

HISTORY OF PHOTOGRAPHY 1

Invention to Pictorialism, 1839 – 1920

A sepia-toned landscape photograph showing a wide valley with a grassy foreground. In the middle ground, there is a line of trees, including several tall, dark evergreens on the right. The background features large, rugged mountains under a hazy sky. The overall tone is historical and naturalistic.

Jennifer M. Friess
Assistant Curator of Photography
University of Michigan Museum of Art

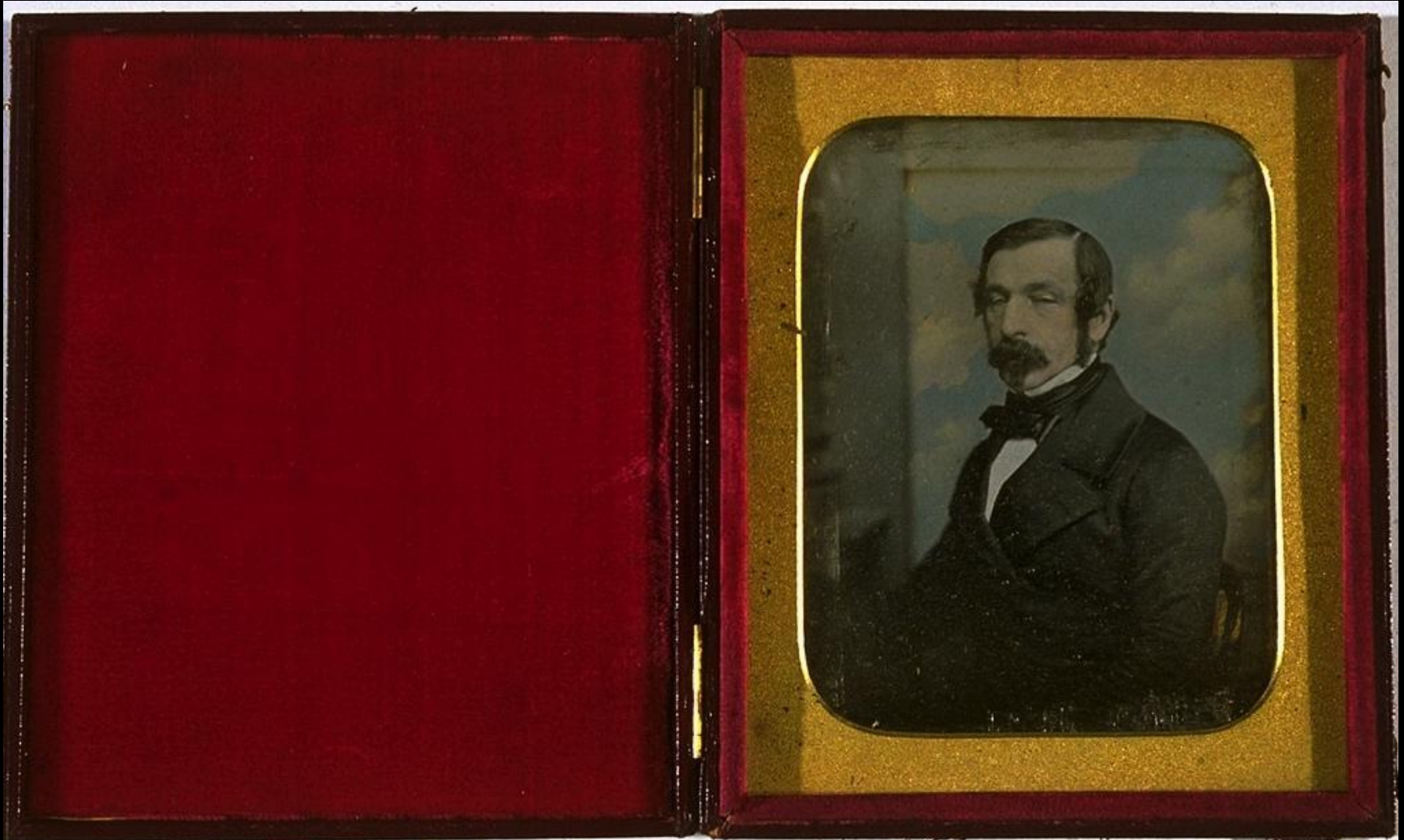
History of Photography Part 1

- Invention of the medium and its early practitioners
- Photographic portraits
- Travel photography, Orientalism, and westward expansion
- Naturalism and Pictorialism
- Photography as social documentary

Invention and Early Practitioners

Antoine-François-Jean Claudet, *Portrait of a Man*, 1841 - 1845.
Daguerreotype. UMMA, 1995/1.69.

*daguerreotype under glass in gilt framed velvet-lined, leather-bound wood case



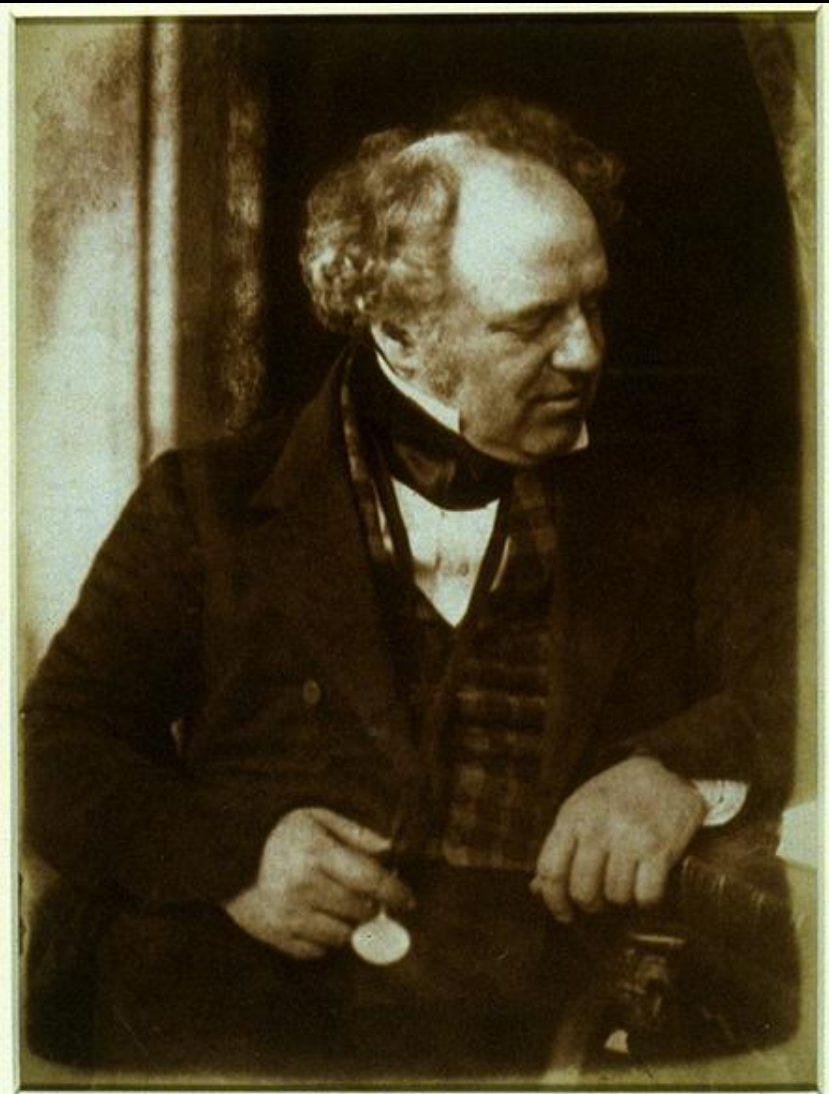
Invention & Early Practitioners

William Henry Fox Talbot, *Part of Queen's College, Oxford, 1843 - 1846.*
Salted paper print. UMMA, 1989/1.69

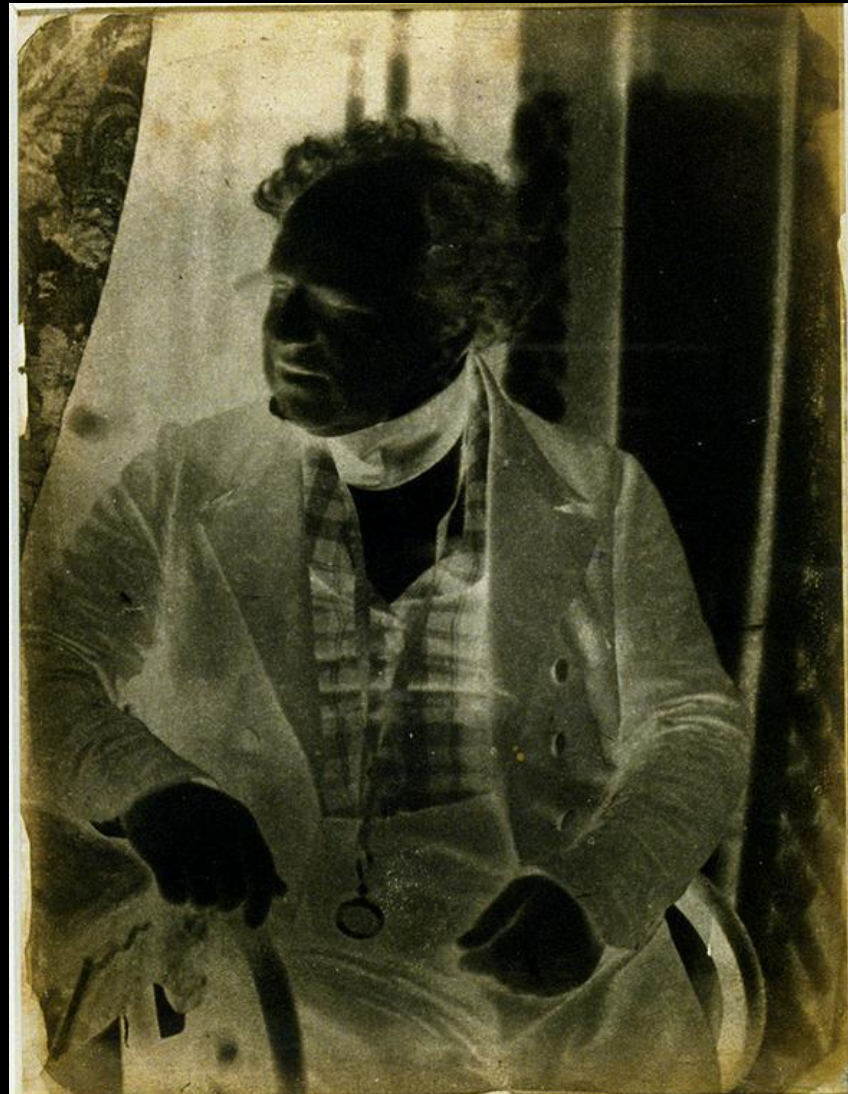


Portraiture

David Octavius Hill and Robert Adamson, *Thomas Leverton Donaldson*, 1843 - 1847. Salted paper *print*. UMMA, 1989/1.57.

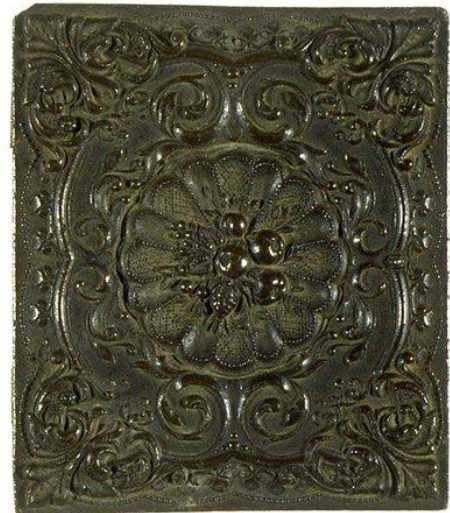
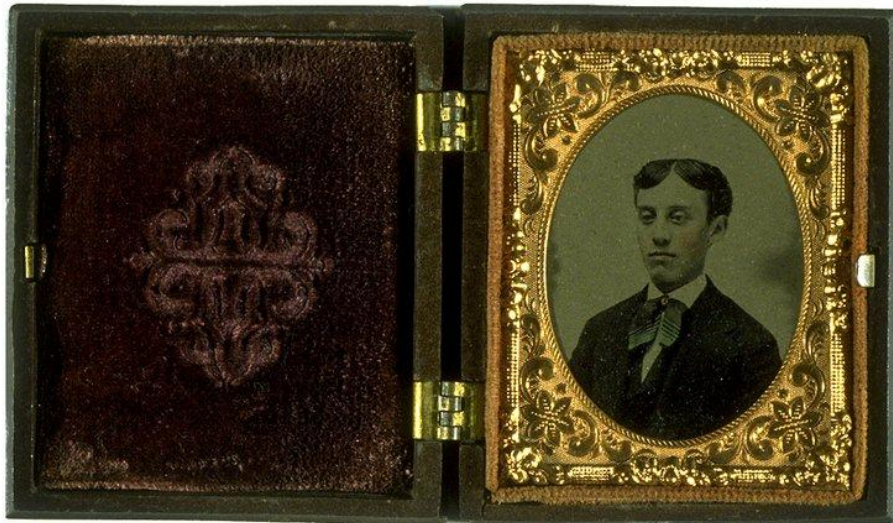
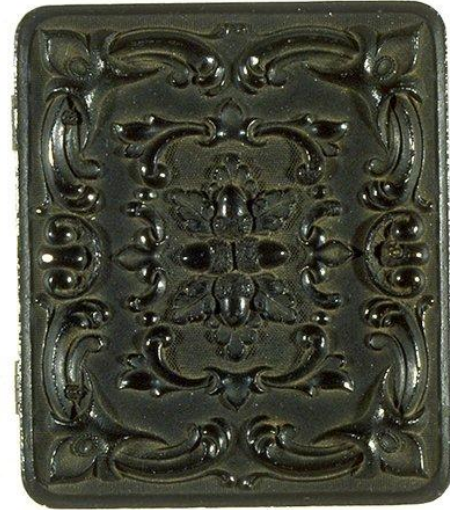


David Octavius Hill and Robert Adamson, *Thomas Leverton Donaldson*, 1843 - 1847. Calotype *negative* on paper. UMMA, 1989/1.56.



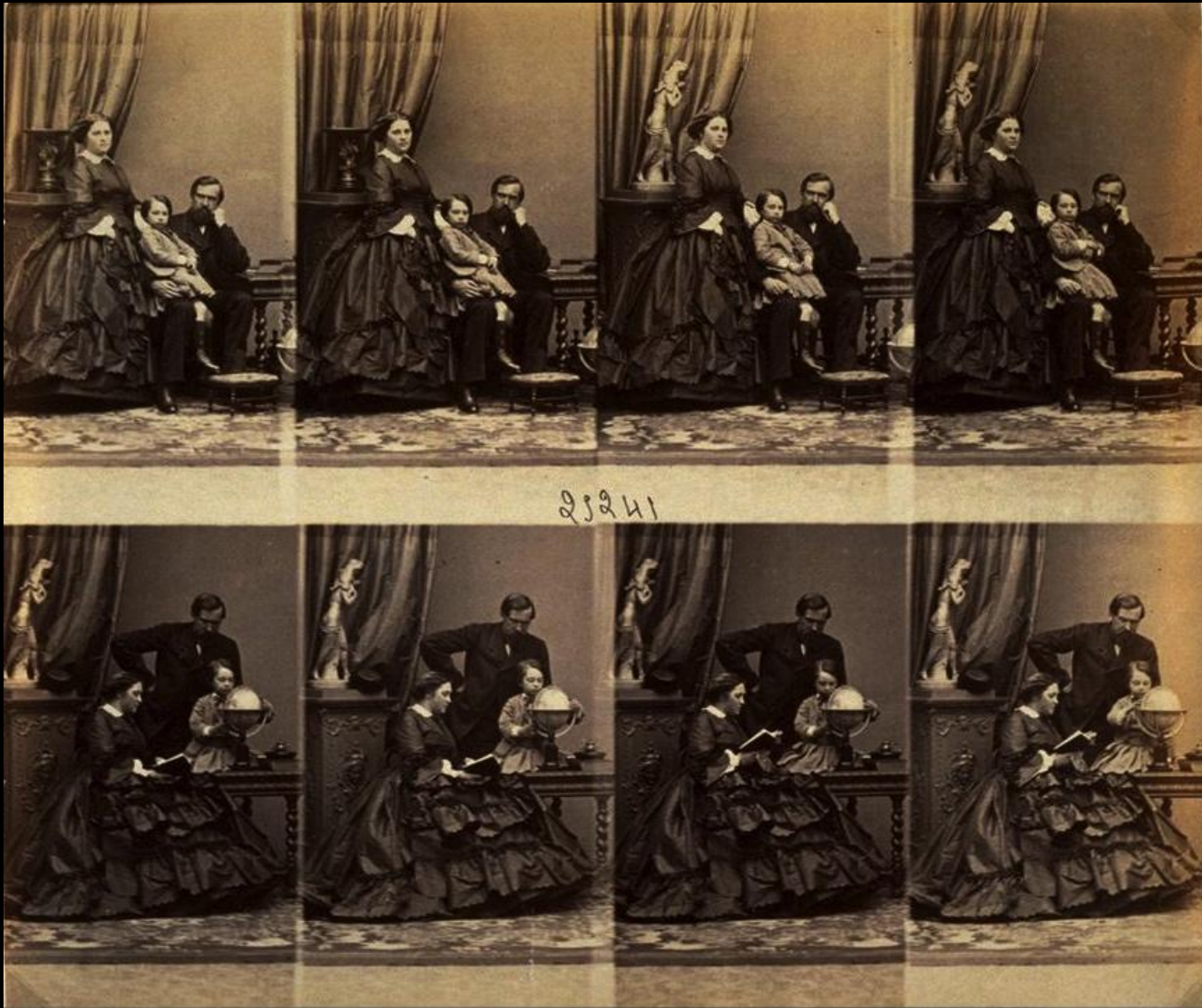
Portraiture

Unidentified Photographer, *Portrait of a Young Woman* (above) and *Portrait of a Young Man* (below) 1850 - 1899. Tintype. UMMA, 1940.399 & 1940.398.



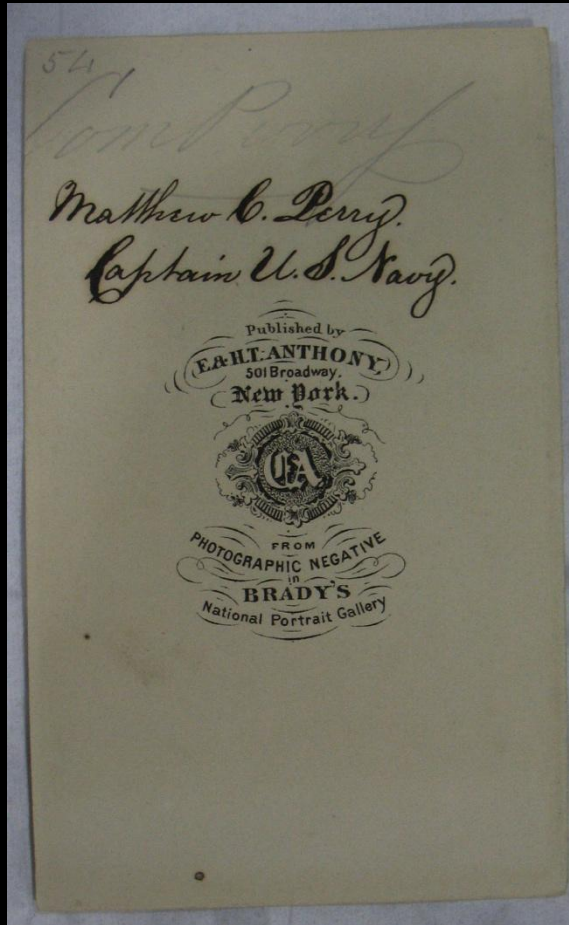
Portraiture

André-Adolphe-Eugène Disdéri, *Prince and Princess of Schönburg-Waldenburg*, 1861.
Albumen print on paper. UMMA, 1997/2.4. carte-de-visite CDV



Portraiture

Studio of Mathew B. Brady, *Matthew C. Perry*,
Captain U.S. Navy, 1862 - 1865. Albumen print
on paper. UMMA, 2008/2.196.9.



Portraiture

Mathew Brady, *Engineering Corps*, 1861. Albumen print on paper. UMMA, 1978/2.31.



Photo of the 1st Regt. Eng. Co.

Travel & Empire

Bisson Frères, *Alpine View, Glacier (Savoie)*, 1855 - 1864.
Albumen print on paper. UMMA, 1989/1.63.



Adolphe Braun, *Passage de la Tête Noire*, 1858 - 1877.
Albumen print on paper. UMMA, 1988/1.93.



Travel & Empire

Robert Eaton, printed by Francis Frith and Co., *The Colosseum, Rome*, 1860.
Albumen print on paper. UMMA, 1988/1.104.



PRINTED AND PUBLISHED BY F. FRITH, REIGATE.

R. EATON, PHOT.

Travel & Empire

Francis Frith, Title page and Introduction text from *Egypt and Palestine Photographed and Described* by Francis Frith, Vol. I, 1858.

Francis Frith and Co., *Pharaoh's Bed, Island of Philae*, 1857. Albumen print on paper. UMMA, 1998/1.97.1.

EGYPT AND PALESTINE

Photographed and Described

BY
FRANCIS FRITH.

"I DREAM NO MORE IN MAGIC WORDS OF LIFE;
AND SEE, IN NATURE'S! IN BEING MARRIED BY FATE
FAMILIAR IN THE BROWN ACRES OF LIFE?
AND DWELLS IN DAYLIGHT TRUTH'S SALUBRIOUS BEAM
NO DARK WITH WHICH THE SOUL MAY OVERSHADOW!"
CARPENTER.

IN TWO VOLUMES.
VOL. I.

LONDON:
JAMES S. VIRTUE, CITY ROAD AND IVY LANE.
NEW YORK: 26, JOHN STREET.



INTRODUCTION.

ALAAM!—Peace be with thee, oh, thou pleasant Buyer of my book.

* * * * *

It is my intention, should my life be spared, and should the present undertaking prove successful, to present to the public, from time to time, my impressions of foreign lands, illustrated by photographic views.

I have chosen as a beginning of my labours, the two most interesting lands of the globe—EGYPT and PALESTINE. Were but the character of the Pen for severe truthfulness, as unimpeachable as that of the Camera, what graphic pictures might they together paint! But we scarcely expect from a traveller “the truth, the whole truth, and nothing but the truth.” Hear Albert Smith, himself an accomplished traveller, and a popular author:—“Artists and writers will study effect, rather than graphic truth. The florid description of some modern book of travel is as different from the actual impressions of ninety-nine people out of a hundred, allowing all these persons to possess average education, perception, and intellect, when painting in their minds the same subject, as the artfully tinted lithograph, or picturesque engraving of the portfolio, or annual, is from the faithful photograph.” Nobody that has ever floated in a *dahibieh* will argue that any existing Nile book conveys “graphic truth.” Yet it does not follow, Oh Albert Smith, that a photograph, because it is not “over-coloured,” is therefore *faithful*. I am all too deeply enamoured of the gorgeous, sunny East, to feign that my insipid, colourless pictures are by any means *just* to her spiritual charms. But, indeed, I hold it to be impossible, by any means, fully and truthfully to inform the mind of scenes which are wholly foreign to the eye. There is no effectual substitute for actual travel; but it is my ambition to provide for those to whom circumstances forbid that luxury, *faithful* representations of the scenes I have witnessed, and I shall endeavour to make the simple truthfulness of the Camera a guide for my Pen.

Now we shall see (if my bungling does not spoil the match) what sort of chance Fact has with Fiction in the race for popularity. It is certain that a very large proportion—probably two-thirds—of the entire reading of the British public consists of works of fiction. Everybody, almost,—

—“In these o'erpolished times,
Can shed the tear o'er woeful rhymes:
O'er plot of novel sore repine,
And cry for hapless heroine.”

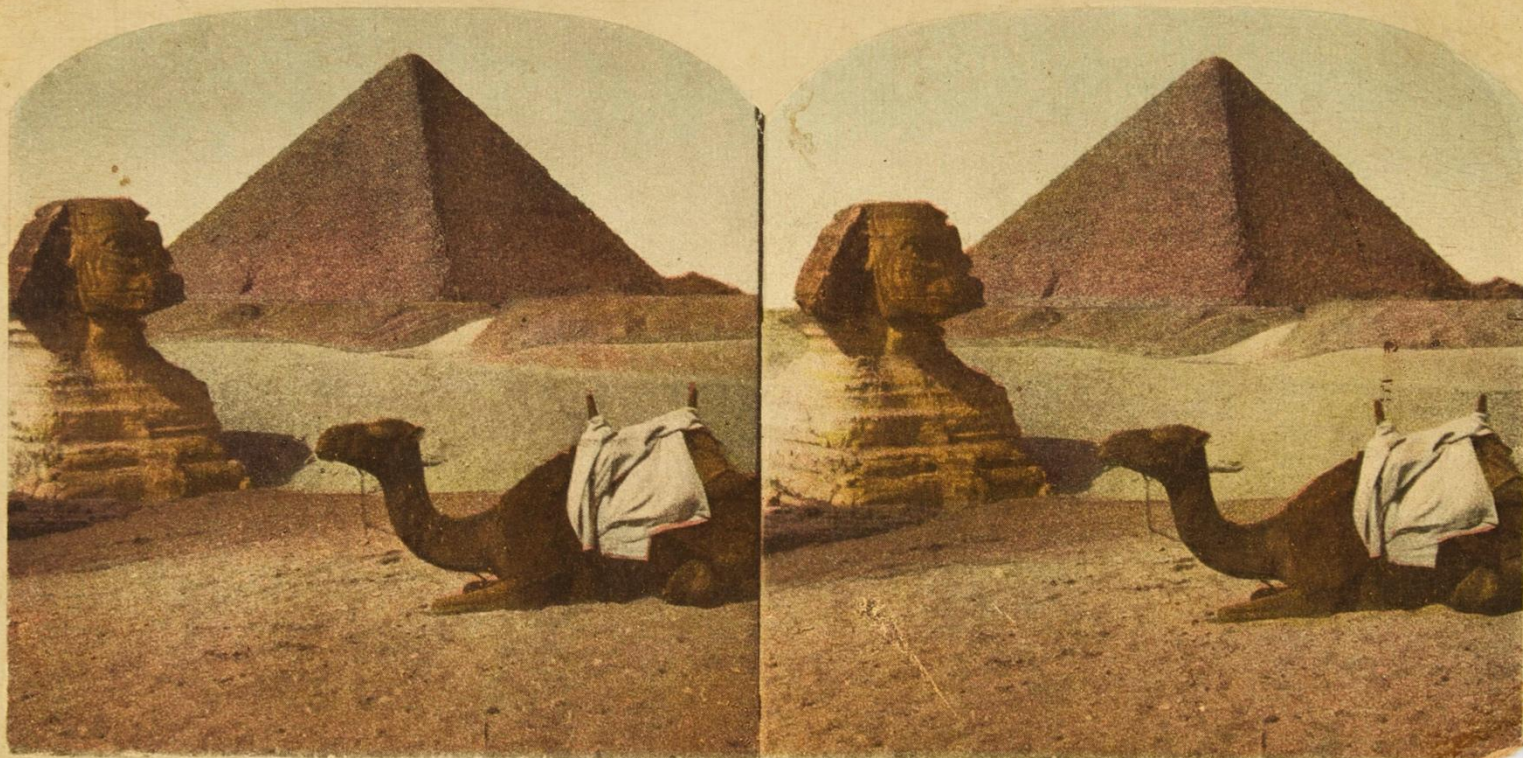
Hogg.



Travel & Empire

Unidentified Photographer, *The Sphinx, Pyramid and Kneeling Camel, Cairo, Egypt*, 1878. Stereoscope image. UMMA, 2010/1.169.85.

stereoscope viewer



28. *The Sphinx, Pyramid and Kneeling Camel, Cairo, Egypt*

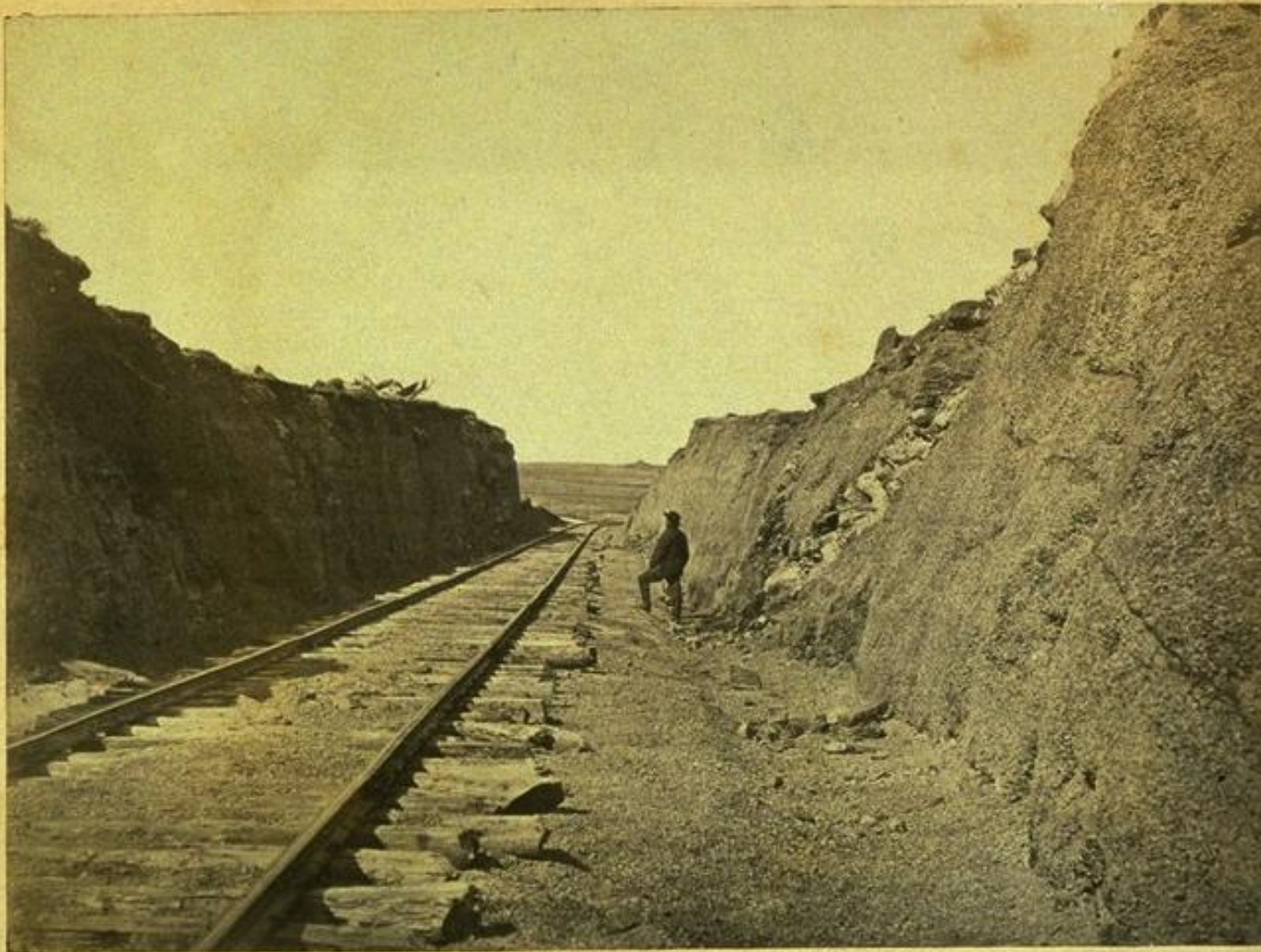
Travel & Empire

William Henry Jackson, *Niagara Horseshoe Falls*, 1890 - 1897. Albumen print on paper. UMMA, 1983/1.297.



Travel & Empire

Andrew Russell, *Malloy's Cut, Sherman Station, Laramie Range*, 1868 - 1870.
Albumen print on paper. UMMA, 1989/1.53.



Travel & Empire

Carleton Emmons Watkins, *Down the Valley, Yosemite, California*, 1855 - 1866.
Albumen print on paper. UMMA, 1997/1.173.



Naturalist Photography & Pictorialism

Julia Margaret Cameron,
The Kiss of Peace, 1869.
Albumen print on paper.
UMMA, 1975/1.63.



Naturalist Photography & Pictorialism

Eugène Cuvelier, *Road in the Forest of
Fontainebleau*, 1855 - 1875.
Albumen print on paper.
UMMA, 1990/2.65.



Naturalist Photography & Pictorialism

Peter Henry Emerson, *Setting the Bow Net*, Plate II from *The Life and Landscapes on the Norfolk Broads*, 1886. Platinum print on paper. UMMA, 1976/2.18.



Peter Henry Emerson, *Cantley Wherries Waiting for the Turn of the Tide*, Plate XIV from *The Life and Landscapes on the Norfolk Broads*, 1887. Platinum print on paper. UMMA, 2022/2.234.1.



Naturalist Photography & Pictorialism

Alfred Stieglitz, *The Steerage*, 1907. Photogravure on paper. UMMA, 1995/2.23.

Photo-Secession



Photography as Social Documentary

John Thomson, *The Crawlers*, 1876 - 1877.
Woodburytype on paper. UMMA, 1972/2.383.



THE "CRAWLERS."

Lewis W. Hine, *Boy by Wagon*, 1908 - 1924. Gelatin silver print on paper.
UMMA, 1971/2.142.



Photography as Social Documentary

MAKING HUMAN JUNK



GOOD MATERIAL
AT FIRST

High Wages
THE PROCESS



THE PRODUCT

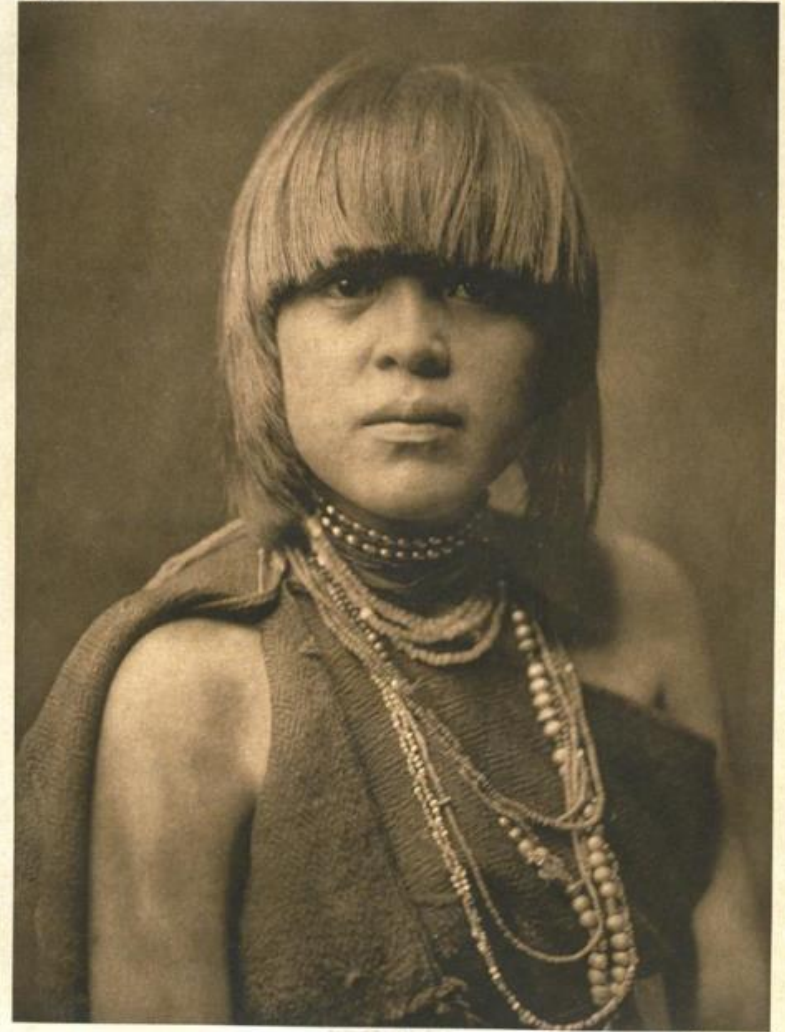


No future and low wages "Junk"
SHALL INDUSTRY BE ALLOWED TO PUT
THIS COST ON SOCIETY?



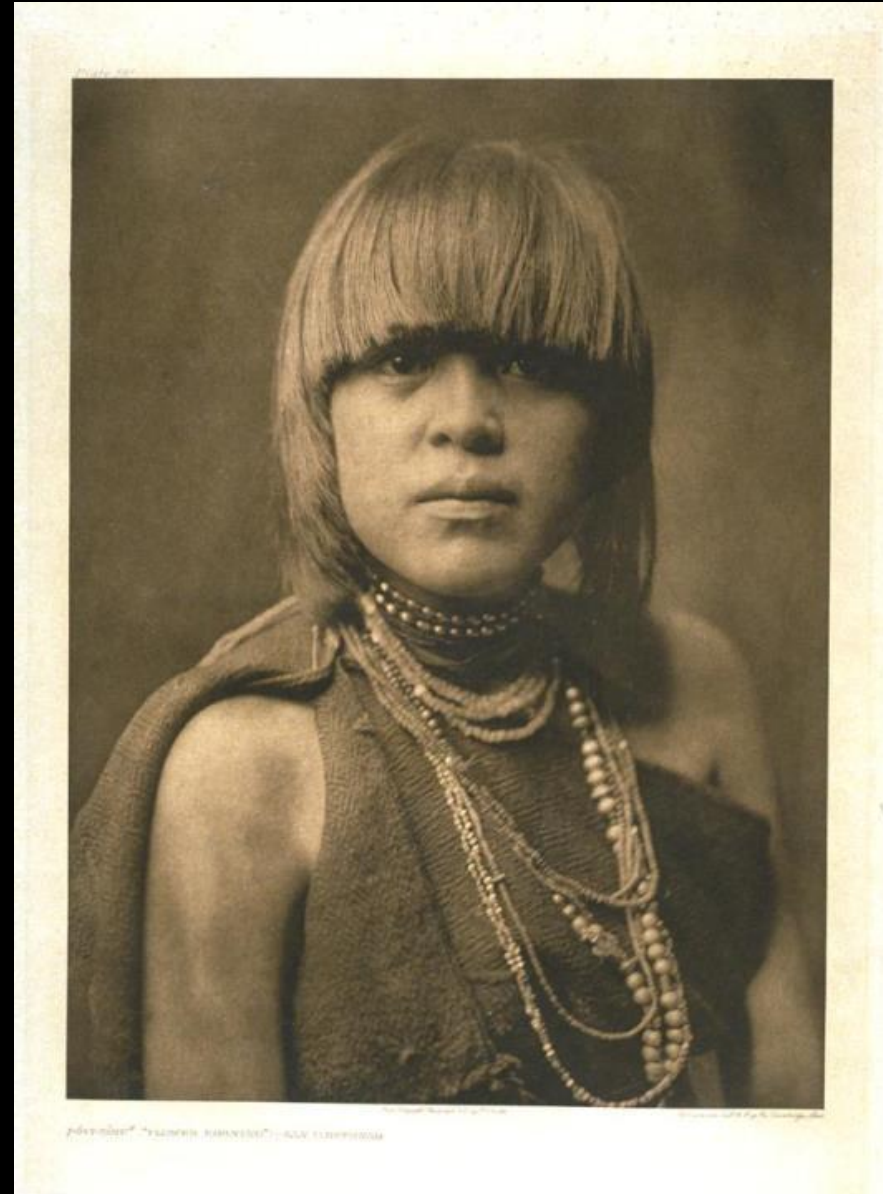
Photography as Social Documentary

Edward S. Curtis, *Póvi-Támuⁿ* ("Flower Morning") - San Ildefonso, 1925 - 1926.
Photogravure on paper. UMMA, 1997/1.159.



PÓVI-TÁMU "FLOWER MORNING" - SAN ILDEFONSO

Photography as Social Documentary



Photography as Social Documentary

THE NORTH AMERICAN INDIAN

BEING A SERIES OF VOLUMES PICTURING
AND DESCRIBING

THE INDIANS OF THE UNITED STATES
AND ALASKA

WRITTEN, ILLUSTRATED, AND
PUBLISHED BY
EDWARD S. CURTIS

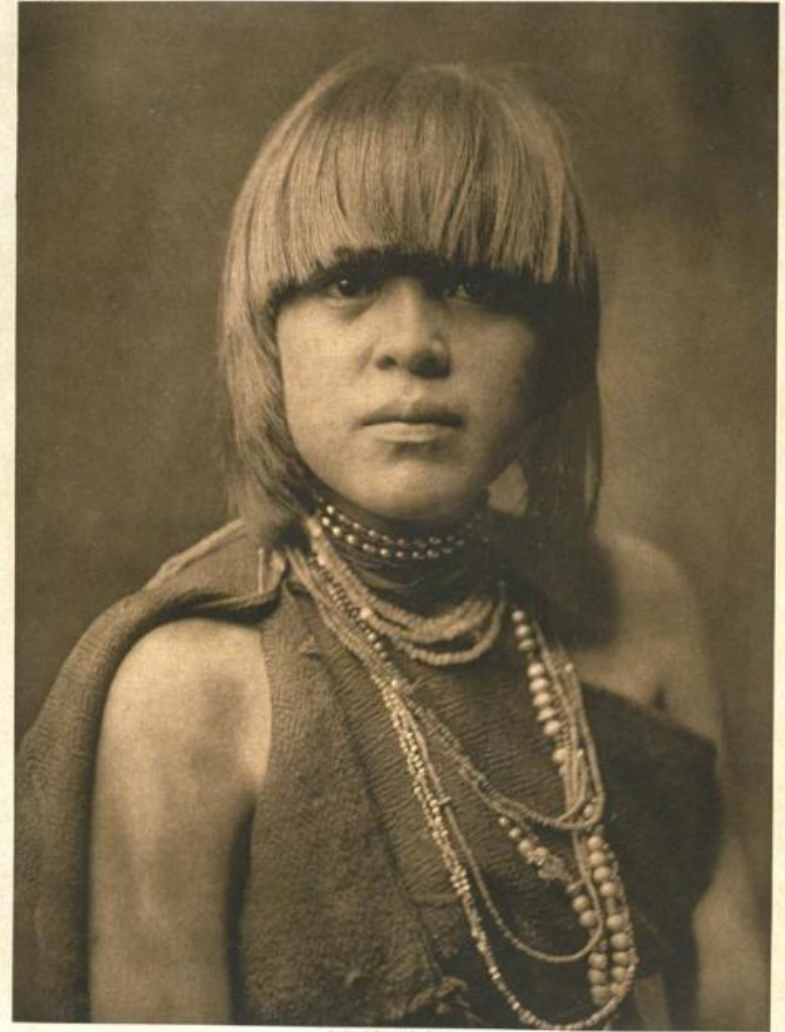
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FREDERICK WEBB HODGE

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THEODORE ROOSEVELT

FIELD RESEARCH CONDUCTED UNDER THE
PATRONAGE OF
J. PIERPONT MORGAN



IN TWENTY VOLUMES
THIS, THE FIRST VOLUME, PUBLISHED IN THE YEAR
NINETEEN HUNDRED AND SEVEN



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