Photographic albums: self-representation and memory storage praxis in society

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Abstract

Albums are one of the most common types of memory storage. The objective of the abstract was to explore album phenomenon that has left an impression on society. The albums affected performed rituals in society, ranging from going to studio or taking photographs, album purchase and photography collecting and showing album to others. The album's popularity is due to the availability of photography and its high distribution, as well as to scientific development, lifestyle and values. The album passed science achievement results: photography invention, the process development, the industrial revolution, which opened the way for the mass production goods move to market. The album was convenient and a visually aesthetic solution that buyers willingly bought and manufacturers, offered in the growing diversity of design, since nineteenth-century albums became a mass product. The content and typology of albums changed: at the beginning, society's purpose was self-representation, but later, storytelling.

Keywords: *photographic albums, family photographs, portraits, travel photographs, cartes-de-visite, self-representation, memories, nobles*

Introduction

In the eighteenth-century and early nineteenth-century, portraits could afford only the wealthiest part of society or recognition gained people. Oil painting portraits were an expensive pleasure what generally someone could afford only once in a lifetime. Miniature portraits or silhouette images, small palm-sized painted portraits, were a cheaper solution than paintings and they were popular and profitable around in early nineteenth-century. "[..] Miniatures generally recorded the upper and

upwardly mobile classes" (Siegel, 2010, p. 18). The third most affordable type of portraiture was a silhouette or profile. They were created by cutting out the profile out of a piece of paper and sticking contrasting profile on a piece of paper. That kind of portrait creation was technically easier, therefore the cost was cheaper and it gained higher popularity.

Along with the introduction of the daguerreotype in 1838, almost everyone could afford their pictures, but there was a lack of production because of an impossible reproduction. Every image was unique: only in one copy. The only solution that could enable reproduction was copy making. France invented *cartes-de-visite*, which quickly spread around the world to other countries. It was a cheaper choice, with even more advantages: it was reproducible, handy, suitable for storage in albums and easy traveling thanks to the small size.

Cartes-de-visite origins came from the European lower nobility. It was patented by *André-Adolphe-Eugène Disdéri* in 1854. *Carte-de-visite* was a smaller size photographic portrait glued on mounting card with 4 x 2 ½ inches long edges (Siegel, 2010). The mounting card size of *cartes-de-visite* was constant because of the album standards of sizes album 'niches'. Never before was there an ability to get so many portraits.

1. Studio photography performances

Reproducibility allowed for the possibility for people to get many photographs and affordable prices that provided an opportunity for people to visit photography studios more often. Studio visits became a common practice. The client's objective was to get *cartes-de-visite* portrait as a medium of self-representation. If afore the painting was the only way to show self-image that most people could not afford to own, then in the second half of the nineteenth-century almost everyone could reveal them-self to other glances via *cartes-de-visite*. The main differences between the paintings and *cartes-de-visite* was democratic price and reproduction capabilities. But both of them had a common model portrayal manner: these two types of images were quite standardised.

There is perceptible uniformity in *cartes-de-visite* albums caused by an artificially created photographing etiquette. The rules were applied both to the photographing place and its decor and

client's clothing, posture and facial expression. The existing distinction between public and private sphere in the nineteenth-century allowed photographs to be taken in the living room. Photographers' studio furnishings and equipment was adapted for the purpose to mimic a living room or any other room where it was able to receive guests at home. When shooting happened outside the house, the studio used coloured fabric background that sometimes depicted different sites, supplemented with home furniture (chairs, tables, sofas) and accessories (rugs, vases, columns, balustrades, pedestals), thus imitating the room.

At this time, taking photographs tended to be viewed as a performance. A simulated environment with props created the illusion of being in the room or in nature. That was achieved with the help of the background. The use of backgrounds in indoor studios made the ability to create the impression of being outdoors. "Photographer could take on the role of the stage director or public consultant's role, if the client listened to him and studio visit enabled the customer to play a role in front of the camera and perpetuate various interesting performances" (Langford, 2001, p. 131). The room and architectural impression was constructed not only in the studio, but also in the albums. An expression of architectural symmetry forms also in the nineteenth-century photograph album design.

Cartes-de-visite and cabinet cards placed in album arch windows that line the border creates a niche effect. Artificial spatiality in photographs gives round and depth illusion to depicted object. "Portraits are like sculptures, arranged in court niches, which could be supplemented with addition al titles" (Langford, 2001, p. 42). The external appearance of the album itself is three-dimensional, as it is a created recess in pages for *cartes-de-visite* storage, which is made even more luxurious with golden decorations. But photographs are like pictures of the castle rooms where the courtier stays. Portrayed was depicted with gently highlighted facial features, which was achieved with the help of post-processing and retouch. Vignetting white haze and serious or dreamy gaze is what embodies this time *cartes-de-visite* album photographs.

Revolution worker Kārlis Zanderson's album has thirty portraits and group photographs taken in 1890-1910. There are different photographer original photographs and reproduction of K. Zanderson's relatives and friends in album. The most part of *cartes-de-visite* are photographed by Oswald Lange who had photography studios in Jelgava (Latvia) and Liepāja (Latvia), followed by Carl Puttrig from Jelgava. These photographs are characterised sepia hue and white fog that envelops portrayed (see Figure 1). Almost all the portraits is on half-height. Likewise, the album stores also another Latvian territory and foreign photography studio photographs which are taken by Vladimir W. Malinowski, Peter Sohnwald and Karl Maria Hebensperger from Riga (Latvia), Otto Linder from Germany, as well as photographers from Berne (Switzerland) and Vilnius (Lithuania).

A large part nineteenth-century photograph collections proves that the most popular role of portrayed person was 'public self'; it seemed important for people to represent the self in photographs in pleasant light and the photographer was trying to take care of that. The album was a social status indicator, and worked to place families in a hierarchal manner. The album shows individuality with different identifiers: the national beliefs, race, financial status, social circle and others. It held a special preparation for entertainment even for the closest of friends in homes. The same situation was with getting ready for photography studio visit. Martha Langford (2001) this preparations and photography taking called 'performances for *cartes-de-visite*' with its 'proscesnium, costumes, props and gestures'. The photography taking was a staged activity with aim to immortalise own identity. *Cartes-de-visite* as a visual communication tool with codes expressed social status and success of individual. Based on the portrait interpretation standards, the identity can be explained by the codes obvious in photographs: clothing, representative characteristics and behaviour. Photographs can be compared to a performance in which the individual shows itself in the desired appearance. Clothing and photographing place could create a flattering impression to a person in the photograph. In the nineteenth-century, it was significant to rethink 'the public I' impression left in the society with a hope to establishing a successful person's reputation. Photography studios were often visited and the photographer's commercial services

were demanded by celebrities and ordinary citizens. Photography was a way to confirm success and material wealth. A wide range of society used a photographer's services, and photographers had to realise all client expectations. While working in the studio, photographers and customers had to follow the rules that affected the portrait's quality of result. Successful results were also dependent on the photographer's artistic side. Working in the studio was a collaboration between photographer and client, so it was important to inform clients about the specifics of the studios and give tips on how to better prepare for the upcoming photographing.

"A good photographer aimed to provide the patron with, in the terminology of the day, a characteristic likeness combined with the personal expression of the sitter, all portrayed with the experienced artistic taste of the photographer" (Siegel, 2010, p. 37). It was important to highlight the client's characteristics in photographs, which does different from the rest. Having a high following to the standards might take away the client's portrait uniqueness.

A professional photographer before shooting had to consider the client's social status. When photographer prepared the studio, he considered the outward features, selecting the posture and the angle of view and keeping to the following of facial expressions when shooting. The artistic photographer's goal was to make high quality portraits that would not be a cliché and would express its nature. "Even the 'artistic' photographer, however, adhered conventions of photographic portraiture established to accord with public taste and technical photographic norms" (Siegel, 2010, p. 39). Making portraits by following the photographing standard system posed a risk of completely ignoring or distorting the client's individuality, but, the artistic photographer kept to photographic portraiture conventions to suit the public taste and technical photographic standards. The same studio backgrounds and props use without changing by coming next clients and use the same posture showed a bad practice. Taking care of the client's facial expression and the photographer have a good mood, it was recommended to come to studio in the morning, when the client was rested.

The customers' clothes were also important. It was important to follow the rules about the colour of chosen clothes because of colour sensitivity. Clothes also created a personal image and display type. It was important to pay attention to personal style. It was advised to choose the clothing, the client usually wear and what expresses his individuality, not the clothes, which would be an unusual for client.

Studio furnishing needed to fit with the client's social role. A professional photographer took care of it for the decorations are arranged tastefully and would not have seen that it is artificially arranged place. It was essential that furnish of the interior would not be in conflict with the customer's usual environment. The studio design had to resemble the place where the customer actually resided on a daily basis. In order to avoid the client looking silly, for example, the photographer had to take care of that a simple worker would not be photographed in glamorous interior.

It is obvious that the album '*Idioten-Anstalt*' photographs were taken by the same photographer - C. Linde in Riga (the twenty-third and twenty-fourth photograph's photographer unknown; the twenty-fifth photography photograph is taken in a German studio). The photographs have several unifying motives: in most parts of photographs, students are sitting on a chair, eyes gaze focused directly toward the viewer, body a bit turned to the left or right side. Photographs can be grouped by a multiple equality of the background and prop use. Furnishing types divides into three groups. In most of the photographs there are the wall panels in the background and the model is sitting on a chair. The second group is photographs with wall panels, carpet, draperies, chair, on which sits a model holding hand on the table next to him, on which there is placed hat (see Figure 2, 3). The third type is the simplest - only with one chair and a solid colour wall as background. Photographed poses shows standardised approach of the photographer and following the standard rules: the angle of the body in relation to the camera, hand position (for boys: hand on lap, one of the palm placed in the second or behind jacket edges; for girls: hands on lap, one hand moving further ahead (see Figure 4, 5, 6)). Photographs are made by the photographer's developed schemes which define

furnishing and scenarios, followed by model. As a result, images are visually repetitive, with an emphasis only on the identification of persons for school documentation.

An artistic photographer's photographic process realised in a creative way cater to the customer's individuality and at the same time consider shooting and studio standards. When choosing a middle way between the rules and artistry, the photographer could make high-quality portraits, in which appear the client's personality. When all photographs are systematically created by the rules and failed to pay attention to every customer, photos are like clichés, and photography gets similar to the work in the factory. Such photographs of missing individual approach, similar to mass production, were widespread in *cartes-de-visite* era when albums were full of similar photos. *Cartes-de-visite* self-representation commonality in albums gradually decreased, with the use of a snapshot.

Kodak photographs made the content of albums more comprehensive and free in comparison to the time when the albums were only with collections of conventional *cartes-de-visite*. The *cartes-de-visite* album main trait was self-representing portraits. An individual wished to acknowledge self via photographs in the public sphere. "Memorialising the achievements of individuals considered as members of families (as well as other groups) is the earliest popular use of photography" (Sontag, 2001, p. 8). The second *cartes-de-visite* album function was a family memory storage and the personal history creation preservation. The 'performance' of photographs may seem repetitive, because the portraits show people isolated from their natural environment, and defer the studio photographing standards. It is possible to feel liberation from old photographing traditions when looking at snapshots. *Cartes-de-visite* albums are rather a visual family genealogy, but snapshot albums produced visual narrative. A photograph taking in studio happened only following the planned scenario. By taking photographs outside the studios, it was possible to capture moments from a variety of annual and major family events, as well as more casual and relaxed domestic scenes.

Russian knyaz Andrei A. Shirinsky-Shihmatov (*Андрей Александрович Ширинский-Шихматов*) invited the photographer Boleslav Fr. Derengovsky (*Болеслав Францевич Деренгонский*) from Little Russia area, as evidenced by the stamp in the album: '*Фотография Б.Ф. Деренгобскаго ВЪ Вышнемъ Болочкъ*', for manor estate environment '*Островки*' (Tverskoy, Russia) documentation. Photographs are summarised in an album titled '*Альбомъ*' (Album), where are a group and indoor interior photographs. This album has been designed with the aim to represent his properties: in living room, boudoir and cabinet photographs where are visible interior items - many paintings, framed mirrors, statues, taxidermied animals and furs, decorations, exquisite furniture and carpets - confirming the owner's financial position and leisure activities, which was largely related to the hunting and animals breeding. But mostly in the album are photographs of the surrounding property with short explanatory entries about garden, orangery, stables, as well as about domestic animals (horses with cart, hunting dogs, wolf, fox) and landscapes that show the surrounding lakes, parks and forests (see Figure 7).

Practiced amateur photography furthered a family life documentation. It gradually reduced strict division of public and private sphere and hidden themes of family life became more accessible in photographic albums. Self-representation in amateur photographic albums were simpler. Also, this type of photographs used to be staged, but the main difference was that there was no photographing self-representation regulations and trying to show self in better light. Such activity can be considered as part of the entertainment like play performances, not as a goal to pretend. ''In the nineteenth and early twentieth-centuries, costume parties, entertainments, and parlour games trained the amateur in associative and participatory viewing'' (Langford, 2001, p. 147). It is seen in some photographs of this time in which people dressed in various costumes (folk costumes, ancient clothes, etc.). The album suggests that not only the creation of the album, but also being models has been for noblewomen pleasant amusement (see Figure 8, 9). Also, a large part of the album consists of photographs where are documented daily life scenes. Everyday routines reflect the attraction of aristocratic women for the home environment and intellectual interests. Noblewomen mostly spent

their free time at home. In general, we can say that in most cases they existed in the domestic

sphere, devoting themselves for education and talent development. As shown in the photographs the

manor owner gladly painted, played piano, read books, wrote at a desk, on which were a number of

framed photographs, as well as enjoyed oneself together with the visitors, playing performances,

doing sports or relaxing alfresco picnic. Thus the early twentieth-century aristocratic women played

social, intellectual and talented person's role still existing in domestic sphere. This type of

photographing did not absent without preparations and posturing, but it was more closer to the real

daily situation and showed the places where people usually stayed or visited.

2. Photography outside the studio

The availability of cameras to non-professional users allowed to record the footage outside the

studio without professional accompaniment. Photographs could be taken anywhere, where family

and friends spent their time - at home, in the garden, summer cottage, trips, nature, city or

elsewhere. Such photographs, with its narration, revealed people's lives. It also changed the content

of the albums. If *cartes-de-visite* albums represented only the person, then

snapshots showed events. The photographer could discover things that happened in much larger

scale. The family photographer (father, a family friend, professional photographer or someone else)

became the director, who created reflection through photographs about the experienced time.

Photography as a hobby gained increasingly higher popularity. This can be substantiated by

the easy use of photography equipment, affordability and the desire to document. Man realised

that the time keeps going and changes the world, and the only way to stop the time is by pressing

the camera button. "Cameras began duplicating the world at that moment when the human

landscape started to undergo a vertiginous change: while an untold number of forms of biological

and social life are being destroyed in a brief span of time" (Sontag, 2001, p. 15-16).

Photography is also associated with the presence of children in the family. Especially young

children are being photographed. Pierre Bourdieu (1990) explains that photography has become the

most democratic image and it is available for almost anyone who wants to have such a hobby to make private life photographs, or to take pictures of self:

> The Portrait Gallery has been democratised and each family has, in the person of the head of the family, its appointed portraitist. To take photographs of one's children is to become historiographer of their childhoods and to prepare as an heirloom for them the image of what they used to be. Thus it is via the family group that the primary function of photography becomes the responsibility of the photographer, who is asked to solemnise important events and to record the family chronicle in pictures: 'you must have a souvenir of the children [..]' (p. 30).

The opposite behaviour would be when family life is not photographed, shows coldness towards the child and would deserve condemnation, or at least would be misunderstood, because the family celebrations and the most important events (birthday parties, weddings, school graduation, etc.) are no longer imaginable without camera. Photography taking and further viewing albums promotes group, in this case the family, relatives and friends integration and group photograph storage into albums and exchanging with photographs creates communication network.

These family photographs show people linked with related ties. Photographs ordered in albums tell a family history:

> Through photographs, each family constructs a portrait-chronicle of itself - a portable kit of images that bears witness to its connectedness. [..] Photography becomes a rite of family life [..]. [..] Those ghostly traces, photographs, supply the token presence of the extended family. A family photograph album is generally about the extended family - and, often, is all that remains of it (Sontag, 2001, p. 8-9).

Sometimes, the album is the only thing that shows the existence of a relatives. It is possible that long distance separates them, or the time which led them to part from this life.

The album has originated as a collecting tool for hobby, but later its sense became wider. Society began to be perceive it as a safe photography storage way, which save and easily

represent family photographs to guests. Albums provided photograph keeping in the desired order, usually in chronological, which, as a visual chronicle shows the passage of time. The album assembled in one place relative and friend donated photographs. At the time, it was possible to get portraits for an affordable price and it was motivating to immortalise themselves and to make visual self-representation in images. Gradually there were more and more produced photographs, so the album became the most appropriate way of storage. Albums created many rituals in society related to photography: photographing in the studios, sending photography gifts (*cartes-de-visite*, postcards, family photographs and souvenirs), collecting and ordering in albums and album showing to others. Such rituals cultivated the social circle or network formation and reflection of them in album photographs. Albums were important because they stored family history through visual evidences. Later, when photography became available to almost every interested person, photographers definitely captured the most important events in family life and in everyday scenes, thus the album content changed showing the private sphere that to the end of the nineteenth-century has been hidden.

3. Typology of albums

From the beginning of the album development, when it was used for collection storage until the nineteenth-century, when photography became the most popular and commonly used type of image in society, its contents became more variable. By combining them according to shared characteristics, they can be classified in certain types. Albums can be divided into different groups, according to the album's type, creator and purpose of use, and subdivided by image type or themes (appeared objects or stories).

Photo historian William Welling has divided nineteenth-century albums into three categories: "albums for personal use [..], specialty albums commemorating particular events [..] and official albums, published by official or private patrons" (as cited in Mora, 1998, p. 45). This breakdown shows that belonging to one of the categories of albums depends on the album creator

and using purpose. There is a distinction between the creation of the album for personal purposes (family, thematic or travel photography collections) or institutional purposes.

Official albums were published by official institutions or individuals. This album category albums was created by state institutions orders to gather national-level events as important historical evidence. Later in content, similar albums were made by amateurs on their own initiative. Their determination resulted with site, travel or documentary photographs in albums.

The nineteenth-century split into three album categories also expresses the separation of private and public sphere of this time. Scenes that are reflected in each of the categories of albums were connected with the private life or national-level events. These three categories are distinct levels of privacy and publicity. Private albums, as the name implies, were made for use in the narrowest part of the society. Specialty album target audience was the part the society with corresponding adherence and interests. The biggest publicity scale and impact gained official albums, that are considered as important historical image sources.

Three categories of albums, that emerged in the nineteenth-century, still continued to exist in the twentieth-century. Welling includes in private album category the wealthy European amateur created albums, as well as those designed and adapted for *cartes-de-visite* or stereographs. In private albums are stored collections, memoirs, travelogues and family history, that displays album maker interests and experience. Thematically personal album subcategories can be grouped by region and time period, medium, as well as a separate theme highlighting the family albums (Langford, 2001). Family and travel albums content base often consisted of amateur photographs. These albums used to collect the ancestral and given photographs.

3.1. Thematic albums

Thematic album content was dedicated to a certain case or subject capturing. As an example is the album in which is documented Haapsalu Orthodox church life. Album photographs are taken in the late nineteenth-century. The first photograph displays the Haapsalu map. Under one of the photographs there is printed inscription '*Память Гапсаля*' (Memory Haapsalu). The photograph of

altar was taken by Ivan Maljarenko (*Ивань Маляренко*) in 1893. Under others there are inscriptions: '*Гапсальское обшественное собрание*' (Haapsalu May 15, 1896, a group photograph of public meeting; see Figure 11) and '*Въ память осбящения мяэмыэской Николаевской церкви*' (a group and church photograph in memory of Nikolajevska church consecration in 10th September, 1896) which is photographed by Feod. Gaak (*Феод.Гаакъ*). During this period (1783-1917), Haapsalu region was part of Counties of Estonia, where in parallel existed several confessions. In the nineteenth-century, there were Latvian and Estonian farmers who switched from Lutheranism to Orthodoxy. There are photographs of the Orthodox churches and the inside (altars and icons), church building, and the area landscapes, but in the group photographs there is showed churches' social life and common events (Haapsalu general meetings, consecration of the church) and group photographs of church servants, members of the congregation and the disciples. The album maker's, who more likely was connected with Orthodocal church, purpose was to reflect Orthodoxal church and congregation activities in the late nineteenth-century in Haapsalu territory.

Another thematic album, created for educational institution needs, '*Idioten-Anstalt*', whose author is Fr. Platz, is printed in 1862 in Riga in Ernst Arnold Plates' printing house (*Ernst Plates Stein-und Buchdruckerei*) and issued with censors' permission. The album can be defined as a type of album that is created with the aim to create a school 'archive' with reference information about the students. This album brings together the book and the album features. The beginning part (the first eight pages) consists of remarks '*Notizen zum Album*' that state school pupil's name, year and date of admission, residence, health status (diagnosis), its cause and characteristics of its abilities and habits. The second part consists of the twenty-five student photographs. The beginning part of the album brings the description of each student's characteristics sorted by numbering corresponding to the photographs, which are recorded in the description under order of numbering.

The album could have been designed in strict adherence to the theme or type of material of collection, but also could be freely made, without limits and giving in imagination and inspiration.

Collection albums are a very broad category, not only because of many themes, but also different types of collected objects. 'The album-collection is the albums-chameleon that looks like its subject category, until it suddenly mutates into another form of acquisitive desire' (Langford, 2001, p. 41). Over time, album collection themes could change. At first, the album can be identified with *cartes-de-visite* theme, which is later supplemented with herbariums. Also, album categories can blend together in a single album. Albums became more eclectic. Album compilers freely manifested in album content guided their taste and expressing personal views.

There are two types of autobiographical albums: memories/memoirs and travel albums:

> A memoir is person's account of the incidents of his or her life - the figures, transactions, and movements that have affected it. A journey might qualify as an incident, thought the memoir really needs no excuse - it can be sparked by the simple desire to reflect. Having taken photographs during a particularly active phase of one's life, or simply having gone through an active phase of taking photographs, might be reason enough for a compilation, to bring order and tellability to the photographic hoard. Or the album may have been decided on in advance, and a camera made part of a carefully planned adventure. [..] A travelogue conventionally takes the form of an illustrated lecture or descriptive film [..] (Langford, 2001, p. 64-65).

Memory and travel albums are similar to diary, but differ in the way experiences are recorded: memories are captured in other medium (the album) and the other way (with photographs instead of text). The written memory records have been replaced by photographs, which is an adventure witness. These photos tend to be appended with the author's explanatory notes, which contains place names, time and comments. "As personal narratives, albums are retrospective, selective, and coded" (Langford, 2001, p. 65). This type of albums the creator share their experience, what seems particularly important or unusual. It is possible to look at the memories and adventures from the author's point of view in autobiographical albums.

Looking at snapshot albums, you can notice the thematic trends and key motives. According to the thematic divisions and the most common themes, it is possible to understand, how persons seen in

the pictures lived, spent time on a daily basis and rest times, and where stayed. In snapshot displayed objects and the environment, as well as the stories reveal society's social issues and events they experienced. The most often they use family albums for thematic analysis. In family albums there are stored snapshots that are considered as indicators of social values and desires.

3.2. Family albums

The family album is one of the most common types of albums. Family albums are designed for a united pattern and contains evidence of one family. In the beginning there is a need for definition of the family photograph, which is a separate unit of a family album. Family photographs are not essentially only with the visible family members, but also with the visible environment and objects, because they as an information source provide additional information about the family. If the photographs are not staged and shows family members in usual environment, they reveal their individuality.

Family album roots founded in the Christian tradition to document the family life most important moments in the Bible. The given information, provided by the records, usually is short and laconic. The records indicated events, person names and dates. Photographs in *cartes-de-visite* albums were retiring, saying little about family life, revealing only affiliation relationship. This type of concept was practiced to carefully hide the private life behind the veil, revealing only the 'public I' with well-considered clothing and tense posture in artificially arranged environment.

Album content and structure depended on the album creator. According to the standard album, photographs were in chronological order. At the beginning of albums are placed the oldest ancestral photographs, behind which follow offspring photographs and end with photographs of friends and acquaintances. Sometimes album customary order were contravened in 'rebellious' manner by their creators, thus introducing 'anarchic' sequences that could lead album viewers to confusion. Album shape changes, linked with the transition from thick cardboard substrate photographs to snapshots, were able to make feel challenge to maker of the album who wanted to place multi-format photographs in one album. Latvian philosopher's Atis Rolavs, the first Kant's work translator in

Latvian language, for *cartes-de-visite*, cabinet cards and *milieu* supposed album used also for the snapshot format placement. This album attracts attention with the dictated standard disregard approach by album's creator. Album design requires that in albums can be placed fifty photographs: in per page four *cartes-de-visite*, one cabinet card or two *milieu* format photographs. Bypassing the format requirements, the author of the album has pasted sixty-eight photos of various formats - from quite small sized (3 x 4 cm) to the cabinet cards. A big part of the photographs have thin surfaces and did not hold in the thick sheet 'niches', supposed for the older format photographs with a cardboard backing. The solution to this problem: glue and paper pieces (see Figure 12): photographs are sticked even on the decorative paper in the first opening of the album (see Figure 13). This album shows a transitional period from card mounted photographs to snapshots. People had different format photographs, which could not be put together in one album. Apparently the album creator wanted to gather accumulated multi-format photographs in one album, which this time was 'old school' album and made a hard task to the album creator.

Albums tended to be accompanied by a textual records about the persons in the portraits or date. Part of the albums that are made for *cartes-de-visite* storage, includes the index page, supposed for in portraits visible person identification. If there is nothing known about the album portraits, there is a chance to rely on a variety of visual signs as indicators and 'hints'. It depends on the album maker what and how much and in what way album content will be revealed. The album's creator could be a family writer or a censor. He or she determined the message of photographs: what could have been stingy and mysterious, or on the contrary - a rich and exhaustive. It was his choice in what light to show family life - true, revealing unpleasant facts, or flattering. The album is not protected from content supplement and editorial. If over time the album pages are filled, then they may also disappear. If there has been a conflict in a family or life paths are divorced, photographs with the unwanted person may be take out or even the pages tear out, that way deleting it from the family album chronicles.

Cartes-de-visite, which, unlike the older photographs, as daguerreotypes, that was difficult to place in albums, ordered in chronological order, showed a family ties. Later the family album snapshots complemented with individuality and narratives. Family photographs were able to depict a certain character of family depending on the level in which family life is revealed.

When the camera came into family's hands, they were given an opportunity to build their own chronicle in photographs. When looking at the old albums, it is sometimes difficult to determine who was the author of the album and photographs. On this point, opinions differ. Questions who is the album's author (photographer or album maker), and also who these two roles observed (men or women) is debatable. As shown by previous praxis, in the nineteenth-century mostly women were those who bought the albums and was engaged in the creation of content. But focusing on the visible evidence - family representation in albums - it is clear that with the own camera, family photographer selected what and how to show family stories. Family album content was not filled with photographs ordered by professional photographer. Family photographic albums revealed a family lifestyle, habits, environment in which they resided, and bystanders. In noble family albums often are leisure photographs, captured moments in summer houses where was their daily flow of entertainment.

Baltic Germans noble family Liewen album with green cloth cover with title '*Cremon*', suggesting that the album was specially ordered with the aim of bringing together Liewen estate - Krimulda manor - photographs, that, according to records the album was taken from 1893 to 1899. Album structure consists of photographs in basic part and reproduced artworks and sight images of monuments of Berlin and Cēsis in the end of the album.

At the beginning, the Liewen family spent less time in Krimulda, until they settled there permanently. The children had not finished their education they spent at Krimulda, only the first half of the summer, but after father's Paul Herman Liewen (*Paul Hermann von Lieven*) death, his son Paul Liewen (*Paul von Lieven*) began to frequently visit Krimulda manor and settled there also

in the winter.When the children got the education, the family moved to live permanently in Krimulda (Bruģis, 2007).

In the album's group and portrait, photographs show Liewen family social circle: family members (mother Natalia Liewen, sister Paula, Sofia and Maria Liewen, brothers Anatole and Paul Liewen), friends (knyazes Kropotkins, which Liewens used to visited) and manor servants, butlers and kitchen workers. This shows the Liewen family and their servants' relations. Obviously, the servants were among those people who Liewens wanted to remember and therefore were included in their family album.

Within the photographs is a visible Krimulda manor neighbourhood and has affected a variety of topics related to their daily lives and leisure time: working in the garden, walking, reading and doing needlework. P. Liewen, sharing his childhood memories, says that they had certain daily plan: at eight in the morning was breakfast time, at eight thirty in the morning was prayer time, which was also attended by servants, after that was held two hours of training sessions, at twelve thirty o'clock they had a lunch, but at three o'clock they rode or went to the forest to drink tea (Bruģis, 2007). The album photographs confirm that walking in nature and riding with a horse-drawn carriage were the family's favourite recreations. In many photographs are captured horses, carts and even winter sleigh. Going for walks in the forest with family or guests and drinking tea, was practiced ritual in Krimulda manor.

N. Liewen went for walks to forest and sometimes she held up for several hours.

Another popular pastime in Liewen family was boating. P. Liewen once was boating even three days (Bruģis, 2007). There are photographs of a boat by lake and shore, and the relocation of the boat 'Kaupo' in the album. Mostly the photographs are taken in manor neighbourhood - in castle park, on the porch or by the nature; however, one photograph shows the castle interior in kitchen. Before the Liewen family had moved to Krimulda castle, it could be characterised more as a summer residence. In the late nineteenth-century, Krimulda castle was rebuilt with the aim to increase its size so that it would be suitable for family housing. At both ends

of the buildings were added easements, and under them, were built cellars, in one of which was installed a kitchen (Bruģis, 2007). The Liewen family album gives an impression of idyllic life, which daily takes the course of time in a peaceful environment picturesque landscape.

Family photographs can be seen in a number of functions: previously mentioned genealogy creation, memory saving, family ties strengthening and integration. Family albums were able to show not only memories, but they could also be used as type of self-affirmation. Self-raising, showing their economic welfare and lifestyle, was sometimes used to express the content of albums. The album in fixed form functioned as approval of success what was desired to show others. It took evident in album photographs of valuable items, fine interiors and expensive entertainment.

3.3. Travel albums

The second of the most common types of albums are travel or topographical albums - albums that contain photographs of places: "Truthful recording of existing places is expected in genres [..] that refer to as 'topographic photography' [..]" (Van Gelder, 2011, p. 120). These photographs can be divided into certain more detailed genres: "such as landscape photography, street photography (or 'urban photography), and [..] archival photography. [..] The Greek word *topographein* is a combination of *topos*, which means 'place', and *graphein*, which means 'drawing', 'writing' or 'describing'" (Van Gelder, 2011, p. 120-121). The following discussed topographical photographs and albums, will not be broken down by genre, but in the two main objectives - to show and describe sites.

Such albums are created based on the purpose of documenting the changing environment or striking and new site. The first type refers to a place, that is subject of the impact of time, registration in order to maintain and remember how it ever looked and could be compared with it, as it looks today. The photographer feels the call or even the obligation to save the landscape or city views from destruction, at least maintaining them in a photograph which later in albums functions as visual evidence allowing a returning to lost places. Big visual changes are characteristic especially to cities. Topographical photographs systematically immortalise certain places, with the aim to

maintain and systematically arrange them in the album, is comparable to a small archive. The second is to capture the newly opened sites due to traveling or staying outside in the usual environment.

Traffic and photography development allowed for a grasping of the opportunity to take photographs of distant places and also get anthropologically different content images. This became the seeds of tourism photography. For example, in the United States, transcontinental railways gave a pretext for amateur photographers to travel and take photographs of exotic places, including American Indian life, which Susan Sontag (2001) called 'the colonization through photography' (p. 64). In this way the images recorded unusual places and different cultures and traditions. Once one arrived in an unusual environment, which is the opposite of a mundane environment, that makes no interest, photographers felt the wish to capture everything. There is desire to continuously photograph the objects or surprising places: "From that moment on, everything becomes a source of astonishment, and the travel-guide is a constant call to administration [..]" (Bourdie, 1990, p. 36). In this way during the trip, everything is viewed through the lens, but back home - in the album.

Tourism is peculiar because most people's travel time becomes inseparable from the camera. They are turned into the shooting mode and are unable to simply look at the sites because photography has become a mandatory obligation. This can be explained by the festive feeling generated by the new environment:

> [..] Holidays determine the broadening of the range of the photographable and produce a disposition to take photographs which, far from being of a different nature from the traditional disposition, is simply an extension of it: in fact, a practice that is so strongly associated with extraordinary occasions that it could be seen as festive technique is naturally reinforced in a period which marks a break with the everyday environment and the routines of normal life (Bourdie, 1990, p. 35).

If in everyday man photographing a little or not at all, but the contrary when travelling - very much; the possible reason is the contrast between everyday life and the 'celebration'. During the trip, one

senses an interest in the environment and events, but in the daily routine, one becomes indifferent and careless to the circumjacent.

Mostly, the everyday environment is neglected, but while traveling as worthy photoshoot are recognised landscapes, monuments and even humble objects. According to Bourdieu (1990), holiday photography is compared with people and places, a random encounter with a symbolic meaning, '[..] as a result, the photograph becomes a sort of ideogram or allegory' (p. 36). Holiday pictures for people are like visual reminders and signs which are capable of reading what only he or she experienced from traveling.

Russian knyaginya Zinaida A. Khovanskaya (*Зинаида Алексеебна Хованская*) together with her husband knyaz Nikolai A. Khovansky (*Николай Александрович Хованский*) from 1905 to 1910 traveled in Russian territory and took various photographs. Knyaz's hobby was photographing his travel adventures, which resulted with many autobiographical travel albums. While traveling, he also developed the photographs. In parallel, Khovansky created both photographic albums and special negative preservation albums; all of them are Kodak products. In the negative albums are numbered sections, in which to put hundred negatives, and in the beginning of the albums, is a place for notes. It can be seen that knyaginya seriously acted against negative conservation and systematisation, as the albums begin with meant finely crafted indexes. The titled photographs with descriptions are similar to a travel diary, where are carefully explained visible places, people and what is happening.

Together with her companions, dressed in men's uniform, she traveled throughout the Krasnoyarsk region in Siberia and other places. In the photographs appear such actions as settling down in tents, trips with horses (see Figure 14), dining in nature, bonfire kindle and clothing drying after rain, resting, overnight, transfer of horses across the river, etc. There is also shown the local inhabitant, for example Tungusic people, village environment and their everyday, such us bridge building and the first construction works of houses.These albums give insight how knyaginya left her cozy home and submitted in wild travel adventures.

Topographic photography became more and more associated with tourism and entertainment. Photographs of the trips became an integral part like a souvenir, which is like a memorial object. Such photographs-souvenirs that are in albums have its own story, which is known to album owners. These souvenirs express the owner's experience and stories cause nostalgia in their owners. One Baltic Germans travel album bound in blue cover, decorated with gilded frames, illustration and title '*Album Collectionneur*' combines travel and collection album features. The album has been produced in Paris for collectors. At the beginning of the album, the manufacturer points out that it is designed for postcards, monogram and memory collections, and it consists of sheets designed for newspaper clipping, brochures and other materials collection. The album, relying on records, is made by its owner in 1874 to 1876. Its structure consists of a travel views and ethnographic souvenirs and reproductions of artworks in the second part of the album. Contents of the album consists of different materials: photographic reproduction souvenirs, illustrations, image cuttings, herbariums, applications, stamps and handwritings (see Figure 15), indicating dates and places. Site images with herbarium are like a memorial objects from the visited places: the Sanssouci Palace, the Thames River and Tartu.

While traveling the desire to take photographs intensifies. This can be explained differently: Sontag (2001) believes that it helps people to feel more secure in a strange environment, creating a sense of control over it, but perhaps the photographs in this case serve as an event confirmation. Going on a trip for many is a big event that requires previous preparations. Rare traveling or the lack of time or resources may increase its importance. By linking tourism with family photographs, it shows that holiday photographs are equivalent to the most important events of family life. Bourdieu (1990) mentions that the holidays are 'high points' of family life, what makes intense shooting practice. The more important holiday trip seems, the greater will be the reason for documentation. The camera became an integral part of pleasant testimony to achieve and maintain. There are visible landscapes, sightseeings, travellers themselves and the way they have fun. The album shows how family resting on their holidays outside their usual environment for those who were absent.

Albums not only represents a family vacation to others, but also keeps the memories of it. Travel photographs are travel memorials.

> By capturing the image of the most insignificant places and moments, one transforms them into monuments to leisure, as the photograph is there to certify, for ever, that one has had leisure and the leisure to photograph it. The photograph that substitutes the definitive certainty of an objective image for the fleeting uncertainty of subjective impression is predisposed as a trophy" (Bourdie, 1990, p. 36).

Returning back home, travellers can remember trips, turning the pages of the album as a holiday memory story book. The album with memories is what is left over from the trip. Experienced things appear on pages like acquirement transferred home.

Conclusion

When looking at the nineteenth-century and early twentieth-century albums, they seem to share common features and trends. Nineteenth-century albums content is not as varied as the early twentieth-century albums. At the beginning of albums, content was withheld and representative. Albums were created with the aim to represent themselves and keep the most important memories. The album photographs portrayed followed the rules that led the photographs become repetitive and stereotyped. Later, along with a snapshot introduction, the album content became freer and diverse. Gradually, the dominance of staged studio portraits lowered. Photographs technological development and time influenced the content of the albums. If at the beginning albums were made according to standardised guidelines, which were then the etiquette of photographs, then later photography opened more opportunities for almost every interested person, and made albums thematically versatile.

Despite the fact that the albums were manufactured product, they took the form of their owners creative skills: in albums were often found artistic expression, which resulted from housewives hobbies and artistic talents in album contents, giving them individuality. Album making was motivated by Christian thinking which determined the important role of family in life, and

memorial cult, which became interwoven with an interest about history. Memory and nostalgia of

passage of time pervades the photographic album's being, what mirrors people's identities and

stories through photography.

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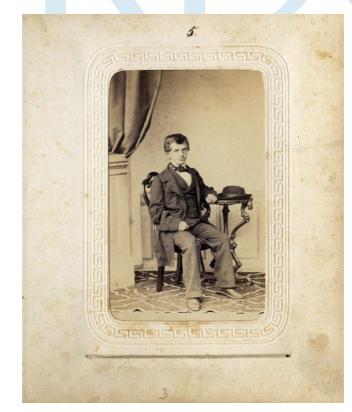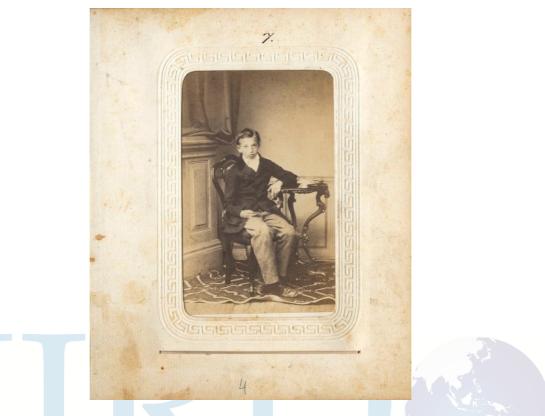
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Figure 8. Unknown photographer, *Baltic German noblewomen posing in folk costumes*, 1908-1909.

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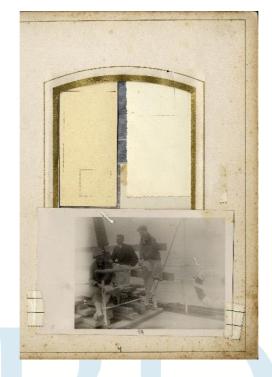

Figure 13. Unknown photographer, *Portraits of unknown persons*, ca. 1930s-1940s. National Library of Latvia, Aleksejs Apinis Rare Book and Manuscript Reading Room.
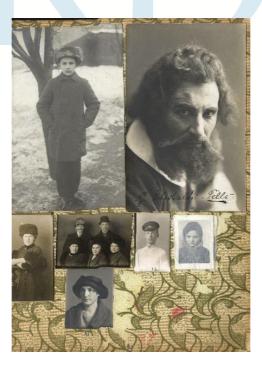

Figure 14. Nikolai A. Khovansky, *Preparation for the overnight in tents; Trekking with horses through the taiga; Crossing the river with horses over the improvised bridge; Morning assembly*

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Figure 15. Unknown photographer, *Thumsee*, ca. 1870s. National Library of Latvia, Aleksejs

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