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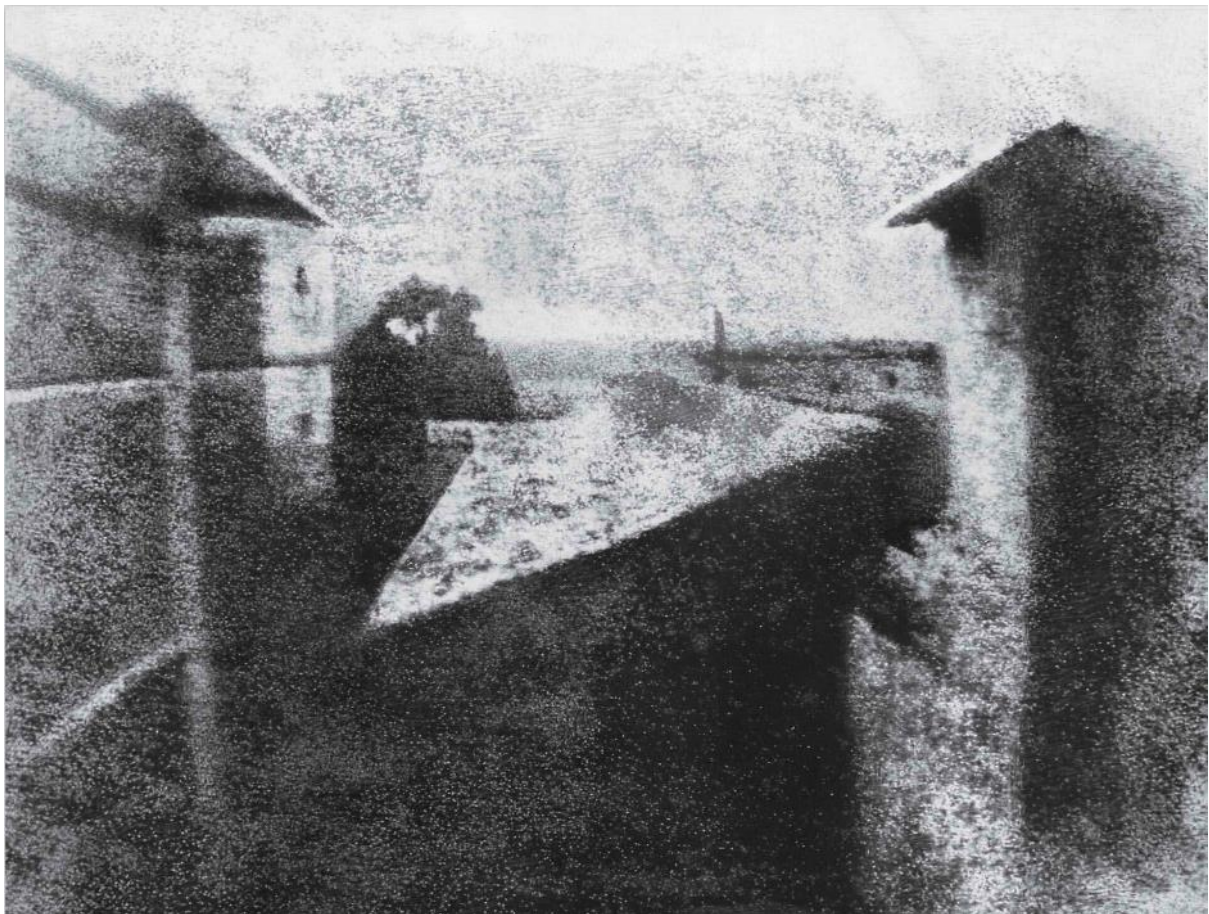
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Photography Past Present and Future

The history of photography goes back to around the 1800's. Probably one of the very first permanent images made in a camera was created by Joseph Nicéphore Niépce in 1825 and was the view from his window. He called his process Heliography.

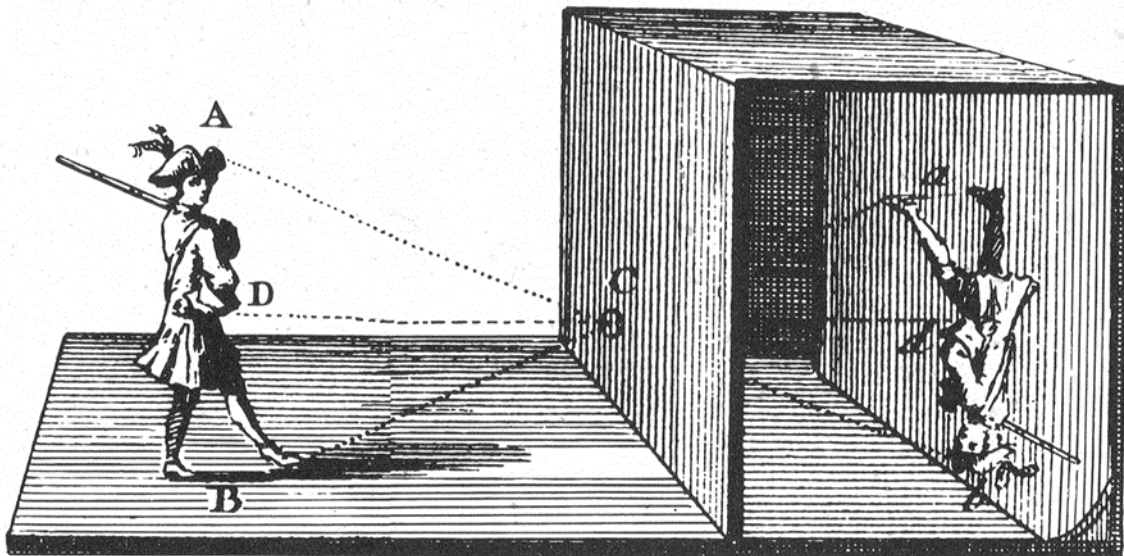


Ref Time Magazine

<http://100photos.time.com/photos/joseph-niepce-first-photograph-window-le-gras>

Past

Joseph Nicéphore Niépce was a French inventor who was very interested in the method of lithography. Images drawn on stone could be reproduced using oil-based ink. Looking for other ways of reproducing an image, he setup up a camera obscura, which projected images illuminated by sunlight. Using the view from his window in eastern France as his subject. It was cast on a treated pewter plate, and after many hours, produced a crude copy of the view outside. This was the first known permanent photograph. He called the process Heliography.



Camera Obscura.

Ref <https://www.britannica.com/>

He created a partnership with the inventor Louis-Jacques-Mandé Daguerre, to improve his heliographic process. Daguerre made improvements to the process and the design, but when Niépce died in 1833 the partnership ended. Daguerre did succeed in creating a sharp image on a silver iodide plate and by 1837, he could fix the images using a salt solution.

He named this process Daguerreotype. Unfortunately, it was commercially unsuccessful.



Original Giroux Daguerreotype Camera

Ref <http://britishphotohistory.ning.com/>

English scientist William Henry Fox Talbot independently invented a process to fix camera images using silver salts in the 1830's. Although Daguerre had beaten him to the creation of photography, on January 31, 1839 he submitted a document on January 31, 1839 to the Royal Institution entitled "Some Account of the Art of Photogenic Drawing". This was the first publication containing a description of photography.

"Talbot's *The Pencil of Nature* (1844–46), published in six instalments, was the first book with photographic illustrations. Its 24 (of a proposed 50) plates document the beginnings of photography primarily through studies of art objects and architecture."

Two years later, Talbot developed a process for creating photographs on paper, called calotypes.

Calotypes were never as popular or widespread as daguerreotypes, as the latter produced sharper details. The drawback with daguerreotypes is they only produce a positive print, which means they cannot be duplicated. The Calotypes produce a negative image which allows multiple reproductions. This process is the basis for film photography today.

The camera first developed for commercial manufacture was a daguerreotype , built in 1839. A contract was signed to produce the camera in France by Alphonse Giroux with Daguerre and Isidore Niépce to produce the cameras costing 400 francs.

After this camera was introduced, other manufacturers quickly followed with improved versions. Various improvements happened over a short period of time. Including faster lenses for shorter exposure time. Different size apertures, giving the first f-stops, brass tubes used for focusing and a f/3.5 Petzval lens which was faster than any other lens at the time, and specifically for portraiture. It was the most widely used design for portraits until 1889 when Carl Zeiss introduced the anastigmat lens.

From a wealthy family, Niépce left France because of the French Revolution. He did return and served under Napoleon Bonaparte. Later, he settled near his native town of Chalon-sur-Saône, continuing his research for the rest of his life.

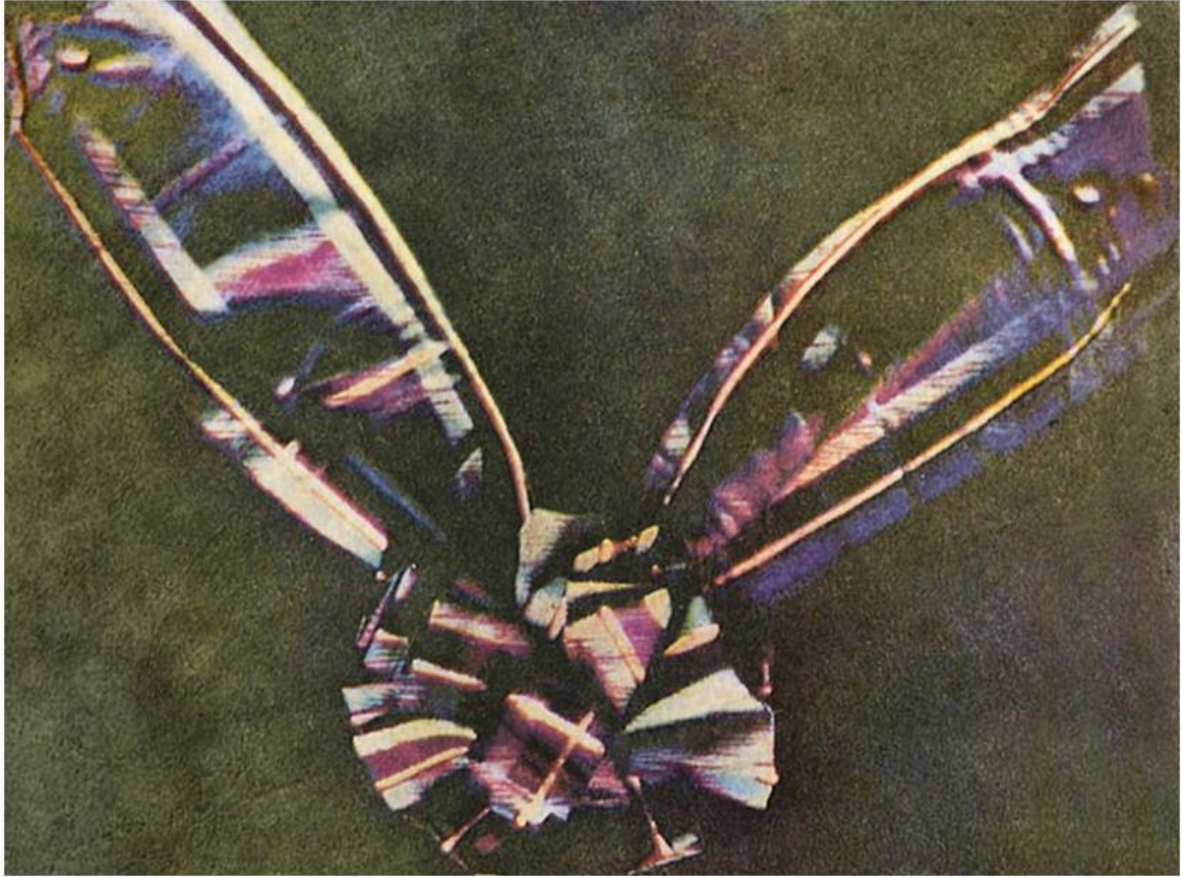
Sir John Herschel in 1839 developed a process of making the first glass negative. He coined the term photography, from the Greek "fos" meaning light and "grafo"—to write. An easier process with a better result, but it was still a long time until photography was publicly recognized.

Initially, photography was used as a painter's aid. After years of refinements and improvements, the use of cameras began with Eastman's Kodak's simple-but-relatively-reliable cameras. Kodak's camera went on to the market in 1888 with the slogan "You press the button, we do the rest".



Eastman's Kodak camera

Present



This first colour photo, an image of a tartan ribbon, was taken in 1861 by the famous Scottish physicist James Clerk Maxwell, who was famous for his work with electromagnetism. Despite the great influence his photograph had on the photo industry, Maxwell is rarely remembered for this as his inventions in the field of physics simply overshadowed this accomplishment.

Photography at present is in a state a flux. Every once in a while, a technology takes a quantum leap forward. Traditional film cameras have all but been

replaced by digital, although some still prefer to shoot film. The professional large heavy DSLR's are slowly making way to smaller lighter and often more powerful mirrorless cameras.

The biggest change in recent years has been in the mobile phone market. The onboard cameras are no longer a low quality after thought. The new generation of mobile phones have some very impressive cameras, plural. Three or more is the norm for the flagship models, with very high-resolution stills and 8k video. All with algorithms that with take all the guess work out of taking an image, even in near total darkness. The adage that the best camera is the one you have with you no longer holds water as we all have camera with us all the time.



The latest android and apple phones with multiple cameras.

The role of the photographer has greatly changed since the advent of the digital camera.

No longer requiring technical knowledge or a dark room. With instant results and an almost unlimited amount of virtually free shots to take, you no longer have to be a professional photographer to get great results.

Some events are too important to not have a professional photographer.

Weddings for example is a one-time opportunity, you can't shoot it again if you get it wrong first time. These types of events are the bread and butter of full time photographers, with only the extremely lucky or very talented being sought after for well-paid professional work.



“Annie Leibovitz is a portrait photographer who in 1970 landed a job at Rolling Stone and went on to create a distinctive look for the publication as chief photographer. In 1983, she began working for the entertainment magazine Vanity Fair, continuing to produce images that would be deemed iconic and provocative.”

Ref <https://www.biography.com/artist/annie-leibovitz>

“The difference between us (photographers) than everyone else is that we take what we do very seriously.”

Ref Annie Leibovitz

Documentary photographer Federico Alegria who has a decade of experience sees things in a different light.

“Personally, I am convinced that photography is better than ever, because it has allowed many people to access cameras and to consume images. On one hand, this democratization has undermined the quality of the content we consume – but at least we have access to it. It is our decision as photographers to worry about consuming photographs that really tell us something, and it is our responsibility to create meaningful images that say something. If it wasn't

for this access to the tool and for the technological advances, I would not be able to enjoy carrying a camera with me at all times. I have nothing against the current state of photography, and long ago I stopped feeling false nostalgia and thinking that “it was better in the old days.”

Ref <https://www.lightstalking.com/state-photography-better-people-think/#>

I definitely believe that the constant stream of images we are bombarded with has diluted the quality of the content. The number of images produced daily has grown dramatically. In 2015 657 billion digital photos were uploaded to Facebook servers alone. This is just one site. This number is increasing almost exponentially. It doesn't include all the billions remain in people's flash cards or computers that never end up online.

There are many good photographers today but very few that are extraordinary.

Lee Friedlander



Ref www.phillips.com/detail/LEE-FRIEDLANDER/NY040315/16

In the 1960s Friedlander emerged as part of a generation of street photographers, capturing contemporary urban life with unflinching realism. Friedlander used a Leica 35mm camera. At the start he complicated the experience by using reflection, mirrors, windows street signs, even doors. Often using windows as frames. Deliberate ambiguity and fragmentation of his work was Friedlander's trademark. Photographing the same locations, and scenes over and over again, drew comparisons to the turn-of-the-century Parisian photographer Eugène Atget.

Eugène Atget

In a career that bridged the 19th and 20th centuries, Eugène Atget had an almost encyclopaedic knowledge of Paris. Around 1900 he took centre stage and he established himself as a specialist in pictures of Paris.

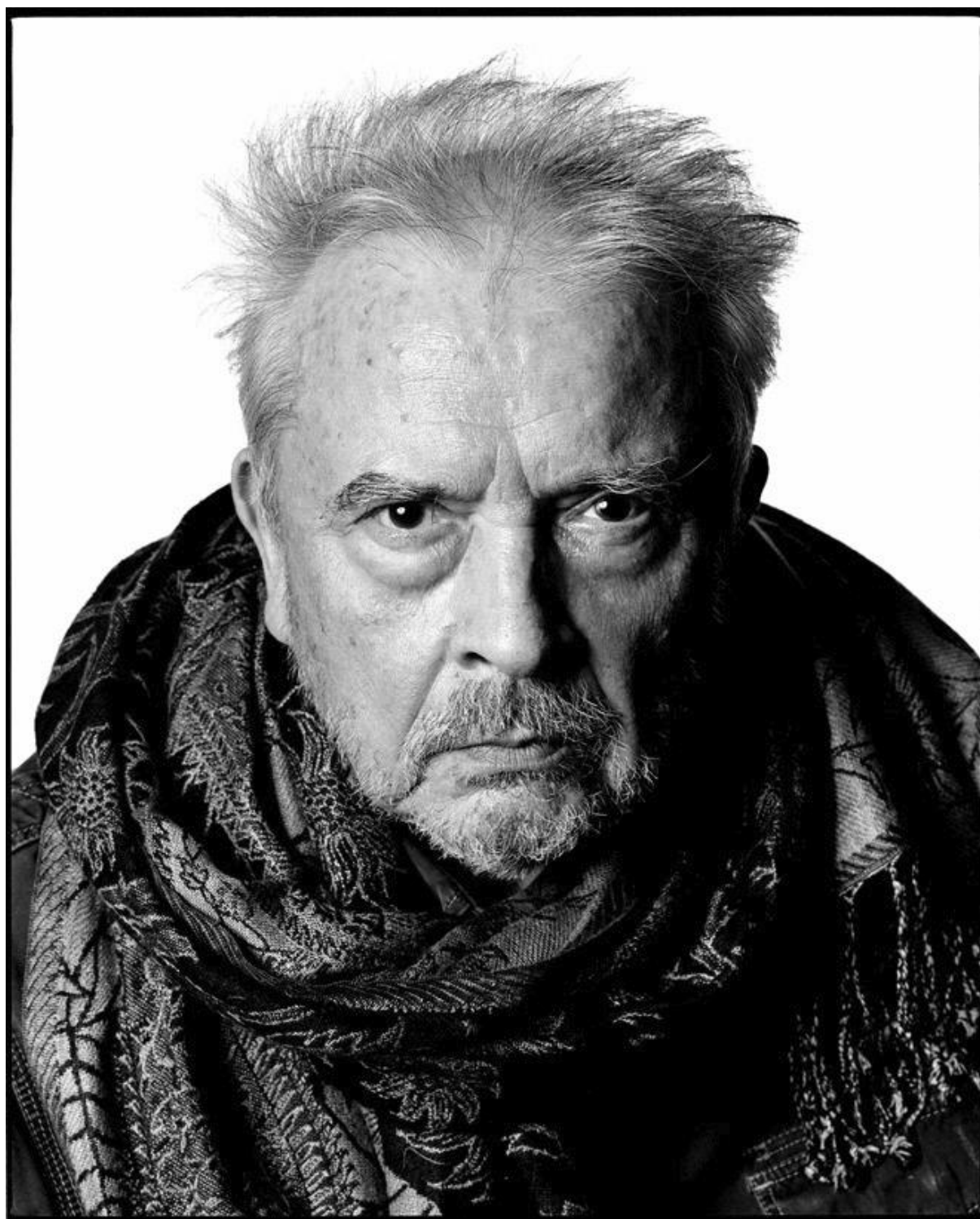
Photographer Ansel Adams wrote, “The Atget prints are direct and emotionally clean records of a rare and subtle perception, and represent perhaps the earliest expression of true photographic art.”



Ansel Adams.



Arguably the most important landscape photographer of the 20th century. One of most well-known photographers in the history of the USA. The popularity_of his work has increased after his death. He was devoted to what was the country's few areas of untouched natural spaces, especially in national Park areas of the American West. An outspoken leader of the conservation movement.



David Bailey having been interested in his youth in photography, he became an apprentice at the John French Studio, here he first became involved in fashion photography. He started working for UK Vogue in 1960.

Bailey's work in celebrity, fashion and portraiture, transformed from chic but reserved stylization to something more youthful and direct. Bailey himself became a celebrity; known for his affairs with several women, among them the model Jean Shrimpton and the actress Catherine Deneuve.

Instax



Attempting to lure the young selfie market away from their phones Fujifilm have developed the “instant” cameras that produce miniature prints almost instantly. Instant results come at a premium but with only a small percentage of images taken ever making it to print, it’s an interesting concept. Reminiscent of the polaroid cameras that also produced similar prints. This may well be an area we see future advancements in. Where delivering quality prints on demand could be a very unique selling point.

Mirrorless Cameras

The currently popular mirrorless cameras do have some advantages over the dslr in certain respects.

The mirror referred to is in the dslr. It reflects the image from the lens up to a prism then out through the view finder to the photographers eye. In a mirrorless system the image in the viewfinder is produced digitally so no mirror is required. The advantage is what you see in the viewfinder is what you get, its much easier to see in strong sunlight, plus it has additional features like being able to light up which areas are in focus or over exposed.

Feature rich and much smaller and lighter than a Dslr a mirrorless camera might be well worth considering.



Sony A7 mirrorless camera

Future

We can never be sure about the future of photography, as it hasn't happened yet.

It is very difficult to see what the future of photography holds. With technological advances coming so fast that by the time you have taken your first photograph it is already out of date.

Currently connectivity is one of the biggest issues and can be a challenge.

Recent DSLRs and Mirrorless cameras do not come with wireless connectivity.

Bluetooth, WIFI and Near-Field Connectivity (NFC) now tend to be standard features. This does mean a lot less cables and adapters are required. These features let your camera, laptop, tablet or smartphone, communicate.

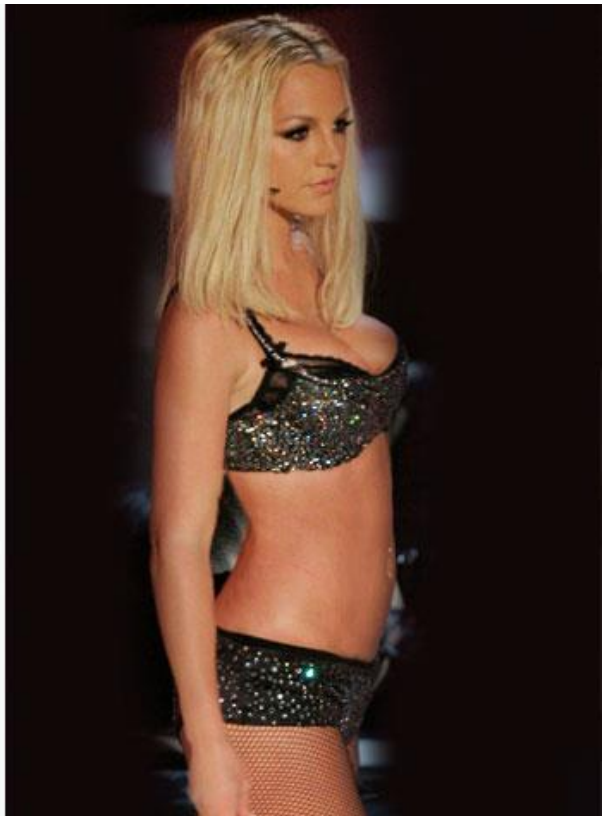
Wireless means you are not limited by a cable.

With ever increasing file sizes bigger storage is required. Larger or multiple memory cards are required to allow us the freedom to shoot many images.



Ref <https://denisgeorgeart.wordpress.com>

Image manipulation will play a larger role in photography. Even more so than today. From the unobtainable perfect body to the surreal or impossible, image manipulation even at today's level can do incredible things. Programs like Photoshop, Lightroom or ON1 can transform an image but also can fix mistakes when the image was created. For example, white balance, exposure, even removing object from the image or creating multiples of the same person or object.



Cottingley Fairies – 1917



In 1917, a series of photographs showing two young cousins, Elsie Wright and Frances Griffiths, playing with fairies.

This image came to the attention of Sir Arthur Conan Doyle. The images accompanied an article he had written on fairies for The Strand Magazine. In 1983 the two cousins finally admitted the photographs had been faked. They had copied drawings of women from the children's book, Princess Mary's Gift book. They didn't seem them as forgeries, they were "just having a bit of fun".

An early example of a low-tech way to manipulate a final image.

Dadaism



Dadaism was a movement driven by anarchy and political unrest. One such Dada artist was Hannah Hoch whose photo montages took Dadaism into a whole new avenue of expression.

Her “Bouquet of Eyes”, created in 1930, could easily be confused with a more modern piece.

Grete Stern’s photography was mainly focussed on unconventional photomontages. A more interesting approach began with splicing together images to create a total new image. Various pieces showing nightmarish elements or feelings of confinement.



Andy Warhol

After the death of Marilyn Monroe in 1962, artist Andy Warhol created over twenty silkscreen paintings based on the same photograph from the film,

Niagara. This would become iconic of Warhol's work. The end result is a powerful example of image manipulation.



Question

How has technology influenced photography throughout its history and is the role of the photographer still valid?

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