



Frog Hollow Vermont Craft Gallery

Photography Standards Guidelines

Frog Hollow standards for work in Photography require that the photographer maintains complete control over work. They must be the sole creator of images produced, whether by traditional film materials or by digital methods. The photograph must not only show a high proficiency and knowledge of processes but also a unique vision and style and a significant body of work (12-24 pieces). At least two of the pieces submitted for jury should be framed. The juried photographer must be able to reproduce images as presented.

Standard Criteria for all Photography:

Frog Hollow juried photographers must maintain full control over their images. They can use traditional film and chemical darkroom or digital processes. The photographer must be knowledgeable and proficient in all aspects of image capture, process and presentation and be able to reproduce all work presented. Specialty processes and alterations made to original images to include photo collages, composites, toning, tinting, and hand coloring techniques are acceptable as long as the photographer owns the copyright to all images used and preforms the work. Professional Commercial labs can be used for printing in cases where specialty equipment, unique process, or large scale sizes are required as long as original film or digital files created and managed by the photographer are used as masters. All photographic prints from conventional and digital processes must be produced using acid free archival materials. Prints should be presented with archival materials by mounting, matting, and or protected with clear bags, shrink wrapping or framing. Frames should be quality metal or wood construction and complement the photography. Alternative display methods will be considered on a individual basis as new methods evolve. Photographers are expected to sign photographs and label all work with information about themselves, materials used, processes and archival qualities. Examples of current photograph prints are: silver, hand-tinted silver, platinum, palladium, dye-transfer, carbon pigment, C-Print, R-print, ink-jet, giclee, and iris. Open or limited edition prints should be specified and if the later numbered by traditional standards. Frog Hollow photographs can be produced offset printed cards of their work, which are not archival for sale in the galleries as long as the image quality is consistent with their archival prints. Frog Hollow photographs must demonstrate high technical proficiency with attention to composition, design, aesthetics and presentation. The work must show more than just technical proficiency or a reproduction of recognized style.. Photographic images should express the creator's personal style and demonstrated that they can pre-visualize, process to state of the art standards, and complete lasting work with exhibition quality and a visual impact.

Glossary of Photography Terms:

- **Photography:**

Photography is the process of making pictures by means of capturing light on a light-sensitive medium, such as a sensor or film. Light patterns reflected or emitted from objects are recorded onto a sensitive medium or storage chip through a time exposure. The process is done through mechanical, chemical or digital devices known as cameras.

- **Silver Print:**

The gelatin-silver process is the photographic process used with currently available black and white films and printing papers. A suspension of silver salts in gelatin is coated onto acetate film or fiber-based or resin coated paper and allowed to dry (hence the term dry plate). These materials remain stable for months and years unlike the “wet plate” materials that preceded them. Once development is complete, the undeveloped silver salts must be removed by fixing in sodium thiosulphate or ammonium thiosulphate, and then the film or paper must be washed in clean water. The final image consists of metallic silver embedded in the gelatin coating.

- **Platinum and Palladium Print:**

Platinotype is a monochrome photographic printing process, based on the light – sensitivity of ferric oxalate. Ferric oxalate is reduced to ferrous oxalate by light. The ferrous oxalate then reacts with platinum (II) (or palladium II) reducing it to basic platinum, which builds up the image. William Willis discovered the process in 1873 and the first platinum paper reached the market in 1881, produced by the Platino-type Company, a firm founded by Willis in 1879. When Willis invented the process, platinum was relatively cheap, but it quickly became more costly starting in 1906. In 1907 platinum had become 52 times more expensive than silver. Eastman Kodak and most other producers stopped fabrication of the paper in 1916. Russia controlled 90% of the world platinum supply in World War I and all available platinum was used in the war effort. Due to the shortage of commercial paper and high cost, photographers experimented with palladium paper and platinum—palladium mixes. Platinum paper has continued in use until the present, interrupted only by the world wars. Due to the unavailability of pre-coated sensitized paper, all platinum/ palladium (Pt/Pd) printing is done on paper coated by the printer. The light-sensitive chemicals are mixed from powdered basic chemicals, or some commercially available solutions, then hand applied with a brush or a cylindrical “pusher”. Many artists achieve varying effects by choosing different papers for different surface characteristics, including vellum, rag, rice, among others – even silk. On the collecting market, Pt/Pd photographic prints often sell for many times what a silver gelatin print would sell for. By varying the amounts of Pt vs. Pd and the addition of oxidizing chemicals such as hydrogen peroxide and potassium dichromate or potassium chlorate, the contrast and “color” of the final image can be modified. Because of the non-uniformity of the coating and mixing phases of the process, no two prints are exactly the same, adding additional “cachet” to a Pt/Pd print. The inherent low sensitivity of the process is due to the fact that the ferric oxalate is sensitive to the ultra-violet light only, thus specialized light sources must be used and exposure times are many times greater than those used in silver-based photographic processes.

- **Dye-Transfer Print – Carbon Pigment Print:**

A carbon print is a photographic print produced by soaking a carbon tissue in a dilute sensitizing solution of potassium dichromate. The solution also consists of carbon, gelatin, and a coloring agent. The process was created as a result of print fading in early photographic processes and was patented in 1864 by Joseph Wilson Swan.