

Camera A History Of Photography From Daguerreotype To Digital

An accessible, stylish guide to still-usable vintage film cameras: which to buy, where to find them, and how to get the most out of them

The iPhone represents an important moment in both the short history of mobile media and the long history of cultural technologies. Like the Walkman of the 1980s, it marks a juncture in which notions about identity, individualism, lifestyle and sociality require rearticulation. This book explores not only the iPhone's particular characteristics, uses and "affects," but also how the "iPhone moment" functions as a barometer for broader patterns of change. In the iPhone moment, this study considers the convergent trajectories in the evolution of digital and mobile culture, and their implications for future scholarship. Through the lens of the iPhone—as a symbol, culture and a set of material practices around contemporary convergent mobile media—the essays collected here explore the most productive theoretical and methodological approaches for grasping media practice, consumer culture and networked communication in the twenty-first century.

The Daguerreotype Camera of 1839 is a photographic landmark. It introduced the first practical method for taking a photograph. Except that what is generally acknowledged as the first photograph was actually taken thirteen years before with a different type of camera. The Leica was the first camera to make the 35mm format popular, but it was by no means the first camera to use 35mm film. Likewise, Polaroid wasn't the first to produce an instant picture camera but was, surprisingly, the first company to introduce an autofocus single lens reflex. The history of the camera is flush with similar anomalies. This lavishly illustrated book with over 460 pictures looks at the cameras that became landmarks and analyzes how and why they influenced future design — sometimes in a big, important manner, other times in a lesser but still significant way.

Media philosopher Vilém Flusser proposed a revolutionary new way of thinking about photography. An analysis of the medium in terms of aesthetics, science and politics provided him with new ways of understanding both the cultural crises of the past and the new social forms nascent within them. Flusser showed how the transformation of textual into visual culture (from the linearity of history into the two-dimensionality of magic) and of industrial into post-industrial society (from work into leisure) went hand in hand, and how photography allows us to read and interpret these changes with particular clarity.

An in-depth look at the many ways women around the world helped shape modern photography from the 1920s to the 1950s as they captured images of a radically changing world. During the 1920s the New Woman was easy to recognize but hard to define. Hair bobbed and fashionably dressed, this iconic figure of modernity was everywhere, splashed across magazine pages or projected on the silver screen. A global phenomenon, she embodied an ideal of female empowerment based on real women making revolutionary changes in life and art—including photography. This groundbreaking, richly illustrated book looks at those "new women" who embraced the camera as a mode of expression and made a profound impact on the medium from the 1920s to the 1950s. Thematic chapters explore how women emerged as a driving force in modern photography, bringing their own perspective to artistic experimentation, studio portraiture, fashion and advertising work, scenes of urban life, ethnography and photojournalism. Featuring work by 120 photographers, this volume expands the history of photography by critically examining an international array of canonical and less well-known women photographers, from Berenice Abbott, Dorothea Lange and Lola Álvarez Bravo to Germaine Krull, Tsuneko Sasamoto and Homai Vyarawalla. Against the odds, these women produced invaluable visual testimony that reflects both their personal experiences and

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the extraordinary social and political transformations of the era.

A rich and fresh perspective on the history of photography, tracing the complex links between technological innovation, social change, and artistic intervention.

"In the camera as historian, the groundbreaking historical and visual anthropologist Elizabeth Edwards works with an archive of nearly 55,000 photographs taken by 1,000 photographers, mostly unknown until now." -- Inside cover.

Furnishes an overview of digital photography, covering such topics as cameras, exposure, lighting, shutter speed, depth of field, and resolution--and tips on how to avoid hours of photo-editing by taking great photographs the first time.

Few inventions have had as powerful an influence as the camera, and few modes of expression have enjoyed the enduring artistic, scientific, and popular appeal of photography. We are so focused on the products of the camera, the indelible images marking our lives and times, that it's easy to forget the instrument itself has a history. Now that history has been comprehensively traced for photography buffs and amateurs alike by Todd Gustavson, Curator of Technology at George Eastman House. In this stunning volume, hundreds of new and archival images from George Eastman House bring the story to life and provide an unmatched reference source. Vast in its scope, this groundbreaking book is an in-depth visual and narrative look at the camera, and consequently photography itself, as never before seen. - Jacket.

An unparalleled exploration of the art of cameraless photography, this expansive book offers an authoritative and lavishly illustrated history of photography made without a camera, along with a critical discussion of the practice. Since the early 19th century and the invention of photography, artists have been experimenting with various methods for creating photographs without a camera. At once exhaustive and compelling, this book reveals the myriad approaches artists have used to create photographic images using just paper and a source of radiation. Simultaneously a chronological history and a thematic study, this book explores a range of practices, some of which have been in use for more than a century, while others are entirely contemporary. From placing objects on light-sensitive paper and drawing on blackened glass plates to radiography, photocopying, and digital scanning, this is an elemental kind of photography that repudiates the idea that technology advances in only one direction. By eliminating the camera, artists are able to focus on other ways of making photographic pictures. They allow the world to leave its own imprint, to speak for itself as itself. This volume includes 160 exquisitely reproduced works of this kind. In turns abstract and realist, haunting and intricate, they seem to capture the very essence of their subjects. Featuring artists from the 19th century to today, this book explores cameraless photography as an important and influential medium that deserves to be included at the forefront of today's conversations about contemporary art.

A compact, readable, up-to-date overview of the history of photography.

This dictionary is for everyone who enjoys modern photography, image manipulation, and digital imaging. It is the most comprehensive, up to date and authoritative dictionary of this subject, containing over 2100 entries.

Primitive Photography considers the hand-made photographic process in its entirety, showing the reader how to make box-cameras, lenses, paper negatives and salt prints, using inexpensive tools and materials found in most hardware and art-supply stores. Step-by-step procedures are presented alongside theoretical explanations and historical background. Streamlined calotype procedures are demonstrated, featuring

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different paper negative processes and overlooked, developing-out printing methods. Primitive Photography combines the simplicity of pinhole photography, the handmade quality of alternative processes, and the precision of large-format. For those seeking alternatives to commercially prepared material as well as digital photography, it provides the instructions for creating the entire photographic process from the ground up. Given its scope and treatment of the photographic process as a whole, this may be the first book of its kind to appear in over a century.

A History of Photography in 50 Cameras explores the 180-year story of perhaps the most widely used device ever built. It covers cameras in all forms, revealing the origins and development of each model and tracing the stories of the photographers who used and popularized them. Illustrated throughout with studio shots of all fifty cameras and a selection of iconic photographs made using them, it is the perfect companion guide for camera and photography enthusiasts alike. The cameras include: The Nikon F, the "hockey puck" that saved photographer Don McCullin's life when it stopped a sniper's bullet during the Vietnam War. Its indestructibility, reliability and interchangeable lenses made it a favored workhorse of photojournalists. The Leica M3-D was also favored by war photographers, including David Duncan Douglas, who used the camera during his coverage of the Korean and Vietnam Wars. In 2012, one of his four customized Leica cameras sold at auction for nearly \$2 million. A Speed Graphic was used to take Sam Shere's widely published photograph of the 1937 Hindenburg disaster, "the world's most famous news photograph ever taken." With few shots left and no time to get the camera to his eye, he shot his Pulitzer Prize-winning image "literally from the hip. It was over so fast there was nothing else to do." The camera phone has transformed picture-taking technology most profoundly since the invention of cameras. The "selfie" has become a new genre of photography practiced by everyone, and shared globally. This is an ideal book for camera collectors as well as anyone researching the history and art of photography.

"Looking beyond the impact photographs have on the perpetuation and expression of social norms and stereotypes, and the influence of the act of taking a photograph, this new collection brings together international scholars to examine the camera itself as an actor. Bringing the camera back into view, this volume furthers our understanding of how, and in what ways, imaging technology shapes us, our lives, and the representations out of which we fashion knowledge, base our judgments and ultimately act. Through a broad range of case studies, the authors in this collection make the convincing claim that the camera is much more than a mechanical device brought to life by the photographer. This book will be of interest to scholars in photography, visual culture, anthropology and the history of photography"--

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A collection of entries that help chronicle the history of photography, explaining the different techniques that have been used and defining the common terms used in the field.

Introducing Photographies East, Rosalind C. Morris notes that although the camera is now a taken-for-granted element of everyday life in most parts of the world, it is difficult to appreciate "the shock and sense of utter improbability that accompanied the new technology" as it was introduced in Asia (and elsewhere).

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In this collection, scholars of Asia, most of whom are anthropologists, describe frequent attribution of spectral powers to the camera, first brought to Asia by colonialists, as they examine the transformations precipitated or accelerated by the spread of photography across East and Southeast Asia. In essays resonating across theoretical, historical, and geopolitical lines, they engage with photography in China, Japan, Taiwan, and Thailand, and on the islands of Aru, Aceh, and Java in what is now Indonesia. The contributors analyze how in specific cultural and historical contexts, the camera has affected experiences of time and subjectivity, practices of ritual and tradition, and understandings of death. They highlight the links between photography and power, looking at how the camera has figured in the operations of colonialism, the development of nationalism, the transformation of monarchy, and the militarization of violence. Moving beyond a consideration of historical function or effect, the contributors also explore the forms of illumination and revelation for which the camera has offered itself as instrument and symbol. And they trace the emergent forms of alienation and spectralization, as well as the new kinds of fetishism, that photography has brought in its wake. Taken together, the essays chart a bravely interdisciplinary path to visual studies, one that places the particular knowledge of a historicized anthropology in a comparative frame and in conversation with aesthetics and art history. Contributors. James L. Hevia, Marilyn Ivy, Thomas LaMarre, Rosalind C. Morris, Nickola Pazderic, John Pemberton, Carlos Rojas, James T. Siegel, Patricia Spyer

Today's successful cinematographer must be equal parts artist, technician, and business-person. The cinematographer needs to master the arts of lighting, composition, framing and other aesthetic considerations, as well as the technology of digital cameras, recorders, and workflows, and must know how to choose the right tools (within their budget) to get the job done. David Stump's *Digital Cinematography* focuses on the tools and technology of the trade, looking at how digital cameras work, the ramifications of choosing one camera versus another, and how those choices help creative cinematographers to tell a story. This book empowers the reader to correctly choose the appropriate camera and workflow for their project from today's incredibly varied options, as well as understand the ins and outs of implementing those options. Veteran ASC cinematographer David Stump has updated this edition with the latest technology for cameras, lenses, and recorders, as well as included a new section on future cinematographic trends. Ideal for advanced cinematography students as well as working professionals looking for a resource to stay on top of the latest trends, this book is a must read.

From a delivery boy to one of the most important industrialists in American history, George Eastman's career developed in a particularly American way. The founder of Kodak died in 1932, and left his house to the University of Rochester. Since 1949 the site has operated as an international museum of photography and film, and today holds the largest collection of its kind in the world. The

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continually expanding photography collection contains over 400,000 images and negatives - among them the work of Alfred Stieglitz, Edward Steichen, Ansel Adams and others - as well as 23,000 cinema films, five million film stills, one of the most important silent film collections, technical equipment and a library with 40,000 books on photography and film. The George Eastman House is a pilgrimage site and a place of worship for researchers, photographers and collectors from all over the world. This volume shows in chronological order the most impressive images and the most important developments in the art of light that is photography. It provides in its huge collection and themes a unique survey of the medium from its origins until now.

In the decades after its invention in 1839, photography was inextricably linked to the Middle East. Introduced as a crucial tool for Egyptologists and Orientalists who needed to document their archaeological findings, the photograph was easier and faster to produce in intense Middle Eastern light—making the region one of the original sites for the practice of photography. A pioneering study of this intertwined history, *Camera Orientalis* traces the Middle East's influences on photography's evolution, as well as photography's effect on Europe's view of "the Orient." Considering a range of Western and Middle Eastern archival material from the late nineteenth and early twentieth centuries, Ali Behdad offers a rich account of how photography transformed Europe's distinctly Orientalist vision into what seemed objective fact, a transformation that proved central to the project of European colonialism. At the same time, Orientalism was useful for photographers from both regions, as it gave them a set of conventions by which to frame exotic Middle Eastern cultures for Western audiences. Behdad also shows how Middle Eastern audiences embraced photography as a way to foreground status and patriarchal values while also exoticizing other social classes. An important examination of previously overlooked European and Middle Eastern photographers and studios, *Camera Orientalis* demonstrates that, far from being a one-sided European development, Orientalist photography was the product of rich cultural contact between the East and the West.

Darwin's Camera tells the extraordinary story of how Charles Darwin changed the way pictures are seen and made. In his illustrated masterpiece, *Expression of the Emotions in Man and Animals* (1871), Darwin introduced the idea of using photographs to illustrate a scientific theory--his was the first photographically illustrated science book ever published. Using photographs to depict fleeting expressions of emotion--laughter, crying, anger, and so on--as they flit across a person's face, he managed to produce dramatic images at a time when photography was famously slow and awkward. The book describes how Darwin struggled to get the pictures he needed, scouring the galleries, bookshops, and photographic studios of London, looking for pictures to satisfy his demand for expressive imagery. He finally settled on one the giants of photographic history, the eccentric art photographer Oscar Rejlander, to make his pictures. It was a peculiar choice. Darwin was known for his meticulous science, while Rejlander

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was notorious for altering and manipulating photographs. Their remarkable collaboration is one of the astonishing revelations in Darwin's Camera. Darwin never studied art formally, but he was always interested in art and often drew on art knowledge as his work unfolded. He mingled with the artists on the voyage of HMS Beagle, he visited art museums to examine figures and animals in paintings, associated with artists, and read art history books. He befriended the celebrated animal painters Joseph Wolf and Briton Riviere, and accepted the Pre-Raphaelite sculptor Thomas Woolner as a trusted guide. He corresponded with legendary photographers Lewis Carroll, Julia Margaret Cameron, and G.-B. Duchenne de Boulogne, as well as many lesser lights. Darwin's Camera provides the first examination ever of these relationships and their effect on Darwin's work, and how Darwin, in turn, shaped the history of art.

Photography legend John Shaw returns with his much-anticipated guide to digital nature photography, complete with more than 250 extraordinarily beautiful photographs. For over four decades, John Shaw's authentic voice and trusted advice has helped photographers achieve impressive shots in the great outdoors. In his first-ever book on digital photography, Shaw provides in-depth advice on everything from equipment and lenses to thorough coverage of digital topics including how to use the histogram. In addition, he offers inspirational and frank insight that goes far beyond the nuts and bolts of photography, explaining that successful photos come from having a vision, practicing, and then acquiring the equipment needed to accomplish the intention. Easily digestible and useful for every type of photographer, and complete with more than 250 jaw-dropping images, John Shaw's Guide to Digital Nature Photography is the one book you'll need to beautifully capture the world around you.

A picture-rich field guide to American photography, from daguerreotype to digital. We are all photographers now, with camera phones in hand and social media accounts at the ready. And we know which pictures we like. But what makes a "good picture"? And how could anyone think those old styles were actually good? Soft-focus yearbook photos from the '80s are now hopelessly—and happily—outdated, as are the low-angle portraits fashionable in the 1940s or the blank stares of the 1840s. From portraits to products, landscapes to food pics, Good Pictures proves that the history of photography is a history of changing styles. In a series of short, engaging essays, Kim Beil uncovers the origins of fifty photographic trends and investigates their original appeal, their decline, and sometimes their reuse by later generations of photographers. Drawing on a wealth of visual material, from vintage how-to manuals to magazine articles for working photographers, this full-color book illustrates the evolution of trends with hundreds of pictures made by amateurs, artists, and commercial photographers alike. Whether for selfies or sepia tones, the rules for good pictures are always shifting, reflecting new ways of thinking about ourselves and our place in the visual world.

Photography and architecture have a uniquely powerful resonance - architectural form

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provides the camera with the subject for some of its most compelling imagery, while photography profoundly influences how architecture is represented, imagined and produced. *Camera Constructs* is the first book to reflect critically on the varied interactions of the different practices by which photographers, artists, architects, theorists and historians engage with the relationship of the camera to architecture, the city and the evolution of Modernism. The title thus on the one hand opposes the medium of photography and the materiality of construction - but on the other can be read as saying that the camera invariably constructs what it depicts: the photograph is not a simple representation of an external reality, but constructs its own meanings and reconstructs its subjects. Twenty-three essays by a wide range of historians and theorists are grouped under the themes of 'Modernism and the Published Photograph', 'Architecture and the City Re-imagined', 'Interpretative Constructs' and 'Photography in Design Practices.' They are preceded by an Introduction that comprehensively outlines the subject and elaborates on the diverse historical and theoretical contexts of the authors' approaches. *Camera Constructs* provides a rich and highly original analysis of the relationship of photography to built form from the early modern period to the present day.

Describes the basic parts of a camera and how to take photographs.

Illustrated with over 500 color photographs of vintage cameras and many images captured with them, here is a comprehensive book for collectors. It tells the story of photography from the camera obscura to digital imaging, with all the major cameras in-between. Early inventors and photographers are highlighted in a discussion of the evolution of cameras. Camera groupings are based on format and function. Collectors will learn how to examine, care for, and test a camera, and will find the current price ranges of classic cameras invaluable. The glossary is a primer for the beginning collector and a refresher for the professional.

"Examining the themes of presence and absence, the relationship between photography and theatre, history and death, these 'reflections on photography' begin as an investigation into the nature of photographs. Then, as Barthes contemplates a photograph of his mother as a child, the book becomes an exposition of his own mind."--Alibris.

"Drawing upon the archives of the George Eastman House Collection, *500 Cameras* takes a unique approach to the fascinating story of photography. Tracing the medium's history through some of the most important equipment ever used by professionals and amateurs, this remarkable survey presents 500 cameras, all beautifully illustrated in spectacular images."--P. [2] of cover.

An essential guide to an essential book, this first anthology on *Camera Lucida* offers critical perspectives on Barthes's influential text. Roland Barthes's 1980 book *Camera Lucida* is perhaps the most influential book ever published on photography. The terms *studium* and *punctum*, coined by Barthes for two different ways of responding to photographs, are part of the standard lexicon for discussions of photography; Barthes's understanding of photographic time and the relationship he forges between photography and death have been invoked countless times in photographic discourse; and the current interest in vernacular photographs and the ubiquity of subjective, even novelistic, ways of writing about photography both owe something to Barthes. *Photography Degree Zero*, the first anthology of writings on *Camera Lucida*, goes beyond the usual critical orthodoxies to offer a range of perspectives on Barthes's important book. *Photography Degree Zero* (the title links Barthes's first book, *Writing Degree Zero*, to his last, *Camera Lucida*) includes essays written soon after Barthes's book appeared as well as more recent rereadings of it, some previously unpublished. The contributors' approaches range from psychoanalytical (in an essay drawing on the work of Lacan) to Buddhist (in an essay that compares the photographic flash to the mystic's light of revelation); they include a history of Barthes's writings on photography and an account of *Camera Lucida* and its reception; two views of the book through the lens of race; and a provocative essay by Michael Fried and two responses to it. The variety of perspectives included in *Photography*

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Degree Zero, and the focus on Camera Lucida in the context of photography rather than literature or philosophy, serve to reopen a vital conversation on Barthes's influential work. While written sources on the history of Greece have been studied extensively, no systematic attempt has been made to examine photography as an important cultural and material process. This is surprising, given that Modern Greece and photography are almost peers: both are cultural products of the 1830s, and both actively converse with modernity. Camera Graeca: Photographs, Narratives, Materialities fills this lacuna. It is the first inter-disciplinary volume to examine critically and in a theorised manner the entanglement of Greece with photography. The book argues that photographs and the photographic process as a whole have been instrumental in the reproduction of national imagination, in the consolidation of the nation-building process, and in the generation and dissemination of state propaganda. At the same time, it is argued that the photographic field constitutes a site of memory and counter-memory, where various social actors intervene actively and stake their discursive, material, and practical claims. As such, the volume will be of relevance to scholars and photographers, worldwide. The book is divided into four, tightly integrated parts. The first, 'Imag(in)ing Greece', shows that the consolidation of Greek national identity constituted a material-cum-representational process, the projection of an imagery, although some photographic production sits uneasily within the national canon, and may even undermine it. The second part, 'Photographic narratives, alternative histories', demonstrates the narrative function of photographs in diary-keeping and in photobooks. It also examines the constitution of spectatorship through the combination of text and image, and the role of photography as a process of materializing counter-hegemonic discourses and practices. The third part, 'Photographic matter-realities', foregrounds the role of photography in materializing state propaganda, national memory, and war. The final part, 'Photographic ethnographies'

"In association with University of Washington Libraries and the Henry Art Gallery."

#2 on Photo.net's list of Best Photography Books of 2014! To create successful imagery, you need to balance technical know-how and aesthetic vision. In Camera & Craft, we deconstruct photographic principles in new ways to help you think through your process. Together with nine guest photographers, we explore photographic practice and follow up with inventive exercises and demonstrations that challenge you to engage with your tools—all with the goal of helping you work more creatively. Along the way are conversations with our guest photographers that address each topic, from how the professionals work with clients and models to what they think about as they look through the viewfinder. Here's what you'll find inside: Advice and insights from professionals working in a variety of fields, from photojournalism and portraiture to fine-art, landscape and commercial photography Technical explanations about how photographic tools work—so you can connect knowledge to your practice and work more instinctively and creatively Key steps for improving digital workflow Innovative exercises at the end of each chapter as well as on our companion website that encourage you to experiment with and understand the photographic process—from learning how far you can push your camera's sensor to exploring the effects of neutral vs. creative color Interviews with technical and creative experts about developing skills and making images that matter This book is part of The Digital Imaging Masters Series, which features cutting-edge information from the most sought-after and qualified professionals and instructors in the photography field. Based on the progressive curriculum of the Master of Professional Studies in Digital Photography (MPS DP) program created by Katrin Eismann at the School of Visual Arts (SVA) in New York City, these books are the next best thing to being in the classroom with the Digital Photography Masters themselves.

Before most Americans ever saw an actual daguerreotype, they encountered this visual form through written descriptions, published and rapidly reprinted in newspapers throughout the land. In The Camera and the Press, Marcy J. Dinius examines how the first written and

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published responses to the daguerreotype set the terms for how we now understand the representational accuracy and objectivity associated with the photograph, as well as the democratization of portraiture that photography enabled. Dinius's archival research ranges from essays in popular nineteenth-century periodicals to daguerreotypes of Americans, Liberians, slaves, and even fictional characters. Examples of these portraits are among the dozens of illustrations featured in the book. *The Camera and the Press* presents new dimensions of Nathaniel Hawthorne's *The House of the Seven Gables*, Herman Melville's *Pierre*, Harriet Beecher Stowe's *Uncle Tom's Cabin*, and Frederick Douglass's *The Heroic Slave*. Dinius shows how these authors strategically incorporated aspects of daguerreian representation to advance their aesthetic, political, and social agendas. By recognizing print and visual culture as one, Dinius redefines such terms as art, objectivity, sympathy, representation, race, and nationalism and their interrelations in nineteenth-century America. The lens is generally the most expensive and least understood part of any camera. In this book, Rudolf Kingslake traces the historical development of the various types of lenses from Daguerre's invention of photography in 1839 through lenses commonly used today. From an early lens still being manufactured for use in low-cost cameras to designs made possible through such innovations as lens coating, rare-earth glasses, and computer aided lens design and testing, the author details each major advance in design and fabrication. The book explains how and why each new lens type was developed, and why most of them have since been abandoned. This authoritative history of lens technology also includes brief biographies of several outstanding lens designers and manufacturers of the past.

Do you like having your photo taken? A long time ago, there were no photographs. After a clever man invented the first camera, people slowly learned a lot about photography. Now we have wonderful cameras that take photos all over the world and even far out in space. We can learn a lot from photography.

Defining the Chief Executive via flash powder and selfie sticks Lincoln's somber portraits. Lyndon Johnson's swearing in. George W. Bush's reaction to learning about the 9/11 attacks. Photography plays an indelible role in how we remember and define American presidents. Throughout history, presidents have actively participated in all aspects of photography, not only by sitting for photos but by taking and consuming them. Cara A. Finnegan ventures from a newly-discovered daguerreotype of John Quincy Adams to Barack Obama's selfies to tell the stories of how presidents have participated in the medium's transformative moments. As she shows, technological developments not only changed photography, but introduced new visual values that influence how we judge an image. At the same time, presidential photographs—as representations of leaders who symbolized the nation—sparked public debate on these values and their implications. An original journey through political history, *Photographic Presidents* reveals the intertwined evolution of an American institution and a medium that continues to define it.

The history of photography is best revealed in the history of what makes it possible--the camera.

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