

Analytical Portraiture

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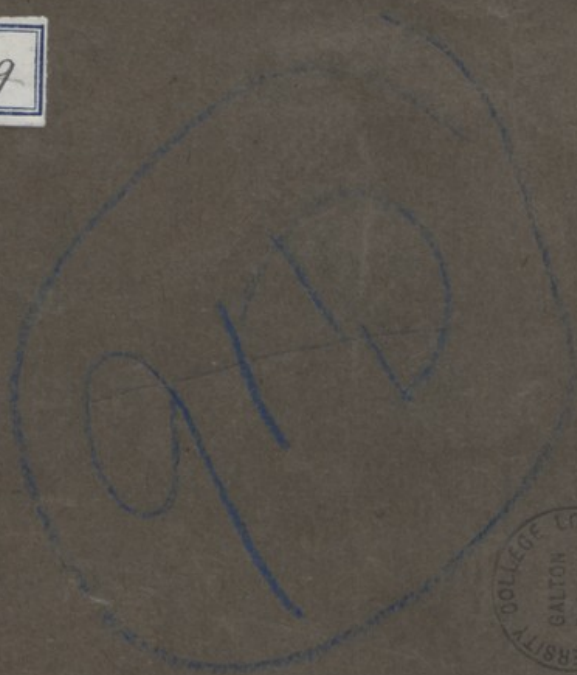
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109

Analytical Portraiture
Eva's portraits & shades
Flowers in real & sense - scales
White disc for whiskey
Salmon's arrangement 89 000
fault & improve
Veil - best is in a sheet of material



Galton
Analytical Photo Portraiture

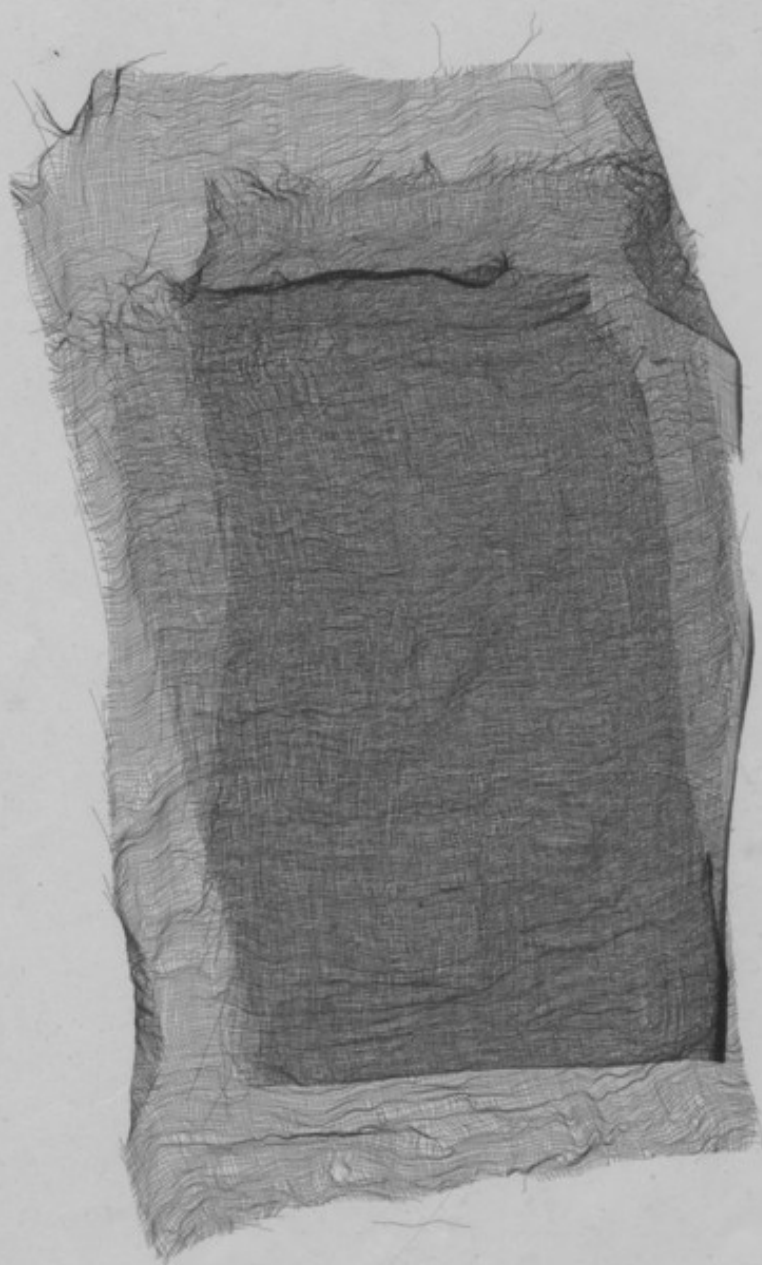
- 1 Picture of woman & of scale
- ✓ 2 Table 1. Lines
- 3 Table 2. Crosses
- 4 Mutual Obliteration
- 5 St George + pos
- 6 St George + neg
- 7 St Andrew X pos
- 8 St Andrew X neg
- ✓ 9 Obliteration (replica of 4)
- 10 Transformer or Differentiator
- 11 Concoctite
- 12 Female a pos
- 13 Female a neg
- 14 Male b pos
- 15 Male b neg
- 16 Composite of pos a and pos b
- 17 Obliteration of pos a by neg a
(No transformer at hand)
- 18 Concoctite of a into b



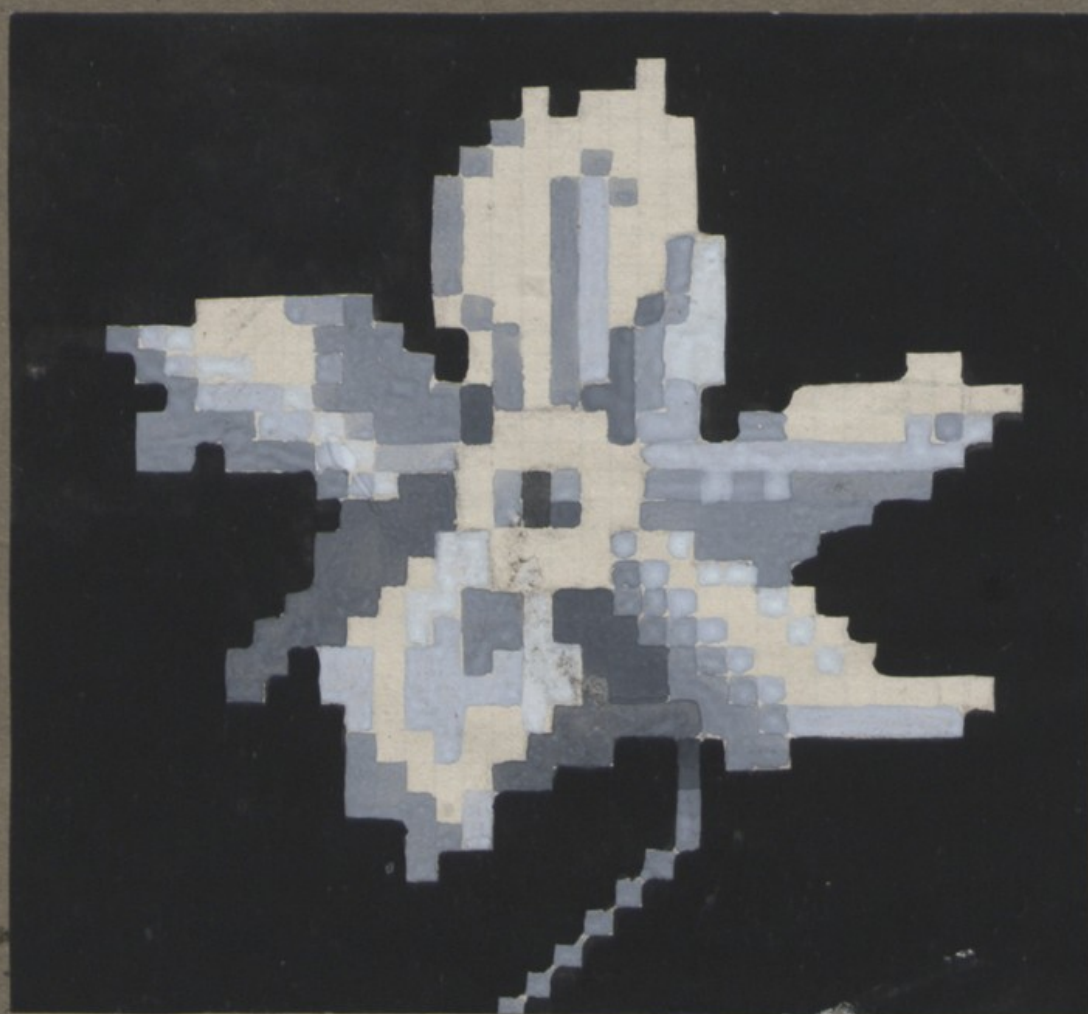
late 1913

42, RUTLAND GATE, S.W.









Analytical Portraiture

F.5

Mr. Francis Galton has ~~given~~ an account of his new process both at the R. Photographic Society and at the Camera Club. Its object is to produce a photographic record of the points of difference between any two pictures. It portrays nothing besides ^{these} differences, so the picture it creates is neither pleasing to the eye nor even intelligible at first sight, nevertheless it contains all the material for exact study and scientific analysis. The objects to which it can be applied are such as changes of expression, growth, alterations due to decay, the accuracy of copies, racial ~~peculiarities~~ ^{differences} individual peculiarities and so forth. The process is simple in reality, though perhaps difficult to fully understand without seeing it in operation. Mr. Galton submitted a camera by which the images of three different pictures can be projected on the same screen, singly or in any combination. Every step ^{of the process} is made visible by it, and ~~can~~ ^{may} be photographed when desired. Perhaps the ^{best} ~~simplest~~ way ^{now} of giving a correct idea of the principle ^{of the process} is by the following diagrams.

>

Diagrams

N^o 1 represents a rather faint picture, which may be called a, and N^o 6 represents a different and also rather faint picture which may be called b; N^o 4 is b darkened by a grey veil. The analytical process isolates the differences between ~~the~~ a and the darkened b, not those between a and b. It proceeds as follows. N^o 2 is the rather faint negative of a, being grey where a is white and white where a is grey. So when N^o 2 is superimposed on N^o 1, the whites of each are neutralised by the greys of the other and the uniformly grey surface of N^o 3 is produced. Let N^o 3 be superimposed upon b, N^o 6, thus darkening b as by a grey veil, and forming N^o 4. ^{By these means} ~~thus~~ a has been transformed into a darkened b. Now abstract a, N^o 1, from the combination by which N^o 4 was made; the residue is N^o 5 and this is the desired result; for, as the addition of N^o 5 to a makes a darkened b, it follows that N^o 5 must express the excesses in tint of the darkened b over a and therefore the differences between those two. Similarly N^o 10 expresses the excesses of the darkened a over b. Both N^o 5 and N^o 10 refer to the same differences ^{as measured} from different starting points. Further it would be easy to show that the relation between N^o 5 and N^o 10 is that between a positive and its negative.



1



2



3



4



5



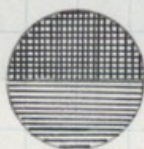
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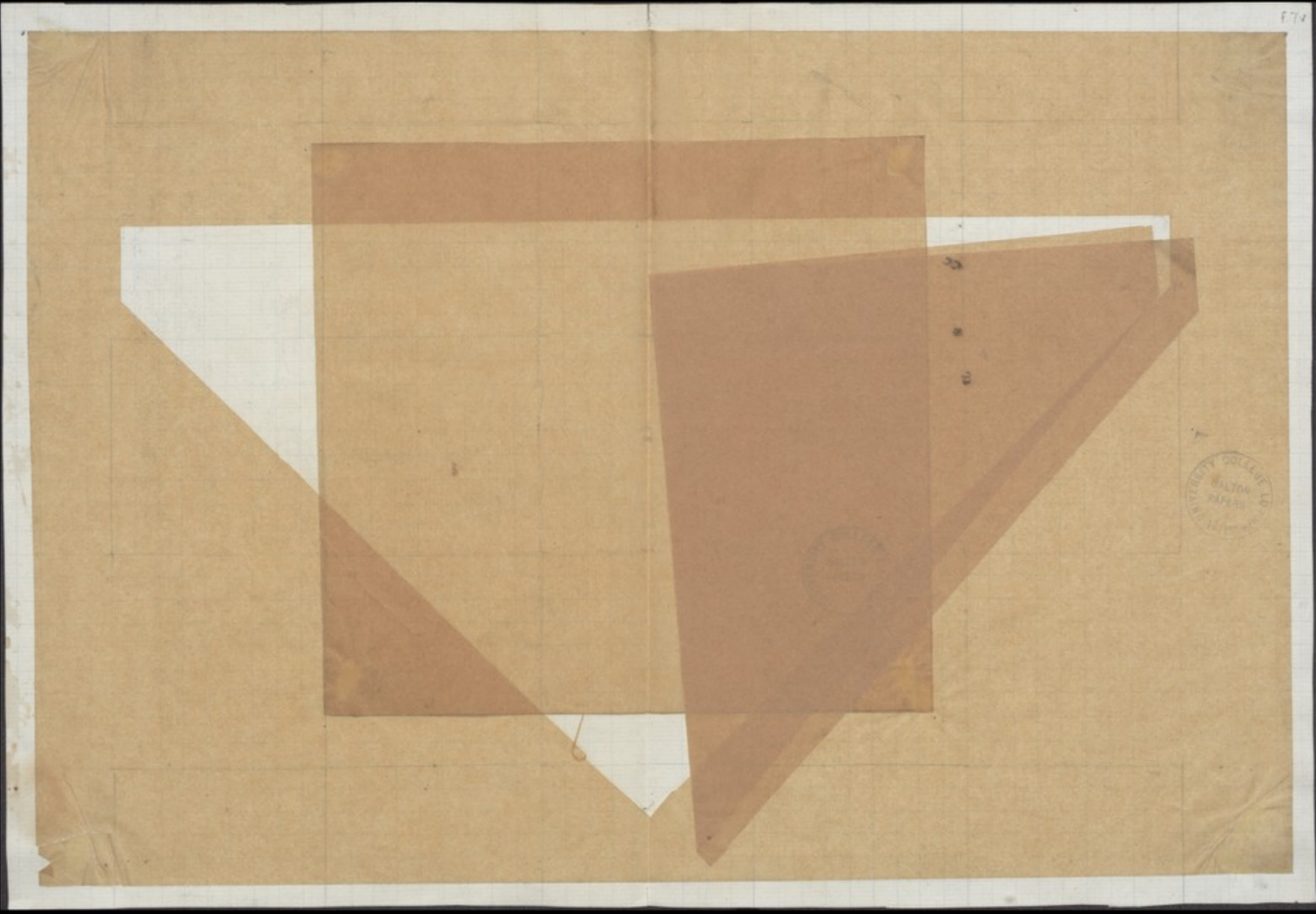
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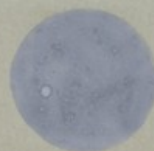
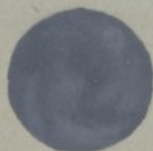


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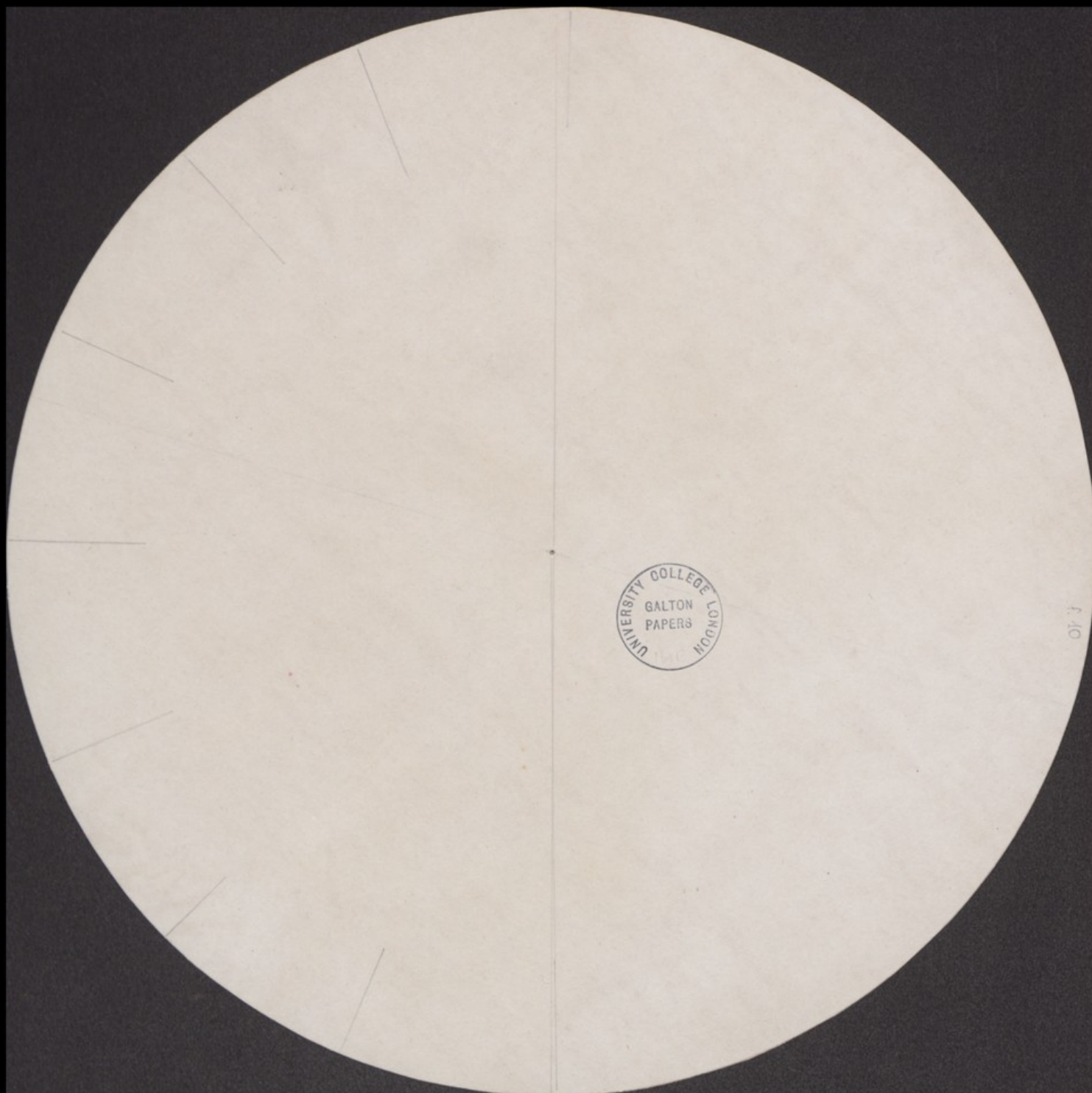
Diagrams to Analytical Portraiture.

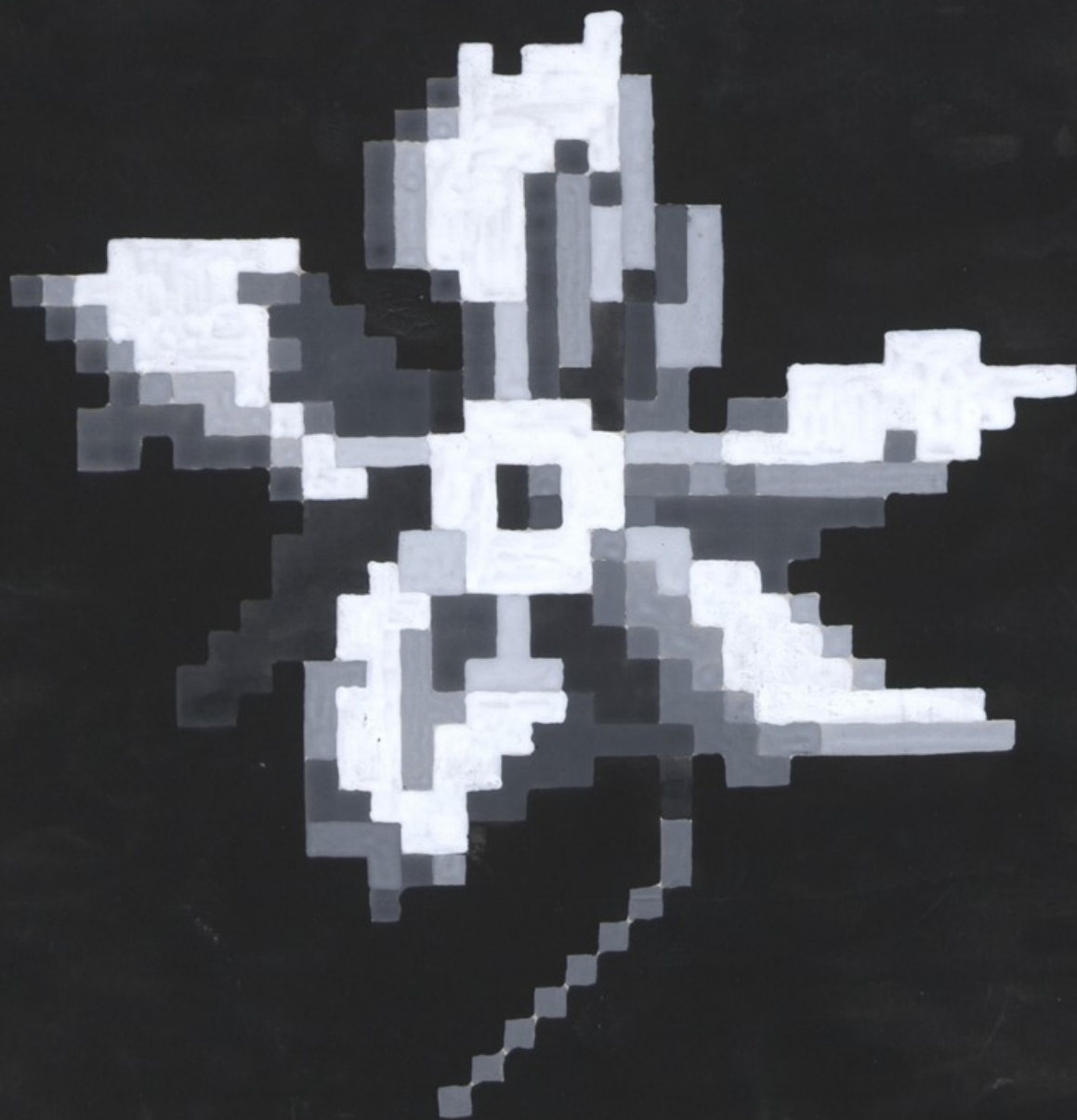




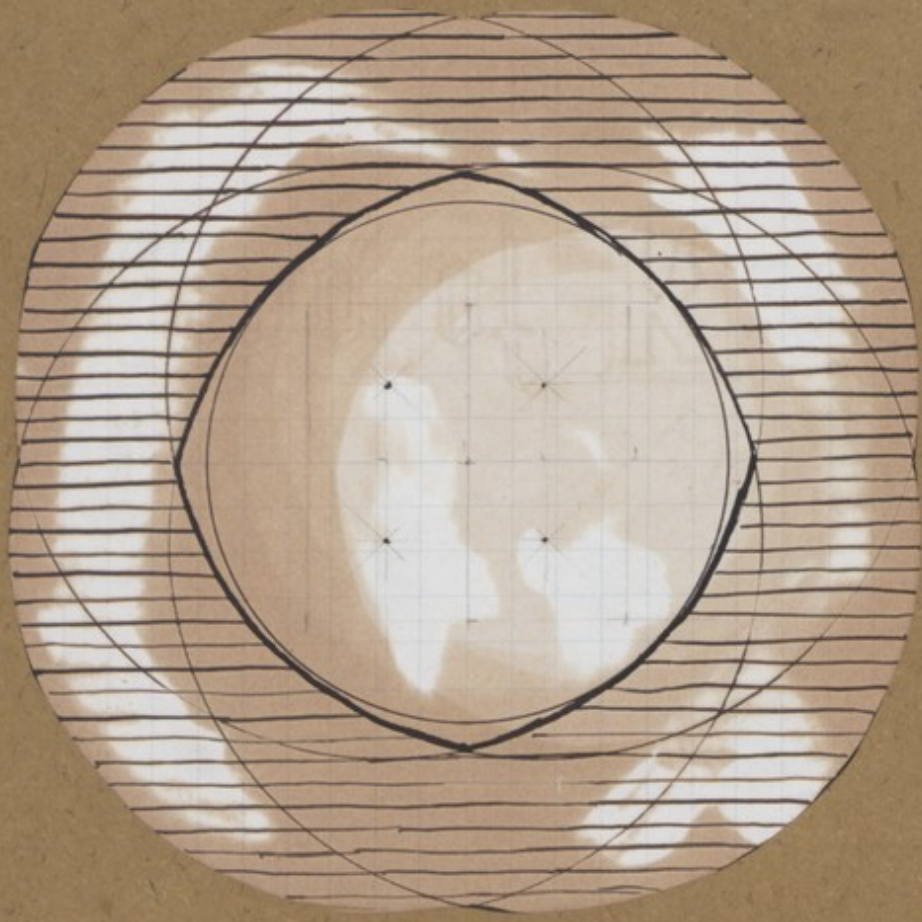
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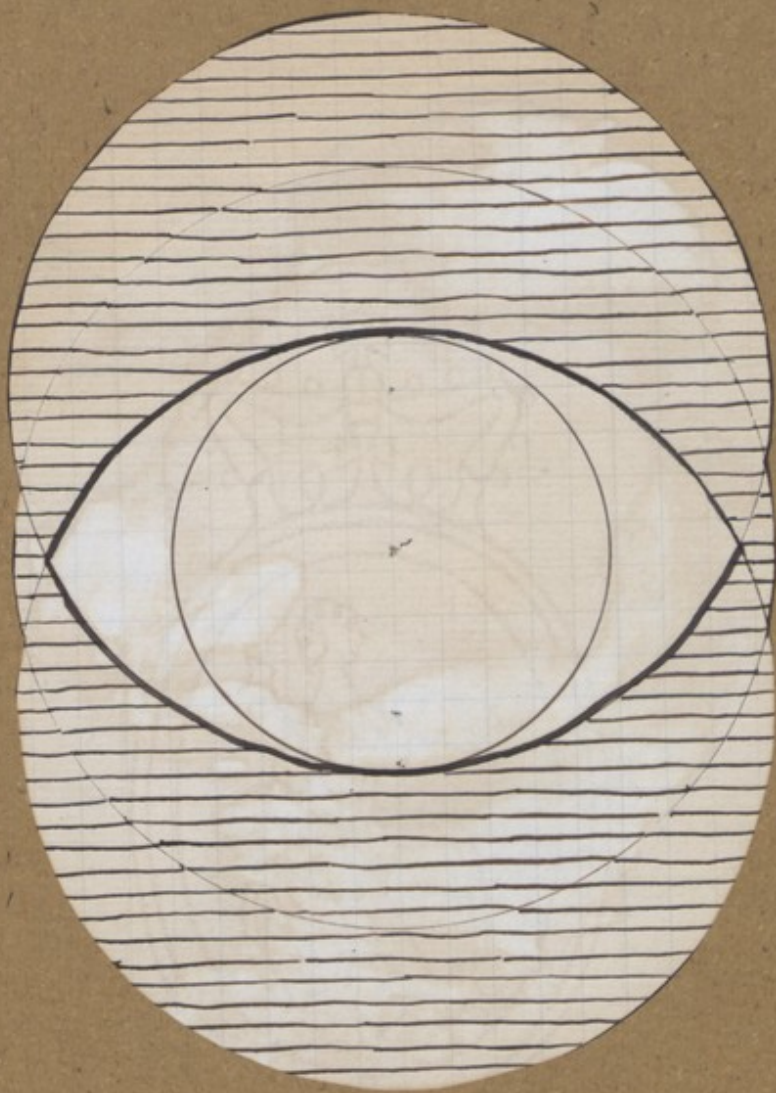






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