

TIMELINE OF PHOTOGRAPHY

YR	AUSTRALIAN HIGHLIGHTS	BLUE MOUNTAINS (NSW) HIGHLIGHTS	WORLD HIGHLIGHTS
1826			<i>Niepce</i> takes what is regarded as the earliest known photograph
1835			<i>Talbot</i> creates the oldest known negative
1839			<i>Daguerre</i> discloses his process publically <i>Talbot</i> announces 'negative-positive' process <i>Herschel</i> reveals 'fixing' a photographic image with sodium thiosulphate
1840			<i>Petzvel</i> lens constructed by <i>Voigtlander</i> . Reduces exposure time by 90%
1841	<i>Captain Lucas</i> takes the first daguerreotype in Sydney		<i>Talbot</i> patents his calotype process Royal Academy of Science (Brussels) displays the earliest stereograph
1842	<i>George Goodman</i> sets up first daguerreotype business		
1845	The <i>Bland daguerreotype</i> by <i>Goodman</i> considered the earliest known surviving photograph in Australia	<i>Goodman</i> takes daguerreotypes of the Lawson family, Bathurst during April-May	
1851			'Wet-Collodion' process revealed
	Collodion wet plates introduced in 1850s		
1858	<i>John Smith et al</i> exhibit at Philosophical Society of NSW	<i>John Smith & Robert Hunt</i> active in the Blue Mountains	
c.1858	<i>William Hetzer</i> produced a series of 36 stereo views of Sydney		
1859	<i>William Blackwood</i> introduces the <i>carte-de-visite</i> to Sydney	<i>Hunt</i> provides earlier photos to <i>Lavelle</i> of Royal Engineers	The <i>carte-de-visite</i> was a worldwide phenomenon and was popular until 1890
1869		'One Tree Hill' (anonymous) possibly the earliest Blue Mountains' image in the BMHS Collection	
1870s	<i>The NSW Government Printing Office</i> under <i>John Sharkey</i> assembles archive of photos	Images of Blue Mountains present by <i>The NSW Government Printing Office</i> in various <i>Presentation Albums</i>	
1871			Development of Gelatine-silver bromide by Maddox Makes dry plates possible

1872	<i>H Beaufoy Merlin & Charles Bayliss</i> operating in Hill End & Gulgong The <i>Amateur Photographic Society of NSW</i> formed		
c.1872	<i>Alexander Brodie</i> produces 'Australian Scenery' series		
1875	<i>John Paine</i> sets up his first Sydney Studio <i>Charles Bayliss</i> makes a giant panorama of Sydney	<i>Paine</i> advertises views of Sydney & Blue Mountains <i>Joseph Bischoff</i> photographs in the Upper Grose Valley as part of the du Faur expedition <i>Brodie</i> photographs in Blue Mountains incl Govetts Leap	
1879			Photogravure commercially available
c.	Mass-produced gelatin dry plates reach Australia		
1879			
1880		<i>Henry King</i> in Katoomba <i>Caney & Co</i> active in Katoomba & possibly one of the earliest professional photographers studio in the Blue Mountains? <i>Henry King</i> album <i>Holiday Tours. Sydney & Blue Mountains, 1881-1886</i>	First half-tone reproduction of a photograph in a newspaper
1880s		<i>Charles Bayliss</i> photographs in Nepean River basin	
1883	<i>Charles Kerry</i> starts successful photographic business	<i>Kerry</i> and <i>Kerry & Co</i> active in the Blue Mountains & Jenolan Caves <i>W M Reynolds</i> an early professional photographer in the Blue Mountains	
1884	Dry plate manufacturing started by <i>Baker & Rouse</i> in Melbourne	Earliest <i>Kerry</i> photo in BMHS Collection	Orthochromatic film introduced
1886		<i>George Kitch</i> (George B D Kitch & Co) sets up business in Katoomba <i>Amateur Photographic Society of NSW</i> active in Blue Mountains	
1887			Flexible film available
1888			<i>George Eastman</i> releases the <i>Kodak</i> camera
c.1889	George Rose establishes the <i>Rose Stereographic Company</i>		
1892	<i>Australian Photographic Journal</i> published by Harringtons Ltd, Sydney		
1893			<i>Half-tone</i> process commercially available
1894	<i>Australian Photographic Society</i>		

	founded <i>Australian Photographic Review</i> published by Baker & Rouse in Melbourne		
1895	<i>Pocket Kodak</i> introduced into Australia (& celluloid roll film)		
1898		<i>Ernest Brougham Docker</i> (' <i>Judge Docker</i> ') active in 1890s to 1900s	
1899		John Paine publishes album containing half-tone prints of Blue Mountains & Jenolan images	
1900	<i>Melvin Vaniman</i> active in Sydney (1903-4)	<i>Melvin Vaniman</i> active in the Blue Mountains (1902-3)	Vaniman panoramic views often taken from heights & high vantage points.
1901		<i>Rose Stereographic Company</i> publishes stereocards	
1904			First daily newspaper illustrated exclusively with half-tone photographs The <i>Daily Mirror</i> , London in January 1904 (38)
1905			Picture postcard craze begins
1906			Panchromatic film introduced
1907			First colour process (<i>autochrome</i>).
1908	Baker & Rouse taken over by Kodak (Australasia) Pty Ltd.		
1909	<i>Harold Cazneaux</i> holds one man show in the NSW Photographic Society's Rooms in Sydney	<i>Harry Phillips</i> opens his photographic business in Katoomba in 1909	
		<i>Phillips</i> photo is published in the <i>Australian Photographic Journal</i>	
1911	<i>Frank Hurley</i> appointed official photographer to Douglas Mawson's Antarctic expedition First <i>New South Wales Photographic Society Salon</i> held		
1912		<i>Lithgow District Amateur Photographic Club</i> active	
1913		Photographer and ornithologist <i>J. S. P. Ramsay</i> and his wife spend time camping on lower Grose River	
1916	<i>Sydney Camera Circle</i> formed		
1917	<i>Frank Hurley</i> becomes official Australian war photographer <i>Cecil Bostock</i> produces <i>A Portfolio of Art Photographs</i>		
1919	<i>The Art of John Kauffmann</i> by Leslie H. Beer is published		

1920	First issue of <i>The Home</i> magazine	<i>Frank Hurley</i> montage of Ross Smith flying over the Blue Mountains	
1920s		<i>Harrington & Co</i> present in Katoomba	<i>Leica</i> 35mm camera marketed.1925
1930	E. O. Hoppe visits Australia	Produces some work on the Blue Mountains region	
1931	Harringtons & Co sold to Kodak		
1935			<i>Kodachrome</i> process introduced
1936			First issue of <i>Life</i> magazine
1937	<i>Sunbaker</i> made by Max Dupain <i>The Spirit of Endurance</i> made by Harold Cazneaux		
1938	<i>Pix</i> magazine is launched in Sydney		
1942			Kodacolor negative film introduced.
1946		<i>Blue Mountains Historical Society</i> affiliates with the RAHS & photography collection starts	
1947	<i>Institute of Photographic Illustrators</i> is formed in Sydney Australian company <i>Hanimex</i> is formed in Sydney The book <i>Australian Photography 1947</i> published <i>I can take it: The autobiography of a photographer</i> by <i>Jack Cato</i> is published		Invention of the <i>Polaroid</i> process
1949			Newhall publishes <i>The History of Photography from 1839 to the Present Day</i>
1952	<i>The Melbourne Argus</i> publishes first colour photographs in world	<i>Frank Hurley</i> publishes <i>The Blue Mountains and Jenolan Caves: A Camera Study</i>	
1955	<i>Six Photographers</i> exhibition held in Sydney		
1955	<i>The Story of the Camera in Australia</i> by <i>Jack Cato</i> is published		
1956	<i>A.P.-R</i> magazine folds	Springwood Camera Club is formed	
1957	<i>Australian Photo Digest and Movie Maker</i> published The book <i>Australian Photography 1957</i> published		
1958	1 st Sydney International Exhibition Fuji Film becomes available in Australia (120 roll film & 35mm)		
1959	US exhibition <i>The Family of Man</i> is in Australia		
1964			Introduction of <i>Cibachrome</i>

1972	<i>National Gallery of Victoria</i> opens first Australian photography department		
1985	<i>The Mechanical Eye in Australia</i> published	<i>Mechanical Eye</i> references some photographers active in the Blue Mountains Photography exhibition <i>Health, Wealth and the Wilderness: The Camera in The Blue Mountains, 1860-1930</i> Exhibition & book <i>The Far-Famed Blue Mountains of Harry Phillips.</i>	
1988	<i>Shades of Light</i> exhibition in Canberra & book published		
1989	celebrations in Australia of 150 years of the birth of photography		150 years of photography is celebrated worldwide
1991	<i>The Silver Image</i> exhibition at the Macleay Museum, University of Sydney Australia Post issues stamps commemorating the birth of Australian photography		
2003	Exhibition <i>In a New Light: Australian Photography 1850s-1930s</i> in NLA		
2004	<i>An Eye for Photography: The Camera in Australia.</i> exhibition & published book by SLNSW		
2008	Exhibition <i>A Modern Vision: Charles Bayliss, Photographer, 1850-1897</i> at NLA		<i>Polaroid</i> filed for bankruptcy
2009			Production of <i>Kodachrome</i> stopped
2013	<i>Crossing the Blue Mountains</i> exhibition at State Library of NSW	Exhibition <i>Picturing the Great Divide: Visions from Australia's Blue Mountains</i> in Katoomba	

Types of photographic materials

ALBUMEN PRINT: a silver photographic printing-out process that was developed to render the long range of tones held in wet-plate glass negatives. A refinement of the earlier salted-paper print, but it differs in using a heavy coating of albumen as a binder for the salt and subsequent silver image. Albumen prints have a long tonal range and strong blacks, and they were almost always toned with gold, producing a purplish image.

AMBROTYPE: a lightly exposed wet-plate negative that appears as a positive when placed on a black backing.

AUTOPOSITIVE: any photographic process that produces a positive image directly from exposure to light. In most photographic processes, light darkens a photosensitive material in such a way that the brightest light produces the darkest

areas of the picture, resulting in a negative image that must then be printed to make a positive. Autopositive processes, such as the daguerreotype, tintype, and ambrotype, produce a positive directly with no intermediate negative stage.

CARTE DE VISITE: a small photograph portrait, approximately 2 1/4 by 3 1/2 inches (6 by 9 cm), that was mounted on a card similar in size to a calling card. Very common in the second half of the 19th century and usually made by the albumen process.

CONTACT PRINT: a print exposed by placing the negative in direct physical contact with the print material (as opposed to enlargement, when the image passes from negative to print material through a lens process).

COLLODION: a solution of nitrocellulose in ether.

COLLOTYPE: a lithographic printing process that uses a reticulated gelatin coating on a glass plate as the printing surface. Collotype plates are exposed from continuous-tone negatives without the need for a halftone screen.

DAGUERRETYPE: one of the first practical photographic processes, publically announced in 1839 and named for the French artist/inventor Louis Jacques Mande Daguerre. A light-sensitive coating on a silver-plated copper sheet produced brilliant and sharp images, which, when sealed under glass, have proven to be extremely permanent. Since Daguerreotypes are auto positive, each one is unique.

DRY PLATE: a gelatin-and-silver-based photographic negative material, invented in the late 19th century, that could be factory produced, packaged, and sold at a later date. The dry-plate coating has existed in many variations and has been used on glass plates and flexible film. When coated on paper, it became the basis of most developing-out papers of the 20th century.

GELATIN PRINTING-OUT PAPER (also gelatin POP): a late variant of the albumen print in which gelatin replaced albumen.

GELATIN SILVER PAPER: the modern designation for the common black and white developing-out photographic paper used for much of the 20th century.

GRAVURE: an intaglio process in which a photographic image is etched in a copper support. The image is broken up into ink-bearing cells that vary in depth and consequently hold different amounts of ink, allowing the printed image to carry true tonality. The name has become the generic term for a family of intaglio photographic printing processes. We find the terms "gravure", "photogravure", "hand gravure", "aqua gravure", "flat-plate gravure", and "heliogravure" all used for the same process: hand-wiped gravure prints of photographs made from flat plates. When gravure is mechanised, becoming a rotary process, it is referred to as "gravure", "photogravure", "rotogravure" and just plain "roto" (among others). In Europe the term "gravure" is used to mean an intaglio print, either an engraving or an etching.

HALFTONE: a printed image in which the continuous tones of a photograph have been converted into a regular grid of high-contrast dots of variable size. In the past, halftone negatives were produced by photographing an original work through a screen. Modern digital technologies create halftone dots directly, from smaller dots made by computer-run lasers. A halftone negative can be used to create relief, or planographic printing plates.

INTAGLIO: a process using a plate whose low portions carry the ink. The most common intaglio processes are copper and steel engraving, etching and photogravure.

LATENT IMAGE: an invisible image produced by changes in light-sensitive silver emulsions. Chemical development makes the latent image visible.

NEGATIVE: the photographic record exposed in the camera, so called because it renders light values as dark and vice versa. Negatives have ranged widely in the materials of their support, from paper to glass to flexible film. Today they are disappearing, for they have no place in digital photography.

ORTHOCHROMATIC: lacking sensitivity to red light. Almost all early photographic emulsions were orthochromatic, and modern panchromatic materials (sensitive to all colours) were not until early in the 20th century.

PHOTOGRAPH: a picture formed by the action of light on a chemical or electronic sensor, and subsequently fixed.

POSITIVE: the opposite to negative; widely and loosely used in photographic parlance because the negative was typically the first step in the making of a chemical photograph. The term most often denotes a print but can refer to any tonally reversed image made from a negative.

PRINTING: the production of an image, usually in ink, through the means of some matrix that holds the pictorial information in a reusable form. Prints can exist in single or multiple copies, but in all cases they entail a transfer of information from one physical structure to another.

PRINTING-OUT-PAPER (also POP): any photographic paper that generates a visible image directly from exposure to light, without development.

SILVER HALIDES: the family of silver compounds, among them silver chloride, silver bromide, and silver iodide, that are highly sensitive to light.

SILVER PRINT: a generic term for all photographic print processes based on the light sensitivity of silver salts. Most commonly, the modern gelatin silver developing-out print.

STEREO: a term with two distinctly different meanings. In printing, a casting type and/or halftone images, producing a plate that can be mounted on a cylinder for high-speed printing. In photography, a pair of photographs made with a camera designed with two lenses, to mimic human eyesight. When viewed through a specialized viewer, or by crossing one's eyes, the images merge into an illusion of three-dimensional vision (also "stereograph").

TINTYPE: an autographic photographic print on a piece of blackened iron, in effect a less expensive version of the ambrotype.

WET-PLATE PROCESS: a photographic negative process, introduced in 1851, in which light-sensitive silver compounds are held in a collodion coating on a glass support. Sensitive only while damp, this material has superb tonal rendition but demands an accessible darkroom for coating the plate immediately before exposure and developing it immediately afterwards.