

Syllabus – ***Image Makers Picture Takers: Women in photography 1850- 1930***

**Day 1. *Inside Out: Exploring Photo Studios in Chicago and beyond (1850s to 1890s)***

Featured photographers: (Chicago-based unless otherwise noted)

- 1850s – Miss A.L. Miller; Bethia Mead; Candace Reed, Quincy, IL; Matilda Moore, NYC
- 1860s - Aldridge & Merriman; Dolly Andruss, Amboy, IL
- 1870s – Lydia Cadwell; Linnie Condon, Atlanta, GA; Eunice Lockwood, Racine, WI; Rosalie Thompson, Ottawa, IL; colorist Adele Fassett
- 1880s - Virginia Hartley Stiles (Hartley's Studio); Sallie Garrity
- 1890s – Beatrice Tonnesen; May Clark Gibson (Gibson's studio)
- 1900s – Retouching school Ida Lynch Hower
- 1880s and 90s – Mary Bartlett, Catharine Weed Barnes, Albany, NY (Women in amateur photographic societies affiliated with the World's Columbian Exposition)

Objects from the Newberry Collection

Andruss family diary, Vault Ayer MS 3002 and scrapbook, Genealogy Case E 7.A57 (2<sup>nd</sup>)

*The Art of Retouching Systematized*, Ida Lynch Hower, Wing ZP 983.A 1081 1908

Lydian Art Gallery Exhibition Notices, Platt R. Spencer Papers, Midwest MS Spencer, Box 44, Folder 1144

Linnie Condon photograph at Cotton States and Industrial Exposition – AP 1764

**Day 2. *Sharp Shooters: Women Photographers in the Wild West***

Featured photographers:

- Eliza Withington, Ione City, CA, Sierra Nevada mountain range
- Mary Jane Wyatt, railcar portrait studio, Nebraska
- Septima M. Collis, book: *Woman's Trip to Alaska*
- Emma B. Freeman *Indian Portrait Series*
- Kate Cory, Hopi Indians, 1905-1912
- Grace Temple, Chicago, documented Estes Park, CO
- Helen Stevenson, Chicago, documented trip from Chicago to San Francisco

Objects from the Newberry Collection

Selection from Freeman *Indian Portrait Series* of Yurok and Hupa Indians (total of 91 photographic prints) – Ayer Photographs Box 99-101

Kate Cory, photographic book on Hopi Indians - Ayer E 99.H 7 C 63 1988

Septima M. Collis, book: *Woman's Trip to Alaska*, G945.186 (2<sup>nd</sup> floor)

### **Day 3. *Expanded Horizons: Photographic Illustrations for Print Media***

Featured photographers:

Margaret Bourke-White, *Life* magazine, 1936

Dorothea Lange, "Migrant Mother," *Survey Graphic*, 1930s

Frances Benjamin Johnston, *Ladies Home Journal*, *Everybody's Magazine*, etc.

Gertrude Kasebier, *Everybody's Magazine*, *The Delineator*, *World's Work*

Sally Garrity, *Overland Monthly* and *Out West*, late 1890s

Beatrice Tonnesen, advertising photography in magazines and promotional calendars

#### Objects from the Newberry Collection

Journals from the Newberry Collections with examples by the above photographers will supplement the discussion.

## **Glossary** – Nineteenth-Century Photographic Terms

**Ambrotype** – A collodion process patented in 1854 in U.S. by James Ambrose Cutting, a glass negative that looks like a positive when backed in black (paint or black paper). Inexpensive and popular portrait enclosed in a case like daguerreotypes.

**Albumen print** – Most common photograph of the 19<sup>th</sup>c., often mounted on card stock. Image is suspended on the surface of the paper instead of being embedded in the fibers of the paper. Term refers to egg white and salt solution sensitized with silver nitrate.

**Cabinet Card** - A photograph (initially an albumen print, later a silver gelatin print) mounted on card stock measuring 6¼ by 4¼ inches. The card stock typically announced the studio name, location and specialties. Popular in 1880s to early 20<sup>th</sup>c.

**Calotype** – Process patented in England in 1841 by William Henry Fox Talbot, the calotype is a paper negative process that can produce a salt paper print.

**Carte-de-visite** - A 3½ by 2½ inch albumen print mounted on card stock which held studio information on the reverse. Introduced in mid-1850s, CDVs were collected, exchanged, and put in albums. Popularity waned with introduction of cabinet card.

**Collodion Process** (wet plate) – First described by Frederick Scott Archer in 1851, collodion on glass was the dominant type of negative for much of the 19<sup>th</sup>c. Noted for greater image detail and shorter exposure times than calotype paper negative.

**Cyanotype** – Image distinguished by its bright blue color is created by action of light on the photographic paper. Objects are laid on paper that has been sensitized and then exposed to light (sunlight or artificial). Paper darkens in areas not covered by objects.

**Daguerreotype** - Introduced in 1839 in France by Louis-Jacque Mandé Daguerre, first practical and commercially successful process. One-of-a-kind photograph (highly detailed and reflective) on silver-coated copper plate put behind glass and kept in a protective case. Popular for portraiture 1840s into 1850s.

**Dry Plate** – A negative made by exposing a glass plate coated with silver halides suspended in gelatin. Called *dry* to distinguish it from wet-collodion plates. Introduced in the late 1870s.

**Tintype** (also called ferrotype and melainotype) – Non-reflective, one-of-a-kind photograph on a sheet of iron coated with a dark enamel. Inexpensive, primarily used for portraiture, often enclosed in cases like daguerreotypes. 1850s to end of century.

**Stereograph** - Two nearly identical photographic prints that have been recorded with a specially designed camera that has two lenses eye-width apart. Prints are mounted on card stock and viewed through a stereoscope which simulates 3-dimensionality. Popular form of entertainment from 1850s to 1920s.

## BIOS - WOMEN IN PHOTOGRAPHY (LISTED BY COURSE DAY):

### DAY 1

#### **Aldridge & Merriman**

Aldridge & Merriman represents a partnership that united two women—photographer Mrs. J. E. (Jane) Aldridge and artist Mrs. John (Caroline) Merriman. In December of 1863, Aldridge & Merriman at 147 & 149 South Clark Street ran several advertisements in the *Chicago Tribune* offering, “photographs of all styles and sizes” and “oil colored photograph likenesses.” Beginning in the daguerrean era, the addition of color to monochromatic images was a selling point appreciated by clients.

#### **Dolly B. Andruss (1825-1904)**

When Dolly B. Andruss of Amboy, Illinois, decided to become a photographer in 1855, she anticipated that her husband William’s health problems might require her to provide support for him and their eight-year-old son, Virgil. Andruss’s business thrived during the 1860s, the heyday of the *carte de visite*, as many of her photographs date from that period, a few identified by the cancelled tax stamps, a tax levied on commercial photographers between August 1, 1864 and August 1, 1866 to raise money for the American Civil War effort.

#### **Catharine Weed Barnes Ward (1851-1913)**

East Coast amateur photographer Catharine Weed Barnes Ward made it her mission to help women gain greater access to photography and its institutions through her writings and advocacy. In 1886, at the age of 35, and while caring for her ailing mother, she took up photography, building a studio in her family’s home. Her essay, “Why Ladies Should Be Admitted to Membership in Photographic Societies,” published December 1889 in *American Amateur Photographer*, drew attention to the dilemma of amateur women photographers who wanted to join established camera clubs. In 1893, she delivered a paper at the Congress of Photography at the World’s Columbian Exposition.

#### **Mary Bartlett (1847-1913)**

Photographically illustrated books were just one of several genres created by women of the Chicago Camera Club. During the early 1890s, Mary A. Bartlett published three books illustrated with her photographs. Her *Mother Goose of '93* published in an edition of 500 as a souvenir for the 1893 World’s Columbian Exposition features images of young children and hand-drawn illustrations to narrate the age-old tales. The stylishly-dressed subjects photographed in a garden setting act out popular nursery rhymes including “Hush-A-Bye” and “Little Miss Muffet” is redolent in its support of Victorian sensibilities, suggesting childhood innocence, and the stability of a comfortable home.

### **Lydia Cadwell (1837-1896)**

After the Chicago Fire, Lydia J. Cadwell a wealthy widow from Grand Rapids, Michigan, had invested in partnership with the photographer Charles Gentile at 103 State Street from 1874-77, after which she operated on her own. At the opening reception in 1878, guests and leading patrons of the arts were transported to the upper stories of the spacious and elegant parlors by a hydraulic elevator. Under Cadwell's directorship, the gallery attracted celebrity types, political figures, and theatrical performers.

### **Linnie Condon (1844-1909)**

At the turn of the 20<sup>th</sup>c, Linnie Condon was the most well-known female photographer working in the South for over twenty years. Condon owned studios in Louisville and later in Atlanta. Condon photographed a variety of distinguished individuals. Susan B. Anthony was one who had her portrait made when she attended the 27<sup>th</sup> Annual Convention of the National American Women's Suffrage Association in 1895. That same year, at the Cotton States and Industrial Exposition, Condon recorded the famous Native American chief, Two Strike Brule, in a group portrait with three unidentified men.

### **Cornelia Adele Fassett (1831-1898)**

Samuel M. Fassett operated a photographic studio in Chicago from the mid-1850s through the mid-1870s. His wife Cornelia Adele Fassett, a trained artist, is known to have hand colored the portraits in her husband's gallery. The *Chicago Tribune* reporter identified the partnership between husband and wife, "All the resources of his art acquired through years of careful study, are applied to his pictures, and where it is desired Mrs. Fassett lends the exquisite developments of her pencil... Mrs. F. imparts a charm and life to photographs we have rarely seen excelled."

### **May Clark Gibson (1862-1946)**

After graduating from the Michigan State Normal School in science, May Clark of Ypsilanti, Michigan, discovered her passion in photography. In 1886, she began working for John Jefferson Gibson at the Gibson and Co. studios in Ann Arbor and Ypsilanti, Michigan. Three years later, she married Gibson and by 1893, the couple relocated to Chicago where they operated a studio on the grounds of the World's Columbian Exposition. Following the close of the Fair, the Gibson's opened a permanent studio at 195 Wabash Avenue. When the department store Rothschild & Co. opened in 1895 with one of the city's largest photo galleries, the Gibson's began operating the studio.

### **Myrtle Ida Lynch Hower**

Ida Lynch Hower published several books on retouching: *The M.I.L. Teacher on Re-Touching of Negatives* (4<sup>th</sup> edition, 1893) and *The Art of Retouching Systemized* (1908).

By 1900, with twenty-five years of experience Hower launched the M.I.L. Retouching School in Chicago, reportedly “the only exclusive retouching school in the world.” Located on the upper floor of the Schiller Building at 109 Randolph St., near many photo studios, its location would have offered good natural lighting—an aid to the process.

### **Anny Lindquist (b. 1859)**

Anny Lindquist began her portrait business in 1889, two years after arriving in Chicago from Sweden. Lindquist resided in and operated her photo studio at 330 Division Street near the intersection of Division and State Street, in the heart of what was then the Swedish district. Among her subjects: a floral funerary still-life, a Chicago policeman in uniform, and a man whose small dog is shown perched on an elaborately carved table.

### **Eunice N. Lockwood (1840-1905)**

Throughout her forty-year career as a commercial photographer in Ripon, Wisconsin, Eunice N. Lockwood was active in the National Photographic Association and contributed to raising the photography industry’s standards through her articles published in photographic journals. Between 1872 and 1889, she authored over a dozen articles on photography, and an equal if not greater number of letters to editors. Lockwood’s message resounded many times on a variety of topics ranging from the national association as a means of instruction to national life insurance coverage for photographers, to her latest inventions for washing negatives.

### **Mrs. Bethia Mead (active 1848 - 1858)**

Mead came to Chicago in 1856 from Buffalo, New York, where she and her husband Richard had started a daguerrean business in 1848, and a year later, she went into business for herself following his death. Her ambrotype views formed the basis for engravings to promote commercial real estate in Chicago, including those she produced in 1857 depicting the prestigious Iron Block Buildings in the city’s Lake Street business district, and used for reproductions in the elite journal *Chicago Magazine*.

### **Miss A. L. Miller (active 1853-54)**

Single female photographer A.L. Miller operated her Daguerrean Gallery along the commercially developed Lake Street at No. 77. Quite possibly the city’s first woman-run studio, Miller’s advertisement ran in *Hall & Smith’s Chicago City Directory* for 1853-54. Her photographs received favorable reviews in the *Chicago Democratic Press* in an article highlighting photography at the 1853 Illinois Mechanics Fair. She was recognized alongside five male daguerrean artists noted as the “prominent Chicago artists” who had exhibited “fine” daguerreotype collections.

### **Matilda Moore (b. 1832)**

Census records for 1860 identify Matilda Moore as a twenty-eight-year old widow, born in Prussia, and owner of an ambrotype gallery (process introduced in 1854), whose personal estate is valued at \$1000. A young African-American woman resided in her household perhaps to assist with domestic duties or in the studio. Moore opened her gallery initially at 413 Canal then at 421 Canal Street. One promotional piece, states: “Mrs. Moore’s Artistical Ambrotype and Photography Gallery, No. 421 Canal Street, Between Varick and Sullivan Streets.” The numbers of extant *carte de visite* photographs intimate her studio’s popularity from the late 1850s to the early 1870s.

### **Annie M. Nikodem (active 1885-1895)**

Annie M. Nikodem had a solid presence among Chicago’s commercial photographers for a decade operating her studios on Chicago’s expanding West Side between 1885 and 1895. Her Madison Street galleries were serviced by the city’s first horse-car transportation and by 1890 the first electric cable cars, making her location altogether convenient for customers. Nikodem produced studio portrait work that perpetuated the stereotypical view that female photographers attracted women and children as their predominate clients. On occasion, Nikodem demonstrated a certain daring in her artistry. One cabinet card shows her experimentation with fake snow.

### **Candace M. Reed (1818-1900)**

In April 1858, Candace M. Reed of Quincy, Illinois, widowed with two sons and a mother-in-law to support, sold her husband’s daguerreotype stand and by October announced the opening of her own photographic studio, the Excelsior Picture Gallery. Following the economic panic of 1857 and an acute downswing in the business cycle in 1858, Reed appeared undaunted but keenly aware of the situation when in her first advertisement, she announced, “Prices cheap, and to correspond with the present ‘Hard Times’.” Her advertisement also revealed her own unfortunate circumstances, “patronize the widow, and thus give bread and education to the orphan.”

### **Virginia Hartley Stiles (born c. 1859)**

In the late 1880s, the widow Virginia Hartley Stiles (remarried) assumed directorship of Hartley’s Studio, the business begun a decade earlier by her husband Edward F. Hartley. She managed the three-story photographic studio located at 309 W. Madison on Chicago’s West Side, which was by all accounts, was “an immense business.” What made this situation unique was her application of creative marketing to advance the Hartley’s business and encourage loyal and repeat customers. Hartley Stiles wrote witty poems for the studio’s boosterish advertisements. The themes of her rhymes drew upon local and international news yet always emphasized Hartley’s location, low prices and good quality in comparison with those of other photographers.

### **Rosalie Thompson (1833-1923)**

Rosalie Thompson originally from England represents a female proprietor who came to photography with an art background, a woman whose husband was employed outside of photography, and a studio owner who hired male camera operators. An artist and painter of landscapes and portraits, in the early 1870s, Thompson opened a photography studio in Ottawa, Illinois, which she operated for a decade. She hired male photographers as she sought to grow her business. Incorporating a male operator's name along with that of the female proprietor indicated that a mixed-gender staff would be in attendance, conceivably reassuring some customers.

### **Beatrice Tonnesen (1871-1958) – Also appears on Day 3**

In 1896, Beatrice Tonnesen opened a lavishly-appointed portrait studio in Chicago at 1301 South Michigan Avenue, reported to be appointed with \$450,000 worth of paraphernalia. Her studio became a destination for elite society from the Prairie Avenue district, Hyde Park, and nearby neighborhoods. Tonnesen gained local and national media attention when she began making photographs for advertisements and opened a modeling agency to meet the demand for live models. In 1897, a Western advertising firm commissioned her to make a photograph of fifty laughing babies and fifty crying babies—requiring 100 individual images of infants.

## **DAY 2**

### **Septima M. Collis (1842-1917)**

Septima M. Collis was one of the first American women to see Alaska. Accompanied by her husband, the former Union officer General Charles H. T. Collis, and as friends of President Grant and the First Lady, she saw Alaska through privileged circumstances; at one stop, they were guests of the Governor. Enchanted with the state's grandeur, Collis photographed and published her travels in *A Woman's Trip to Alaska: Being an Account of a Voyage Through the Inland Seas of the Sitkan Archipelago in 1890*.

### **Kate Thomson Cory (1861-1958)**

During the summer of 1905, on break from teaching at Cooper Union in New York City, artist Kate Thomson Cory (1861-1958) took a train trip west to visit her cousin, the recently appointed governor of the new state of Washington. Her return ticket included a stop at Canyon Diablo, Arizona, where her friend, artist Louis Akin, had envisioned an artist colony among the Hopi people and suggested Cory might benefit artistically from such a cultural immersion. Although the artist colony did not materialize, Cory remained, living among, painting and photographing the Hopi of Northern Arizona.



### **Emma B. Freeman (1880-1928)**

The daughter of Nebraska farmers, Emma Belle (née Richart) Freeman sought a career in art and aimed for San Francisco. She reached Denver where she met her husband Edwin R. Freeman. The couple moved to San Francisco, opened an art supply shop, and Emma became a photographer. After the great earthquake of 1906, they moved to Eureka, CA, where Emma befriended local natives and photographed them in portraiture titled “Northern California Series” which was later displayed in the Panama-Pacific Exposition.

### **Sallie E. Garrity (1861-1907)** Also appears on Day 1 and 3

By the mid-1880s, Sallie E. Garrity had operated photo studios in Chicago and Louisville, where she gained notoriety for her aptitude with children, “Her success with children is phenomenal; their pictured smiling faces attract many visitors to her galleries.” She joined the Chicago Catholic women’s club, and subsequently garnered a prime commission photographing the Catholic Educational Exhibition at the World’s Columbian Exposition. After relocating to California in 1894, Garrity became a photo journalist for the *Los Angeles Herald* and the *Overland Monthly*, documenting educational institutions, industrial factories, and emerging Western cities.

### **Helen Esther Stevenson (1851-1914)**

Helen Stevenson accompanied her husband on a train trip from Chicago to California, making stops in Colorado and Utah. An accomplished amateur photographer, Stevenson normally used complex view cameras for the majority of her photographic work featuring domestic scenes and floral studies. For this trip, she explored with the relatively new Kodak camera, which was simple to operate and produced round photographs. The Eastman Company advertised the Kodak to women in ladies’ magazines, promoting the camera’s capacity for “recording travel to exotic places,” Likely, they didn’t envision Stevenson’s ventures would include a foray into San Francisco’s Chinatown where she took “several ‘flash’ photographs in the Chinese opium dens.”

### **Grace E. Temple (b. 1860)**

Inspired by other single female photographers who documented their travels, Chicagoan Grace E. Temple, a member of the Chicago Camera Club, traveled in 1913 by train to photograph the Colorado Rockies. She published her illustrated article, “A Summer in Estes Park, Colorado,” in the *Photo-Era*, describing her journey from Chicago to Denver and beyond, noting the fellow travelers she encountered along the way, and provided words of encouragement, practical and philosophical, for others interested in visiting the Colorado Mountains.

### **Mary Jane Wyatt (active in Nebraska, 1884-1917)**

The adventurous Mary Jane Wyatt became the only woman to own and operate a traveling photographer's car on the Nebraska railroad between Holdrege, Minden, and Wilcox.

### **Eliza Withington (active 1857-1877)**

In 1857, Eliza Withington opened a portrait studio in Ione City, California which she operated for twenty years. In addition, she specialized in western landscapes of the Sierra Nevada range and stereoscopic views that included mining operations often made under demanding field conditions.

## **DAY 3**

### **Margaret Bourke-White (1904-1971)**

Margaret Bourke-White was a staff photographer for *Life* magazine and photographed the magazine's first cover published November 23, 1936. This was the beginning of a long and productive career as a photo journalist. She was the only foreign photographer in Russia when the Germans invaded in July 1941, recording the nightly bombings of the Kremlin that went on for three weeks, escaping with only slight injuries. Her WWII documentation included: a bombing mission over Tunis in N. Africa; the Italian campaign where she was the first woman photographer attached to the U.S. military, and under General Patton, the liberation of Buchenwald concentration camp in 1945.

### **Frances Benjamin Johnston (1864-1952)**

Frances Benjamin Johnston began her career in the 1890s working in Washington, DC. Born to a well-connected and elite family, Johnston studied art at the Academe Julian in Paris, took up photography as an amateur artistic pursuit, and later made it her livelihood. She photographed U. S. presidents, visiting dignitaries, cabinet members, senators, Washington home interiors, and celebrities, among other subjects. Johnston gained fame as one of the earliest female photojournalists producing illustrated articles for *Colliers*, *Everybody's Magazine*, *Harper's*, *Ladies Home Journal*, and *McClure's* as well as national and international newspapers.

### **Gertrude Käsebier (1852-1934)**

Gertrude Käsebier studied painting at Brooklyn's Pratt Institute before turning to photography. She gained her reputation along with Alfred Stieglitz in the amateur photography circle formed in 1902 known as the Photo-Secession. Käsebier photographed diverse subjects: members of the Sioux braves traveling with Buffalo Bill's Wild West Show, female figures in domestic settings, and studies of sculptor Auguste

Rodin. She also developed a commercial career opening a studio on 5<sup>th</sup> Avenue in NYC. Her photographs appeared in a number of the period's magazines.

### **Dorothea Lange (1895-1965)**

Born on the East Coast, Dorothea Lange contracted polio at age of 7 which left her with a slight limp in her right leg. Her father abandoned the family when she was 12. Both left her in situations for which she had to compensate. As a young adult she took lessons at the Clarence White School of Photography before traveling to San Francisco with a friend. There she apprenticed with Arnold Genthe the famous Pictorialist photographer of Chinatown. She opened a portrait studio which attracted the upper classes. Her interests shifted to people and their social situations. Her most famous image "Migrant Mother" made in 1936 for the FSA during the Great Depression ran in *Survey Graphic*.