show how the use of photographs from thousands of collections can encourage collaborative scholarship.

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