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Handout Study Guide: Session 4

19th C. Documentation: Landscape & Architecture Photography Key Points to remember

- 19th C. photographers approached the landscape with the conviction that the camera might perform a dual function—explain.
- Briefly explain how landscape as a subject matter in its own right, in painting, as well as in early photography, evolved?
- Landscape photography evolved as a commercial enterprise with the taking of what kind of photographs?
- What were two commonplace techniques or solutions used by 19th C. photographers for treating the problem of visually unrelated rectangles of light and dark areas, that the actual land or cityscape frequently presented, and for unifying the sky and foreground in a photograph?
- Landscape daguerreotypes depicted unparalleled clarity of detail, but they also presented problems, describe several.
- What improvement to the calotype paper process method evolved from experiments by Blanquart-Evrard and Le Gray, and in the 1850’s resulted in a pinnacle of excellence in France of images of Landscape and Architecture?
- What is the name of the mid 19th C. French “naturalist” artistic movement in landscape painting, where the artists painted outdoors, or “en plein-air”, was concerned with capturing the quality of light and revealing the value of unspoiled nature in human experience, and most importantly coincided with the improved calotype resulting in images of extraordinary quality?
- What is the name of the philosophy developed by French social philosopher, Auguste Comte, in the early 19th C, which had a great effect on the visual arts, especially landscape photography, and held the idea that “a scientific understanding of material reality was the key to economic progress”?
- Which photographic process made the mechanization of the landscape view possible, and turned the scenic landscape into an item of consumption, and landscape photography into photo-business?
- Lady Elizabeth Eastlake, English critic of photography, wrote in 1857, “that the collodion landscape was unable to represent the tonal gradations that the eye accepts as denoting spatial recession, and that by its combined lack of atmosphere and too great precision, the image showed both too little and too much.” What technique to avoid this problem was used by photographers concerned with making artistic landscapes?
- What are two reasons why “manifest destiny” related to American photography in the West in the 19th C.?
- Which 19th C. landscape photographer was recognized internationally in photographic circles for establishing the mountain landscape as a symbol for transcendent idealism?

Images to remember for identification: Photographer, Title, Date, Process that could appear on quizzes or final exam.

Roger Fenton The Long Walk Windsor, 1860, albumen print
Roger Fenton Rievaulx Abbey Yorkshire, 1854 Albumen print/wax paper negative
John Thomson A Pagoda Island in the mouth of the Min River 1870-71 carbon print
Francis Frith, Pyramids from the Southwest Giza 1858 Albumen Print
Benjamin Brecknell Turner Pepperharrow Park, Surrey 1853 albumen silver print/waxed paper negative
Benjamin Brecknell Turner, At Compton, Surrey 1852-54, albumen print/waxed paper neg
Robert MacPherson Grotto of Neptune Tivoli, 1861 albumen print
Herman Vogel Bridge near Kings Monument 1866, albumen print
Victor Regnault, Sevres, the Seine at Meudon 1853
Adolphe Braun, Lake Steamers at Winter Moorning, Switzerland 1865, carbon print
Camille Silvy River Scene France 1858 Gold Toned Albumen Print from 2 wet collodion negs
Edouard Baldus, Ramparts of Avignon 1856
Edouard Baldus, La Ciota 1860
Philip Henry Delamotte Evening 1856-7 albumen print/wet collodion neg
Henri Le Secq Forest Stream, 1850-55, paper negative
Gustave Le Gray Pavillion Molieu, Louvre, Paris 1857-9
Gustave Le Gray Karnak: Pillars of the Great Hall 1859
Gustave Le Gray Railroad Yard, Tours 1851 dilute albumen print/waxed paper neg
Gustave Le Gray Cloister of Moissac 1851 dilute albumen print/waxed paper neg
Samuel Bourne, Vishna Pud & other temples near the Burning Gat, 1863-66 albumen print/wet collodion
Samuel Bourne Gateway of the Hooseinad Bazaar 1863-66 Albumen /Wet Plate
Timothy O’Sullivan Vermillion Creek Canyon 1867 albumen/wet collodion
Carleton E. Watkins Cape Horn near Celilo, Oregon 1867
Carleton E. Watkins The Wreck of the Viscata 1868
Carleton E. Watkins Cathedral Spires, Yosemite 1861
Carleton E. Watkins Multnomah Falls Cascade, Columbia River 1867 albumen silver print/glass neg
Carleton E. Watkins Cape Horn near Celilo 1864 albumen silver print/glass neg
Carleton E. Watkins Cape Horn, Columbia River Oregon 1867 albumen silver print/glass neg
William Henry Jackson Grand Canyon of the Colorado, 1883 albumen/wet plate
William Henry Jackson Old Faithful 1870, albumen/wet plate
Eadweard Muybridge Mount Hoffman, Sierra Nevada Mountains from Lake Tenaga, albumen silver 1872
George Barker, Niagara from Below, albumen silver print, 1886
Andrew J. Russell, Hanging Rock foot of Echo Canyon, 1868
Marc Ferrez. Ilha de Paqueta, 1885
Felice Beato, Geisha with Fan, 1870 hand colored albumen print/wet plate
Von Stillfried,Geisha, 1870 hand colored albumen print/wet plate
Kimbei, Enoshima Island, 1890 hand colored albumen print/wet plate
Important Quotes: Be able to identify to whom these quotes are attributed.
-“considerable watching and waiting is necessary before the effect turns up which is both capable and worthy of being taken” George Washington Wilson, Scottish landscape photographer who possessed the world’s largest stock of 1880’s scenic views

General concepts to remember:
-19th C. scenic views provided souvenirs for the new middle class traveler, and those that couldn’t make the voyage. Photographs of natural wonders provided botanists, explorers, geologists, and naturalists the opportunity to study previously undocumented specimens and locations. The camera itself became part of the shifting relationship between traditional and modern perceptions of nature and the built environment.
-Reflecting one aspect of the Positivist ideas of Auguste Comte, truthful representation of the real world without sentimentality presented itself as an important objective to many 19th C. scientists and intellectuals, and the camera image was regarded as a fitting visual means for just such an impersonal representation of nature.
-Landscape photographers on both sides of Atlantic were influenced by the ideas of Naturalism, an attitude that celebrated the ordinary and unspectacular both in landscape and social activity.