

British Masters of the Albumen Print  
*Robert A. Sobieszek*



International Museum of Photography  
*at George Eastman House*

# Masters Of Victorian Photography

**R.R. Bowker Company**



## **Masters Of Victorian Photography:**

**Masters of Victorian Photography** John Hannavy, 1976      Mountain Heroes Huw Lewis-Jones, 2011-11-22 A fascinating view of the personalities that make up the world of mountaineering from world famous explorers to native sherpas      British Masters of the Albumen Print International Museum of Photography at George Eastman House, 1976 Presents a selection of 215 photographs from the collection of the International Museum of Photography at George Eastman House      **Julia Margaret Cameron and the Art of the Portrait** Mary Therese Mulligan, 1986      **Library Catalog of the International Museum of Photography at George Eastman House** International Museum of Photography at George Eastman House, International Museum of Photography at George Eastman House. Library, 1982      **Liverpool and Manchester Photographic Journal** William Crookes, T.A. Malone, George Shadbolt, J. Traill Taylor, William Blanchard Bolton, Thomas Bedding, 1897      Julia Margaret Cameron Julian Cox, Colin Ford, 2003-03-20 According to one of Julia Margaret Cameron's great nieces we never knew what Aunt Julia was going to do next nor did anyone else This is an accurate summation of the life of the British photographer 1815-1879 who took up the camera at age forty-eight and made more than twelve hundred images during a fourteen-year career Living at the height of the Victorian era Cameron was anything but conventional experimenting with the relatively new medium of photography promoting her own art through exhibition and sale and pursuing the eminent personalities of her age Alfred Tennyson Charles Darwin Thomas Carlyle and others as subjects for her lens For the first time all known images by Cameron one of the most important nineteenth-century artists in any medium are gathered together in a catalogue raisonné In addition to a complete catalogue of Cameron's photographs there is information on her life and times initial experiments artistic aspirations techniques small-format images albums commercial strategies sitters and sources of inspiration Also provided are a selected bibliography of publications on Cameron a list of exhibitions of her work held both in her time as well as our own and a summary of important collections where her pictures can be found      Catalogue of the Public Archives Library Public Archives of Canada. Library, 1979

*The Martial Face* David Winton Bell Gallery (Brown University), 1991 An exhibition by the Department of Art Brown University January 26-March 3 1991      *Art Books, 1950-1979* R.R. Bowker Company, 1979      **Art Books**, 1979 Including an international directory of museum permanent collection catalogs      **Creative Camera**, 1985      **International Museum of Photography at George Eastman House** International Museum of Photography at George Eastman House (Rochester, N.Y.), Robert A. Sobieszek, 1976      **Family History in Focus** Donald John Steel, Lawrence Taylor, 1984      *The British Library General Catalogue of Printed Books 1976 to 1982* British Library, 1983      **Creative Photography** Helmut Gernsheim, 1991-01-01 First authoritative comprehensive study of photography from a purely aesthetic point of view spanning its history from daguerreotypes to modern photo-reportage 240 superb photographs First inexpensive paperback edition      Catalogue of the Library of the National Gallery of Canada: Mah National Gallery of Canada. Library, 1973

Photography and society in the Victorian Era - based on Jens Jäger's book 'Gesellschaft und Photographie - Formen und Funktionen der Photographie in Deutschland und England 1839-1860' Monika Rusek, 2007-07-06 Seminar paper from the year 2005 in the subject English Language and Literature Studies Culture and Applied Geography grade 1.7 University of Potsdam language English abstract Introduction This essay mainly refers to the society in which photography arose. We shall look at the economic and social situation when photography appeared and how photography was perceived by the Victorians. Also some aspects of the problematic discussion if photography can become an art are considered in this essay. These aspects are concerning only the nineteenth century and what people thought in that time about this topic. The first chapter tells the history of photography. It covers an overview how photography developed and what advantages each development involved. The second chapter deals with the initial situation when photography was first publicly announced in 1839. We will come across cultural and scientific institutions and the infrastructure of the means of communication in that time. This is important for an understanding of the context in which the invention of photography took place. And therefore to see why photography developed so fast and powerfully in that century. The third section is about photography as a business concerning its economical and technical expansion. It illuminates the fact that photography was on the way to become a mass media but was still too expensive to reach all social strata. Moreover we will have a look at the middle class which is held responsible for supporting photography, the most being the bearer class and upholder of photography. The fourth chapter highlights the functions photography had. It explains which social requirements and conventions photography had to obey to survive. Furthermore we will pay attention to some reactions that were written down in newspapers and magazines about the new phenomenon. This section concentrates on the thesis Jens Jäger had formulated in his book *Gesellschaft und Photographie* Opladen 1996, namely that photography's function was steered and defined by the people's views and values. The question we will look at is: Which objects were considered to be worth to take a photo of and why? The fifth chapter concerns itself with the artistic status of photography and with its discussions and debates that were led in the Victorian time when photography was classified mainly as a scientific, mechanical and optical process. In this section I will write as well about some photographers who are said to have been artists and to have produced some important artistic works. □□□□□□□□□□ □□□□□□□□, 1986

**Art, Design, Photo**, 1980

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