

Chapter 2: key words and concepts

What is a daguerreotype?

Who are the early practitioners?

Who is the “unknown” daguerreotypist?

What contributions can be associated with:

- Wolcott?
- Fitz?
- Beard and Goddard?

What qualities make the studio of Southworth and Hawes so significant to the study of daguerreotypy? What attitude about the portrait made Plumbe’s approach different from Southworth and Hawes?

What contributions did Whipple bring to the photograph in the middle of the 19th century?

By the way, the book’s description of Babbitt’s photograph of Niagra Falls does not indicate that he used a montage procedure. It basically states that Babbitt developed a convention for portraying tourists, and as is the case with most conventions, they do not allow for much spontaneity.

From chapter 3, pp 48 - 50:

What was the Lille enterprise?

What contributions did Le Gray, Blanquart-Evrard, and even Whipple make to the further development of the calotype? (These will be taken up again in chapter 4; they provide an important base for the development of the wet-plate collodion/albumen system).

What is albumen?

What is the difference between photogenic drawing and a calotype?

In one sentence, what is the basic difference between a daguerreotype and a calotype?

Because the critical problems of the calotype related to the surface of the paper used in printing, the earliest attempts to improve the process searched for new forms of treated paper. The next change involved the development of the wet plate (collodion) system which decreased the time necessary to make an exposure, thereby allowing for greater spontaneity in the subject of the photograph, and, as Hirsch points out in chapter 4, it facilitated the misleading belief that no signs of the artist’s touch or vision were present in the photograph. The combination of the wet plate system and the albumen paper increased the potential for making multiple prints, an effect which contributed to a decline in the value and care of the photograph as well as fostering the belief that the artist was not a factor in the production of the image. This will be the subject of our class meetings this week.