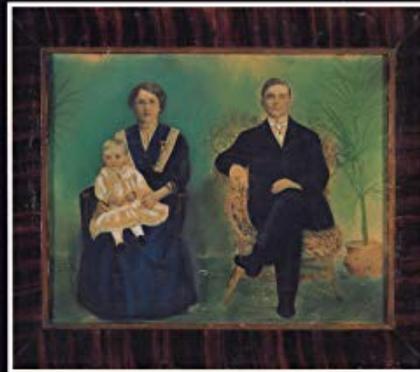


THE PAINTED PHOTOGRAPH 1839–1914

ORIGINS, TECHNIQUES, ASPIRATIONS



HEINZ K. HENISCH AND BRIDGET A. HENISCH

[PDF] The Painted Photograph, 1839-1914: Origins, Techniques, Aspirations

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The Painted Photograph, 1839-1914-Heinz K. Henisch 1996 As photography grew more popular following its invention in 1839, its admirers did not understand how a medium that

rendered shapes and textures in exquisite detail could fail to render them in realistic color. Also disappointing was the tendency of the captured images to fade over time. Photographers, ever eager to please their public, began "painting" their photographs with substances ranging from water colors and oil to chalk and crayon. Images

were enlarged, enhanced, and framed, to simulate the splendors of the traditional portrait. With its rich variety of illustrations in color and duotone, *The Painted Photograph* is the first comprehensive history of overpainting, from its origins to World War I. The 131 illustrations featured draw upon original nineteenth- and early twentieth-century sources, most from America and Britain, but also representing Japan, Turkey, Austria, Germany, Poland, Canada, Bohemia, India, Australia, Norway, Holland, and Russia. In describing a multitude of early techniques, the authors survey overpainting on various types of photographs, including daguerreotypes, tintypes, and imprinted porcelain, milk glass, enamel, magic lantern slides, and textiles. Particularly fascinating are discussions of overpainted death portraits, most commonly those of children, and the origins of popular "picture postcards" featuring overpainted landscape scenes. The Henisches address also the eager acceptance of the painted photograph throughout the world, despite the hostility of the art-critical establishment. The

Painted Photograph will appeal to a wide public interested in photography, history, sociology, social anthropology, folk art, popular fashion, and antiques.

Photographica- 1996

Positive Pleasures: Early Photography and Humor- In the year that photography was introduced to the world, 1839, a cartoon in a French broadside showed a gallows for the draftsmen and engravers who would be put out of work by the new medium. This was only the beginning of a long tradition of amused, and amusing, depictions of photography, a practice now reviewed in Heinz and Bridget Henisch's new book. *Positive Pleasures* explores the humorous commentary about photography that emerged in the medium's first seventy-five years, providing a panorama of photographic comedy in its many aspects, both pictorial and literary. The Henisches present a wide range of examples

found in cartoons, literature, and such facets of popular culture as music, fashion, and advertising. They also discuss examples of photo-humor in the political arena. Richly illustrated with more than 250 cartoons and photographs from international sources, the book takes readers behind the technical and commercial scenes of a new medium. It covers the period from photography's beginnings to the years following World War I when the popularization of miniature cameras redefined the world of photography--showing how, as the outward appearance of photographic paraphernalia changed, each new generation of cartoonists was provided with new challenges for their satirical skills. It also depicts photographers as humorists in their own right through examples of their amusing interpretations of reality. Viewed today, these cartoons and anecdotes shed new light on photography's problems and pleasures as seen by society at large and prove that it is not necessary to be a photo-historian in order to appreciate photographic humor. Positive Pleasures firmly establishes photo-humor as an important part of

social and visual anthropology and should stimulate new research by social scientists. It will also delight anyone with an interest in social history or the nineteenth-century world, as it deepens our understanding of both photography's impact on society and the impact of fads and fashions on photography itself.

Each Wild Idea-Geoffrey Batchen 2002 Essays on photography and the medium's history and evolving identity.

History of Photography-Laurent Roosens 1999-05-28 The fourth volume in a history of photography, this is a bibliography of books on the subject.

Color and Victorian Photography-Lindsay Smith 2020-07-18 Nineteenth-century photography is usually thought of in terms of 'black and white' images, but intense

experimentation with generating and fixing colors pre-dated the public announcement of the daguerreotype in 1839. Introducing readers to the long, frequently overlooked story of the relationship of color to photography, this short anthology of primary sources includes: accounts of the scientific search for color by Elizabeth Fulhame and Sir John Herschel; photographers' views on color; extracts from the photographic press and from manuals on handcoloring; and accounts by critics such as John Ruskin. The volume provides a fresh perspective on the culture, history and theory of early photography, demonstrating why scientists, philosophers, photographers, literary writers and artists were so fascinated by the potential for polychrome in photographs. With an introductory essay arguing that from the earliest days of photography the prospect of color loomed large in the imagination of its creators, users and critics, this reader is an essential resource for students and scholars wanting to gain a full understanding of nineteenth-century photography and its relationship to art history, literature and culture.

Photography and Other Media in the Nineteenth Century-Nicoletta Leonardi

2018-02-26 In this volume, leading scholars of photography and media examine photography's vital role in the evolution of media and communication in the nineteenth century. In the first half of the nineteenth century, the introduction of telegraphy, the development of a cheaper and more reliable postal service, the rise of the mass-circulation press, and the emergence of the railway dramatically changed the way people communicated and experienced time and space. Concurrently, photography developed as a medium that changed how images were produced and circulated. Yet, for the most part, photography of the era is studied outside the field of media history. The contributors to this volume challenge those established disciplinary boundaries as they programmatically explore the intersections of photography and "new media" during a period of fast-paced change. Their essays look at the emergence and early history of

photography in the context of broader changes in the history of communications; the role of the nascent photographic press in photography's infancy; and the development of photographic techniques as part of a broader media culture that included the mass-consumed novel, sound recording, and cinema. Featuring essays by noteworthy historians in photography and media history, this discipline-shifting examination of the communication revolution of the nineteenth century is an essential addition to the field of media studies. In addition to the editors, contributors to this volume are Geoffrey Batchen, Geoffrey Belknap, Lynn Berger, Jan von Brevern, Anthony Enns, André Gaudreault, Lisa Gitelman, David Henkin, Erkki Huhtamo, Philippe Marion, Peppino Ortoleva, Steffen Siegel, Richard Taws, and Kim Timby.

The American Archivist- 1999 Includes sections "Reviews of books" and "Abstracts of archive publications (Western and Eastern Europe)."

The American Archivist-Society of American Archivists 1997

The Magazine Antiques- 1998-10

Preserving Your Family Photographs-

Maureen Taylor 2001 Genealogists and non-genealogists alike love old photographs and many people have photo collections of their ancestors. Preserving Your Family Photographs shows them how to organize and store these photos so that future generations can also enjoy them. Readers will learn how to care for family photos, identify different types of damage, learn basic conservation techniques, buy the proper storage materials, then organize the family photo archive and safely display it for all to see. * Photo preservation and display techniques appeal to both genealogist and non-genealogist alike * the book provides instruction through the use of

beautiful sample photos Maureen Taylor is the author of *Uncovering Your Ancestry through Family Photographs*. She is a regular contributor to *Family Tree Magazine* and is a former picture research coordinator and photo curator. She is a frequent lecturer at genealogical conferences and workshops across the country on the subject of photograph identification, organization and preservation. She lives in Westwood, Massachusetts.

The Southern Quarterly- 1997

Library Journal- 1996 Includes, beginning Sept. 15, 1954 (and on the 15th of each month, Sept.-May) a special section: *School library journal*, ISSN 0000-0035, (called *Junior libraries*, 1954-May 1961). Also issued separately.

Coatings on Photographs- Constance McCabe 2005

University Press Books for Public and Secondary School Libraries- 1997

Portraiture & Photography in Africa- John Peffer 2013 Some essays originally presented at the conference "'Portrait Photography in African Worlds'" (February 3-4, 2006), University of California, Santa Cruz.

Cumulative Bibliography of Victorian Studies- 1970

A New History of Photography- Michel Frizot 1998 A collection of entries that help chronicle the history of photography, explaining the different techniques that have been used and defining the common terms used in the field.

AB Bookman's Weekly- 1997

A History of Women Photographers-Naomi Rosenblum 2010 The definitive text on women in photography, now in an affordable paperback edition.

News Art-Stanley B. Burns 2009 An unexplored visual history of the melding of art, photography and journalism takes the reader back to the days before Photoshop and reveals how newspaper editors would doctor images for effect and intent. These images, from 1900-1960, illustrate the range of art enhancement, from outlining and airbrushing to complete overpainting with subjects ranging from crime scenes, world events and social personalities. Presenting original photographs in an area still open to discovery and collecting, NEWS ART is a guide for collectors and curators.

Art and Visual Culture in India, 1857-2007-

Gayatri Sinha 2009 The demand for Modern, Post-Modern and Contemporary Indian art among collectors all over the world has spiralled in the past few years. This book covers major trends in Indian art over the last 150 years, taking in a broad sweep the shift from traditional forms of painting through the mechanical reproduction to 21st century Contemporary art.

Book Review Digest- 1997

College & Research Libraries News- 1996

American Book Publishing Record- 1996

Camerawork- 1997

Current Contents. Arts & Humanities - 1997

Art Journal- 1976

The Daguerreian Annual- 2008

Contemporary Authors- 1998

America, History and Life- 2004 Article
abstracts and citations of reviews and
dissertations covering the United States and
Canada.

**The Photographers of Constantinople: The
album-**Bahattin Öztuncay 2003

Historical Abstracts-Eric H. Boehm 1999

The Photographic Experience, 1839-1914: Images and Attitudes-

In the Vernacular-Stacey McCarroll Cutshaw
2008 Considers photography as a "vernacular"
practice, drawing from a collection of 4000
images including snapshots, wedding
photographs, news and advertising images,
insurance pictures, family pictures, travel
albums, grade-school class portraits, and pin-up
photographs. Includes essays by Ross Barrett,
Stacey McCarroll Cutshaw, Rernard L. Herman,
and Daile Kaplan.

Choice- 1998

Moving Color-Joshua Yumibe 2012 This is a
study of the beginnings of colour cinema.
Looking backward, Joshua Yumibe traces the
legacy of colour history from the beginning of the
19th century to the cinema of the early 20th

century.

**International Bibliography of Book Reviews
of Scholarly Literature Chiefly in the Fields
of Arts and Humanities and the Social
Sciences- 1997**

Seizing the Light: A Social History of

Photography-Robert Hirsch 2009 Contains
images and commentary by hundreds of
international artists.

ABM- 1998