WORKING STIFFS

OCCUPATIONAL PORTRAITS
IN THE AGE OF TINTYPES

MICHAEL L. CARLEBACH

Working Stiffs Occupational Portraits In The Age Of Tintypes

Peter K. Andersson

Working Stiffs Occupational Portraits In The Age Of Tintypes:

WORKING STIFFS Michael L. Carlebach,2002-09-17 Working Stiffs explores the historical significance of the tintype a cheap fast easy to make practically indestructible type of photograph that became enormously popular among the working class in the late nineteenth century This collection exhibits more than eighty examples of a specific kind of tintype occupational portraits photographs of working people with the tools of their trade In a detailed historical examination Michael L Carlebach finds that these often dismissed photographs reveal a great deal about late nineteenth century values

American Faces Richard H. Saunders, 2016-09-06 Portraits We know what they are but why do we make them Americans have been celebrating themselves in portraits since the arrival of the first itinerant portrait painters to the colonies They created images to commemorate loved ones glorify the famous establish our national myths and honor our shared heroes Whether painting in oil carving in stone casting in bronze capturing on film or calculating in binary code we spend considerable time creating contemplating and collecting our likenesses In this sumptuously illustrated book Richard H Saunders explores our collective understanding of portraiture its history in America how it shapes our individual and national identity and why we make portraits whether for propaganda and public influence or for personal and private appreciation American Faces is a rich and fascinating view of ourselves Ashcan Art, Whiteness, and the Unspectacular Man Alexis L. Boylan, 2017-04-20 Arriving in New York City in the first decade of the twentieth century six painters Robert Henri John Sloan Everett Shinn Glackens George Luks and George Bellows subsequently known as the Ashcan Circle faced a visual culture that depicted the urban man as a diseased body under assault Ashcan artists countered this narrative manipulating the bodies of construction workers tramps entertainers and office workers to stand in visual opposition to popular political and commercial cultures They did so by repeatedly positioning white male bodies as having no cleverness no moral authority no style and no particular charisma crafting with consistency an unspectacular man This was an attempt both radical and deeply insidious to make the white male body stand outside visual systems of knowledge to resist the disciplining powers of commercial capitalism and to simply be with no justification or rationale Ashcan Art Whiteness and the Unspectacular Man maps how Ashcan artists reconfigured urban masculinity for national audiences and reimagined the possibility and privilege of the unremarkable white male body thus shaping dialogues about modernity gender and race that shifted visual culture in the United States Southern Cultures: The Photography Issue Harry L. Watson, Jocelyn Neal, 2011-06-01 The Cruel Radiance of the Obvious The 2011 Photography Issue Tom Rankin Guest Editor Our second Photography issue features full color photographs by William Eggleston William Christenberry and much more CONTENTS Front Porch by Harry L Watson It requires very special talent to make great photographs and those who have it are among our finest artists The Cruel Radiance of the Obvious by Tom Rankin Photography in its finest and most decisive moments is about those tired or ignored or unseen parts of our lives the mundane and worn paths that sit before us so firmly that we cease to notice It is we might

say about rebuilding our sight in the face of blindness of recovering our collective vision American Studies by Michael Carlebach Many years ago I concluded that for me truth and beauty and perhaps wit and wisdom as well are more likely to reside in what is ordinary and seemingly insignificant This is perhaps a sideways look at America and American culture but it is one that can produce moments that describe us all but without makeup and bereft of a spokesperson Mapping The Democratic Forest The Postsouthern Spaces of William Eggleston by Ben Child When the color photographs of William Eggleston first appeared at the Museum of Modern Art in 1976 the boldness of Eggleston's palette and his disregard for the conventions of black and white photography were shocking nearly all the major critics were scornful and Ansel Adams wrote a scathing letter of protest Stereo Propaganda by Lynn Marshall Linnemeier In this examination magic and myth two of my favorite vehicles act as buffers to the dominant power structure. It brings together two bodies of collectibles one personal and one commercial with the intent of shifting stereotypes about race and southern culture Interview Those little color snapshots William Christenberry interviewed by William R Ferris Santa Claus had brought me and my sister a small Brownie camera in the late 1940s and I just loaded it with color film and went out to that Alabama landscape and began to photograph what caught my eye Heroes of Hell Hole Swamp Photographs of South Carolina Midwives by Hansel Mieth and W Eugene Smith by Dolores Flamiano Mieth and Smith shared a belief that photography could bring social change They viewed Pat Clark and Maude Callen as heroic healers whose stories would inspire racial understanding Both photographers shot powerful images of the most visceral human experiences birth death sexuality and disease Women Working by Susan Harbage Page Rough It is rough being a female Not Forgotten The Day Is Past and Gone Family Photographs from Eastern North Carolina By Scott Matthews It is in fact hard to get the camera to tell the truth yet it can be made to in many ways and on many levels Some of the best photographs we are ever likely to see are innocent domestic snapshots All eight articles from this issue of Southern Cultures are also available individually as stand alone ebooks Silent History Peter K. Andersson, 2018-10-29 The written and verbal traces of the past have been extensively studied by historians but what about the nonverbal traces In recent years historians have expanded their attention to other kinds of sources but seldom have they taken into account the most vital and omnipresent nonverbal aspect of life body language Silent History explores the potential of early photography to uncover the structure and nature of everyday body language in the late nineteenth and early twentieth centuries Through a close study of street photography by pioneering photographers who were the first to document urban everyday life with hidden cameras Peter Andersson examines a key period of history in a new light By focusing on a number of body poses and gestures common to the nonverbal communication of the fin de si cle he reveals the identifications and connotations of daily social interaction beyond the written word Andersson also depicts a broader picture of the body and its relationship to popular culture by placing photographic analysis within a context of magazine illustration caricature music hall entertainment and the elusive urban subcultures of the day Studying archival photographs from Austria England and Sweden Silent History

provides a clear picture of the emergence of the modern bodily conventions that still define us **Mastering Iron** Anne Kelly Knowles, 2013-01-15 Veins of iron run deep in the history of America Iron making began almost as soon as European settlement with the establishment of the first ironworks in colonial Massachusetts Yet it was Great Britain that became the Atlantic world's dominant low cost high volume producer of iron a position it retained throughout the nineteenth century It was not until after the Civil War that American iron producers began to match the scale and efficiency of the British iron industry In Mastering Iron Anne Kelly Knowles argues that the prolonged development of the US iron industry was largely due to geographical problems the British did not face Pairing exhaustive manuscript research with analysis of a detailed geospatial database that she built of the industry Knowles reconstructs the American iron industry in unprecedented depth from locating hundreds of iron companies in their social and environmental contexts to explaining workplace culture and social relations between workers and managers She demonstrates how ironworks in Alabama Maryland Pennsylvania and Virginia struggled to replicate British technologies but in the attempt brought about changes in the American industry that set the stage for the subsequent age of steel Richly illustrated with dozens of original maps and period art work all in full color Mastering Iron sheds new light on American ambitions and highlights the challenges a young nation faced as it grappled with its geographic conditions A Communion of Shadows Rachel McBride Lindsey, 2017-10-17 When the revolutionary technology of photography erupted in American culture in 1839 it swiftly became in the day's parlance a mania This richly illustrated book positions vernacular photography at the center of the study of nineteenth century American religious life As an empirical tool photography captured many of the signal scenes of American life from the gold rush to the bloody battlefields of the Civil War But photographs did not simply display neutral records of people places and things rather commonplace photographs became inscribed with spiritual meaning disclosing not merely signifying a power that lay beyond Rachel McBride Lindsey demonstrates that what people beheld when they looked at a photograph had as much to do with what lay outside the frame theological expectations for example as with what the camera had recorded Whether studio portraits tucked into Bibles postmortem portraits with locks of hair attached spirit photography stereographs of the Holy Land or magic lanterns used in biblical instruction photographs were curated beheld displayed and valued as physical artifacts that functioned both as relics and as icons of religious practice Lindsey's interpretation of vernacular as an analytic introduces a way to consider anew the cultural social and material reach of religion A multimedia collaboration with MAVCOR Center for the Study of Material Visual Cultures of Religion at Yale University **Cultures of Femininity in** Modern Fashion Ilya Parkins, Elizabeth M. Sheehan, 2012-04-10 An interdisciplinary collection illuminating how fashion shaped concepts and practices of femininity and modernity **The Tintype in America, 1856-1880** Janice Gayle Schimmelman, 2007 The book is a history of the ferrotype or tintype in American photography from its origin in the 1850s until 1880 The heart of the book is the extended accounts of the improvements in the presentation of the images and of the

inventors and businessmen who made the improvements and advanced their careers These accounts are brought together by the wonderfully interesting reproductions of actual tintypes The author's writing is intelligent and engaging Her enthusiasm for the topic which shines through the text carries the reader along with her Elevate the Masses Makeda Best, 2020-09-29 Alexander Gardner is best known for his innovative photographic history of the Civil War What is less known is the extent to which he was involved in the international workers rights movement Tying Gardner's photographic storytelling to his transatlantic reform activities this book expands our understanding of Gardner's career and the work of his studio in Washington DC by situating his photographic production within the era's discourse on social and political reform Drawing on previously unknown primary sources and original close readings Makeda Best reveals how Gardner's activism in Scotland and photography in the United States shared an ideological foundation She reads his Photographic Sketch Book of the War as a politically motivated project rooted in Gardner's Chartist and Owenite beliefs and illuminates how its treatment of slavery is primarily concerned with the harm that the institution posed to the United States reputation as a model democracy Best shows how in his portraiture Gardner celebrated Northern labor communities and elevated white immigrant workers despite the industrialization that degraded them She concludes with a discussion of Gardner's promotion of an American national infrastructure in which photographers and photography played an integral role Original and compelling this reconsideration of Gardner's work expands the contribution of Civil War photography beyond the immediate narrative of the war to comprehend its relation to the vigorous international debates about democracy industrialization and the rights of citizens Scholars working at the intersection of photography cultural history and social reform in the nineteenth century on both sides of the Atlantic will find Best s work invaluable to their own research

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