19th C. Portrait Photography: Key Points to remember
- Toward the end of the 18th C. the concept that pose, gesture, and expression should reveal the inner person was discussed in several writings that exhorted the portrait to rise above merely mechanical graphic representation of the human features. The most significant expression of this idea was in the 1789 publication, “Essays on Physiognomy” by whom?
-Commercial portraiture of daguerreotypes did not occur until two advances, what were they?
-What specific improvements made the daguerreotype more suited for portraits?
-Who is credited with inventing the red (safe) darkroom light, using painted backdrops for portraits, and discovering an accelerating process, using chlorine instead of bromine to reduce exposures, and the suggestion of the idea of using a series of photographs to create the illusion of movement?
-Daguerreotype portraits were handcolored for what reason, and in 1840 this method was patented by whom?
-Explain briefly how the daguerreotype’s success in US, was aligned with what national ethos?
-The conjunction of appearance and moral character is evident in the fine daguerreotype portraiture that issued from the Boston studio of who?
-Which photographer patented the carte-de-visite portrait in 1854?
-The best known photographer of French intellectual, literary, and artistic figures during the collodion era was who?
-Julia Margaret Cameron was influenced by what artistic movement in the 19th Century?
- "The pursuit of beauty as a state of grace, a means of retrieving lost innocence”, best describes whose photographic philosophy and works in the 19th C?
-Which 19th C. Scottish photographer best known for his work in China, and streets of London is widely regarded as one of the fathers of social documentary photography?
-What was the “Galerie Contemporaine”?
-Which photographic partnership in the 1840’s used the calotype process, and transformed photography into an art form?

Images to remember for identification:  Photographer, Title, Date, Process that could appear on quizzes or final exam.
- Lewis Carroll, The Reverend C. Barker & his daughter May, 1864, wet collodion/albumen
- Lewis Carroll, Alice Liddell as "The Beggar Maid", 1859, wet collodion/albumen
- Lewis Carroll, Xie Kitchin, 1860 wet collodion/albumen
- Lewis Carroll, "It won't come smooth", Irene MacDonald, 1863
- Julia Margaret Cameron, The Double Star, 1864 wet collodion neg/albumen print
- Julia Margaret Cameron, Florence, Study of St. John the Baptist, 1872, wet collodion neg/albumen print
- Julia Margaret Cameron, Sir John Herschel, 1867, wet collodion neg/albumen print
- Julia Margaret Cameron, Pre-Raphaelite Study, May Prinsep, 1870, wet collodion neg/albumen print
- Nadar, Sarah Bernhardt, 1865, wet collodion neg/Albumen Print
- Nadar, The Photographer’s Wife, 1853/1890?, wet plate, salt print
- Lady Clementina Hawarden, Two women on porch, 1862, wet collodion neg/albumen print
- Southworth & Hawes, Unidentified girl with Gilbert Stuart Portrait of George Washington, Daguerreotype, 1850’s
- Southworth & Hawes, Young dead girl “sleeping”, 1853, Daguerreotype
- Hill & Adamson, Lady Eastlake, 1843-47, Calotype Neg salted paper print
- Hill & Adamson, The McCandlish Children, 1845, Calotype Neg salted paper print
- Louis Pierson, Countess Castiglione, 1860, Albumen Print
- Andre Adolphe Eugene Disderi, Portrait of a Ballerina, uncut albumen print from a carte-de-visite negative
- Oscar G. Rejlander, A Young Naturalist, 1860, Wet collodion neg/albumen print
- John Thomson, The Crawlars, 1877-78, Woodburytype
- Antoine Francois Claudet, The Geography Lesson, 1850 Daguerreotype

Important Quotes: Be able to identify to whom these quotes are attributed.
- “I longed to arrest all the beauty that came before me and at length the longing has been satisfied”-Julia Margaret Cameron
- Julia Margaret Cameron stated her photographic mission as, “My aspirations are to enoble Photography and to secure for it the character and uses of High Art by combining the real and Ideal and sacrificing nothing of the Truth by all possible devotion to Poetry and beauty”.
- “The images are too true to Nature to please the sitters, even the most beautiful”. -Nadar
- “Photography is my one recreation and I think it should be done well.” -Lewis Carroll
- “The artist, even in photography, must go beyond discovery and the knowledge of facts; he must create and invent truths and produce new developments of facts.” –Albert Sands Southworth, 1870

General concepts to remember:
- A portrait photograph is compulsively ambivalent. It promises to reveal and depict the character of the individual portrayed, but at the same time it may hide and distort.
- With the image as surrogate, more people were made to feel closer to political and cultural figures, even while the likenesses themselves emphasized distinctive characters.
- On the whole, most commercial camera portraiture is quickly exhausted in terms of insight or aesthetic interest, yet in the hands of creative individuals, amateur and professional, among them, Southworth & Hawes, Hill & Adamson, Cameron, Carroll, and Nadar, portraits seemed to distill an artistic ideal while still probing individual personality.