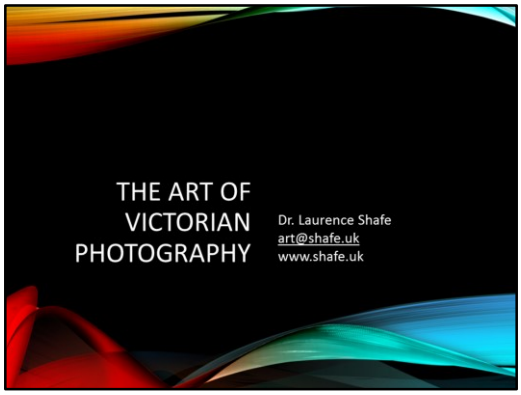


- My aim is to take you on a journey from the beginning of photography to the end of the nineteenth century. I focus on England and English photographers and I take this title narrowly in the sense of photographs displayed as works of fine art and broadly as the skill of taking photographs using this new medium.

References

- Wikipedia
- William Henry Fox Talbot, *The Pencil of Nature,* 1844
- John Thomson, *Victorian London Street Life in Historic Photographs*. 37 photographs first published in the 1870s with a description of each person based on an interview at the time. The best evocation of the Victorian period available.


PRE-PHOTOGRAPHIC REPRODUCTION

PRODUCING MULTIPLE IMAGES

- Relief – ink on surface
  - Woodcut – cut into wood
  - Lithography – draw with wax onto stone and then use acid
- Intaglio (It. 'carving') – ink in depressions
  - Engraving – cut into a metal plate using a gouge ('burin')
  - Etching – scratch off wax with a 'needle' then use acid
  - Drypoint – cut into a metal plate using a 'needle'
  - Mezzotint – roughen whole plate then smooth it down
  - Aquatint – rosin blown onto plate which is then etched with acid

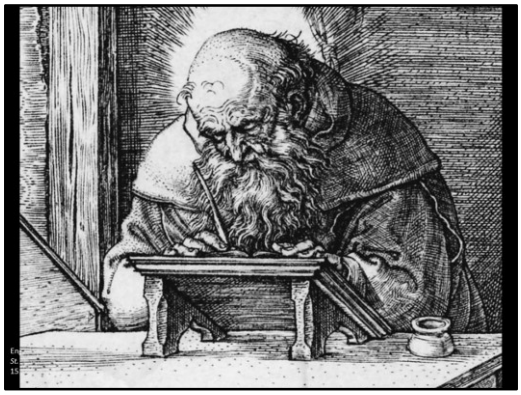
- This shows a wood block print of a wood block cutter producing a wood block for reproductions. Before photography this was one of the few ways of producing an image that could be reproduced multiple times.

Notes

- Producing reproductions by cutting into wood was the oldest technique and was used by the Chinese in 200BCE. The first woodcut book illustration in the West was 1461, a few years after the development of movable type (1450, Johannes Gutenberg).

Lithograph: Charles Marion Russell, *The Custer Fight*, 1903

- Lithography was invented in 1796 by Alois Senefelder.
- You draw with wax (oil or fat) onto a stone plate (or metal). Then etch the stone with acid and gum Arabic. After the stone has been cleaned the areas that were etched retain water and when an oil-based ink is applied it rests in the drawn lines as it is repelled by the water.
- Multi-colour printing or chromolithography was not invented until 1837 by Godefroy Engelmann. A stone was used for each colour.
- Lithography was used for printing English commercial maps from 1852.
- Offset-lithography is still used today with metal or plastic plates for high speed printing of books and newspapers.

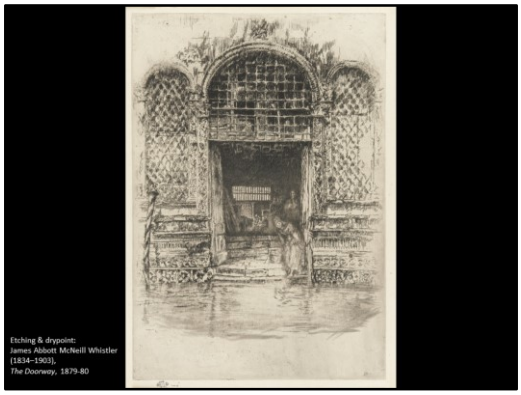


Albrecht Dürer*, St. Jerome in His Study,* 1514, an engraving by a Northern Renaissance master

- The other method, was some form of intaglio where the artist cuts into a metal plate using a gouge (burin) or using acid (etching).
- With a wood block the ink sits on the raised wooden areas that remain after cutting but with intaglio techniques the ink is pushed down into the cut lines to produce a black line. Both methods were used to produce illustrations for books and to produce art works that could be cheaply reproduced. An engraving was often produced by a specialist engraver working from a painting produced by an artist.

Notes

- Movable type had been invented by Johannes Gutenberg (1398-1468) in 1439 and the first book, of a German poem, was produced in 1450. The 42-line Bible or Gutenberg Bible was printed in 1455. Gutenberg had to borrow money and may have become bankrupt. He was largely forgotten but mentioned as the inventor of typography in 1504.



Etching and drypoint: James Abbott McNeill Whistler (1834–1903), *The Doorway*, 1879-80*,* from 'The First Venice Set', etching, roulette and drypoint printed on 'antique' laid paper trimmed by the artist

- Etching and drypoint were often combined. Start with an etching and then finish the plate using a drypoint needle.
- This drawing is by one of the great masters of etching, James Abbott McNeill Whistler. This view of the Palazzo Gussoni was drawn from a boat on the Rio de la Fava, east of the Rialto. A chair-repairer's stock of chairs hangs above the interior.
- The prints vary, some have a dark area of water (Fitzwilliam), some (University of Glasgow) have the ink wiped vertically in water zone, representing reflections and shadows.

Notes

- A roulette is an engraving tool that has a rotating textured wheel fitted to a shaft with a handle. It is used to create a texture on the plate that will take ink.

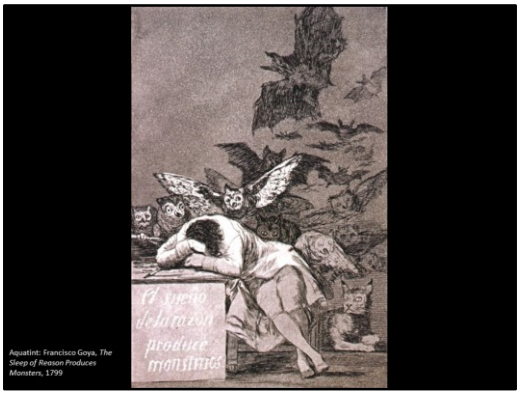
References

- Fitzwilliam Museum website.
- University of Glasgow website.

Mezzotint: *Salisbury Cathedral*, by David Lucas after John Constable (1835), V&A

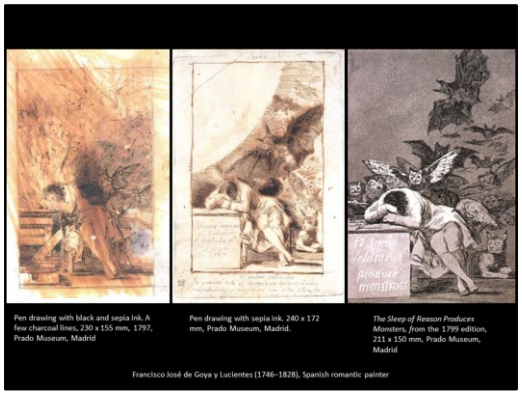
- Mezzotint – either dark to light, the most common, or light to dark. Most common
- Invented 1642 by German amateur artist Ludwig von Siegen (1609-c. 1680). Dark to light involves using the rocker over the whole plate. If printed it would be black. Then rub down areas to create white. Or half rub-down to create grey. It was the first half-tone technique without using dots, lines or cross-hatching or stipple.

- From Artseer webpage about 'Constable: The Making of a Master'
    - Constable himself was not adverse to subsequent touch-ups; but he at least stuck to his own work. *Salisbury Cathedral form the Meadows*, which the artist saw as his landscape masterpiece, had not been a hit with the public and after its initial display at the Royal Academy in 1831, Constable took it home with him, where the **urge to fiddle** was too much to bear. Worried that his constant reworking might ruin the picture, friends urged him to channel his yearnings into a **mezzotint** engraving of the work, which he produced in collaboration with the engraver **David Lucas**. And although Constable was pleased with the result – "**The print is a noble and beautiful thing – entirely improved and entirely made perfect**" – his **friendship** with Lucas was all but **destroyed** during the process.



Aquatint: Francisco Goya (1746-1828), *The Sleep of Reason Produces Monsters* (from *Los Caprichos, 'Caprices*' or '*Whims*'), published 1799

- Spanish romantic painter, last of the old masters and first of the moderns.
- An aquatint requires a metal plate, an acid, and something to resist the acid. Traditionally copper or zinc plates were used. The artist applies a **ground** that will resist acid. Ground is applied by either dissolving **powdered resin** in spirits, applying the **powder** directly to the surface of the plate, or by using a liquid **acrylic resist**. In all forms of etching the acid resist is commonly referred to as the 'ground' and the acid is called the 'mordant'. Contemporary printmakers often use spray-paint instead of a powder, particularly when using the technique known as sugar-lift (sugar melted into heated India ink).
- If the plate covered in resin is placed in the acid it will print an overall grey area. If the artist wants a lighter or white area it is first marked out over the resin using an acid-resistant 'stop out' or hard ground. To produce dark lines the artist uses an engraving tool. The process can be multiple stages involving the use of acid and then further stop-out to prevent the area becoming darker.



From the website:

- In the left picture The man asleep at his desk is Goya himself. There are two self-portraits above the sleeping painter and various animal studies, such as the paws and snout of a dog; a horse's head; a bull's head. Beneath him is a drawing board and his box of colours.

- In this second preparatory sketch for the etching Goya has simplified the design and written on it: "Dreams. The Universal Language." "**The author dreaming**. He only means to exile harmful commonplaces and to perpetuate with this work of *Caprichos* the solid testimony of truth." He has changed the **clasped hands**, which might seem suppliant. An enormous **bat** with a woman's breasts now fills the centre of the picture. Here is the final etching for his collection called the *Caprichos*, which means something like " fantasies".

- In the finished aquatint from Caprichos the large bat has moved up and owls have appeared. The sleeping man is no longer the artist but **Everyman**, though the draftsman's pen and chalk are back on the table. Written on its side are the words: ***The Sleep of Reason Produces Monsters***. Goya began to make the etchings for the collection called *Caprichos* when he was about 50. His illness of three or four years back had left him deaf.


EARLY PHOTOGRAPHY

Paul Sandby (1731-1809), *Roslin Castle, Midlothian*, c. 1780, 45.8 x 63.5 cm, Yale Centre for British Art

- We start with a pre-photographic device but it was one that could be used to record a scene. This painting shows **Lady Frances Scott, an amateur artist of some repute** (she was known to Horace Walpole) with a **camera obscura** making her own mechanically assisted version of the scene. The picturesque viewpoint overlooks Roslin Castle, 8 miles from Edinburgh. Many artists including Paul Sandby used a camera obscura to keep a visual journal of their travels. Her friend Lady Elliot is seated beside her **adding a picturesque element to the scene**. Amateur artists appeared first in the eighteenth century and they were most often female watercolourists painting landscapes.
- The camera obscura inspired Thomas Wedgwood, Joseph Nicéphore Niépce and Henry Fox Talbot to try to find ways to automatically record the image displayed. They were all aware that silver halides were sensitive to light.
- The artist, **Paul Sandby** (1731-1809), was an English map maker turned landscape artist in watercolours. He was a founding member of the Royal Academy with his older brother **Thomas Sandby**.

Notes

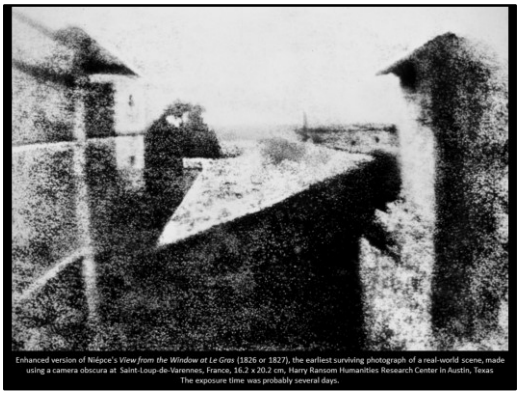
- Roslin Castle is about eight miles southwest of Edinburgh and was built in the fourteenth century. The ruins over look the River Esk and the scene was often the subject of poetry and paintings. The wild and sublime view also attracted visitors and this painting reflects the growing trend for picturesque touring.
- 'Picturesque' beauty was created and promoted by the **Reverend William Gilpin** whose ‘Observations on the River Wye’ appeared in print in **1782**. He was a **pioneer of the 'Picturesque‘** and he saw the landscape as 'expressive of that peculiar beauty which is agreeable in a picture.‘ His writings influenced the remarkable popularity of English landscape painting during the last decade of the

18th Century, and inspired the Romantic poets. Gilpin's book was arguably the first tour guide to be published in Britain, it was one of a series of illustrated guidebooks to help travellers locate and enjoy the most 'Picturesque' aspects of the countryside.

- The design of the **camera obscura** was simple, light coming through a small opening in front of the box would hit a mirror placed at an angle and this projected the image onto a glass surface on which was laid a sheet, allowing its user to draw the outlines. The camera obscura was extremely popular with amateur artists and travellers who wished to keep a visual record of their search for the picturesque. There were used by amateurs, as shown here, but also by professional artists, such as Paul Sandby, Canaletto (1697-1768) and Joshua Reynolds.
- It should be noted that **Aristotle and Euclid** mentioned a type of **camera obscura.**

References

- Yale Center for British Art



Enhanced version of Niépce's *View from the Window at Le Gras* (1826 or 1827), the earliest surviving photograph of a real-world scene, made using a camera obscura at Saint-Loup-de-Varennes, France, 16.2 x 20.2 cm, Harry Ransom Humanities Research Center in Austin, Texas.
The exposure time was probably several days.

- The first recorded image was taken by **Thomas Wedgwood in 1800** but it could not be fixed and was very faint. The first surviving **permanent image** was taken by **Joseph Nicéphore Niépce** ('nee-say-four nee-eps') in **1826 or 1827** but the image took **several days** to record and could only be seen by holding the metal plate at an angle. Niépce was also the inventor of the world's first internal combustion engine. He came from a wealthy family so they had to flee the French Revolution but he later worked as a staff officer in the army under Napoleon. In 1801 he returned to his family's estates to continue his scientific research. In 1816 he captured small negative images using silver chloride but he had no way of fixing them. He then used thinned bitumen painted on a plate. Sunlight would soften the bitumen which could then be eaten away using acid and the bitumen remaining acted as an acid resist. It was used in 1822 to create the world's first permanent photographic image. It was later accidentally destroyed trying to make a print so the earliest surviving image is from 1825 but this is a photocopy. The earliest surviving image of the world is from 1826 or 27 and is a view from his window. In 1829, he went into partnership with Louis Daguerre.
- **Louis-Jacques-Mandé Daguerre** (1787–1851) was a French artist and photographer, recognized for his invention of the daguerreotype process of photography. Before he went into partnership with Niépce he was a successful artist and theatre designer who had invented the diorama. Following the death of Niépce in 1833 Daguerre concentrated on the use of silver salts and the process he invented, known as the daguerreotype was based on holding a silver-plated copper sheet above iodine vapour to sensitise it and then exposing the sheet in a camera.

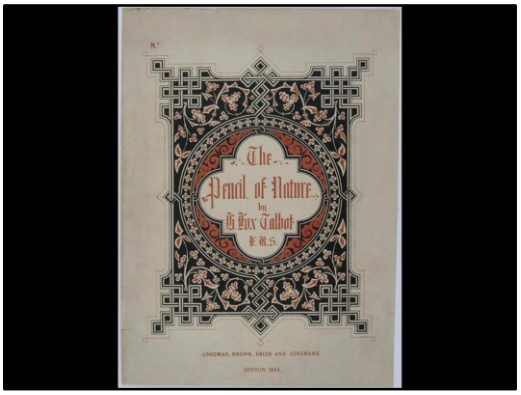
This required long exposures but he discovered the time could be dramatically reduced by holding the plate above mercury vapours. The developed image was then fixed by removing the unexposed silver iodide using salt water. He later used ‘hypo’ (sodium thiosulphate). The image was reversed and the plate had to be held at a certain angle to see the image. The image was also very sensitive to scratching and so was sealed under glass. On seeing his first image Daguerre said, ‘I have seized the light – I have arrested its flight!’ He became known as one of the fathers of photography. In 1839 the French Government agreed to pay him a pension for life of 6,000 francs (and 4,000 francs to the family of Niépce) in exchange for the invention which they then offered to the rest of the world for free, excluding Britain because of Talbot’s patent.

William Henry Fox Talbot (1800-1877), Latticed window at Lacock Abbey, 1835
See http://en.wikipedia.org/wiki/William_Henry_Fox_Talbot

- This is one of the earliest photographs taken in the UK. It shows the leaded light windows of **Lacock Abbey**, the home of William Henry Fox Talbot (1800-1877) the British inventor of photography.
- **William Henry Fox Talbot (1800-1877)** was the only son of William Davenport Talbot of **Lacock Abbey** and Lady Elizabeth Fox Strangways. He was educated at Harrow School and **Trinity College, Cambridge** and was awarded a **prize in classics** in 1820. He communicated with the Royal Society on **mathematical subjects** and **optical researches** and began **experimenting** with what became photography in **1834**. His first successful photographs were taken in 1835 using paper sensitised with sodium chloride but exposure times were typically hours. When Louis Daguerre exhibited his pictures in 1839 Talbot showed his three and a half year old pictures at the Royal Institution in 1839. He submitted his process (photogenic drawing) to the Royal Society in February, six months before Daguerre revealed the details of his process. In **1841** he announced the discovery of the **calotype or talbotype process** which used paper coated with silver iodide. The silver iodide paper was sensitised and developed using silver nitrate, acetic acid and gallic acid (from galls) and fixed using potassium bromide or 'hypo' and then thoroughly washed. Using this process exposure times were reduced from hours to minutes.
- Talbot has often been **criticised** for patenting his work and charging a **license fee** of up to £300 a year as it was thought this held back the development of photography in Britain. The alternative **daguerreotype** process was free in the rest of the world although also patented and **charged for in Britain**. Talbot's negative/positive process eventually **became the standard** in the nineteenth and twentieth century and by **1860 the use of daguerreotypes was rare**. Early calotypes were **fuzzy** and daguerreotypes were sharp but in 1851, the year of Daguerre's death, the **wet collodion process** enabled glass to be used as the

support and the **level of detail** became as great as in **daguerreotypes**. Wet plates were inconvenient and in the **1880s** the wet plates were replaced by the **dry gelatin coated plates**.

- In **1884 George Eastman** invented **dry gel on film** and in **1888** he launched the **Kodak camera** with the slogan '**You press the button, we do the rest**'. The first widely used **colour photography** process was not discovered until **1907** although coloured images could be projected using three black-and-white photographs and coloured filters. **Kodachrome film** and therefore simple colour photography was not introduced until **1935**.



William Henry Fox Talbot, *The Pencil of Nature*, 1844

- Talbot published *The Pencil of Nature* in six instalments between 1844 and 1846 and it was described as the 'first photographically illustrated book to be commercially published'. Talbot had two objectives, to explain various practical uses for photography and to present photographic images as an art form. His practical uses included recording large collections of, for example, china and glass, quickly, to record ancient works for posterity and to record buildings and scenes.
- The book was written by Talbot and published by Longman, Brown, Green & Longmans in London and it detailed his development of the calotype process and included 24 calotype prints, each one pasted in by hand, illustrating some of the possible applications of the new technology. Since photography was still very much a novelty and many people remained unfamiliar with the concept, Talbot felt compelled to insert the following notice into his book:
    - *The plates of the present work are impressed by the agency of Light alone, without any aid whatever from the artist's pencil. They are the sun-pictures themselves, and not, as some persons have imagined, engravings in imitation*.

- *The Pencil of Nature* was published and sold one section at a time, without any binding (as with many books of the time, purchasers were expected to have it bound themselves once all the instalments had been released). Talbot planned a large number of instalments; however, the book was not a commercial success and he was forced to terminate the project after completing only six.
- Each plate is accompanied by a short text which describes the scene and the photographic processes involved in obtaining it. Talbot emphasized the practical implications of his images (for instance, "The whole cabinet of a Virtuoso and collector of old China might be depicted on paper in little more time than it would take him to make a written inventory describing it in the usual way."), but he also

recognized their artistic value (see next slide).

- Due to the novelty of the subject, Talbot needed to point out some things that seem obvious today; for instance, 'Groups of figures take no longer time to obtain than single figures would require, since the Camera depicts them all at once, however numerous they may be.' He also speculated about such questions as (among others) whether photographs would stand up as evidence in court and whether a camera could be made to record ultraviolet light.
- At the beginning of the book, Talbot included an incomplete history of his development of the calotype, titled 'Brief Historical Sketch of the Invention of the Art.' The history ends rather abruptly, and though Talbot expressed his intention to complete it at a later date, he never did.

Contents of the *Pencil of Nature*

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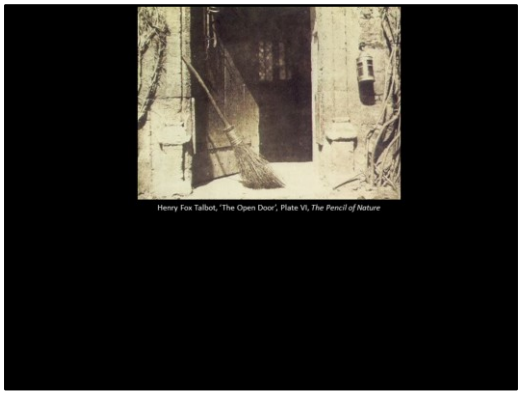
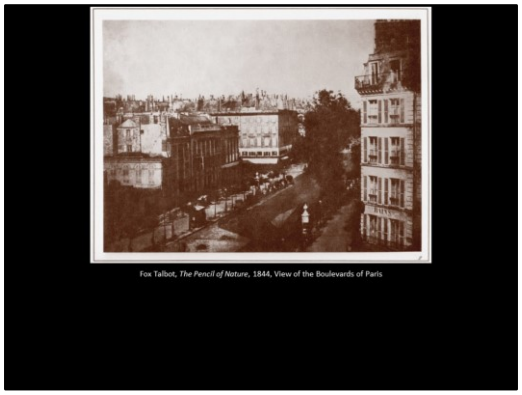


Henry Fox Talbot, 'The Open Door', Plate VI, *The Pencil of Nature*

- "The chief object of the present work is to place on record some of the early beginnings of a new art, before the period, which we trust is approaching, of its being brought to maturity by the aid of British talent."

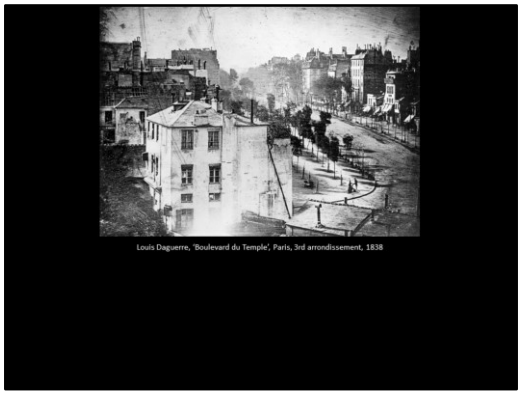


Fox Talbot, *The Pencil of Nature*, 1844, View of the Boulevards of Paris

***The Pencil of Nature* (1844-6)**

- From the beginning **Talbot** was motivated to automate the **artistic process** and to be able to reproduce the image mechanically. In 1841 he **licensed Henry Collen**, a **miniature painter** as the first professional calotypist and between 1844 and 1846 he published six instalments of ***The Pencil of Nature***, the first photographically illustrated book to be commercially published.
- This picture is the **second picture** from the **first volume** of the book. He included one portrait and one artistic image in the book and ten of the 24 images were of specific locations such as Westminster Abbey, Queen's College and Lacock Abbey. He realised that complete collections of, for example, china, could be recorded easily and he also recognised their artistic value.
- Talbot presented photography as an art form from the beginning. He also pointed out other aspects, such as recording collections of, for example, glassware or ceramics, recording detail instantly, making copies of important documents and works of art and recording architecture and scenes. The idea came to him during his visit to Italy in 1823-24 when he was recording the images from a camera obscura onto paper. He realised at once the importance of silver nitrate which goes dark quickly when exposed to light. He returned to England in 1834 and started experimenting immediately. It took months of experimenting before he realised that a weak solution of salt produced a darker image with silver chloride than a stronger solution. He then had the problem of fixing the resulting image and first tried silver iodine. The announcement of the daguerreotype by M. Daguerre in 1839 caused him to announce his discovery.

- This Parisian boulevard shows no people or traffic because the exposure times were so long that no one stayed still long enough for their image to be recorded.



Louis-Jacques-Mandé Daguerre (1787-1851), 'Boulevard du Temple', Paris, 3rd arrondissement, **1838**.

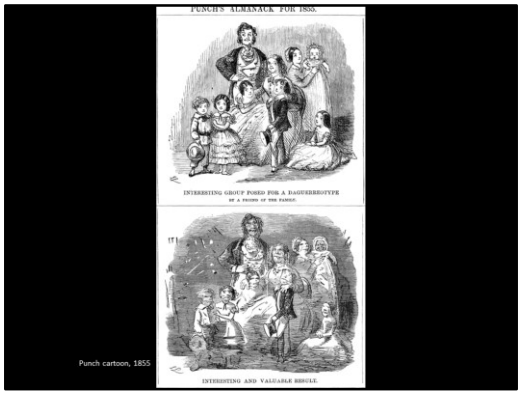
- The first ever person to be recorded was on a daguerreotype in 1838.
- Daguerre was a celebrated theatre designer and painter of panoramas who invented the diorama in 1822. In 1829 he partnered with Nicéphore Niépce who had developed the first camera in 1826 and died in 1833. Niépce used bitumen which required exposure times of hours or even days. Daguerre went on to develop the daguerreotype and it was taken up by the French Academy of Science who paid him and Niépce's son a lifelong pension in exchange.
- A daguerreotype is a thin silver-plated copper sheet that has been exposed to the vapour of heated iodine crystals producing silver iodide. Daguerre discovered how to 'develop' (strengthen) the image using mercury vapour and then 'fix' (make it insensitive) it using by washing in heated salt water. Later he used 'hypo' (sodium thiosulphate). The image was reversed and had to be examined at an angle and mounted under glass to protect it. It could only be copied by taking another photograph.

- Note that, as with most daguerreotypes, the image is a **mirror image** so here I have reversed the image. Can you see the person?

Louis-Jacques-Mandé Daguerre (1787-1851), 'Boulevard du Temple', Paris, 3rd arrondissement, **1838**.
See http://en.wikipedia.org/wiki/Louis_Daguerre

- This is an enlargement of what is believed to be the **earliest photograph showing a living person**. It is a view of a busy street, but because the exposure time was **at least ten minutes** the moving traffic left no trace. Only the two men near the bottom left corner, one apparently having his boots polished by the other, stayed in one place long enough to be visible. Note that, as with most daguerreotypes, the image is a **mirror image**.

- We have now arrived at the 1840s and 1850s, the earliest days of photography.
- From a mere handful of photographers in the mid 1840s the number grew to 66 in 1855, and to 147 two years later. In London, a favourite venue was Regent Street where, in the peak in the mid 'sixties there were no less than forty-two photographic establishments.
- The French poet Charles Baudelaire (1826-1867) commented, ‘our squalid society has rushed, Narcissus to a man, to gloat at its trivial image on a scrap of metal.’

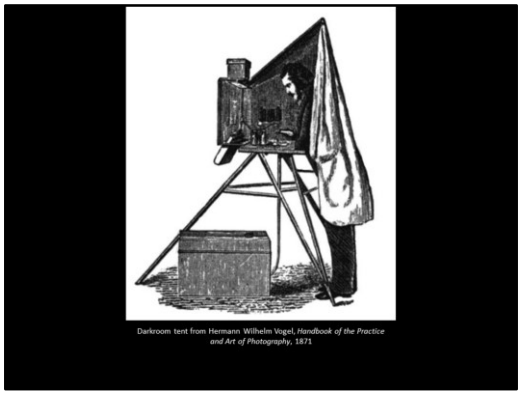


Punch cartoon, 1855

Punch cartoon, 1855, 'Interesting Group Posed for a Daguerreotype', 'Interesting and Valuable Result'

The Problem with Portrait Photography

- This shows what were perceived by Punch readers as the problems of photography. It was easy if there was any movement for faces to be distorted and for the fine detail of clothing to be obscured. Nevertheless, portrait photography became **very popular** as it meant that **families** that could not afford a painting could, for the first time, **obtain a likeness**.



Darkroom tent from Hermann Wilhelm Vogel, *Handbook of the Practice and Art of Photography*, 1871

From Wikipedia:

- In **1851**, **Frederick Scott Archer**, an Englishman, discovered that **collodion** (cellulose nitrate dissolved in ether and alcohol) could be used as an alternative to egg white (albumen) on glass photographic plates. Collodion reduced the exposure time necessary for making an image. This method became known as the '**wet-plate collodion**' or 'wet collodion' method. Collodion was relatively grainless and colourless, and allowed for one of the first high-quality duplication processes, also known as negatives. This process also produced two types of positives: the **ambrotype**; the **tintype** (also known as ferrotype).
- The process required great skill and included the following steps:
    - **Clean** the glass plate (extremely well)
    - In the light, pour "**salted**" (iodide, bromide) **collodion** onto the glass plate, tilting it so it reaches each corner. The excess is poured back into the bottle.
    - Take the plate into a darkroom or orange tent (the plate is sensitive only to blue light) and immerse the plate in a **silver nitrate** sensitising bath (for 3–5 minutes)
    - Lift the plate out of the bath, **drain and wipe** the back, load it into a plate holder and protect from light with a dark slide.
    - Load the plate holder into the **camera**, withdraw the dark slide and expose the plate (can range from less than a second to several minutes)
    - **Develop** the plate (using a **ferrous sulphate** based developer)
    - **Fix** the plate (with **potassium cyanide**, fatal dose 200-300mg, or **sodium thiosulfate**)
- All of this was done in a matter of minutes, and some of the steps in (red) safelight conditions, which meant that the photographer had to carry the chemicals and a

portable darkroom with him wherever he went. After these steps the plate needed rinsing in fresh water. Finally, the plate was dried and varnished using a varnish made from sandarac, alcohol and lavender oil.

- Dark tents to be used outdoors consisted of a **small tent** that was tied around the photographer's waist. Otherwise a wheelbarrow or a horse and covered wagon were used.

David Octavius Hill and Robert Adamson, *Willie Liston, Redding* (cleaning or preparing) *the line, Newhaven fisherman*, 1844

- In 1843, painter David Octavius Hill (1802-1870) joined engineer Robert Adamson (1821-1848) to form Scotland's first photographic studio.
- Their partnership ended with Adamson's untimely death at the age of 27 but before he died they produced 'the first substantial body of self-consciously artistic work using the newly invented medium of photography.' (Oxford Dictionary of National Biography)
- Watercolorist John Harden, on first seeing Hill & Adamson's calotypes in November 1843, wrote, 'The pictures produced are as Rembrandt's but improved, so like his style & the oldest & finest masters that doubtless a great progress in Portrait painting & effect must be the consequence.'

David Octavius Hill and Robert Adamson, 'Elizabeth Rigby later Lady Eastlake', c1847
See http://en.wikipedia.org/wiki/David_Octavius_Hill
See http://en.wikipedia.org/wiki/Lady_Eastlake

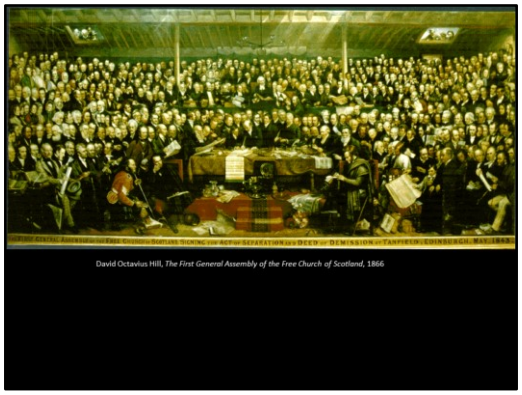
- Key point: with care and careful posing good portrait photographs could be taken in the **late 1840s**.

<u>David Octavius Hill</u>

- Photography quickly expanded in use to include portraits and landscapes. This portrait was taken by David Octavius Hill and Robert Adamson of Elizabeth Rigby, **later Lady Eastlake**, in c1847.

<u>Lady Eastlake</u>

- Elizabeth Rigby was a British author, art critic and art historian who married **Sir Charles Lock Eastlake** in **1849**, Keeper of the **National Gallery** from 1843-47 (Note his nephew Charles Locke Eastlake was keeper of the National Gallery from 1878-1898). He became **President of the Royal Academy** and was **knighted in 1850** and **President of the Photographic Society in 1853** and first Director of the National Gallery in 1855. She was the first woman to write regularly for the *Quarterly Review*. When her widowed mother moved to Edinburgh she moved with her and her literary career meant she mixed in the intellectual circles that included David Octavius Hill. He produced a series of 20 calotypes assisted by Robert Adamson and in 1857 she published an **essay** on the relationship between **art and photography**. She married when she was 40 and toured Europe with her husband. She **wrote *Five Great Painters*** (1883) about Leonardo, Michelangelo, Titian, Raphael and Durer. She is now seen as a **pioneer of female journalism**.



David Octavius Hill, *The First General Assembly of the Free Church of Scotland*, 1866

- The first work of art painted with the help of photographic images.
- Hill was a **Scottish** painter and **arts activist** and he formed a studio with **Robert Adamson** an engineer and photographer. An early collaboration between **art and science** with a business objective. They became very early innovators and in **1843 photographed** the **450 ministers** who founded the Free Church of Scotland (the Disruption Assembly) and then produced a painting of them all 4’ 8” high and over **12’ long** (took 23 years to complete in 1866).
- Photography was changing the way events were recorded, the way artists worked and the way we see the world.

Philip Henry Delamotte (1821-1889), photograph of the Great Exhibition in Hyde Park, 1851
See http://en.wikipedia.org/wiki/Philip_Henry_Delamotte
See http://en.wikipedia.org/wiki/Great_Exhibition

- From the 1850s onwards, photography was used to **record important events**

Crystal Palace

- **Philip Henry Delamotte** (1821-1889) was an **artist and photographer** and became **Professor of Drawing** and Fine Arts at **King's College**, London. He was commissioned to record the disassembly of the Sir Joseph Paxton (1803-1865, died aged 62, made his money by successful speculation on the railways) building in Hyde Park in 1852 and its reassembly in Sydenham. When published it was one of the first books in which photographic prints were used (although you have already heard about *The Pencil of Light*). He and Roger Fenton were the first artists to use photography as a way of recording important structures.

Philip Henry Delamotte, *Crystal Palace South Transept & South Tower from Water Temple*, 1854

- This is a photograph taken by Delamotte after the building had been reassembled at Sydenham in 1854.
- The original building in Hyde Park **cost £150,000** and entry was £3 for men £2 for women later a shilling a person. **Six million** visited (a third of the population) and it made a **profit of £186,000** (£17.7m today) which funded the building of what are now the South Kensington museums. The rebuild in Sydenham was 50% larger and with the park cost **£1,300,000** (£50.5m today), £800,000 over the £500,000 budget. It never repaid the debt and only ever made a small profit.

Notes

- 1,848 feet long, 465 feet wide, 135 feet tall, 900,000 square feet glass and a floor area of 772,784 square feet.
- It had the first **public toilets** for which it charged one penny ('spending a penny').
- The park and grounds cost much more than rebuilding the Palace.
- **Benjamin Waterhouse Hawkins** made 33 life-sized models of the newly discovered and named **dinosaurs** by Richard Owen.
- There were **12,000** jets of water, the highest fountains were **250 feet** and a full display took **7 million gallons** of water. The first **water towers collapsed** under the weight of water and **Isambard Kingdom Brunel** was called in to design two new towers 284 feet tall and 46 feet wide.

Roger Fenton (1819-1869), Cantinière tends the wounded solder in the Crimean War, 1854
Roger Fenton's assistant seated on Fenton's photographic van, Crimea, 1855
See http://en.wikipedia.org/wiki/Roger_Fenton
See http://en.wikipedia.org/wiki/Crimean_War

Although the photographic equipment was large and cumbersome it was used in the 1850s to document war scenes. It is believed that many of the photographs were staged although this was almost inevitable with the exposure times and the need to hold a pose for minutes.

Crimean War Photographs

- **Roger Fenton (1819-1869)** was a pioneering British photographer and one of the first war photographers. His father was a wealthy banker and Member of Parliament and was the fourth of 17 children by two wives. After his degree at Oxford he studied law at University College, London but became interested in painting. He went to Paris and may have studied in the studio of Paul Delaroche. He visited the Great Exhibition in Hyde Park and was impressed by the photography exhibits. He **founded the Photographic Society**, later the Royal Photographic Society, in 1853.
- In autumn **1854** the Crimean War grabbed the public's attention and Fenton was encouraged by his friend **Prince Albert** to go to the Crimean to record what was happening. He stayed for three months and it is possible the photographs were intended as **propaganda** to counter criticism of the war in the press.
- The photographs were converted to **woodblocks** and printed in the *Illustrated London News*. Because of the long exposures photographs **had to be posed** and he **avoided** photographs of **dead**, injured and **mutilated** soldiers.
- Despite high temperatures, breaking several ribs, suffering from cholera and depression from the carnage he managed to take **350 usable negatives** which

were displayed in London on his return. However, it was not a commercial success. Undaunted he travelled widely across Britain recording the landscape. He later came into **conflict with other photographers** as he was **wealthy** and did not need to **make money** and he believed no photographer should **soil himself** with the **sin of exploiting his talent commercially**.

- In **1862** at the International Exhibition in London **photography** was **placed with machinery** and tools rather than with the fine arts as it had been five years earlier at the Manchester Art Treasures Exhibition. For **Fenton this was proof photography has sold out** and its **status was diminished**. In 1863, he **sold his equipment** and returned to law as a **barrister**. He died six years later aged only 50.
- The Crimean War was the **first major war to be photographed**. This photograph shows a **Cantinière** tending a wounded solder. A Cantinière or Vivandière is a French name for women attached to military regiments as sutlers (someone who sells provisions to soldiers) or canteen keepers. Their actual historic function was selling wine to the troops and working in canteens. Before the French Revolution the provision of food, drink and other items was allocated to eight privileged soldiers called Vivandières. They were allowed to marry and as the soldiers were busy with their other duties their wives took on the role of selling wine. This was encouraged to lessen the chance of desertion. The role of the Vivandière has not been closely studied by historians.

André-Adolphe-Eugène Disdéri (1819–1889), *Carte de Visite of Napoleon III,* 1859
John Jabez Edwin Mayall (1813–1901) London, Portrait of Queen Victoria, 1860

- The other great development during the 1850s was the carte-de-visite, a photographic visiting card and portrait.
- It was the portraits of Napoleon III made the carte-de-visite popular overnight in France in 1859 and the death of Prince Albert in 1861 created enormous demand for his carte-de-visite portrait that had been commissioned by Queen Victoria the previous year.
- The price of photographic portraits was dropping all the time and when the price dropped further there was a fashion for giving friends and family a *carte de visite*. Families would collect carte-de-visite of famous people in special albums. The photographic portrait in all its forms spelt the end of the painted portrait miniature and artists either went out of business or converted to photography.

Carte-de-Visite

- Carte de visite became an **overnight success in 1859** when **Emperor Napoleon III's photograph** was distributed in this format. It was patented in Paris by photographer André Adolphe Eugène Disdéri in 1854, although first used by Louis Dodero.. He patented a method of taking eight separate photographs on one plate thus speeding up reproduction. The final prints were 2.125x3.5 inch mounted on a 2.5x4" card. Carte-de-visite became so popular the collecting of them became known as '**cardomania**'. Cards were **traded** between friends and visitors and collections of **famous people** were published. It spread across Europe and then America and albums of such cards became established in Victorian households. In the 1870s there were replaced by cabinet cards which were larger (4.5x6.5") and they remained popular until the early 20th century.

- **J. J. E. Mayall** is an English photographer now famous for taking the **first carte-de-**

visite photograph of Queen Victoria. He was born Jabez Meal, son of a manufacturing chemist from Manchester. He travelled to America where he changed his name to Mayall and took up photography. He was trained, like his father, as a **chemist** and his daguerreotypes were known for their high quality. When he returned to England in 1846 'The Times' wrote, '*In consequence of the new discoveries which he has made . . . he is enabled to take daguerreotype portraits by an entirely new process, of a degree of delicacy, depth of tone, and lifelike reality, never previously attained by himself of any other photographic artists*.'

- He considered himself an **artist rather than a photographer** and always wrote 'artist' on the census return. He was a pioneer in **allegorical photographs** but also the scientific improvement of the process. By 1846, he had **reduced exposure times to only nine seconds** by the use of ammonia. Soon after establishing his studio in the Strand he **met Turner** who was **fascinated** by the light effects captured by his camera. He was struggling financially and worried about being sued by the owner of the patent to the daguerreotype process in England. **Turner encouraged him** to continue. Mayall produced a series of mammoth plates of the **Great Exhibition** of 1851 in Hyde Park and he exhibited 72 daguerreotypes. He took photographs of eminent men such as Charles Dickens and in 1860 took a number of **portraits of the Royal Family**. In **1861 Prince Albert died** and his death created **enormous demand** for his portrait. Mayall was **paid £35,000** for his portraits of the Royal Family and he produced over **half a million cartes a year** which produced an **income of £12,000 a year**.

References

- See http://en.wikipedia.org/wiki/Carte-de-visite

From about 1660 to the 1840s upper-class European men of means took a trip around Europe as a form of finishing school. There was an active business in selling portraits and views of the major sites to the wealthy young men.

- Starting in the 1750s **factory owners** and traders were able to **afford holiday's abroad** as a form of **leisure activity** and this created a demand for **lower cost views** of the locations. At the same time with the advent of more engravings of **exotic locations** there was a market selling to '**armchair travellers**'. This included **picturesque views** of **British scenes** as well as the well known cities of the Grand Tour and more exotic locations in the Middle East.

Calvert Richard Jones (1804-1877), *The Coliseum*, Rome, 1846

The invention of photography created a large market for famous views.

Calvert Richard Jones

- Pictures of foreign locations were **extremely popular**. An Rev. Calvert Richard Jones belonged to a **wealthy** Swansea family. He became a **mathematician and painter**, best known for his seascapes. He was educated at **Oriel College, Oxford** and moved in the same circles as **Fox Talbot**. He is credited with taking the first photograph in Wales and although he did not take up photography as an occupation he did take many photographs and took his equipment on holiday to France and Italy. He developed his own technique for taking **panoramic photographs** by overlapping images.
- Knowledge of the calotype or talbotype process was initially spread through a loose network of family, friends and social contacts. The Rev. Calvert Richard Jones, a family friend of Talbot's, was one of the most assured calotypists of the 1840s, and some of his finest work was made in the course of a tour through France and Italy in 1846. Jones was later involved with Talbot's largely unsuccessful attempts to commercialize the calotype process through the selling of prints.
- **Thomas Cook** began operating European tours in the 1850s opening up the continent to upper middle class families. His first tour was a circuit of **northern Europe** ending with **four days in Paris** at an all inclusive cost of **£11**.
- The photographically illustrated book as a luxury item for armchair travellers began to be replaced in the 1860s by the direct sale of views to the increasing army of middle class tourists who could afford to take advantage of this new record of the world.

Notes

- A calotype is a process introduced by William Henry Fox Talbot in 1841 using paper

coated with silver iodide which was subsequently ‘developed’. The use of a chemical developer meant that only a faint image was required and so exposure times were reduced to a minute or two in bright sunshine. The process results in a translucent original negative from which positive images can be produced by contact printing.

References

See http://en.wikipedia.org/wiki/Calvert_Jones
See http://en.wikipedia.org/wiki/Thomas_Cook_%26_Son

Francis Frith (1822-1898), *The Ramesseum of El-Kurneh, Thebes,* 1857
See http://en.wikipedia.org/wiki/Francis_Frith

Key point: the best known travel picture photographer was Francis Frith whose photographs can still be bought

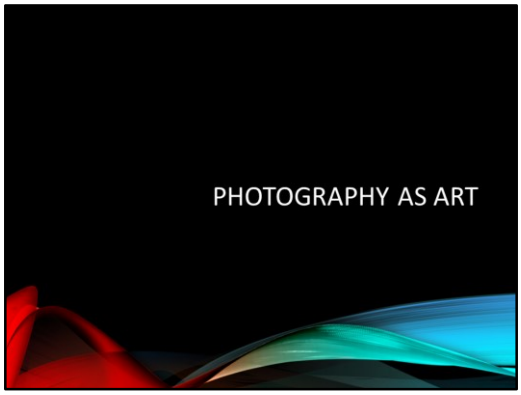
Francis Frith

- Perhaps the **best known photographer** of travel pictures is Francis Frith. He photographed the Middle East as well as many towns in the United Kingdom. He was a founding member of the **Liverpool Photographic Society** in 1853 and he **dedicated himself** entirely to **photography** in 1855.

- He noted that tourists were the main consumers of views of Italy but armchair travellers wanted scenes of further afield. His ambitious goal was to **create a true record**, '***far beyond anything that is in the power of the most accomplished artist to transfer to his canvas***.'
- He first went to the **Nile Valley in 1856** and later extended his trip to include Palestine and Syria. He kept a journal in which he complained about the difficulty of finding a good viewpoint for taking photographs. A problem known to photographers today. Yet he is praised for his ability to find a novel viewpoint. When he had finished his travels he opened the firm of Francis Frith & Co in Reigate and became the world's first specialist photographic publisher. He then embarked on his grand project to **photograph every town and village** in the United Kingdom. He initially took them himself and later hired people and he set up the first postcard company and within a few years over **2,000 shops** in the United Kingdom were selling his postcards. His **family firm** continued in business until **1970** and Bill Jay, a photography historian identified the archive as being nationally important and he persuaded Rothmans, the tobacco company to purchase it. It was **re-launched in 1976** and from 1977 run as an independent

business that sells over **125,000 photographs of 7,000 cities**, towns and villages.

- This photograph was one of the enormous **20x16 inch glass plates** that Frith took to Egypt along with the huge camera and chemicals. The Ramesseum is a memorial temple to Pharaoh Ramesses II (Ramesses the Great) in Thebes in the Upper Nile near modern day Luxor. Only the torso of the statue of the Pharaoh remains and it weighs over 1,000 tons. It was alleged to have been transported 170 miles over land. It is the largest free standing statue in the world.


PHOTOGRAPHY AS ART

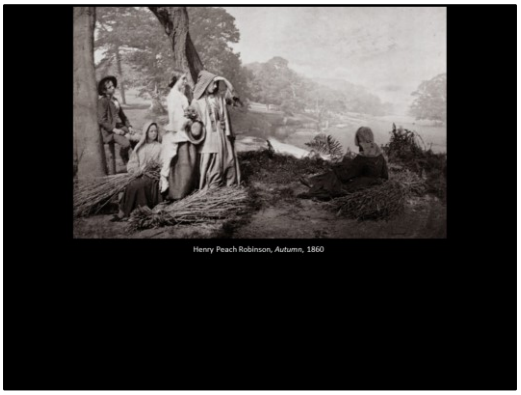
Oscar Gustave Rejlander (1813–1875), *Two Ways of Life,* 1857
See http://en.wikipedia.org/wiki/Oscar_Gustave_Rejlander

- Many photographers thought that to produce a photograph that could be accepted as a work of art it was necessary to represent the subject matter of fine art. In this composite photograph Oscar Rejlander (1813-1875) has created a classical scene representing the two choices in life for a young man.
- Rejlander may have **invented combination printing** which enabled **two or more photographs** to be combined. One of the earliest is this called ***Two Ways of Life*** created in 1857 and first exhibited at the **Manchester Art Treasures Exhibition**. It is a made from **32 negatives** and took **six weeks to produce**. It is intended to create the same sort of **serious moral point as a history painting**. On the **left** was see the **immoral life** and a **young man** being **enticed** towards it. On the **right** the **serious, religious, moral life** that is attracting the **other young man**. This type of photography became **popular**.
- The **nude** was **barely acceptable** in Britain in the early part of Victoria's reign but it started to **become accepted in fine art painting during the 1860s**. This was therefore a very early example of the public exhibition of the nude and perhaps more surprisingly a copy of the print was purchased by **Queen Victoria for Prince Albert**.

- It should be pointed out that a significant part of the photographic business was from erotic and what were called pornographic photographs. 1857 was the year that the Obscene Publications Act in England defined 'pornography'. Many erotic photographs were produced in France and so they became known as 'French postcards'. The centre for sales in London was Holywell Street, a street that was pulled down when Aldwych was developed. The daguerreotype process did not allow copying but a calotype could be copied an indefinite number of times.

Notes

- Oscar Gustave Rejlander was a **pioneering Victorian art photographer** and an expert in **photomontage**. His collaboration with **Charles Darwin** on ***The Expression of the Emotions in Man and Animals*** has assured him a position in the history of behavioural science and psychiatry.



Henry Peach Robinson (1830-1901), *Autumn*, 1860
See http://en.wikipedia.org/wiki/Henry_Peach_Robinson

Henry Peach Robinson (1830-1901)

- Robinson was another **pioneer of the technique**. He was also an **artist** and would **first sketch the scene** he wanted and then create it from **multiple negatives**. He was a follower of the **Pre-Raphaelites** and was influenced by the aesthetic views of **John Ruskin**. In his Pre-Raphaelite phase he attempted to realize moments of timeless significance in a **"mediaeval" setting**, anticipating the work of Julia Margaret Cameron, Burne-Jones and the Symbolists. According to his letters, he was **influenced by** the paintings of J.M.W. **Turner**.
- Henry Peach Robinson, considered to be another one of the **pioneers of combination printing**, was not only an artist, but also an author, and wrote many journal articles on photography. He then published a book in 1869 entitled ***Pictorial Effect in Photography***. His writings about technique became fairly well known and he was held in **high esteem**, despite having critics who accused him of misrepresenting the real world and the truth by using the combination printing method.
- In his book, Robinson attempts to add some reasoning to appease the critics, by comparing the photograph editing to other art forms and writing that, '*As music is only sound under governance of certain laws, so is pictorial effect only the combination of certain forms and lights and shadows in like manner harmoniously brought together*.'
- **Combination printing** was **technically difficult** as each image had to have the **same lighting** and be **scaled to fit** the others. Artists wished to create ideal images from natural scenes to portraits and in the same way photographers wished to perfect their images by combining and manipulating them. Another early proponent of combination printing was Queen Victoria. Robinson **suffered from ill health** because of working for **hours with the chemicals** in the darkroom and he

switched to using a ‘scissors and paste-pot’ technique fro creating combination prints.

- He became the **vice-president** of the **Royal Photographic Society** and strongly argued for photography to be regarded as an **art form**.

Henry Peach Robinson (1830-1901), *Fading Away*, 1858

- This is **another example** created from **five negatives**. The photo shows the death of a young girl and her grieving family surrounding her. It creates the same sort of emotional scene that we have seen with genre painting but the use of photographs creates an immediacy and a different emotional impact. He was one of the most prominent art photographers of the day and was a follower of the Pre-Raphaelites and John Ruskin.
- This photograph caused **controversy** not because of the **death-bed scene** which was common but that he had **betrayed the accuracy** of photography by manipulating the image. **People felt photography had a responsibility to record**. The fact that it is a picture of '**a young woman in the flesh**' is a **travesty** of the **ideal** rendering artist give to **spiritual beings** on the **point of death** '*impresses the beholder with the untruth of the whole thing*'. It '*carries its untruth and incongruity on the surface*' (from *Photographic Journal*, 1865)

- Controversy broke out in the photographic community about the use of **combination printing**. Photographs originally had been regarded as truth and that the **camera never lied**. **However**, with the newfound ability to manipulate the final product, the notion that photographs depicted 'truth' was **soon shattered**.

Peter Henry Emerson (1856–1936), *Ricking the Reed*, 1886, from his first photographic album *Life and Landscape on the Norfolk Broads*
Two men loading reeds onto boat, England. 'Rick' is to form into stacks or ricks.

- What is **Pictorialism.**
- Pictorialism was the name given to an international photographic style that dominated art photography in the late nineteenth century and early twentieth century (roughly 1885 to 1915). There is no easy definition but generally there is an element of manipulation by the photographer that creates the image rather than taking it. Often photographs are out of focus, or consist of a combination of photographs, or they are printed in a colour or have the surface covered by brushstrokes or are manipulated in other ways. The aim of the photographer is to create a mood.
- The name derived from **Henry Peach Robinson's** book *Pictorial Effect in Photography* (1869). In the 1880s **Peter Henry Emerson** promoted the creation of personal expression in photography and his book *Naturalistic Photography* (1889) influenced generations of photographers internationally.
- It transformed that debate about photography as an art form and culminated in many art galleries purchasing photographs as works of art.

Notes

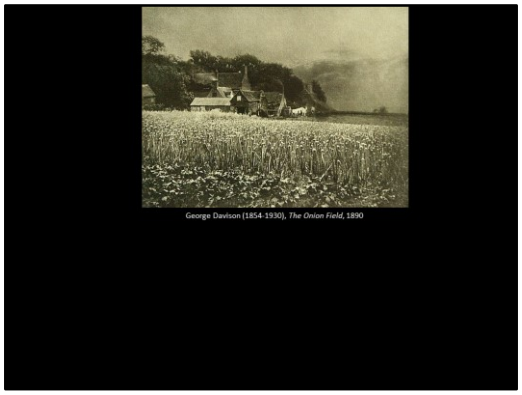
- Pictorialism in England was associated with William Newton, Henry Peach Robinson, Peter Henry Emerson, George Davison and Francis Meadows Sutcliffe.
- **Pictorialism** is the name given to an **international style** and **aesthetic movement** that **dominated photography during the later 19th and early 20th centuries**. There is no standard definition of the term, but in general it refers to a style in which the photographer has somehow **manipulated** what would otherwise be a straightforward photograph as a means of **"creating" an image** rather than simply recording it. Typically, a pictorial photograph appears to lack a sharp focus (some

more so than others), is printed in one or more colours other than black-and-white (ranging from warm brown to deep blue) and may have **visible brush strokes** or other manipulation of the surface. For the pictorialist, a photograph, like a painting, drawing or engraving, was a way of projecting an emotional intent into the viewer's realm of imagination.

- In England, as early as 1853 amateur photographer William J. Newton proposed the idea that 'a "natural object", such as a **tree**, should be **photographed** in accordance 'the ***acknowledged principles of fine art***'. The first organisation devoted to **photography as art** was '**The Linked Ring**' which was founded by Henry Peach Robinson, George Davison and Alfred Maskell.

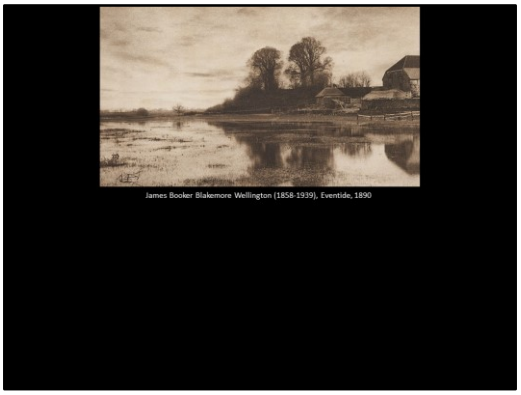
References

See http://en.wikipedia.org/wiki/Pictorialism



George Davison (1854-1930), *The Onion Field*, 1890

- George Davison was a noted photographer, co-founder of The Linked Ring, managing director of Kodak UK and a millionaire thanks to an early investment in Eastman Kodak.
- He was from a poor family in Lowestoft but had a good education and joined the civil service. In 1885 he joined the Camera Club society and the Royal Photographic Society where he exhibited his prints. At this time his work was influenced by Peter Henry Emerson. He turned away from naturalism and was one of the first photographers to use a pinhole camera for its effect. *The Onion Field* uses rough paper to achieve the effect of a painting and is considered the first Impressionistic photograph.
- His photographs were criticized and he became the subject of controversy so he left the Royal Photographic Society and was one of the founders of the Linked Ring Brotherhood.
- George Eastman offered him the position of director in 1889 and he joined Eastman Photographic Materials Company in 1897. He organised a successful photographic exhibition that was attended by 25,000 people in three weeks and he became a deputy director in 1898 and director two years later.
- He was linked with social reform and anarchists and so Eastman asked him to resign in 1908. He continued until 1912 when he moved to north Wales and then Antibes, southern France for health reasons.



James Booker Blakemore Wellington (1858-1939), Eventide, 1890

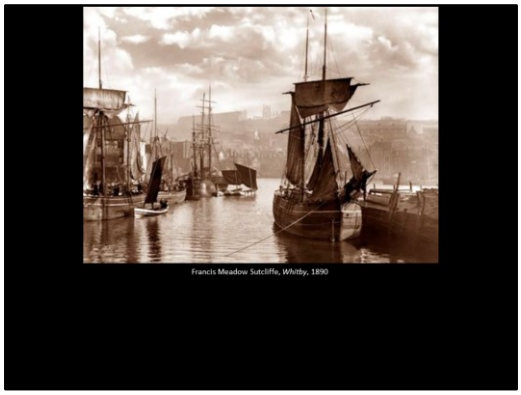
- In 1892, Henry Peach Robinson founded **The Brotherhood of the Linked Ring** with George Davison and Henry Van der Weyde. Membership grew by invitation only and included **James Booker Blakemore Wellington**. Other included **Frank Meadows Sutcliffe** (1853-1941), Frederick H. Evans, Alvin Langdon Coburn, Frederick Hollyer, James Craig Annan and Alfred Horsley Hinton.
- Soon The Linked Ring was at the forefront of the movement to have photography regarded as an art form. In 1893 they started an annual photographic salon whose ‘aim was to "exhibit (images) that are description of pictorial photography in which there is distinct evidence of personal feeling and execution’.
- The Brotherhood represented themselves with a logo of **three interlinked rings**, which were meant in part to represent the **Masonic** beliefs of **Good, True, and Beautiful**.
- After The Linked Ring invited a select group of Americans as members, debates broke out about the goals and purpose of the club. When more American than British members were shown at their annual exhibit in 1908, a motion was introduced to disband the organization. By 1910 The Linked Ring has dissolved, and its members went their own way.

Francis Meadows Sutcliffe, *Three Happy Boys*, 1889

- Francis Meadow (Frank) Sutcliffe (1853–1941) was an English photographic artist whose work presents an enduring record of life in the seaside town of Whitby and surrounding areas, in the late Victorian era and early 20th century.
- He was born in Leeds and had a basic education before becoming a portrait photographer in Tunbridge Wells and then, for the rest of his life, in Whitby, Yorkshire. His father was a painter who introduced him to John Ruskin. He resented prostituting his art by taking photographs of holiday makers but in his own time he built up one of the most complete and revealing collection of photographs of late Victorian England.

Francis Meadows Sutcliffe (1853-1941), *Water Rats* (*Sea Urchins*), 1886

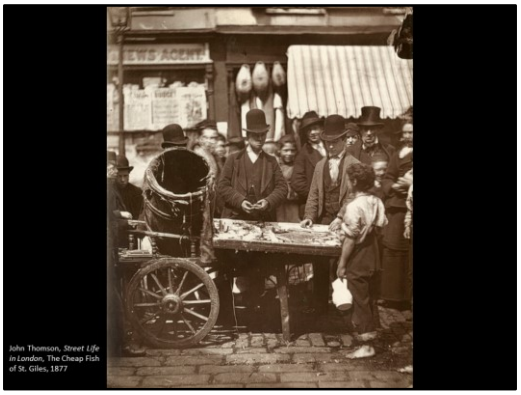
- His most famous photograph was taken in 1886; Water Rats caused a little comment at the time as it featured naked children playing in a boat, but the image is not erotic. Sutcliffe was using the conventions of the academic nude to show how photography can approach art. He was, however, excommunicated by his local clergy for displaying it, as they thought it would 'corrupt' the opposite sex. Edward VII (then the Prince of Wales) later purchased a copy of the picture.



Francis Meadow Sutcliffe, *Whitby*, 1890

- He was a prolific writer on photographic subjects, contributed to several periodicals, and wrote a regular column in the Yorkshire Weekly Post.
- This photograph of Whitby bay shows his skill at controlling the light and it may have been assembled from multiple images taken using different exposure times. This technique enables cloud details to be retained without loosing detail in the shadow areas such as the boats keel.


SOCIAL REALISM AND THE
DOCUMENTARY AS ART

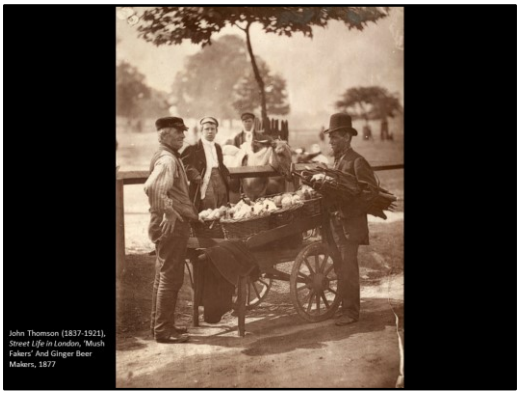


John Thomson (1837-1921), *Street Life in London*, The Cheap Fish of St. Giles, 1877
See http://en.wikipedia.org/wiki/John_Thomson_(photographer)

John Thomson (1837-1921)
John Thomson was a talented and **influential photographer**, who had spent **ten years travelling** in, and taking photographs of, the **Far East**. On his return to London he joined with **Adolphe Smith**, a socialist journalist, in a project to photograph the street life of the London poor. The volumes were published in monthly parts as *Street Life in London*, and were an early example of social and documentary photography (pioneering photojournalism).

Joseph Carney

- This is **Joseph Carney**, a self-employed **costermonger** who must **hire the barrow** for **18d a week**. He must keep an eye out for the **police** who **confiscate** the barrows and place them in the **Green yard** where they charge a **shilling a day** for storage. The owner will also be **fined 2/6 to 10s**. Carney works near **Seven Dials** and this day he has bought a barrel of **500** fresh **herrings** for **25s**. He sells the **200 largest** herring for **1d each** and the **smaller** fish for **1/2d each**. If he sold them all he made a **profit of 4s 2d**.
- Herring are an oily fish and, except for good salmon, were they most nutritious fish available. Smoked herring are known as kippers.



John Thomson (1837-1921), *Street Life in London*, ‘Mush Fakers’ And Ginger Beer Makers, 1877

- From 'Street Life in London', 1877, by John Thomson and Adolphe Smith:
- At Clapham Common - where the accompanying photograph was taken - Hampstead, Greenwich, Battersea Park, etc etc, on a broiling summer's day, there is a great demand for light, refreshing drinks, and more than £1 may be taken during one day by those who have a sufficient supply of ginger-beer with them, or some friend who can bring a fresh stock in the course of the afternoon. In ordinary times, however, twenty shillings a week net profit is considered a very fair reward for selling ginger-beer in the streets. Apart from the very hot days, and the pleasure-g rounds around the metropolis, the best time and place for the sale is near the closed public-houses on a Sunday morning. The enormous number of persons who have spent their Saturday evening and wages in getting lamentably drunk, come out in the morning with their throats parched and are glad of anything that will relieve the retributive thirst from which they suffer. Ginger-beer, under these circumstances, is particularly effective in restoring tone and mitigating the consequences of intemperance; and these are facts which readily account for the large sales effected on Sunday mornings.

[...]

- "The real "mush-fakers" are men who not only sell, but can mend and make umbrellas. Wandering from street to street, with a bundle of old umbrellas and a few necessary tools under their arm, they inquire for umbrellas to mend from house to house. When their services are accepted, they have two objects in view. First, having obtained an umbrella to mend, they prefer sitting out doing the work in the street, in front of the house. This attracts the attention of the neighbours, and the fact that they have been entrusted with work by the inhabitants of one house generally brings more custom from those who live next door. When the job is terminated, the “mush-faker " looks about him, as he enters the house, in quest

of an umbrella which has passed the mending stage ; and, in exchange for the same, offers to make a slight reduction in his charge. Thus he gradually obtains a stock of very old umbrellas, and by taking the good bits from one old "mushroom" and adding it to another, he is able to make, out of two broken and torn umbrellas, a tolerably stout and serviceable gingham."

John Thomson, *Street Life in London*, The ‘Crawlers’, 1877

The Crawlers

A crawler is someone who **begs from beggars** and literally **crawls** from place to place. The book writes,

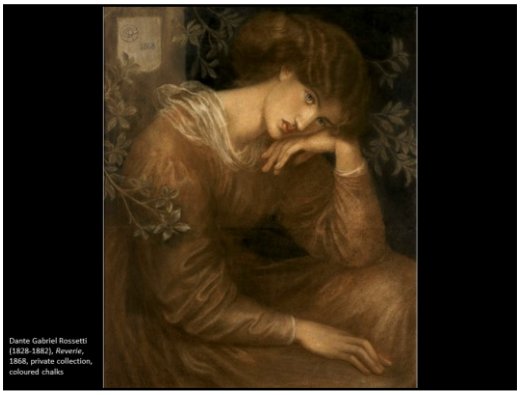
> *Huddled together on the workhouse steps in Short's Gardens, those wrecks of humanity, the Crawlers of St. Giles's, may be seen both day and night seeking mutual warmth and mutual consolation in their extreme misery. As a rule, they are old women reduced by vice and poverty to that degree of wretchedness which destroys even the energy to beg. They have not the strength to struggle for bread, and prefer starvation to the activity which an ordinary mendicant must display. As a natural consequence, they cannot obtain money for a lodging or for food. What little charity they receive is more frequently derived from the lowest orders. They beg from beggars, and the energetic, prosperous mendicant is in his turn called upon to give to those who are his inferiors in the "profession." Stale bread, half-used tea-leaves, and on gala days, the fly-blown bone of a joint, are their principal items of diet.*

They sit **on hard stone steps** day and night in wind and rain and get **little sleep**. She is looking **after the baby** from 10 in the morning to 4 in the afternoon for a **cup of tea** which she does not always get. Many of the crawlers were previously **middle class people** who fell on **hard times**. This woman’s **aim** is to **earn a few shillings** in order to travel to the hop fields in order to **save about a pound**. With this she could **start work again**, her **son** could get his **clothes** out of the **pawnshop** and **get a job** and she would **rent** a little **room** in order to have an **address** so she could get a **job**.

John Thomson gradually acquired a clientele of the fashionable rich during the 1880s and eventually a royal warrant in 1881.

The photograph was a great aid to artists as a fixed record of a scene, a building or a model. John Ruskin recognised their usefulness and took a photographer with him on trips to Europe. He wrote to his father as early as 1846 about daguerreotypes as ‘glorious things’ ‘very nearly the same thing as carrying off the palace itself’ ‘every chip of stone & stain is there’. However, later in the century his early enthusiasm waned as he felt photography threatened high art as certain kinds of representation could now be produced mechanically. He saw it as symptomatic of the soullessness of industrial society and such ‘grinding’, as he called it, will lead to art which is no art and artists who are no longer gentlemen.

Academic studies of nude models enabled artists to reduce the time required to pay a model to pose for hours. Oscar Rejlander made many academic studies for the use of artists. The photographic nude posed a problem as photography was seen as unable to transcend its subject. A photograph of a nude was not regarded as artistic but as a picture of a naked man or woman. The painted nude was classicized or idealised in some way to create a purely aesthetic experience. The ability to produce cheap photographs started in 1851 with the development of the glass plate and the albumen print and this rapidly led to the widespread availability of pornographic images and the Obscene Publications Act of 1857.



See http://en.wikipedia.org/wiki/Dante_Gabriel_Rossetti
See http://en.wikipedia.org/wiki/John_Berger

Key point: photography changed the way people saw the world

Rossetti was also one of the first artists to realize and use photography as a means for disseminating knowledge of his work.

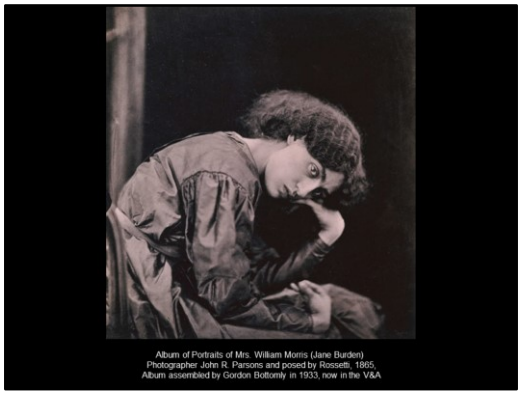
Many artists used photography as an aid but they did not all admit to the practice as there was a long-held belief that copying is a mere skill and true art should be creative.

John Berger

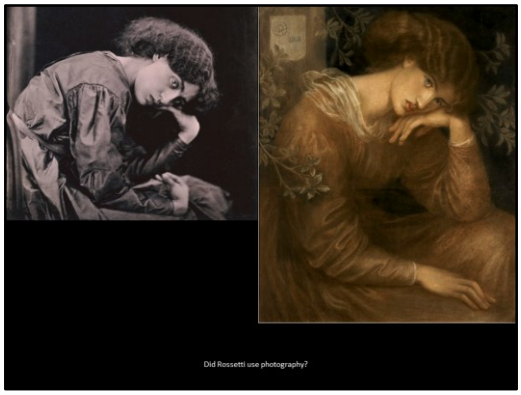
In 1972, John Berger a painter, novelist, and historian wrote *Ways of Seeing* in which he argued that the invention of the camera changed the way people in general and artists in particular saw the world. The camera could cut off the scene in novel ways, a technique used by Edgar Degas, the long exposures created streaks of light, a technique used by Whistler in *Nocturne in Black and Gold, the Falling Rocket* and later stop action enabled events that took place in a fraction of a second to be frozen and analysed. This also enabled 'snapshots' to be taken of people going about their normal business whereas previously artists would pose people in carefully arranged scenes. Another way it changed the way we see the world is that it could capture detail that required days of work by an artist. Arnason and Klab in *History of Modern Art*, wrote that 'the scrupulous fidelity of the photographic image' was 'a good reason to work imaginatively or conceptually and thus liberated their art from the requirement of pictorial verisimilitude'. The camera also provided the freedom to experiment which ultimately led to the abstraction of form. If the world can be captured by the click of a button then the artist is freed to explore areas of the

imagination beyond mere visual reproduction.

One obvious and widely used roles for photography was to provide the artist with static pictures of a model. Rather than pay for a model to sit for hours a photograph could be used instead. It did not provide the personal connection with the model but it was a useful *aide memoire*.



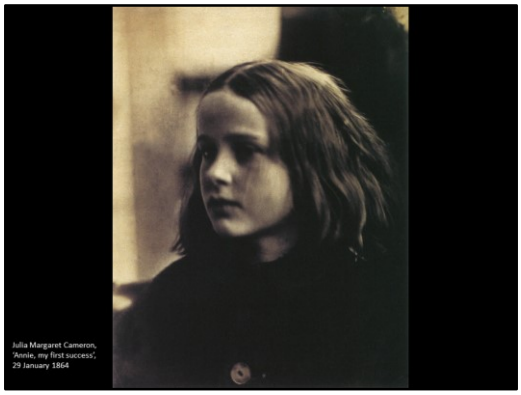
Album of Portraits of Mrs. William Morris (Jane Burden)
Photographer John R. Parsons and posed by Rossetti, 1865.
Album assembled by Gordon Bottomly in 1933, now in the V&A



By putting them side by side we can see the similarities.

Rossetti rarely exhibited his work and so photography enabled many more people to see it and it established his reputation on the continent. The artist Val Prinsep took photographs of Rossetti's work as well as Frederick Hollyer, a professional photographer.

- I have devoted a complete section to Julia Margaret Cameron as she was such an influential early photographer who pushed the artistic boundaries of photography before that had even been established.
- Cameron left no mark on photography and was **not rediscovered until 1948**. The American photographer Imogen Cunningham (1883-1976) commented '*I'd like to see portrait photography go right back to Julia Margaret Cameron. I don't think there's anyone better*.' And Getty Images commented recently '*Cameron's photographic portraits are considered among the finest in the early history of photography*.'



Julia Margaret Cameron, 'Annie, my first success', 29 January 1864.
See http://en.wikipedia.org/wiki/Julia_Margaret_Cameron

Key point: Julia Margaret Cameron was an important influence on later photographers

Julia Margaret Cameron (1815-1879, aged 63)

- In **1863**, her daughter gave Cameron her **first camera** and this is the **first print** with which she was **satisfied**. It already exhibits some of her **trademark** artistic effects. **Strong side lighting**, a slightly **out-of-focus** face (intentional), a background that places the **dark side** of the face in contrast with a **light background** and the **light side** of the face against a **dark background** (a technique commonly used by portrait artists).
- The technique of **soft-focus** 'fancy portraits' was **taught** her by **David Wilkie Wynfield** (1837-`887) a **British painter and photographer**. Wynfield used the technique of soft focus, close-up, large-format prints of famous people in historical costumes.

Julia Margaret Cameron, *Sadness,* Ellen Terry, 1864
See http://en.wikipedia.org/wiki/Ellen_Terry

Ellen Terry

- Cameron also took **mood photogr**aphs. Although this is of the actress Ellen Terry it is entitled ***Sadness***.
- **Dame Ellen Terry** (1847–1928) was an English **stage actress** who became the leading **Shakespearean actress** in Britain. She was born into a family of actors, Terry began acting as a child in Shakespeare plays and continued as a teen, in London and on tour.
- At **16** she **married** the much-older artist **George Frederic Watts**, but they **separated within a year**. She was soon acting again but began a relationship with the architect **Edward William Godwin** and retired from the stage for six years. She returned to acting in 1874 and was immediately acclaimed for her portrayal of roles in Shakespeare and other classics.
- In 1878 she joined Henry Irving's company as his leading lady, and for more than the next two decades she was considered the **leading Shakespearean and comic actress in Britain**. Two of her most famous roles were Portia in *The Merchant of Venice* and Beatrice in *Much Ado About Nothing*. She and Irving also toured with great success in America and Britain.

Julia Margaret Cameron, *Alfred Tennyson*
See http://en.wikipedia.org/wiki/Alfred_Tennyson

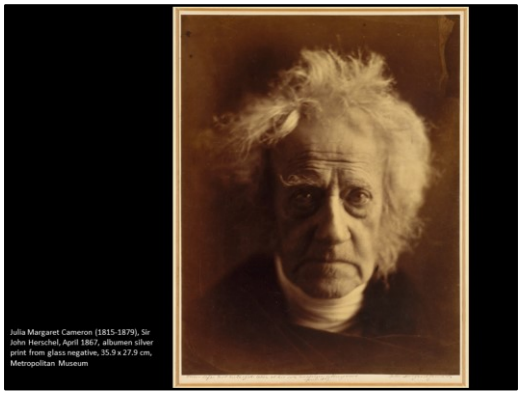
- **Watts** as one of the **first artists** who **selected people** to represent. The **other** person was **Cameron**. She was very well connected in high society and used to select among the rich and famous those she wished to portray. This is the poet Alfred Tennyson.

Alfred Tennyson

- Alfred Tennyson, 1st Baron Tennyson, FRS (6 August 1809 – 6 October 1892) was Poet Laureate of Great Britain and Ireland during much of Queen Victoria's reign and remains one of the most popular British poets.[2]
- Tennyson excelled at penning short lyrics, such as "Break, Break, Break", "The Charge of the Light Brigade", "Tears, Idle Tears" and "Crossing the Bar". Much of his verse was based on classical mythological themes, such as Ulysses, although In Memoriam A.H.H. was written to commemorate his best friend Arthur Hallam, a fellow poet and fellow student at Trinity College, Cambridge, who was engaged to Tennyson's sister, but died from a brain haemorrhage before they could marry. Tennyson also wrote some notable blank verse including Idylls of the King, "Ulysses", and "Tithonus". During his career, Tennyson attempted drama, but his plays enjoyed little success.
- A number of phrases from Tennyson's work have become commonplaces of the English language, including
    - *Nature, red in tooth and claw*
    - *Tis better to have loved and lost / Than never to have loved at all*
    - *Theirs not to reason why, / Theirs but to do and die*
    - *To strive, to seek, to find, and not to yield*

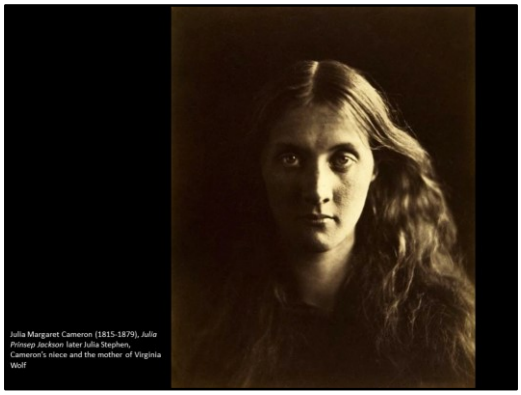
    - *My strength is as the strength of ten, / Because my heart is pure*

- *Knowledge comes, but Wisdom lingers*
- *The old order changeth, yielding place to new*



Julia Margaret Cameron (1815-1879), Sir John Herschel (1792-1871), April 1867, albumen silver print from glass negative, 35.9 x 27.9 cm, Metropolitan Museum

- Met Museum website: 'No commercial portrait photographer of the period would have portrayed Herschel as Cameron did here, devoid of classical columns, weighty tomes, scientific attributes, and academic poses—the standard vehicles for conveying the high stature and classical learning that one's sitter possessed (or pretended to possess). To Cameron, Herschel was more than a renowned scientist; he was 'as a Teacher and High Priest,' an 'illustrious and revered as well as beloved friend' whom she had known for thirty years. Naturally, her image of him would not be a stiff, formal effigy. Instead, she had him wash and tousle his hair to catch the light, draped him in black, brought her camera close to his face, and photographed him emerging from the darkness like a vision of an Old Testament prophet.'
- Herschel invented the word 'photography', a term which he used in a paper entitled 'Note on the art of Photography, or The Application of the Chemical Rays of Light to the Purpose of Pictorial Representation,' presented to the Royal Society on 14 March 1839. He also coined the terms 'negative' and 'positive' in this context, and also the 'snap-shot'. It was John Herschel that discovered that 'hypo' (sodium hyposulphite) could be used to dissolve silver salts and so fix photographic images.
- John Herschel was an astronomer and the son of the distinguished astronomer William Herschel (1738-1822). William Herschel discovered Uranus, was made Court Astronomer, discovered infrared radiation, and catalogued over 5,000 nebulae (distant star clusters). As well as photography John Herschel named seven moons of Saturn, four moons of Uranus and investigated colour blndness.



Julia Margaret Cameron (1815-1879), ***Julia Prinsep Jackson*** (1846-1895) later **Julia Stephen**, **Cameron's niece** and the **mother of Virginia Woolf**.
See http://en.wikipedia.org/wiki/Virginia_Woolf

- ***Julia Prinsep Jackson*** (1846-1895) later **Julia Stephen**, **Cameron's niece** and the **mother of Virginia Woolf**.
- Julia Stephen wrote Julia Cameron's biography
- Virginia Woolf and Roger Fry edited a collection of Cameron's photographs published in 1926.


MOVING IMAGES AND ART

Phenakistoscope (fena-kiss-t'scope) from later in the century. It was a circular disk with images radially drawn between slits. It was spun and you looked through the slits at the images in a mirror.
See http://en.wikipedia.org/wiki/Phenakistoscope

Early devices enabled movement to be shown using hand drawn images that were rapidly projected onto the eye. The principal was known to the Greek mathematician **Euclid** and later in experiments by Newton but it was not until 1929 that devices started to be developed. The persistence of vision was known about in classical times, see Lucretius *De Rerum Natura* (*On the Nature of Things*, Book IV, written 50 BCE).

Eadweard Muybridge (died 1904), first published in 1887 at Philadelphia (*Animal Locomotion*).

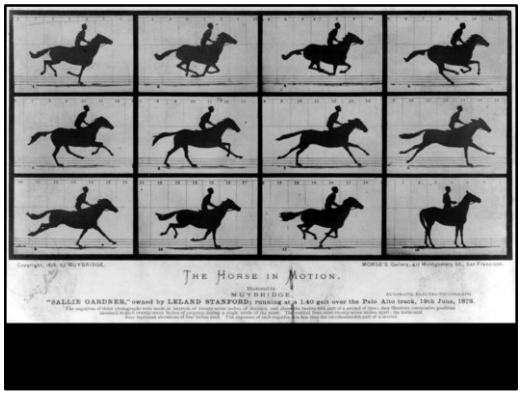
- The first example is the use of moving images to answer and ages old question in art. When painting a galloping horse do all of its legs lift from the ground at the same time? Before 1878 the convention was to show all the legs of a galloping horse spread out.

- The story of how we discovered how a horse gallops involves Eadweard Muybridge.
- Born Edward James Muggeridge he emigrated to America in 1850 and returned to England in 1861 and took up professional photography. He went back to San Francisco in 1867 and in 1868 his large-scale photographs of **Yosemite Park** made him famous.
- In 1874 **he shot and killed Major Harry Larkyns**, his wife's lover, but was acquitted in a jury trial on the grounds of justifiable homicide.

- In 1872 **Governor Stanford** bet **$25,000** that a galloping horse lifts all four feet of the ground at the same time. Muybridge spent three years photographing galloping horses but failed to convince anyone. In 1878 Stanford ordered him to use a battery of 12 cameras in a row triggered by the horse going by. Muybridge couldn't make it work so Stanford sent for a young engineer **John B. Isaacs** who used 24, then 48 cameras triggered by strings. Stanford was right but it cost him $40,000 to collect his £25,000 bet.
- A Frenchman called Meissonier invented a way to project the images, a stroboscopic disk he called the Zoopraxiscope which was them exploited by Muybridge.
- It was not until 1878 that Eadweard Muybridge was hired to **settle a bet** on whether a galloping horse had all four feet of the ground at the same time. He set

up 12 cameras with trip wires and showed that all four foot are lifted at the same time. He went on to lecture and show his moving images using a device he called a Zoopraxiscope. This projected images from glass plates in rapid succession and can be considered as the first movie projector.

- In the 1880s he produced over **100,000 images** of animals and humans in motion at the University of Pennsylvania in Philadelphia. He gave lectures and demonstrations of photography and in 1894 returned to England permanently.
- He died at the home of his cousin Catherine Smith, Park View, **2 Liverpool Road**, Kingston-upon-Thames. The house has a British Film Institute commemorative plaque and a Royal Photographic Society plaque (sponsored by Olympic) on the outside wall.



Eadweard Muybridge (1830-1904), *The Horse in Motion,* 1878

- This is one of the sequences of images that settled the bet. It is clear that the horse lifts all its legs under it but when its legs are stretched out one is always on the ground.
- The sequence of images was taken in 1878. The images could be made to move using a **Zoopraxiscope** and within 17 years the first moving pictures were being projected.

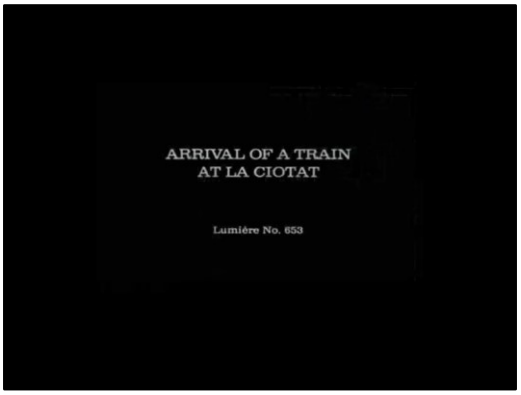
Eadweard James Muybridge (1830-1904, birth name Edward James Muggeridge, born and died **in Kingston**), **Zoopraxiscope**, **1879**
See http://en.wikipedia.org/wiki/Eadweard_Muybridge

- A Zoopraxiscope is essentially a projecting Phenakisticsope. The images are on a spinning wheel, the first **movie projector**. Images first drawn then photographic and hand-coloured.
- There are 71 disks remaining, 67 in Kingston Museum.
- It was not actually invented by Muybridge as we shall see…

Key point: Eadweard Muybridge pioneered motion photography and lived in Kingston-upon-Thames

<u>Eadweard James Muybridge</u>

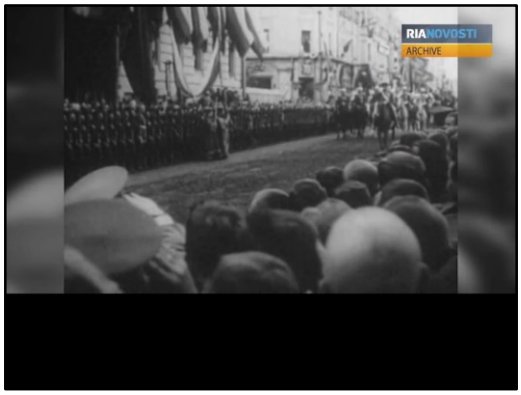
- Muybridge, English photographer important for his pioneering work in photographic studies of motion, and early work in motion-picture projection. He adopted the name Eadweard Muybridge, believing it to be the original Anglo-Saxon form of his name.



Arrival of a train 1895

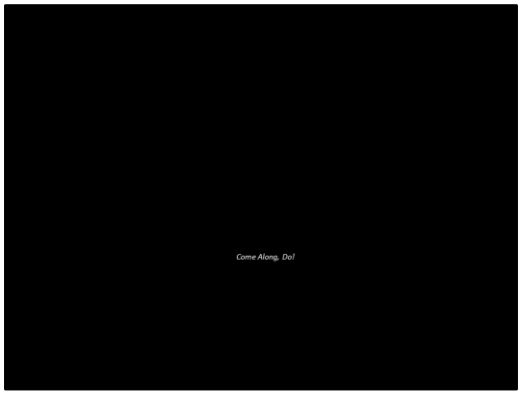
- The first film was based on trying to record a sequence of images like the Zoopraxiscope but with a single camera and a moving film. They first tried a disk as in the Zoopraxiscope and then Edison used an Eastman film. The film was actually invented by Reverend **Hannibal Goodwin** but he died before his patent was awarded. Edison misunderstood the invention and was only interest in adding images to his phonograph which were projected inside a box to the person wearing ear phones and looking through a peep hole. His assistant **William Kennedy Laurie Dickson** (1860-1935), a Scottish inventor, made the first film projector when Edison was away in **1887**. On his return he was shown the working movie projector and rejected it as it would 'spoil everything' as he wanted to make many profitable pep-show machines but thought only ten projectors would be sold across the whole of the US. The first peep show theatre came to New York in 1894 but the first screen did not arrive until 1896. There were **seven inventors**, five in the US, and all working independently.
- **Louis Le Prince** (1841-1890) shot the first moving pictures on paper film using a single lens camera. He was a **Frenchman** who worked in the US and UK and invented moving pictures in **1888** in **Leeds**.
- Typical films of the period:
    - Horse galloping, 1878
    - Roundhay garden scene, 1888
    - Dickson greeting, 1891
    - Record of a sneeze, 1894
    - Buffalo dance, 1894
    - The contortionist, 1894
    - Arrival of a train, 1895
    - Exciting the factory, 1895
    - Fishing for goldfish, 1895

- Jumping the blanket, 1895
- Cordeliers square in Lyon 1895
- The sprinkler sprinkled, 1895 (early comedy)



Khodynka Tragedy

- The earliest moving images date from the 1890s and by 1895 there were many movies being shown.
- Europe went in for early **news film**. In **1896** a Frenchman filmed the **Czar Nicholas II's coronation** and four days later the celebration on **Khodynka Field** during which **1,389 people** were **killed** and 1,300 injured (the Khodynka Tragedy) in the rush for imperial gifts. Nicholas and Alexander were told about the tragedy later and wanted to cancel the dinner at the French Embassy but were convinced by others that it would an insult to the French. They visited the injured in hospital the following day. Nicholas II replaced Alexander III, an autocrat who reversed the liberal measures of his father but who fought no major wars for which he was styled 'The Peacemaker'. Nicholas II was called ***Nicholas the Bloody*** by some and **Saint Nicholas the Martyr** by the Russian Orthodox Church.



- The final example I would like to show you is a film classic with a comment on fine art.
- *Come Along, Do!* is a British silent comedy film produced in 1898 by Robert W. Paul. The first shot shows a man and a women outside an art exhibition having lunch and the second shows the man inside excessively interested in a classical nude to the consternation of his wife.

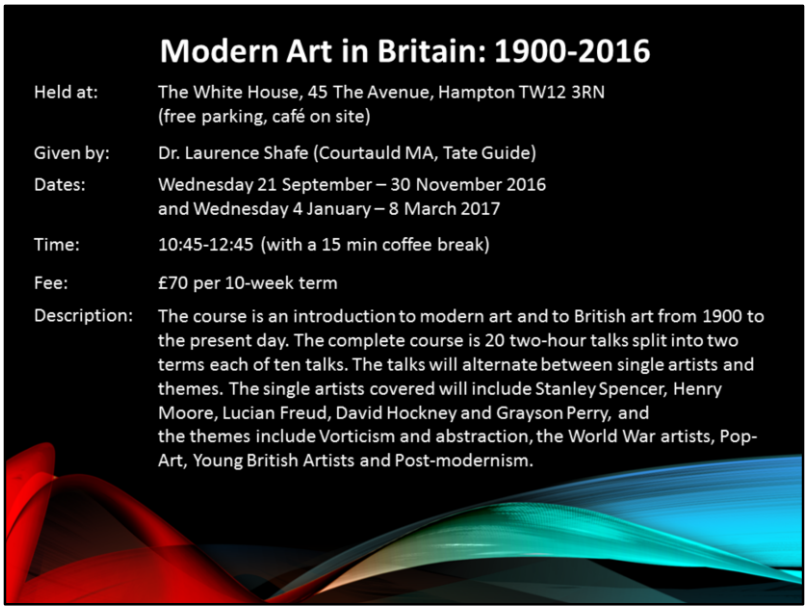
Notes

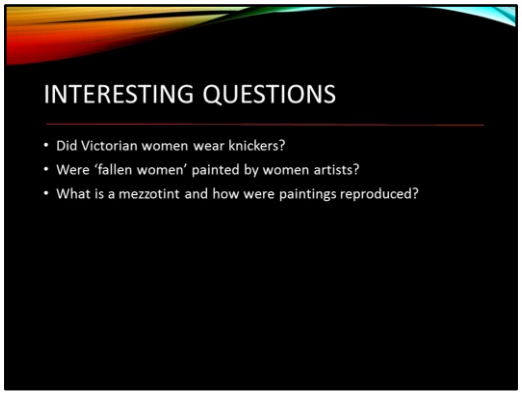
- Although the film was originally of 1 minute duration only 38 seconds has survived. The whole of the second shot is only available as film stills.
- Before this films of more than one scene had the scenes interspersed with lantern slides, a lecture or live choral numbers to increase the running time.

PHOTOGRAPHY AS ART

- 1840s earliest photographs in England
- 1850s widespread use for portraits, travel, news, war
- 1860s used by artists such a Dante Gabriel Rossetti
- 1870s everyday life recorded
- 1880s moving images from photo sequences
- 1890s first films shown as news and entertainment


Further information
My lecture notes are at www.shafe.uk


Modern Art in Britain: 1900-2016
Held at:
The White House, 45 The Avenue, Hampton TW12 3RN
(free parking, café on site)
Given by:
Dr. Laurence Shafe (Courtauld MA, Tate Guide)
Dates:
Wednesday 21 September – 30 November 2016
and Wednesday 4 January – 8 March 2017
Time:
10:45-12:45 (with a 15 min coffee break)
Fee:
£70 per 10-week term
Description:
The course is an introduction to modern art and to British art from 1900 to the present day. The complete course is 20 two-hour talks split into two terms each of ten talks. The talks will alternate between single artists and themes. The single artists covered will include Stanley Spencer, Henry Moore, Lucian Freud, David Hockney and Grayson Perry, and the themes include Vorticism and abstraction, the World War artists, Pop-Art, Young British Artists and Post-modernism.



Interesting Questions Asked in Class

- Did Victorian women wear knickers?
    - During the **Regency** period wealthy women wore two-piece pantellettes or drawers (as they were drawn on and as there was one for each leg they are called a pair of knickers today). The name came from **Herr Diedrich Knickerbocker** a fictional character invented by **Washington Irving** in *History of New York* (1809). He was meant to have descended from the original Dutch settlers in New York who were illustrated in the book (by George Cruikshank) wearing loose breeches tied at the knee and they were adopted by men for 'sporting occasions'. Later, particularly in the UK the word was used to describe women's undergarments and often abbreviated to 'knickers'. **Queen Victoria** encouraged **knickers** for all women and by the Edwardian period only the poorest women went without underwear. There were adopted for warmth and later because Victoria thought it more proper. In the **1840s** drawers were **plain and white** and reached below the knees but by **1868 colour** and embellishment such as lace was normal. The legs were still **open until 1876** when the two legs merged. By the late 1870s knickers were widely accepted but never referred to in polite conversation. Loose trousers tied at the knee were called knickerbockers. Knickers were sometimes called bloomers after Elizabeth Miller invented loose trousers worn by women and after 1849 Amelia Bloomer promoted the idea. Lingerie is derived from the French for linen.
- Were 'fallen women' painted by women artists?
    - Occasionally, such as **Elizabeth Eleanor Siddall, *Pippa Passes*** (1854). Women artists also **rarely painted the nude** as they ran the risk of being viewed as morally decadent. However, Evelyn Pickering De Morgan painted *Cadmus and Harmonia* in 1877 which shows a naked Harmonia being embraced by a snake. This is based on a less well-known classical story and it therefore demonstrates her superior classical knowledge. Ovid describes

how Cadmus kills a serpent and years later marries Harmonia, daughter of Venus and Mars, but their children die. He fears he killed a sacred serpent and prays he can became a serpent. He transforms into a one and embraces Harmonia and she in turn prays to become a serpent and is also turned into one and the two embrace.

- How were paintings reproduced?
    - Very few books and periodicals were illustrated. Reviews of painting exhibitions always had to describe the painting first. To reproduce a painting it was necessary for an engraver to copy the painting in black and white using a line-based technique. This resulted in the painting being reversed.
    - ***The Illustrated London News*** **was** the world's first illustrated weekly news magazine; its inaugural issue appeared on Saturday, 14 May 1842. The magazine was published weekly until 1971, and less frequently thereafter. Publication ceased in 2003. The first edition featured sensational stories and used wood engraving. By 1855 it was selling 200,000 copies a week. From about 1890 onward *The Illustrated London News* made increasing use of photography.