

# THE NEW DAGUERREIAN JOURNAL:

Devoted to the Daguerreian and Photogenic Art  
Also embracing the Sciences, Arts, and Literature



OCTOBER, 1971

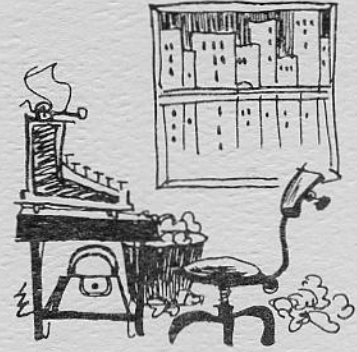
Published by "The Daguerrean Society"  
1360 Haines Avenue, Columbus, Ohio  
43212

VOL. 1

WALTER A. JOHNSON, EDITOR

NO. 2

## THE VIEW FROM THE EDITOR'S DESK;



This Daguerreian Journal is not a first. It is instead a copy of the world's first photographic magazine, published by Mr. S.D. Humphrey of Philadelphia, Pennsylvania. The Daguerreian Journal of 1850 was the herald of what was yet to come in the changing years of photographic history.

Mr. Humphrey's editorial of 1850 has stood the test of time and seems even more appropriate today. This is especially true of the following: "We now offer you a medium from which you may obtain such information as you most need, believing that we have only to present it to your notice to secure at once your hearty cooperation."

The future of "The Daguerrean Society" is in the hands of its members. The Journal is intended to be an outlet for the members thoughts, interests, and collections. Our pages are open to all who want to share information.

To our other contributors heart felt thanks: Mr. Ernest Conover for his belief in the idea and his financial assistance; Mr. & Mrs. Floyd Rinhart, first to subscribe; Mr. Horace Brown, first to offer help with the small problems of getting started; Mr. Harvey Zucker, first with a pessimistic point of view; and to all the other Charter Members of the Daguerrean Society for their support.

We have entered into the world quest for knowledge with one foot anchored in the past and the other striding forward in anticipation of a bright future.

Walter A. Johnson

# THE NEW DAGUERREIAN JOURNAL

The New Daguerreian Journal is published by the Daguerrean Society, Inc. 1360 Haines Avenue, Columbus, Ohio 43212, for the information and pleasure of its members and friends. Published bi-monthly at an annual rate of \$10.00, Charter memberships (open until December 31, 1971) \$15.00 minimum donation.

The Daguerrean Society, Inc. is recognized by the State of Ohio as a non-profit organization.

Walter A. Johnson----Executive Editor

Robert W. Wagner----Contributing  
Editor

Susan Au----Editorial Assistant

The Daguerrean Society is dedicated to the preservation of the first practical photographic process, the Daguerreotype, as well as all other historical information related to it.

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## OUR COVER

...is of L.J.M. Daguerre from the 'second edition of Daguerre's own book, "History and Description of the Daguerreotype Process and the Diorama," published in Paris in 1839. This is a lithograph; and as it is not stated to be "after a Daguerreotype" it was probably drawn from life--the usual method of portraiture at that epoch.



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Coming: The continuation of "The Description of the Process," a Daguerrean camera from the Ernest Conover collection, a feature article titled "Research Methodology," plus the first of a regular featured subject by Floyd and Marion Rinhart.

## IODIZING THE PLATES.

The temperature of the plate is slightly raised by buffing, which prevents the deposit of moisture when a solution is used; if the plate be not used immediately it must be carefully placed in a clean plate box, and any adherent dust removed before using.

A small quantity of pure iodine may be strewed at the bottom of the iodizing pan, and to secure an even coating it may be covered with a card, or a little fine sand may be strewed over it. If the chloride of iodine is used, a small quantity diluted with water until it is of the color of pale sherry is placed at the bottom of the pan. The plate is now placed on a proper frame, and laid with its face downwards on the top of the pan. By raising the plate and inspecting it, it will be observed to pass through various changes of color, from a pale primrose yellow through golden yellow, blood red, rose, to a blueish green, and then again to the yellow, the same series of colors being repeated. The degree of color must be varied to suit the quality of the accelerating liquid employed, as will presently be explained, but the plate is seldom allowed to pass beyond the golden yellow tint. As a general rule, the plates should be iodized to a deep yellow bordering on a rose. The color of the plate may be inspected by raising it and turning it towards a white light, or reflecting the light upon it by a sheet of white paper, replacing it quickly on the trough. When sufficiently iodized, it may be laid aside in the frame, with its face downwards, without injury. The iodine will last for a considerable time, if carefully covered with glass or slate; but the chloride mixture requires frequent renewal. The frames should be well varnished, and the same frames

must, on no account, be introduced into the camera. It is well to wipe the edges of the trough occasionally with a bit of cotton just moistened with hyposulphite of soda. By the use of the improved pans (pages 169 and 170) the operation of iodizing is rendered much more simple and certain, the color being observed in a small mirror, without removing the plate. A simple experiment pointed out by Mr. Hunt will assist the amateur in determining graduations of color. If a small piece of iodine be laid on a daguerreotype plate, and the plate gently warmed by the spirit lamp, a series of concentric colored rings will appear; the first of a bright yellow color, which constantly spreads, and within which arise rings of the fine green, red, and blue color; and then again a fine yellow circle, with a greenish spot in the centre.

The iodizing change color in the light; and by closely observing these changes the eye will be accustomed to every tint which the plate under preparation will assume.

## ACCELERATING LIQUIDS.

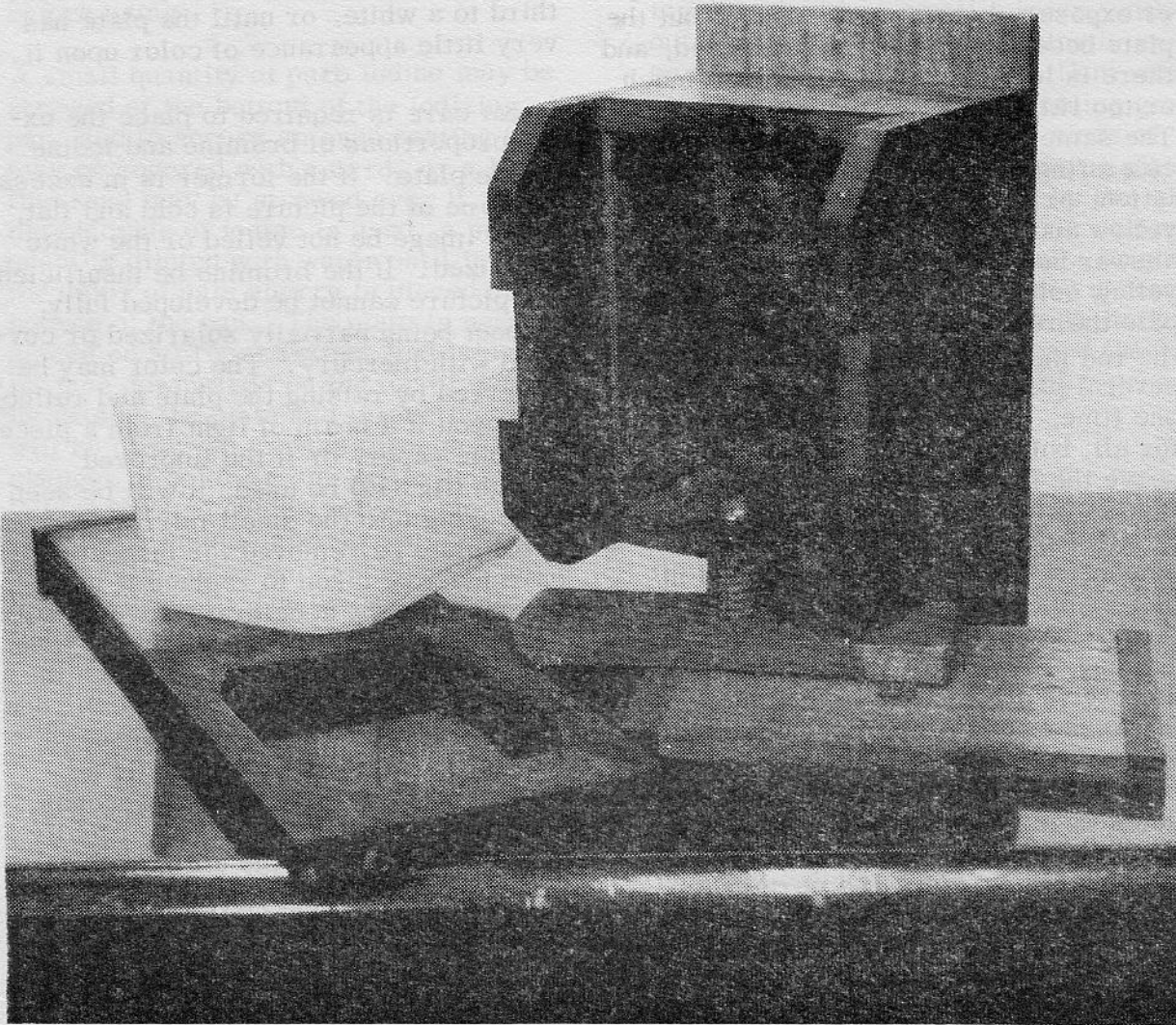
There are many varieties of these, known by the names of Eau Brome, Bromide of Iodine, Redman's Sensitive Solution, Hungarian Liquid, &c., &c. In all cases bromine, combined sometimes with chlorine and iodine, is the accelerating agent. They all require to be diluted with water until about the color of pale sherry. The plate is exposed to the influence of the vapor in the same manner as with the iodine, but the color to be attained differs according to the solution employed. The following rules will guide the experimenter in using the different liquids. If bromide of iodine be used as the accelerating agent, the plate should remain over the

iodine solution until it is of a deep yellow tint: and over the bromide till of a deep rose color. By observing the time of exposure necessary to render a plate sensitive, any number of plates may be prepared exactly alike, provided that the same quantity of the solution, always of an uniform strength, be put into the pan. By using a much weaker solution a longer exposure becomes necessary, but the plate becomes more evenly covered, and there is less danger of having too much or too little of the accelerator upon it. The same remark may apply to other accelerating solutions. If Redman's solution, or the Hungarian liquid, a pale yellow and light rose will be found to answer best. As a general rule, if the yellow color produced by the iodine be pale the red should be pale also; if deep, the red must incline to violet. When several plates are to be prepared at the one time, the same solution will serve for all; but it seldom answers to preserve the mixtures for any time; and its use, after keeping, is one great cause of the failures which so annoy amateurs. The bromine contained in these solutions is very subtle, and escapes, leaving little else but iodine remaining, which will, after some little time, give a red color to the plate, without rendering it sensitive, entirely disappointing the expectations of the operator. Eau Brome, or bromine water, which is very easily prepared, is extensively used on the continent, and is simple in its use. If a certain quantity of an uniform solution be placed in the pan for each plate prepared, one observation will suffice to determine the time of exposure; if not, the color must guide the operator, varying according to the degree of color obtained over the iodine; thus, if the first color obtained be a light yellow, the plate should attain a full golden tint over the bromine, and

may then be retained over the iodine until it acquires a rose color. If iodized of a golden yellow, then, in the second operation, it is taken to a pale rose, and in the third to a deep rose. If in the first of a full red, in the second to a deep red, and in the third to a light blue. If in the first to a deep red, in the second to a light blue, and in the third to a white, or until the plate has very little appearance of color upon it.

Great care is required to place the exact proportions of bromine and iodine on the plate. If the former is in excess the tone of the picture is cold and flat, if the image be not veiled or the white solarized. If the bromine be insufficient the picture cannot be developed fully, without being partially solarized or covered with mercury. The color may be observed by raising the plate and reflecting upon it a beam of light from a piece of white paper, or if the improved trough (fig. 12) be used, it will be seen by looking into the small mirror in front. If the plate be removed for inspection, care must be taken to replace it for an instant over the accelerator, which will remove any effect produced by the light with which it was examined. When the liquid is renewed at each operation, one inspection, at an interval determined by experience, will be generally sufficient. From thirty to sixty seconds, according to temperature, are usually required to produce the effect; in certain states of the atmosphere, a much longer time may be necessary.

Woolcott's American Accelerator is one of the most sensitive solutions in use, but it absolutely requires the employment of the improved pans already referred to. The plate having been iodized to a full yellow is placed over the solution till it acquires a violet tint,



# DA GUERREAN

## EQUIPMENT GALLERY

### GENERAL DESCRIPTION OF DAGUERREOTYPE COATING BOX

Gallery Item #2

Owner, Mr. Charles Meyers, 117 West  
Armstrong, Peoria, Illinois 61606.

The coating box contained iodine crystals to form the light sensitive surface of silver iodide by the direct action of the iodine fumes. (see "Description of the Process")

The box is constructed of mahogany with a glass cover to seal in the iodine fumes and also a glass container to hold the iodine crystals. Looking at the coating box in profile it would be 20.9cm wide, 13.5cm high, and 13cm deep. The sliding cover and plate holder is 13.6cm long, 4.4cm wide, and with an opening for quarter plates. The glass dish container is 5.3cm long by 4.1cm at the opening and is 2.8cm deep. It is slightly tapered to the bottom and has a soft haze blue-smoke color with a pebble texture exterior.

A metal spring on the cross arm gives constant pressure to the wood cover plate to contain the iodine fumes while the operator transfers the plate to and from the iodine chamber.

The coating box described is in excellent condition and showed signs of a careful and detailed construction, with dove-tail fitted corners and excellent piece by piece finishing. No restoration was necessary.

This item was purchased as part of an outfit with the assistance of friends in New England states area. The balance of the outfit will be illustrated in future issues.

Do you have Daguerreotype equipment in your collection that we could use on these pages? Perhaps you have an item you think is of the Daguerreian Era but not sure. Send a photograph and any other information of the product you have to the Journal and we'll try to date and identify it for you.

Members can order 8x10 photographs of every half-tone used in "The New Daguerreian Journal." Order photographs by number to avoid error. Prints cost \$2.00 each plus \$.50 postage and handling per order. Please allow three weeks for delivery.

"Process" continued.

and again placed over the iodine till the violet becomes a decided blue.

The Energetic Fluid is a mixture containing iodine and bromine in such proportions that the plate may be brought up to the proper color for use at one operation, thus avoiding the difficulties of adjusting the different tints, a quality very valuable to amateurs. It should be frequently renewed.

The bromide of lime, a solid accelerator, is readily prepared by suspending bromine in a small glass bottle or jar, in a bottle containing hydrate of lime; the lower part of the bottle should be immersed in cold water, and the lime soon acquires a beautiful red color. This preparation is peculiarly useful, as it gives off no moisture, which is often found to condense on the plate, when the liquid accelerators are used, and may be employed therefore in the hottest weather. A little of the bromide of lime is strewed over the bottom of the pan, and the plate having been exposed to the iodine until of a deep yellow color, it is exposed to its influence until of a light rose color, it may then be replaced for a few seconds only over the iodine. About a drachm of the powder will be sufficient at a time, and it will last for some period.

Bromide of magnesia, a preparation similar to the last, lately introduced from Paris, particularly useful in hot climates.

A very ingenious plan has been suggested for preparing plates evenly and certainly, by enclosing the iodine or bromide of lime, mixed with one-third its

weight of dry sand, in small flat porous cells, the end being closed up with plaster of Paris or sealing wax. The action of these cells is very uniform and permanent.

The bottles containing the sensitive solutions should be protected from the light by a band of black paper; and they should never be kept in a sleeping apartment, the vapor which is constantly escaping being injurious to the health. The plate is now ready for the camera, and may be kept for some hours if due care is taken to secure it from light or dust. Frames to carry prepared plates may be purchased at the optician's. The prepared plate must be transferred to the camera frame with extreme care, neither to expose it to the light or rub the surface.

#### MANNER OF TAKING PORTRAITS BY DAGUERRETYPE

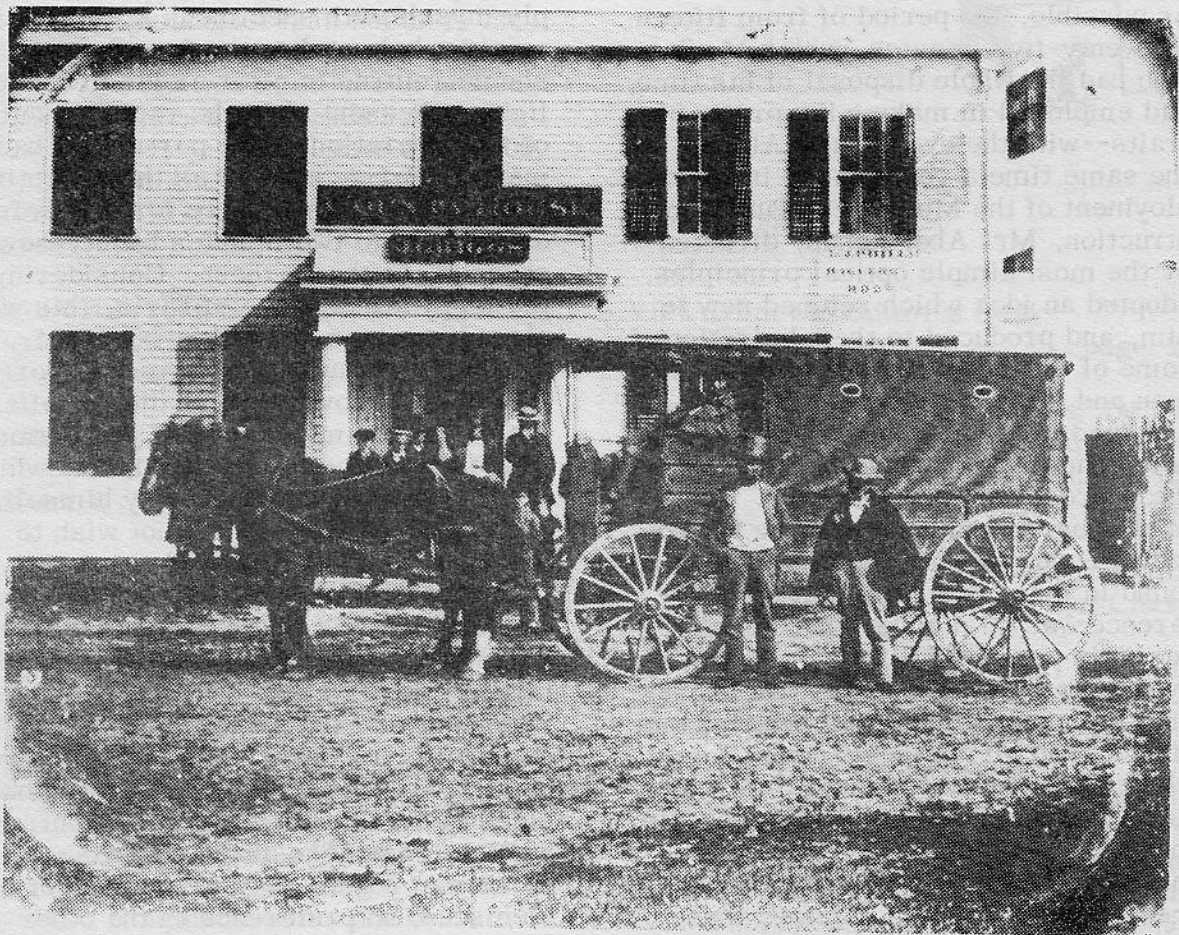
Such as published in the Boston Daily Advertiser and Patriot of March 26th, 1840.

#### SHORT HISTORICAL INTRODUCTION.

Within fifteen days after the publication of the process of M. Daguerre, in Paris, people in every quarter were making portraits. At first they were all made with the eyes shut. M. Susse, of the place de la Bourse, was one of the first amateurs who succeeded in making them in the most satisfactory manner. The achromatic lens, recommended by M. Daguerre was naturally first made use of. But these amateurs soon perceived, that in using a glass of this kind, a very long time was required to make the drawing. Every one began to look about

Continued on page 10.





"Sixth plate daguerreotype of the L. J. Phillips Daguerrian Gallery and his traveling itinerent photographic wagon. Circa 1845. Only known photograph of the two meathods of photographic galleries on the same plate. Mr. Phillips may be in the picture, or possibly behind the camera. Location unknown. Published here for the first time from the R. Bruce Duncan Collection, Northfield, Illinois."

The Journal wants to feature a previously unpublished Daguerreotype on this page each issue, but we need help from our readers and their collections. If you have an unusual or exceptionally fine quality Daguerreotype image that you want to submit for use in the Journal, please write and tell us about it. We'll be glad to hear from you.

"Portraits" continued.

for some means of shortening, as much as possible, the period of from fifteen to twenty-five minutes, which M. Susse, who had the whole disposal of his time, had employed in making his pretty portraits--with the eyes shut. Almost at the same time a young man, in the employment of the Minister of Public instruction, Mr. Abel Rendu, directed by the most simple optical principles, adopted an idea which seemed new to him, and produced to the admiration of some of the Paris circles, portraits of men and women, with the eyes open, executed in the most satisfactory manner. The mathematical perfection in the representation of the eyes, which M. Daguerre had been seeking for so long a time, was, to be sure, not to be found in these portraits; but this difference was so minute, that it was scarcely perceptible at first sight even by the most practised eye. On expressing the astonishment with which I was struck, and giving the warmest compliments of encouragement to M. Abel Rendu, that gentleman, without seeking to make the slightest mystery of the means he had employed, told me immediately that he had obtained these first results by means of a Meniscus! I immediately made a trial of this method. I used at first the Meniscus recommended by Wollaston, then the common one with one side plain, then one with parabolic concavity, and obtained also the most satisfactory results, thanks to the information communicated in a manner so obliging by M. Abel Rendu. As these experiments were made just on the eve of my departure, it was impossible for me to repeat them, and not being able to resist the request of the person, in whose portrait I had succeeded in making the very best of my at-

tempts, I left this most successful specimens behind with him, intending to supply myself with specimens at New York or elsewhere, when the fine summer sun should return, to offer us his brilliant light, so essential to the rapid execution of this operation. The portraits I had made in Paris, as well as those obtained by Mr. Abel Rendu, were formed in from one minute to two minutes twenty-seven seconds, at the farthest. Considering the foggy atmosphere of Paris, this was already an immense step, but as M. Rendu did not attach any great importance to a discovery which did not offer the positively mathematical perfection which M. Daguerre required, and which M. Daguerre had undoubtedly himself, already disdained, he did not wish to make the thing an affair of reputation, but authorized me to make any use of it in America which I pleased. Before I quit-  
ted Paris, I made use of his Meniscus to take the pretty view of the Port Louis Phillippe, and the magnificent facade des Tuilleries, which are found in my collection. From the slightly nebulous sides of these two pictures, in contrast with the clearness of the centre, may be seen at a glance the adaptation of the Meniscus, in preference to the other kinds of glasses, as regards the art of making portraits with the Daguerreotype. It will be perceived, that the centre of the design, offers in sharpness, in the lines, and in general clearness, a vigor in inverse proportion to the nebulosity of the sides. The reason why the Meniscus should give more clear lines, and act in a shorter space of time on the iodine plate in the camera obscura, will be obvious to all persons acquainted with the most simple principles of optics.

What is important, then, to the amateur in Daguerreotype drawing to know, is the manner of making use of it. The following is the process, (with the exception of some minute details, which it would be impossible to give in the columns of a newspaper,) as I communicated it on my arrival at New York to all who wished to hear it, and in fact as I have described it, (even to its details) in my crowded public lectures. I render it thus public, by means of the press, in order that those who may not have the opportunity of hearing my verbal information on the subject, may make experiments for themselves, and in fine, that by the means already made use of, they may know that I am able to make the portrait of any person who wishes it.

The shortness of the description will be equal to the simplicity of the method, and I am desirous that this new proof of my efforts to please the enlightened community in the midst of which I am placed, and by which I every day continue to be so kindly patronized--I desire, I say, in offering something of actual utility, as well as a source of intellectual amusement, that this new proof of my efforts, small as it may be in value of itself, may nevertheless be acceptable to all. Reserving for my public lectures a description of the general process, in obtaining drawings by the beautiful method of M. Daguerre, I will describe, in a few words, for the benefit of those who have already a notion of that process, how it is possible at the present time, to obtain a miniature portrait by the Daguerreotype.

#### SUMMARY DESCRIPTION OF THE PROCESS

In the first place you will begin by preparing a room exposed to the sun, the south-east if possible. You will give

to this room the form of a truncated pyramid, lying down, or which the base will be the whole breadth of the window --which window you will make as large as possible, and extending from the floor to the ceiling. The floor, the ceiling, and the two sides of the room, should be plastered with the whitest kind of lime plaster. Those who cannot dispose a room in this manner, can fix the sides of the room with sheets or other cloth of perfect whiteness. The focus of the room must be covered with tapestry of white cotton, with knotted or raised figures, which is designed to form the drapery. These are always agreeable to the eye, and should always be shewn in interior views. The chair on which the person sits must be of yellow wood. The person, if a man, must be dressed in a clear grey coat, pantaloons of a little deeper hue, a vest of a fancy ground, yellow, orange if possible, with figures of a color to make a contrast, the whiteness of the shirt contrasting with a cravat of a grey ground, either a little less dark or more deep than the coat. The toilet of a lady should be of the same shades, and in all cases black must be constantly avoided, as well as green and red. This arrangement, however, is pointed out as the best means of obtaining the best effect; for, as in a portrait, the face is what is most cared for, the costume can be studied more or less at will, but the portrait, with other arrangements, will not be so agreeable to the eye. By means of mirrors properly disposed at the window or in the room, you will concentrate the strongest possible light on the person, and will considerably augment that of the chamber, which has already been made as clear as possible. If the sun should be too brilliant, and the patient is not

able comfortably to bear the reflection of it, use may be made of the blue glass, recommended by M. Daguerre.

Having covered your plate well with the coating of iodine, you will fix the sitter. His head should be placed on a semi-circle of iron, fitted to the back of the chair. His arms may be arranged at pleasure. He should fix his eyes on some well defined object in any direction which he may prefer--the focus of the camera obscura must be regulated and provided with a good Meniscus. Now, if every thing has been arranged as it should be, your portrait will often be made, even in less than twenty seconds, and in the most satisfactory manner.

This is, at present, the most approved method of making a miniature by Daguerreotype. Others may perhaps pre-

explanations have been made, because while employing the same means, they will change their places, or call them by other names. But until other methods shall have better success, it is certainly right that those who attach any importance to a futile celebrity should render to Caesar the things which are Caesar's, and it is right that the method of M. Abel Rendu, rendered public by me in this country, should be attributed entirely to him.

I will now say, at the close, that by adopting a confidential communication which I have received from M.D.G., the French Professor at Cambridge, since I arrived in Boston, I think it is very probable that we shall succeed in obtaining a Daguerreotype portrait in much less time than by the process above described.

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For seven years we have taken  
copies of every description, *without  
reversing them*; also from Life when  
desired.



We have in attendance two Ladies, and Females can have assistance in arranging their dress and drapery, and consult them as to colors most appropriate and harmonious for the Daguerreotype process.

Our arrangements are such that we take miniatures of children and adults instantly, and of DECEASED persons, either at our rooms or at private residences. We take great pains to have Miniatures of deceased persons agreeable and satisfactory, and they are often so natural as to seem, even to Artists, in a quiet sleep.

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