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Chapter 1 : Top 25 Most Ancient Historical Photographs

Early Photographs Encased Daguerreotype of brother and sister Introduction: Baseball cards as we know them can be traced not only to the rising popularity of baseball in the mids, but to the early development of photography and commercial printing processes.

Early Photographs Encased Daguerreotype of brother and sister Introduction: Baseball cards as we know them can be traced not only to the rising popularity of baseball in the mids, but to the early development of photography and commercial printing processes. This chapter shows the solid-type photographs and early mounted paper photographs. I will start with a brief explanation of modern photography. In modern photography the photographic image is first captured as a negative image on film within the camera. The negative image is then used in the photographic laboratory to make multiple prints on chemically treated paper. Thus for each photograph there is a single negative and multiple prints. The single negative is a negative image of the photograph in which dark-is-light and right-is-left. The printing process restores to normal the positive image on the photographic paper. In a French artist named Louis Daguerre perfected the Daguerreotype, a photograph made on a silver covered copper sheet. A primitive photograph on paper, called a Callotype, was introduced a year later but the Daguerreotype proved more popular. The exquisite detail along with the silver-mirror quality gave these Daguerreotype an almost magical appearance. Some considered it impolite to stare too long at those people in the photograph. The Daguerreotype images are stoic. It took several minutes to expose the negative, meaning that the subjects had to sit or stand completely motionless for the duration or ruin the photograph. No doubt quite a challenge for the brother and sister in the above photograph. You will find many subjects conveniently propped by a chair, table or special stand. It was not until just before that film exposure time was reduced so that snap shots or action shots could be taken. There were no duplicates. These cases vary in design and are often stylish and colorful. As a negative shows lights as darks and darks as lights, a black backing was put behind the image to correct the contrast. The public was enamored with these images. The prices however was prohibitive, and subjects and owners were usually middle-class to rich. Luckily for baseball collectors, the New York Knickerbockers and other pioneer team were made up of middle-class businessmen doctors, store-owners, etc , and some Daguerreotypes of these pioneers can be found. An attractive and clear Daguerreotype of an early team or significant player would be a centerpiece of even an advanced collection. For most of us, the soon-described tintypes are the most attainable of solid-types. Not only were Daguerreotype expensive, they were dangerous to make. Cheaper and safer solid-types were introduced. The Ambrotype was made on a piece of glass, while the Tintype aka ferrotype was made on a piece of iron. As with the Daguerreotypes, Ambrotypes and Tintypes have a black backing to correct the contrast, and the images are in mirror reverse. While the Ambrotype was short-lived, the tintype was an especially cheap way to make photography and lasted until the early 20th Century. Many people collected Tintypes and housed them in special albums. You could call them the first family albums. As baseball was becoming a popular sport, there are many tintypes of men and boys posing in their baseball uniforms. There are family pictures with a toddler holding a ball or bat. These amateur tintypes, especially ones that have clear attractive images, are sought after. A tintype of a star like Cap Anson or King Kelly would prove to be quite a find. The poses, image clarity and condition are determining factors in the price. Equipment and elaborate uniforms are desirable. Notice that the letters on the jerseys are in reverse. This is an especially large example, on a full plate, allowing us to view beyond the pose. Large examples are quite desirable. Tintypes were used into the 20th century Paper Photographs: Photographers had long hoped to create multiple photographs of high quality. The Daguerreotypes were of top quality but each was unique. Multiple Callotype paper photographs could be made but the quality was poor. While the Callotypes used a negative to make the photographs, the negative was on a piece of regular writing paper. This meant that the grain or irregularities in the paper appeared in the photograph. Albumen, a sticky substance in egg whites, was

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found to work. With albumen on the glass plate negative and on the paper, multiple photographs of high quality could be made. Most of the 19th Century photographs were Albumen Prints. This includes the well-known photographic baseball cards such as Old Judge and Kalamazoo Bats. The Albumen Photographs were on a very thin paper and were usually glued to a piece of cardboard called a mount. A miniature version is called a Carte de Viste. These Cabinets and Cartes pictured hundreds of subjects from Presidents to actresses to family members to nature scenes to city-scapes. Cartes were often used as calling cards. For example, a man may leave his Carte de Viste with his photograph with a business associate or friend. Collecting these and pasting them into albums was a popular hobby. As with tintypes, there were many baseball subjects including local teams and youth players. There can be found Cabinets and Cartes of well-known teams and famous players. Single-player subjects are more available than team cards. Whether one considers mounted photographs to be baseball cards is up to opinion. Most consider only cards used for commercial use to be true baseball cards, and would categorize these as photographs or memorabilia. But if these are not true baseball cards, they are merely a step away. Many tobacco cards of the s resemble these photographic cards. Composite designs of numerous single-player photographs like this were popular. Numerous composite designs were used. The championship team was headed by the great shortstop George Wright. Most scorecards do not have photographs, though all are highly collectable. Lithographed scorecards are shown in the Early Prints chapter. See Non-Commercial Cabinets Photographs of the s and 90s.

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Chapter 2 : Early American photography “in pictures” | Culture | The Guardian

Early Landscape Photography of the American West. Previous [Mammoth prints of Colorado and Wyoming] 14 The great West illustrated in a series of photographic views across the continent taken along the line of the Union Pacific Railroad west from Omaha, Nebraska.

Queen Victoria with Abdul Karim And dog!. These individuals made a huge contribution to fine art - not least because of the impact of photography on plein-air Impressionism - as well as to the history of photography. In addition, their inventions have led to the emergence of new branches of science which have given us new types of art including animation and video. See below for a selected list of some of the best known nineteenth century photographers and photographic firms, whose names are household words to collectors and dealers.

Portrait of General Custer Portrait of the photographer and camera artist William Fox Talbot in A very unflattering portrait of the great French photographer Eugene Atget - chronicler of late 19th century Paris architecture. List of the Top 80 Most Famous 19th-Century Photographers Here is a short list of the greatest photographers of the nineteenth century. Antoine Samuel Adam-Salomon Born in France, Adam-Salomon began life as a sculptor and carried his artistic talents - some say excessively - into his photography. A great believer in draping, side-lighting, and retouching, he collaborated with Carjat, Nadar, and others, in the seven volumes of the *Galerie des Contemporains* published in France in the s. Andrews in , is inseparably linked with that of David Octavius Hill. During his short life, Adamson made, in conjunction with Hill, over calotypes of Scottish notables, workers, and genre scenes, assuming responsibility for the photographic technique. Alinari made many thousands of large 12x16" albumen prints of European churches, historic buildings, and art treasures. The firm also produced a number of cartes-de-visite. James Anderson Isaac Atkinson James Anderson was born in Cumberland and spent most of his working life in Italy, first as a sculptor but by as a professional photographer. Anderson produced many hundreds of commercial photographs of Rome and art objects in Italian museums. He died in Rome in The family firm survived until the s. Thomas Annan A leading Scottish portrait and landscape photographer, Annan worked for many years in Glasgow, producing photographically illustrated books and a record of the Glasgow slums for the Glasgow City Improvement Trust. A limited edition of the Glasgow slum photographs was issued in Ottomar Anschutz Like Muybridge, Anschutz experimented with instantaneous photography, producing excellent photographs of birds and animals at the Breslau Zoo. For the purpose of improving military training methods, Anschutz developed his tachyscope in , which was a type of zoetrope with a cylinder mounted on a horizontal axis, using 24 images which, when rotated, gave an impression of movement. Edward Anthony Anthony undertook, in , the first photographic survey to be commissioned by the American Government, a survey of the North-East frontier with Canada. A year later, in , he opened, in partnership with Jonas Edwards, a portrait studio in Washington, where in he photographed the members of Congress. Anthony founded, with his brother, H. Anthony, a photographic supply house, which produced and sold, in , among other things stereoscopic views of New York. Eugene Atget A dedicated man, who died in poverty after spending nearly thirty years photographing the changing face of Paris, Atget was sadly neglected during his lifetime. Since , however, when a selection of his photographs was published, the importance of his unique form of street photography has become increasingly regarded as a record of Parisian architecture in the late 19th and early 20th centuries. Victorian architecture of the late 19th century. Apart from photographing landscapes and Alpine views, Baldus produced thousands of calotypes and wet plate photographs of Paris and its monuments, statues, and art objects. Like many others who made large prints, Baldus was adversely affected by the growing popularity of the cheap carte-de-visite and retired from photography. Barnard George Barnard, who used the daguerreotype process, was one of the team of 15 photographers employed by Mathew Brady to record the American Civil War, and in accompanied General Sherman on his march through Georgia. An ability to make the best of his sitters, and especially society women, who flocked to his studio, brought Barnett

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international fame. William Barraud Best remembered for his two volumes of Men and Women of the Day, published in 1857, Barraud took cabinet portraits of many famous Victorian statesmen, artists, and members of the aristocracy. Hippolyte Bayard A portrait and landscape photographer, Bayard was an early experimenter with photography, and he was able, in 1839, to produce positive photographs on paper. Bayard did not make his process public, however, until 1840, thus forfeiting recognition as one of the earliest inventors of photography. Bayard never became a professional photographer, preferring to keep his amateur status and using, at one time or another, almost all the known photographic processes. He was for 15 years, from 1840 to 1855, the Honorary Secretary of the Societe Francaise de Photographie. Richard Beard Although it is probable that Beard, who started his working life as a coal merchant in London, never personally took a photograph, he deserves a place here as one of the first, and possibly the greatest, entrepreneurs of photography. He was responsible for the commercial realization of many photographic advances, including the enlarger, the shortening of exposure times, and the hand colouring of daguerreotypes. Beato Best known as a war photographer who took gruesome photographs of the Opium War of 1840-42, Beato travelled extensively in the Near and Middle East before going to the Crimea with Robertson. In 1855 he went to China and photographed the Opium War. In 1858 he covered the campaign in the Sudan, which led to the unsuccessful attempt to relieve General Gordon at Khartoum. Francis Bedford A noted topographical photographer, Bedford produced consistently good photographs of English cathedrals, castles, monuments, and landscape scenes, often as cartes-de-visite or stereoscopic prints. In 1861 he recorded the tour of the Prince of Wales to the Middle East. Louis Auguste Bisson Auguste Rosalie Bisson After opening, in 1839, one of the first daguerreotype studios in Paris under the name of Bisson Freres, the brothers visited Switzerland in 1842 as part of the entourage of the Empress Eugenie and there produced some of the earliest and most splendid Alpine photographs in the history of photography. Bisson Freres are equally famous for their photographs of French and Italian churches and cathedrals, and their early portraits. Samuel Bourne He photographed scenes in India, Kashmir, and the Himalayas during the 1850s and 1860s, overcoming innumerable mishaps and difficulties in order to do so. Bourne later opened photographic studios in Bombay, Calcutta, and Simla. Mathew Brady Mathew Brady, one of the best known American photographers of the 19th century, became a professional in 1840 and was soon much sought after for his fine portraits, although of over 30,000 photographs produced by his firm in less than 20 years are attributed to Brady himself. When the American Civil War broke out, Brady gathered together a team of photographers and recorded the conflict for posterity. Unlike Fenton and Robertson in the Crimea, Brady and his team did not hesitate to show the horrors of war. In partnership with Montecchi and later with Blandford, Caldesi produced many early photographs of art treasures in English collections; among his best known are the Photographs of the Gems of the Art Treasures Exhibition, held in Manchester in 1857, and his Photographic Historical Portrait Gallery, published by Colnaghi in 1858. In the 1850s Caldesi and his partners also produced carte-de-visite portraits. Lewis Carroll once said of him that he was the only professional photographer who dared to produce a portrait which was exactly like the original. Cameron opened a studio in London but later gave up photography in order to become an actor. Julia Margaret Cameron Julia Margaret Cameron was born in India and was the mother of six children; she was introduced to photography by her daughter in 1840 and threw herself into this new hobby with characteristic enthusiasm. Mrs Cameron was, without doubt, one of the most fascinating figures in the whole history of photography. During the latter half of her life she produced, using soft focus and close up, some of the greatest portrait studies of all time, studies that can only be faulted for her habit of sentimentalizing her sitters and her lack of care and skill in developing and processing. Despite these faults, it is generally acknowledged that her best portraits are unequalled and today they are eagerly sought after by collectors. From its invention in the 1830s, photography has been dogged by issues of aesthetics and by its relationship to other types of fine art, notably painting. Even today, art critics continue to debate the question: Etienne Carjat Carjat started his career in caricature art in 1855, a genre that he followed for ten years. It was once said of his photographic technique: Antoine Claudet Born in France, he lived for most of his life in England. Among these were the use of painted backgrounds and the dark room light. He was appointed photographer to Queen Victoria in 1840. As well as daguerreotype portraits,

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Claudet produced many stereoscopic photographs. In Clifford visited England and took formal portraits of Queen Victoria. He died in Madrid in 1839. Robert Cornelius An American pioneer of photography, Cornelius specialized in silver plating during the early 1830s, which brought him into contact with the daguerreotype. This resulted in his creation of a landmark self-portrait, one of the first ever photographic portraits of a person. During the early 1830s, he went on to operate two of the earliest photographic studios in America. Later, in partnership with Downes and subsequently Fleming, he produced carte-de-visite portraits and a series of photographs of the architectural details of Wells Cathedral. For biographical details of contemporary exponents of architectural photography, see: Bernd and Hilla Becher b. Louis Jacques Mande Daguerre Daguerre, who gave his name to the daguerreotype, is without doubt the best known of the photographic inventors. Starting his working life as a scene painter in Paris theatres and as an artist, Daguerre became interested in photography and in 1839 went into partnership with Niepce. Daguerre was showered with honours, including the Pour le Merite from Prussia and a life pension by the French Government. He was the managing director of Kodak Ltd. Davison died in France in 1839. Delamotte published a number of photographic books and journals as well as editing, in 1839, *The Sunbeam*, an early photographic journal. Andre Disderi Disderi, Court photographer to Napoleon the Third, was the man most responsible for the introduction of the carte-de-visite and thus the popularization of cheap photography. During the 1840s and 1850s, Disderi, who had studios in Paris, London and Madrid, took carte-de-visite portraits of many members of the royal families and high society of Europe. Charles Lutwidge Dodgson aka Lewis Carroll Although best known as the author of *Alice in Wonderland*, Lewis Carroll was also an enthusiastic amateur photographer. He produced over a period of more than twenty years excellent portraits of children and celebrities. Carroll was always at his best with children, and this is perhaps why his pictures of little girls - Carroll did not like boys - are among the most charming examples of child photography in the Victorian era. In 1839, perhaps as a result of the popularity of the dry plate process, which he thought inartistic, Carroll gave up photography. Maxime Du Camp A well known French explorer, he was at first contemptuous of photography. However, in 1848 he toured the Middle East with Gustave Flaubert the novelist and on his return published a book containing a hundred and twenty-five of his photographs, *Egypte, Nubie, Palestine et Syrie*, which was published in Paris in 1849. Edwards A co-founder with Edward Anthony and others of the National Daguerreotype Miniature Gallery, Edwards made portraits of many famous American personalities during the 1840s and 1850s. They produced carte-de-visite and cabinet photographs, many of which still exist in private and public collections. Peter Henry Emerson After four years as an amateur, Emerson, in 1858, became a professional photographer and during the next ten years produced seven books on the life and landscape of East Anglia, illustrating them with his photographs. William England For nine years chief photographer of the London Stereoscopic Company he took stereoscopic views in Europe and America. In 1860, England started work on his own and produced, over a period of more than twenty years, widely acclaimed photographs of topographical scenes in Switzerland and Italy. Roger Fenton Born in Lancashire, Fenton first became interested in photography in the early 1840s while studying oil painting under Paul Delaroche in Paris. Fenton soon won international acclaim with his landscapes and views of English cathedrals, still life and intimate studies of the Royal Family. He also photographed drawings and classical sculpture at the British Museum. His fame rests, however, on his photographs of the Crimean War undertaken for the Manchester publisher Thomas Agnew.

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Chapter 3 : Early Years Photography Perth

Early processes for color printing universally relied on the method of color separations. While multiple materials were used, the general theme is roughly the same.

Early photographers in China dragged their bulky box cameras, glass plates, and chemicals across continents and oceans in their pursuit of the vanishing vistas and changing cultures of China, and other faraway locations. Despite their heroic efforts, relatively few 19th-century photographs of China survive, and fewer still remain in China. Saunders, who was born in Britain, moved to China in the 1850s and opened a photography studio in Shanghai in 1858. Although a handful of photographers had travelled through Shanghai before Saunders, none attempted to document the great commercial city so thoroughly, and none lived there for as long as he did. He was the first major photographer in China to make and sell hand-coloured paper prints, but until now there has never been a solo exhibition of his work. The Stephan Loewentheil Historical Photography of China Collection In the days before the internet, collectors and dealers found their treasures in person at regional fairs and at book and photograph shops. No dealers specialised in Chinese photography. At the end of my visits to fairs or booksellers, I would ask weary dealers seeking to lighten their loads for their trips home or to clear their shelves of seemingly unmarketable albums if they had any photographic orphans from China. By the mid 1860s, I had many early albums and thousands of important individual photographs, many of them unique. Few reference works were available, so I had to learn about many of the great photographers by studying the works themselves. I was determined to obtain fine examples by each of them. By the late 1860s, the nature of seeking early photographs had changed dramatically. The internet allowed me to analyse my collection in relation to great institutional holdings. Once I had identified gaps in the collection, I could then fill them by searching the burgeoning world of online auction houses. Previously hidden photographs were now universally available to those who could recognise what they saw. I soon fixed my search upon missing masterworks created in China. Other important acquisitions followed, such as two enormous collections of Beijing photographs by Thomas Child and an album of 80 photographs by Lai Fong in a fair in Hong Kong. By 1868 I had found all but two of the key lacunae, but these proved elusive "until very recently. Felice Beato, the Anglo-Italian photographer who accompanied the expeditionary forces into Peking in 1860, created a series of large-format views of the city, which are a cornerstone of the field. Miraculously, a superb Beato album surfaced at a Pennsylvania antiques and household goods auction in Shanghai Waterfront, c. 1990. While all the known complete copies of the album had 50 images, this newly discovered copy in Sweden contained more than 70 photographs. Stacey Lambrow, my China photographic assistant, travelled to Sweden to make sure we secured the missing volume. By a remarkable coincidence, in subsequent months a fine group of hand-coloured Saunders prints was found at a book fair in New York. These fortuitous events led to the exhibition at the China Exchange. An important goal of this exhibition is to present the genius of Saunders as a photographer. The best of his photographs stand independently as art; his eye is acute, his technique is among the finest of the early photographers of China, and his hand-colouring is revolutionary. My ultimate aim has been to create a comprehensive repository of the early photographic history of a great people and nation. Photographs have the power to transport us through time and space and they can also transcend the boundaries of language and culture to give us a unique view of an otherwise inaccessible world. I intend to stage a series of international exhibitions to bring the great photographers and photographs of China from this golden age, saved from the obscurity to which they were previously relegated, into public view. From the upcoming November issue of Apollo: Want stories like this in your inbox?

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Chapter 4 : Photographers of the 19th-Century

The daguerreotype is a one-of-a-kind, highly detailed photographic image on a polished copper plate coated with silver. It was introduced in and became the first popular photographic medium.

First female correspondent to be allowed in war zones Bourke-White obtained national recognition for her photography skills by taking some of the best photos of the still factories of her time. She also spent several years working as a photojournalist for Fortune magazine and later for Life magazine. Her photo was the one on the inaugural edition of the publication in 1941. She photographed major figures and published 15 books about those sessions. Karsh is one of the most renowned photographers to come out of Canada. Kennedy and Carl Jung, just to name a few. He also co-founded Magnum Photos with David Seymour and others as a community for freelance photographers to join. Photographers of the Mid-20th Century Nationality: He also did pictorials of famous women for Playboy during the 1950s. Photos of New Yorkers in the 1950s and 1960s With photos appearing in Vogue and other popular magazines, Arbus was a renowned fashion photographer. She enjoyed taking black-and-white pictures of deviants in New York City, including nudists and circus performers, among others. He captured a photo of a police chief executing a prisoner in the open streets. He also won a World Press Photo award for the same picture. By capturing the culture of the 1960s in London, he and two other photographers became the first celebrity photographers. Photographers of the Late 20th Century Nationality: He has also done cover shots for Rolling Stone, Newsweek, and Life. Photo of Vietnamese citizens fleeing a napalm attack Ut won a Pulitzer Prize for his photo of children fleeing a napalm attack during the Vietnam War. He has also photographed celebrities, including Paris Hilton while she was crying in a police car. He has worked for the Associated Press as a photojournalist for many years. Beach photography Parr has published several photobooks and had his photography displayed at the Barbican Arts Center in London and other places. He has received an Honorary Doctor of Arts degree from Manchester Metropolitan University for his work in photography. Vanity Fair cover featuring Diana, Princess of Wales, in 1997. Employed by the royal family since 1997, Testino is a fashion photographer who has worked with some recognizable names. Photos specializing in erotic femininity Von Unwerth has had her work published in a variety of popular magazines, including Vanity Fair, Vogue, Interview and several others. His photographs are typically from a high vantage point to give the viewer a full perspective of the subject. Photographers of Today Nationality: Photographing babies in various costumes and situations Her photographs of babies are designed to raise awareness concerning child abuse. Geddes has won several awards for her photography, including a lifetime membership to the Professional Photographers of America. She has also sold millions of products which contain her photographs. Publishing materials about using Photoshop Kelby has published dozens of books related to the field of digital imaging and photography. He is also a photographer who co-hosts a weekly talk show related to the field of photography. The Grid, as it is called, has hosts taking live questions from the audience as one of the segments. He worked for Andy Warhol at Interview magazine and was recently ranked as one of the 10 most important people in the world of photography according to the World by American Photo magazine. His style is described as punk or amateur aesthetic, and he primarily works with 35mm film. Sri Lankan-English Known for:

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Chapter 5 : Early photography: making daguerreotypes (video) | Khan Academy

Early photography in India Daguerreotype cameras were advertised in Calcutta a year after their invention in France but photographic societies in Bombay, Calcutta and Madras were beginning to pop up from the s onward. [41].

One of the most important effects of radiation on matter is seen in photographic action. Apart from its various uses in art, commerce, and industry, photography is an invaluable scientific tool. It is used extensively in spectroscopy, in photometry, and in X-ray examinations. In order to understand them, one must first understand the characteristics of the process itself. One of the most important characteristics is immediacy. Usually, but not necessarily, the image that is recorded is formed by a lens in a camera. The essential elements of the image are usually established immediately at the time of exposure. This characteristic is unique to photography and sets it apart from other ways of picture making. The seemingly automatic recording of an image by photography has given the process a sense of authenticity shared by no other picture-making technique. In the early part of its history, photography was sometimes belittled as a mechanical art because of its dependence on technology. In truth, however, photography is not the automatic process that is implied by the use of a camera. Although the camera usually limits the photographer to depicting existing objects rather than imaginary or interpretive views, the skilled photographer can introduce creativity into the mechanical reproduction process. The image can be modified by different lenses and filters. The type of sensitive material used to record the image is a further control, and the contrast between highlight and shadow can be changed by variations in development. In printing the negative, the photographer has a wide choice in the physical surface of the paper, the tonal contrast, and the image colour. The photographer also may set up a completely artificial scene to photograph. He or she chooses the vantage point and the exact moment of exposure. The photographer perceives the essential qualities of the subject and interprets it according to his or her judgment, taste, and involvement. An effective photograph can disseminate information about humanity and nature, record the visible world, and extend human knowledge and understanding. For all these reasons, photography has aptly been called the most important invention since the printing press. Inventing the medium Antecedents The forerunner of the camera was the camera obscura, a dark chamber or room with a hole later a lens in one wall, through which images of objects outside the room were projected on the opposite wall. The principle was probably known to the Chinese and to ancient Greeks such as Aristotle more than 2, years ago. Late in the 16th century, the Italian scientist and writer Giambattista della Porta demonstrated and described in detail the use of a camera obscura with a lens. In the German professor of anatomy Johann Heinrich Schulze proved that the darkening of silver salts, a phenomenon known since the 16th century and possibly earlier, was caused by light and not heat. He demonstrated the fact by using sunlight to record words on the salts, but he made no attempt to preserve the images permanently. His discovery, in combination with the camera obscura, provided the basic technology necessary for photography. It was not until the early 19th century, however, that photography actually came into being. He oiled an engraving to make it transparent and then placed it on a plate coated with a light-sensitive solution of bitumen of Judea a type of asphalt and lavender oil and exposed the setup to sunlight. After a few hours, the solution under the light areas of the engraving hardened, while that under the dark areas remained soft and could be washed away, leaving a permanent, accurate copy of the engraving. The exposure time was about eight hours, during which the sun moved from east to west so that it appears to shine on both sides of the building. It was exposed in about three hours, and in February he had the pewter plate etched to form a printing plate and had two prints pulled. Between and he was coproprietor of the Diorama in Paris, an auditorium in which he and his partner Charles-Marie Bouton displayed immense paintings, The partners painted the scenes on translucent paper or muslin and, by the careful use of changing lighting effects, were able to present vividly realistic tableaux. Exposure times could thus be reduced from eight hours to 30 minutes. The results were not permanent, however; when the developed picture was exposed to light, the unexposed areas of silver darkened until the image was no longer visible. By Daguerre was able to

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fix the image permanently by using a solution of table salt to dissolve the unexposed silver iodide. That year he produced a photograph of his studio on a silvered copper plate, a photograph that was remarkable for its fidelity and detail. On August 19 full working details were published. Daguerre wrote a booklet describing the process, *An Historical and Descriptive Account of the Various Processes of the Daguerreotype and the Diorama*, which at once became a best seller; 29 editions and translations appeared before the end of Photogenic drawing The antecedents of photogenic drawing can be traced back to , when Thomas Wedgwood, son of the famous potter Josiah Wedgwood , reported his experiments in recording images on paper or leather sensitized with silver nitrate. He could record silhouettes of objects placed on the paper, but he was not able to make them permanent. Sir Humphry Davy published a paper in the *Journal of the Royal Institution*, London , in June , on the experiments of his friend Wedgwood; this was the first account of an attempt to produce photographs. Others in Europe , including one woman, claimed to have discovered similar photographic processes, but no verifiable proof has come to light. William Henry Fox Talbot , trained as a scientist at the University of Cambridge , could not draw his scientific observations, even with the aid of a camera lucida; this deficiency inspired him to invent a photographic process. He decided to try to record by chemical means the images he observed, and by he had a workable technique. He made paper light-sensitive by soaking it alternately in solutions of common salt sodium chloride and silver nitrate. Silver chloride was thus produced in the fibres of the paper. Upon exposure to light, the silver chloride became finely divided silver, dark in tone. Theoretically, the resulting negative , in which tonal and spatial values were reversed, could be used to make any number of positives simply by putting fresh sensitized paper in contact with the negative and exposing it to light. Still, from its beginnings, photography was comparedâ€”often unfavourablyâ€”with painting and drawing, largely because no other standards of picture making existed. Many were disappointed by the inability of the first processes to record colours and by the harshness of the tonal scale. Critics also pointed out that moving objects were not recorded or were rendered blurry and indistinct because of the great length of time required for an exposure. Despite these deficiencies, many saw the technique of photography as a shortcut to art. No longer was it necessary to spend years in art school drawing from sculpture and from life, mastering the laws of linear perspective and chiaroscuro. Others saw these realizations as threatening. Such artists at first feared what Daguerre boasted in a broadsheet: Before the end of , travelers were buying daguerreotypes of famous monuments in Egypt , Israel , Greece , and Spain ; engravings of these works were made and then published in two volumes as *Excursions daguerriennes* between and The first daguerreotypes in the United States were made on September 16, , just four weeks after the announcement of the process. Exposures were at first of excessive length, sometimes up to an hour. At such lengthy exposures, moving objects could not be recorded, and portraiture was impractical. Experiments were begun in Europe and the United States to improve the optical, chemical, and practical aspects of the daguerreotype process to make it more feasible for portraiture , the most desired application. Petzval produced an achromatic portrait lens that was about 20 times faster than the simple meniscus lens the Parisian opticians Charles Chevalier and N. That same month another Viennese, Franz Kratochwila, freely published a chemical acceleration process in which the combined vapours of chlorine and bromine increased the sensitivity of the plate by five times. Unlike the many daguerreotypists who were originally scientists or miniature painters, Beard had been a coal merchant and patent speculator. Among the techniques Goddard studied were two that Wolcott had tried: By December Goddard had succeeded well enough to produce tiny portraits ranging in size from 0. By the time Beard opened his studio, exposure times were said to vary between one and three minutes according to weather and time of day. His daguerreotype portraits became immensely popular, and the studio made considerable profits the first few years, but competition soon appeared, and Beard lost his fortune in several lawsuits against infringers of his licenses. The finest daguerreotypes in Britain were produced by Claudet, who opened a studio on the roof of the Royal Adelaide Gallery in June He was responsible for numerous improvements in photography, including the discovery that red light did not affect sensitive plates and could therefore be used safely in the darkroom. The improvements that had been made in lenses and sensitizing techniques reduced

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exposure times to approximately 20 to 40 seconds. Daguerreotyping became a flourishing industry. It was the United States, however, that led the world in the production of daguerreotypes. Portraiture became the most popular genre in the United States, and within this genre, standards of presentation began to develop. Certain parts of the daguerreotype portrait, usually the lips, eyes, jewelry, and occasionally the clothing, were hand-coloured, a job often done by women. Because of their fragile nature, daguerreotype images always were covered with glass and encased in a frame or casing made of leather-covered wood or gutta-percha, a plasticlike substance made from rubber. In New York City alone there were 77 galleries in . Of these, the most celebrated was that of Mathew B. Several of these portraits, including those of Daniel Webster and Edgar Allan Poe , were published by lithography in a folio volume. Cities and towns, as well as their inhabitants, were also photographed by American daguerreotypists: Daguerreotyping spread throughout the world during the s as photographers from England , France , and the United States followed colonialist troops and administrators to the Middle East , Asia , and South America. Army personnel and commercial photographers portrayed foreign dignitaries, landscape, architecture , and monuments in order to show Westerners seemingly exotic cultures. Particularly notable were daguerreotypes made in Japan by the American photographer Eliphalet Brown, Jr. Perry to open Japan to Western interests. While most of the initial photographic work in these places was by Westerners, by the s local practitioners had begun to open studios and commercial establishments. Development of the calotype The popularity of the daguerreotype surpassed that of the photogenic drawing, but Talbot , convinced of the value of duplicability, continued to work to improve his process. On September 21st 1839, while experimenting with gallic acid , a chemical he was informed would increase the sensitivity of his prepared paper, Talbot discovered that the acid could be used to develop a latent image. This discovery revolutionized photography on paper as it had revolutionized photography on metal in . Whereas previously Talbot had needed a camera exposure of one hour to produce a 6. Developing the latent image made photography on paper as valued as the daguerreotype, although the image still was not as clearly defined. The first aesthetically satisfying use made of this improved process was in the work of David Octavius Hill , a Scottish landscape painter, and his partner, Robert Adamson , an Edinburgh photographer. In Hill decided to paint a group portrait of the ministers who in that year formed the Free Church of Scotland ; in all, there were more than figures to be painted. Hill then enlisted the aid of Adamson, and together they made hundreds of photographs, not only of the members of the church meeting but also of people from all walks of life. Although their sitters were posed outdoors in glaring sunlight and had to endure exposures of upward of a minute, Hill and Adamson managed to retain a lifelike vitality. Indeed, many of his calotypes are strikingly reminiscent of canvases by Sir Henry Raeburn and other contemporary artists. In addition to their formal portraiture, the partners made a series of photographs of fishermen and their wives at Newhaven and in Edinburgh, as well as architectural studies. Alfred Stieglitz Collection, Development of stereoscopic photography Stereoscopic photographic views stereographs were immensely popular in the United States and Europe from about the mids through the early years of the 20th century. The production of the stereograph entailed making two images of the same subject, usually with a camera with two lenses placed 2.

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Chapter 6 : The Wonderful World of Early Photography. - Neatorama

The "Photography and Discovery" show at the Clark Art Institute, in Williamstown, Massachusetts, is small (around thirty photographs, mostly pre, all from the Clark's own amazing.

Light-field camera Digital methods of image capture and display processing have enabled the new technology of "light field photography" also known as synthetic aperture photography. This process allows focusing at various depths of field to be selected after the photograph has been captured. These additional vector attributes can be captured optically through the use of microlenses at each pixel point within the 2-dimensional image sensor. Every pixel of the final image is actually a selection from each sub-array located under each microlens, as identified by a post-image capture focus algorithm. Devices other than cameras can be used to record images. Trichome of *Arabidopsis thaliana* seen via scanning electron microscope. Note that image has been edited by adding colors to clarify structure or to add an aesthetic effect. Heiti Paves from Tallinn University of Technology. Other[edit] Besides the camera, other methods of forming images with light are available. For instance, a photocopy or xerography machine forms permanent images but uses the transfer of static electrical charges rather than photographic medium, hence the term electrophotography. Photograms are images produced by the shadows of objects cast on the photographic paper, without the use of a camera. Objects can also be placed directly on the glass of an image scanner to produce digital pictures. The quality of some amateur work is comparable to that of many professionals and may be highly specialized or eclectic in choice of subjects. Amateur photography is often pre-eminent in photographic subjects which have little prospect of commercial use or reward. Amateur photography grew during the late 19th century due to the popularization of the hand-held camera. Good pictures can now be taken with a cell phone which is a key tool for making photography more accessible to everyone. Indianapolis as a panorama and a modified fisheye image by an amateur photographer with image editing software Downtown Indianapolis in a large panorama image The same image but modified with a fisheye lens -style technique into a circle Commercial[edit] Example of a studio-made food photograph. Commercial photography is probably best defined as any photography for which the photographer is paid for images rather than works of art. In this light, money could be paid for the subject of the photograph or the photograph itself. Wholesale, retail, and professional uses of photography would fall under this definition. The commercial photographic world could include: These images, such as packshots , are generally done with an advertising agency , design firm or with an in-house corporate design team. Fashion and glamour photography usually incorporates models and is a form of advertising photography. Models in glamour photography sometimes work nude. Concert photography focuses on capturing candid images of both the artist or band as well as the atmosphere including the crowd. Many of these photographers work freelance and are contracted through an artist or their management to cover a specific show. Concert photographs are often used to promote the artist or band in addition to the venue. Crime scene photography consists of photographing scenes of crime such as robberies and murders. A black and white camera or an infrared camera may be used to capture specific details. Still life photography usually depicts inanimate subject matter, typically commonplace objects which may be either natural or man-made. Still life is a broader category for food and some natural photography and can be used for advertising purposes. Food photography can be used for editorial, packaging or advertising use. Food photography is similar to still life photography but requires some special skills. Editorial photography illustrates a story or idea within the context of a magazine. These are usually assigned by the magazine and encompass fashion and glamour photography features. Photojournalism can be considered a subset of editorial photography. Photographs made in this context are accepted as a documentation of a news story. Portrait and wedding photography: Landscape photography depicts locations. Wildlife photography demonstrates the life of animals. Paparazzi is a form of photojournalism in which the photographer captures candid images of athletes, celebrities, politicians, and other prominent people. Pet photography involves several aspects that are similar

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to traditional studio portraits. Landscape degree panoramic picture of the Chajnantor plateau in the Atacama Desert , Chile. In the center is Cerro Chajnantor itself. Magazines and newspapers, companies putting up Web sites, advertising agencies and other groups pay for photography. Many people take photographs for commercial purposes. Organizations with a budget and a need for photography have several options: Photo stock can be procured through traditional stock giants, such as Getty Images or Corbis ; smaller microstock agencies, such as Fotolia ; or web marketplaces, such as Cutcaster. Classic Alfred Stieglitz photograph, *The Steerage* shows unique aesthetic of black-and-white photos. During the 20th century, both fine art photography and documentary photography became accepted by the English-speaking art world and the gallery system. Holland Day , and Edward Weston , spent their lives advocating for photography as a fine art. At first, fine art photographers tried to imitate painting styles. The aesthetics of photography is a matter that continues to be discussed regularly, especially in artistic circles. Many artists argued that photography was the mechanical reproduction of an image. If photography is authentically art, then photography in the context of art would need redefinition, such as determining what component of a photograph makes it beautiful to the viewer. Clive Bell in his classic essay *Art* states that only "significant form" can distinguish art from what is not art. There must be some one quality without which a work of art cannot exist; possessing which, in the least degree, no work is altogether worthless. What is this quality? What quality is shared by all objects that provoke our aesthetic emotions? What quality is common to Sta. In each, lines and colors combined in a particular way, certain forms and relations of forms, stir our aesthetic emotions. Even though what is depicted in the photographs are real objects, the subject is strictly abstract. Photojournalism Photojournalism is a particular form of photography the collecting, editing, and presenting of news material for publication or broadcast that employs images in order to tell a news story. It is now usually understood to refer only to still images, but in some cases the term also refers to video used in broadcast journalism. Photojournalism is distinguished from other close branches of photography e. Photojournalists create pictures that contribute to the news media, and help communities connect with one other. Photojournalists must be well informed and knowledgeable about events happening right outside their door. They deliver news in a creative format that is not only informative, but also entertaining. Science and forensics[edit] Wootton bridge collapse in The camera has a long and distinguished history as a means of recording scientific phenomena from the first use by Daguerre and Fox-Talbot, such as astronomical events eclipses for example , small creatures and plants when the camera was attached to the eyepiece of microscopes in photomicroscopy and for macro photography of larger specimens. The camera also proved useful in recording crime scenes and the scenes of accidents, such as the Wootton bridge collapse in The methods used in analysing photographs for use in legal cases are collectively known as forensic photography. Crime scene photos are taken from three vantage point. The vantage points are overview, mid-range, and close-up. Different machines produced or hour photographic traces of the minute-by-minute variations of atmospheric pressure , temperature, humidity , atmospheric electricity , and the three components of geomagnetic forces. The cameras were supplied to numerous observatories around the world and some remained in use until well into the 20th century. X-Ray machines are similar in design to Pin Hole cameras with high-grade filters and laser radiation. The method has been much extended by using other wavelengths, such as infrared photography and ultraviolet photography , as well as spectroscopy. Those methods were first used in the Victorian era and improved much further since that time. They used an electric field to trap an "Ion" of the element, Ytterbium. The image was recorded on a CCD, an electronic photographic film. While photo manipulation was often frowned upon at first, it was eventually used to great extent to produce artistic effects. There are many ongoing questions about different aspects of photography. In her writing " *On Photography* " , Susan Sontag discusses concerns about the objectivity of photography. This is a highly debated subject within the photographic community. Along these lines, it can be argued that photography is a subjective form of representation. Modern photography has raised a number of concerns on its effect on society.

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Chapter 7 : Early photography | Art in 19th century Europe | Khan Academy

Early Photographs and Early Photographers Oliver Mathews , Pitman Publishing Corporation NY first edition photography pages. Bibliography.

The Wonderful World of Early Photography. Tuesday, August 29, at 1: Photography was probably an inevitable invention - the surprise was that it took so long for it to develop, especially given that the scientific principles that are responsible for it - physical principles such as our understanding of lens and optics and chemical processes that are required to affix permanent images, have actually been known for long before the invention of the first photograph. The development of photography was quite fast: This device is called a camera obscura latin for dark chamber. It is literally a dark room or a box with a small hole in one wall. An inverted image from outside the hole would appear on the opposite wall. This device could thus be used to aid drawing artist could trace the outline of the image on a canvas hung on the wall and was considered quite significant in the development of proto-photography. The invention of camera obscura latin for dark chamber was attributed to an islamic mathematician, astronomer, and physicist named Ibn al-Haitham [wiki] or better known as Alhazen, in the 11th century Egypt. However, the principle of camera obscura was probably known to thinkers as early as Aristotle BC. Camera obscura was widely known to early scientists: In a story titled Giphantie yes, an anagram of his name , Tiphaigne de la Roche wrote about a race of secret supermen in an imaginary wonderland who could fix a reflected image onto a canvas coated with a sticky substance! He called this process "heliography" or sun drawing - it certainly was a long process: And just like with any technology, the first adopters turned out to be erotic photography [wiki, nsfw - obviously]. She was the first woman to be photographed with her eyes open! Draper, professor of chemistry, built his own camera and made what may be the first human portrait taken in the United States, after a second exposure. The sitter, his sister Dorothy Catherine Draper, had her face powdered with flour in an early attempt to accentuate contrasts. Herschel also coined the terms "negative" and "positive" in the context of photography, and also of the vernacular "snapshot. In traditional stereoscopy [wiki], a pair of 2-D images - each representing a slightly different perspective of the same object, creates a perception of depth and tricks the brain into seeing a 3-D image. The invention of daguerreotype sparked interest in stereoscopy in the Victorian era. It depicted a girl dying of consumption or tuberculosis , and quite controversial as some objected to the morbid subject of the photo. Never mind that the story might be apocryphal, it was still a good story! Because it is cheap to produce, carte-de-visite was mass produced for the public and became a huge fad in the Victorian era. This carte-de-visite is of an interesting character called Eugen Sandow , dubbed the first modern bodybuilder who gained fame in late s. Muybridge arranged 12 cameras alongside a race track and attached a string to the camera switches across the track. When the horse ran through the string, it triggered the shot. The series of photographs showed that indeed, all four hooves leave the ground when the horse is in full gallop. Muybridge went on to develop systems and techniques to photograph motion of people and animal. The photo is of a view of Angouleme in Southern France. The Birth of Photojournalism Amongst many pioneering photographers of the era is John Thomson [wiki], a Scottish Victorian photographer and traveler, whose work documenting the street people in London laid the foundation of social documentary and photojournalism. This photo is called The Crawlers cir. Many of these cameras were sold for detective works, whereas some like the matchbox camera were designed specifically for spying activities. Lawrence built this mammoth lb. It took 15 men to move and operate the gigantic camera. Mole and John D. Thomas took a photograph of 30, military officers and men at Camp Custer, Michigan. A special foot tower was built for this purpose. Mole and Thomas actually specialized in taking these types of photographs - they took a total of 10 photos where thousands of soldiers were posed to form giant, living, symbols of the USA, including a portrait of Woodrow Wilson, the Liberty Bell, the Statue of Liberty, the Marine Corps emblem, and more. Link Watch the Birdie! In the s, a brass birdie was often used by photographers to grab the attention of children during a portrait session hence the saying "Watch the

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birdie": The birdie would typically be held by an assistant or parent. A rubber hose and squeeze bulb were connected to the short length of open brass tubing. The brass base separates into two halves so the bottom of the base can be filled with water. Squeezing the rubber bulb causes the bird to make a whistling and warbling sound.

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Chapter 8 : history of photography | Inventions & Events | www.nxgvision.com

The early photography of Niépce, Daguerre, Cameron posed questions about art, aesthetics, and technology we still try to answer today. Site Navigation Our mission is to provide a free, world-class education to anyone, anywhere.

Etymology[edit] The coining of the word "photography" is usually attributed to Sir John Herschel in *Camera obscura* Principle of a box camera obscura with mirror A natural phenomenon, known as camera obscura or pinhole image, can project a reversed image through a small opening onto an opposite surface. This principle may have been known and used in prehistoric times. The earliest known written record of the camera obscura is to be found in Chinese writings called Mozi , dated to the 4th century BCE. Until the 16th century the camera obscura was mainly used to study optics and astronomy, especially to safely watch solar eclipses without damaging the eyes. In the later half of the 16th century some technical improvements were developed: In Giambattista della Porta advised using the camera obscura as a drawing aid in his popular and influential books. The box type camera obscura was the basis for the earliest photographic cameras when photography was developed in the early 19th century. History of the camera Before Turin Shroud and light sensitive materials[edit] The notion that light can affect various substances - for instance the suntanning of skin or fading of textile - must have been around since very early times. The actual method that resulted in this image has not yet been conclusively identified. It first appeared in historical records in and radiocarbon dating tests indicate it was probably made between and Georg Fabricius 171 discovered silver chloride , later used to make photographic paper. He also noted that paper wrapped around silver nitrate for a year had turned black. After experiments with threads that had created lines on the bottled substance after he placed it in direct sunlight for a while, he applied stencils of words to the bottle. The stencils produced copies of the text in dark red, almost violet characters on the surface of the otherwise whitish contents. The impressions persisted until they were erased by shaking the bottle or until overall exposure to light obliterated them. Schulze named the substance "Scotophorus", when he published his findings in He thought the discovery could be applied to detect whether metals or minerals contained any silver and hoped that further experimentation by others would lead to some other useful results. The first effect of this cloth is similar to that of a mirror, but by means of its viscous nature the prepared canvas, as is not the case with the mirror, retains a facsimile of the image. The mirror represents images faithfully, but retains none; our canvas reflects them no less faithfully, but retains them all. This impression of the image is instantaneous. The canvas is then removed and deposited in a dark place. An hour later the impression is dry, and you have a picture the more precious in that no art can imitate its truthfulness. The hour of drying in a dark place suggests he possibly thought about the light sensitivity of the material, but he attributes the effect to its viscous nature. Of greater potential usefulness, Scheele found that ammonia dissolved the silver chloride but not the dark particles. This discovery could have been used to stabilize or "fix" a camera image captured with silver chloride, but was not picked up by the earliest photography experimenters. Fleeting detailed photograms ? He originally wanted to capture the images of a camera obscura, but found they were too faint to have an effect upon the silver nitrate solution that was advised to him as a light-sensitive substance. Wedgwood did manage to copy painted glass plates and captured shadows on white leather as well as on paper moistened with a silver nitrate solution. Attempts to preserve the results with their "distinct tints of brown or black, sensibly differing in intensity" failed. This letter now lost is believed to have been written in , or Davy added that the method could be used for objects that are partly opaque and partly transparent to create accurate representations of for instance "the woody fibres of leaves and the wings of insects". He also found that solar microscope images of small objects were easily captured on prepared paper. He died aged 34 in Davy seems not to have continued the experiments. Although the journal of the small, infant Royal Institution probably reached its very small group of members, the article eventually must have been read by many more people. It was reviewed by David Brewster in the Edinburgh Magazine in December , appeared in chemistry textbooks as early as , was translated into French, and published in German

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in Readers of the article may have been discouraged to find a fixer, because the highly acclaimed scientist Davy had already tried and failed. Fleeting silhouette photograms circa ? Charles died in without documenting the process, but purportedly demonstrated it in his lectures at the Louvre. He later wrote that the first idea of fixing the images of the camera obscura or the solar microscope with chemical substances belonged to Charles. This was a step towards the first permanent photograph from nature taken with a camera obscura. It is a view of a busy street, but because the exposure lasted for several minutes the moving traffic left no trace. Only the two men near the bottom left corner, one of them apparently having his boots polished by the other, remained in one place long enough to be visible. Disenchanted with silver salts , he turned his attention to light-sensitive organic substances. On the back is written, "The first light picture ever taken". One of the oldest photographic portraits known, or , [22] made by John William Draper of his sister, Dorothy Catherine Draper Not all early portraits are stiff and grim-faced records of a posing ordeal. This pleasant expression was captured by Mary Dillwyn in Wales in Exposure times in the camera, although substantially reduced, were still measured in hours. As with the bitumen process, the result appeared as a positive when it was suitably lit and viewed. Exposure times were still impractically long until Daguerre made the pivotal discovery that an invisibly slight or "latent" image produced on such a plate by a much shorter exposure could be "developed" to full visibility by mercury fumes. This brought the required exposure time down to a few minutes under optimum conditions. A strong hot solution of common salt served to stabilize or fix the image by removing the remaining silver iodide. On 7 January , this first complete practical photographic process was announced at a meeting of the French Academy of Sciences, [26] and the news quickly spread. It was superseded by the collodion process. In early , he acquired a key improvement, an effective fixer, from his friend John Herschel , a polymath scientist who had previously shown that hyposulfite of soda commonly called "hypo" and now known formally as sodium thiosulfate would dissolve silver salts. Note that the caption on the photo calls the process "Talbotype". Paper with a coating of silver iodide was exposed in the camera and developed into a translucent negative image. Unlike a daguerreotype, which could only be copied by rephotographing it with a camera, a calotype negative could be used to make a large number of positive prints by simple contact printing. The calotype had yet another distinction compared to other early photographic processes, in that the finished product lacked fine clarity due to its translucent paper negative. This was seen as a positive attribute for portraits because it softened the appearance of the human face[citation needed]. Talbot patented this process, [33] which greatly limited its adoption, and spent many years pressing lawsuits against alleged infringers. He attempted to enforce a very broad interpretation of his patent, earning himself the ill will of photographers who were using the related glass-based processes later introduced by other inventors, but he was eventually defeated. Hippolyte Bayard had also developed a method of photography but delayed announcing it, and so was not recognized as its inventor. In , John Herschel made the first glass negative, but his process was difficult to reproduce. Victor , published his invention of a process for making glass plates with an albumen emulsion; the Langenheim brothers of Philadelphia and John Whipple and William Breed Jones of Boston also invented workable negative-on-glass processes in the mids. In he published his discovery. Ammonia was added just before use to make the formula alkaline. The German-born, New Orleans photographer Theodore Lilienthal successfully sought legal redress in an infringement case involving his "Lambert Process" in the Eastern District of Louisiana. Roger Fenton and Philip Henry Delamotte helped popularize the new way of recording events, the first by his Crimean War pictures, the second by his record of the disassembly and reconstruction of The Crystal Palace in London. Other mid-nineteenth-century photographers established the medium as a more precise means than engraving or lithography of making a record of landscapes and architecture: Ultimately, the photographic process came about from a series of refinements and improvements in the first 20 years. In George Eastman , of Rochester, New York , developed dry gel on paper, or film , to replace the photographic plate so that a photographer no longer needed to carry boxes of plates and toxic chemicals around. Now anyone could take a photograph and leave the complex parts of the process to others, and photography became available for the mass-market in with the introduction of the

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Kodak Brownie. General view of The Crystal Palace at Sydenham by Philip Henry Delamotte , A mid-19th century "Brady stand" armrest table, used to help subjects keep still during long exposures. It was named for famous US photographer Mathew Brady. An Punch cartoon satirized problems with posing for Daguerreotypes: In this multiple-exposure trick photo, the photographer appears to be photographing himself. It satirizes studio equipment and procedures that were nearly obsolete by then. A comparison of common print sizes used in photographic studios during the 19th century. Sizes are in inches. Early photography in India[edit] Daguerreotype cameras were advertised in Calcutta a year after their invention in France " but photographic societies in Bombay, Calcutta and Madras were beginning to pop up from the s onward. His most famous photograph is of corpses inside the walled garden of the Secundra Bagh. Mayer, was likely the first woman to practice photography professionally in India. She operated a portrait studio for women. Color photography The first durable color photograph, taken by Thomas Sutton in A practical means of color photography was sought from the very beginning. Results were demonstrated by Edmond Becquerel as early as , but exposures lasting for hours or days were required and the captured colors were so light-sensitive they would only bear very brief inspection in dim light. The first durable color photograph was a set of three black-and-white photographs taken through red, green, and blue color filters and shown superimposed by using three projectors with similar filters. It was taken by Thomas Sutton in for use in a lecture by the Scottish physicist James Clerk Maxwell , who had proposed the method in Two French inventors, Louis Ducos du Hauron and Charles Cros , working unknown to each other during the s, famously unveiled their nearly identical ideas on the same day in Included were methods for viewing a set of three color-filtered black-and-white photographs in color without having to project them, and for using them to make full-color prints on paper. If the individual filter elements were small enough, the three primary colors of red, blue, and green would blend together in the eye and produce the same additive color synthesis as the filtered projection of three separate photographs. A color portrait of Mark Twain by Alvin Langdon Coburn , , made by the recently introduced Autochrome process Autochrome plates had an integral mosaic filter layer with roughly five million previously dyed potato grains per square inch added to the surface. Then through the use of a rolling press, five tons of pressure were used to flatten the grains, enabling every one of them to capture and absorb color and their microscopic size allowing the illusion that the colors are merged. The final step was adding a coat of the light capturing substance silver bromide after which a color image could be imprinted and developed. In order to see it, reversal processing was used to develop each plate into a transparent positive that could be viewed directly or projected with an ordinary projector. One of the drawbacks of the technology is an exposure time of at least a second was required during the day in bright light and the worse the light is, the time required quickly goes up. An indoor portrait required a few minutes with the subject not being able to move or else the picture would come out blurry.

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Chapter 9 : Most Famous Photographers - List of Famous Photographers in History

The curators of "Salt and Silver: Early Photography, ," at Yale's Center for British Art, take us to the past, mostly everyday life as it was in the early Victorian world, and make it.

Fratelli Alinari became one of the largest and most prolific European photography firms of the 19th and 20th centuries. By the firm employed over people. Alinari specialized in views of Italy and the reproduction of works of art. Mounument of Philopappos, Athens, Konstantinos Athanasiou, ca. From to he operated photography studios in Athens, working exclusively in the field of archaeological photography. Francis Bedford " was an English photographer who began his career as a lithographer. Around he learned photography to aid his printing work, and a few years later he was commissioned by Queen Victoria to photograph items in the royal collections. In addition to photographing objects, Bedford became known for his landscapes and views of monuments. From to Bedford made annual photographic trips to Devonshire and North Wales. His photographs of the tour were published later that year in the four"album set Photographic Pictures made by Mr. Francis Bedford during the Tour in the East, in which, by command he accompanied H. Bedford worked in the wet collodion process throughout his long career. He photographed the cities and sites of the eastern Mediterranean including Lebanon, Syria, Palestine, Egypt, and Greece, which he visited in " and again in the mid"s. His photographs of Greece were included in the albums Architecture Antique: Album de photographies and Souvenirs dOrient Their firm became a very successful and prolific purveyor of commercial travel views, with distrubutors in Alexandria, Cairo, Jerusalem, Damascus, Port Said, Paris, and Basel. Lydie then managed the firm, eventually selling it around to Abraham Guiragossian, who continued using the Bonfils name into the s. Bartolomeo Borri dates unknown , a photographer of Italian origin, established a studio in Corfu in the s. He won a bronze medal at the third Olympia Exhibition in , and exhibited at the Paris Exposition Universelle of The firm was in existence until Braun took up photography in the early s and exhibited at the Exposition Universelle of By , working under the firm name Ad. Braun, he had specialized in landscapes and stereographs and soon amassed a catalog of over 6, images. Giacomo Brogi " , an Italian engraver based in Florence, became one of the most renowned photographers of that city. He learned photography from the scientist Tito Puliti and in opened a studio with an unknown partner. In or he established his own studio, specializing at first in portrait photography. Brogi soon began to produce views and other subjects, and in he published his first catalog. His business eventually expanded to include studios and associates throughout Italy. Brogi was a founder and the first vice president of the Italian Photographic Society. George Wilson Bridges " , was a British cleric who spent the early part of his career in Jamaica. Around Bridges became the first photographer to use the calotype process in Greece. The album he produced there, Illustrations of the Acropolis of Athens, was never published. Following his grand tour Bridges began issuing his photographs in installments under the title Selections from Seventeen-Hundred Genuine Photographs: Taken around the Shores of the Mediterranean between the Years " With, or Without, Notes, Historical and Descriptive. By a Wayworn Wanderer. Giovanni Crupi dates unknown was an Italian photographer active in Taormina, Sicily, from about to Konstantinos Dimitriou dates unknown worked in Athens from ca. He photographed towns, archaeological sites, and monuments, producing large"format pictures for the tourist trade. Frith " was an English photographer and publisher who owned a wholesale grocery business and a printing firm before turning to photography in the early s. In he became a founding member of the Liverpool Photographic Society. Although Frith eventually photographed and published views taken throughout Britain and Europe, he is best known for his photographs of Egypt and the Near East. Between and he made three tours of the area, visiting and photographing Athens in at the end of his third trip. During these trips Frith used the wet collodion process, producing technically skilled negatives under difficult conditions. Frith and Company after returning from his final Near Eastern journey. Frith produced numerous books and portfolios of his photographs as well as postcards and stereograph cards and is considered the first

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English mass producer of photographs. Dimitris Konstantinou dates unknown was one of the earliest Greek photographers. His involvement with photography began in when he assisted James Robertson and Felix Beato during their visit to Greece. Konstantinou opened his own studio in , specializing in photographs of ancient monuments for the tourist trade, and was the first photographer to work with the Greek Archaeological Society. He participated in various international exhibitions, receiving a silver medal at the first Olympia Exhibition in and a bronze medal at the Paris Exposition Universelle. Konstantinou signed his work with various Latinized forms of his name including: Constantine, as well as Demetre Constantin and Demetre Constantinidis. Philippos Margarites , born in Smyrna Izmir , Turkey, is considered the first professional Greek photographer. He studied painting in Rome, and in he became a drawing teacher at the School of Arts in Athens. Margarites learned how to make daguerreotypes from Philibert Perraud who visited Athens in . In Margarites opened the first photography studio in Athens. In addition to daguerreotype portraits, he made the earliest photographic studies of women in traditional Greek costumes, which he often colored by hand. Margarites went on to work in all of the early photographic processes, producing salt, calotype, wet collodion, and albumen prints. In January his photographs of the Acropolis, included in an art exhibition at the Polytechnic School, were the first photographs to be on public display in Greece. That same year he was the first Greek to show photographs in an exhibition outside the country, winning a second class medal at the Paris Exposition Universelle. From onward Margarites traveled extensively, leaving his studio to be run by his partner Ioannis Konstantiniou. In a third partner, Ioannis Lambakis, was added to the firm. In he learned photography from Athanasios Kalphas and became his partner in a photography studio. That same year they exhibited their photographs at the first Olympia Exhibition, winning silver medals for their landscapes and photographic reproductions. The following year Moraites opened his own studio, which he ran for the next 35 years, becoming very a popular portrait photographer. He became the first native Greek photographer to hold the title "Photographer to H. Throughout his career Moraites exhibited his photographs at numerous exhibitions, frequently winning medals for his work. They began their photographic careers in Bucharest, and operated studios in Ionia and Patras before establishing their practice in Athens in . Between and their photographs of the German Archaeological Institutes excavations at Olympia were published in *Die Ausgrabungen zu Olympia*. They also photographed Heinrich Schliemanns excavations at Mycenae, and exhibited an album of these images at the Paris Exposition Universelle of . Although the Rhomaides specialized in archaeological photography, they also photographed many of the notables of their day. His earliest known photographs date to . Robertson operated a photography studio in the Pera quarter of the city from ca. During this time he traveled and photographed in Malta, the Crimea, where he photographed the Crimean war, Greece, and the Near East, including Egypt and Jerusalem, often accompanied by his brothers in law Antonio and Felice Beato. Robertson visited Athens in and . In he retired from the Imperial Mint and moved to Yokohama, Japan. Rubellin dates unknown , a photographer most likely of French origin, established his studio in Smyrna Izmir , Turkey, in , advertising his business as Photographie Parisienne. Rubellin specialized in views of Smyrna and surrounding areas, focusing on ancient ruins. The firm also produced studio portraits, portrayed the types and costumes of Asia Minor, and photographed Istanbul and Athens. He made photographic excursions to Egypt and Greece in the s, establishing another studio in Cairo in . That same year the Turkish government sponsored his photographs at the Vienna International Exhibition and commissioned his *Les costumes populaires de la Turquie en* . His nephew Jean joined the firm in and eventually went into partnership with Policarpe Joallier, changing the name to Sebah and Joailler. Giorgio Sommer was an Italian photographer of German descent who received his first camera as a gift from his father at the age of . He worked first in Switzerland, and then opened a studio in Naples, Italy, in . Sommer worked in partnership with Edmond Behles, a German photographer based in Rome, from . Sommer produced views, genre scenes, and reproductions of works of art, especially of ancient Greek and Roman statuary from the museums in Naples and Rome. He also made photographic reports on the results of the excavations at Pompeii for the archaeologist Giuseppe Fiorelli. William James Stillman was

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an American painter, photographer, journalist, and diplomat. In Stillman co-founded The Crayon, and in he learned photography and produced a series of photographs of the Adirondacks. From to Stillman served as the U. Expelled from Crete because of his sympathies for the Cretan independence movement, Stillman moved to Athens, where in he produced his major photographic work, an album of autotypes titled *The Acropolis of Athens: Illustrated Picturesquely and Architecturally in Photography*. Later that year he moved to London, where he wrote extensively for photography journals. From to he was the London Times correspondent for Greece and Italy. Alexander Svoboda dates unknown , a photographer most likely of Russian origin, established a studio in Smyrna Izmir , Turkey, in the midâ€™s, where he produced travel albums for young aristocrats such as the Duc de Chartes and the Comte de Paris as they made the "grand tour" of the eastern Mediterranean and biblical sites. Svobodas *Seven Churches of Asia* , with text by H. Tristram, documented the remains of seven cities in the region of Anatolia that received epistles from John describing his visions, as recorded in the New Testament book of Revelations.