

THE NEW DAGUERREIAN JOURNAL:

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

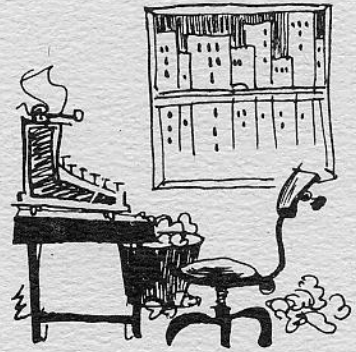


Daguerre

FROM COVER OF DAGUERREIAN JOURNAL, 1850.

DECEMBER, 1971

THE VIEW FROM THE EDITOR'S DESK;



A recent development that has become an issue of importance is, the renewed interest in the Daguerreotype process. Our first concern is to positively identify the 20th century Daguerreian image and maker from those of the 19th century. We offer the following questionnaire in the hope that an index of 20th century Daguerreian artists and their images can be compiled for future information.

(1) Have you successfully produced a Daguerreotype image in the 20th century?

If Yes

- A) How many have you produced?
- B) List the subject(s) of the image(s) and date produced.
- C) Will you share with others your experimentation notes?

(2) May we exhibit your Daguerreotype(s) in a future exhibit of 20th century images ?

(3) Do you have any suggestions or comments regarding this attempt to compile an index of 20th century Daguerreian artists and their images?

The results of the preceding questionnaire will be published in the next issue of the New Daguerreian Journal.

Members can order 8x10 photographs of the illustrations used in "The New Daguerreian Journal" for their personal use. To order, list the Journal number and also the page number. The photographs are \$2.00 each plus \$.50 postage and handling per order. Please allow three weeks for delivery.

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About the Authors:

Floyd and Marion Rinhart are well known historians and authorities on the first years of photography in America. They have devoted many years to the study of America's early photographers and their art. Their large collection of the daguerreian art has enabled them to reconcile their research to the actual specimens created by these American pioneers of photography. As a husband and wife team, Floyd and Marion Rinhart have written several books and articles, not only about photography history but also an American social history, illustrated with contemporary photographs, which encompass the years 1840-1860-- AMERICA'S AFFLUENT AGE. Another social history, DEATH IN AMERICA: A PICTORIAL HISTORY is scheduled to be published in 1972.

THE MAGIC BACKGROUND PROCESS.

by Floyd and Marion Rinhart

The quest for a background which would cut the glare from the mirror-like finish of the daguerreotype began early in the era of photography art. John Plumbe, Jr., early daguerreian and promoter of photography, experimented with chemically-induced backgrounds, from 1843, after being assigned the Daniel Davis color patent, but his results were not always pleasing. Later, in 1849, both John Whipple of Boston and Jessie Whitehurst of Richmond, Virginia, had each set the vogue for backgrounds which would make the daguerreotype image stand out boldly with the artistic effect of a crayon drawing. The gradual blending of the subject with the background, giving a bust effect, was achieved on the daguerreotype plate by the manipulation of screens or other apparatus between the camera and the sitter during exposure.

A similar bust or vignette style, but one more sharply defined, was invented by Charles J. Anthony, of Pittsburg, Pa., a daguerreotypist who practiced the art in 1846 in Portland, Maine, as "Hough and Anthony" and in Providence, Rhode Island, in 1847. Charles Anthony moved to Pittsburg in 1850, according to the Scientific American, where he continued as a daguerreian. From 1850 he was listed as "Hough and Anthony" until about 1855. Anthony's process used the camera or dark room to achieve its ends. He was issued a United States patent (7,865) on Jan. 1, 1851, for "Improvement in Daguerreotype-Pictures." Anthony designated his method in the patent as the "magic process."

Anthony's "Magic Background" was being advertised and actually used before the final patent was issued. Schoonmaker & Morrison, successors in 1850 to the Meade Bros., Albany, New York, advertised in the Albany Daily Knickerbocker, Nov. 15, 1850, that the firm was "the only establishment north of New York that has right to take daguerreotypes with the Patent Magic Background--an improvement that this establishment has just taken the first premium at the New York American Institute."

In June of 1851 Anthony's "Magic Background" process was advertised in The Daguerreian Journal by Levi L. Chapman, a leading dealer in New York City for photographic supplies. Chapman offered the use of the Charles Anthony patent rights for twenty-five dollars.

Charles Anthony's process would be later followed by two other patented background processes--the Henry Insley process patented in Jan. 6, 1852 and the William Yarnall process patented in Dec. 28, 1852. The three processes, while superficially resembling each other, achieved the effect of a bust or vignette portrait by three distinctly different methods. Anthony's process, the most mechanical of the three, was done within the camera. His method, as illustrated, had a relatively simple principle. The daguerreotype plate was sensitized and prepared in the usual manner. It was then placed in the camera and exposed as usual. At this point, were it to be developed, the daguerreotype would resemble any other daguerreotype taken in the usual way with a light or dark background. However, to achieve the magic background effect, a rectangular piece of glass was inserted in the camera in front of the daguerreotype plate (after plate had been exposed). The inserted



glass plate had in its center a patch of dark or black paper which was shaped to whatever fancy demanded as illustrated in figures 1 through 20. From the center patch, a series, usually four, semi-transparent or partially-opaque papers or substances, each patterned in the shape of the patch and each having a larger opening, was layered on the glass. This arrangement of semi-transparent or opaque papers was used if a light background had been employed when the daguerreotype was exposed for the first time, and it would, when finished, produce a halo of light coming from behind the subject (see illustration of Richard M. Hoe). A dark studio background required that the semi-transparent papers be applied in inverse order as shown in figure 10. The length of time for the second exposure varied from five to fifteen seconds depending on the effect the artist sought to produce on

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IN SEARCH of the
ELUSIVE DAGUERREAN
by Edward Lentz

Often as an archivist and student of American urban history, I have been asked by a colleague, a student, or a member of the public, to be of some assistance with regard to a Daguerreotype which has come to his attention. One of the questions most frequently asked is: What do we know of the imagemaker? It is to this question that these present remarks are addressed.

The means by which this search is undertaken, are neither complex nor particularly difficult. They are however, somewhat time-consuming, at times deceptive to the unwary. I propose to share with you a few tips on making the job as pleasant as possible. Mostly, these are things I did the hard way before I found an easier technique. If nothing else, I hope to save people who share my interest in the "Daguerrean Mysteries" a few of the more troublesome pitfalls of personality research.

My two pieces of initial advice are; 1) Think of yourself as a historical detective. No piece of evidence about your subject should be considered inconsequential or irrelevant until it has been rigorously analyzed and compared to other data. 2) Never be afraid to ask for help: From public officials, librarians or from persons who may have a lead. You are after all a searcher in a terrain that has not been very well explored. The first and only rule in this research is that there are no hard and fast rules.

To begin a search one needs two rather obvious things, a name and a place. Itinerant Daguerreans can be traced using the techniques described below but the search is much more fraught with pitfalls. So let us assume that we are interested in the "established" Daguerreans of a particular locale. If you already have a name in mind, you are on your way. Be certain that you have as full a name as possible and make notes of any observed variations in the spelling. If you have no particular person or place in mind, pick a city, the larger the better. Source materials generally are more accessible in larger cities and cover longer periods. Consult your area's City Directories. These will be found in any good-sized library. (In my opinion, J.R. Polk and Company Directories are the best and cover more cities than those of other publishers, but they begin rather late). Find the oldest post-1840 directory you can. City directories are the forerunner of the telephone book and list everyone in the city in the adult male population. (Note: They actually don't but are the most comprehensive source we have next to the census of a city's population; and they come out every year.)

City directories, even old ones, usually have commercial directories in them of the artisans and merchants of the area. Also they carry advertisements of the sponsors of the book. Here you will find listed at least one "Daguerrean." If there is no commercial directory, search the regular listings. Each adult male in

the book will have his occupation listed. Make a list of the persons you find, listing full name and address (home and business). These are usually coded; there is a key in the front of the directory. Now jump ahead five years or so and do the same thing again. Cover a period of twenty years or more in this way making certain that you have covered the years of the decennial U. S. Census which fall in the time period you select. (Example: Our first directory was 1855, next 1860-census year, 1865, 1870-census year, and 1875. We have five lists covering twenty years, two of which are census years.)

What will emerge is a list of the Daguerreans who stayed in your area for an extended length of time. By straddling the Civil War you will catch subjects who left but came back "home" to stay. When you have completed your master list, pare it down to a few likely prospects and file the master for future reference. Your working list should carry, by years, the home and business addresses of the subject.

At this point you should do two things; plot your subject's home and business addresses on a Xerox of a street map from that approximate period. (Check your library for this.) Get a feel for the part of town your subject lived and worked in, in that period. (Check local histories at your libraries and visit the area.) Second, compare your entries against Newspapers for the period (state or local libraries or historical societies). Look for ads by your subject and compare spellings and addresses. Remember, city directories have a tendency, in the

early period, to be notoriously inaccurate. So are newspapers. But the errors of each often cancel each other and a preponderance of evidence is usually reliable.

Check your list against the Manuscript Census Schedules for the decades in question. These too are subject to error but will usually corroborate your findings and give you information on the subject's family, age, race, and in varying censuses, a trove of other information. These records are on microfilm and available in most large libraries, state historical societies, and university libraries. It takes a little orientation to use them and microfilm in general, but the average layman can be briefed in less than twenty minutes.

At this point you must go to the public records. Sooner or later your subject died. When he did he left, by all odds, the single most valuable record of his existence: His Will. Even if he died without a will, if he had any estate at all, it had to be settled and records are kept in detail of such things. By searching the city directories, you will be able to find the last printed listing of his residential address. Check a few years past this to make certain that your person does not "pop-up" again. At this point you can be sure of one of two things: your subject has either died or moved. If he has died, you are ready to go hunting. If he does not appear in the records cited below, go back and see if he left a relative (check the census) and run them down by the same pro-

cess. The same has been done on near neighbors but the process is much trickier. Let us assume that our subject has passed to his reward.

What you are after are Probate Records. Caution: Court records reflect the Courts and on the local level these bodies vary in duty and function across the country. In most parts of the U.S. (notable exception is New England) you are seeking the equivalent of the County Probate Court Records. At the Courthouse ask to see the Clerk of the Probate Court or one of his assistants. Tell the official your problem. Explain that you want to search the Master Wills Index. Each county uses a little different system of organizing its index. In fact, in the same county, the older books are probably organized differently than the new ones. Inquire about this. What you want is the number of the subject's case at probate.

Each case gets a different number. A Judge's Docket for a given session consists of a number of these and other cases. Sometimes all you will be able to get is a Docket number. With a little finagling this too will get to what you want. From the index take down the exact date of death and the title of the Ledger that the will itself will be found in. Wills are usually kept in two ways. The original is filed in a packet and stored with various other legal documents. The administrative papers of the executor (Schedules) are often filed separately. Secondly, the text of the will is laboriously copied into a large ledger book. The ledger books are the

easiest to read and get at, and because of fire, flood, etc., may be the only surviving copy of the will. In many areas the administrative records of the case may be likewise recorded in administrative ledgers but often the data here is limited to formal decrees and orders.

A will is a fascinating document. It not only tells you the heirs of the deceased but also often gives interesting insights into the personality of the deceased. It may very well be the only surviving document he wrote himself and contain the only surviving specimen of his signature. The administrative schedules will tell, among other things: 1) How much the man was worth and who his remaining equipment went to. 2) To whom he owed money, and who owed him money, no matter how little. The insights of these records should be obvious. 3) These records will list everything of value the decedent owned, land, furniture, transport, jewels, books, and equipment. Because all of these had to be either sold and the monies assigned to an heir, or assigned directly by agreement or direction, a record is kept of this disposition of the items. 4) Finally, if the probate took some time, the record also shows where the heirs went.

Now, if you really feel diligent and want to go to the logical conclusion of the hunt, follow the heirs. Track them down by using these same techniques through successive generations and sooner or later, you will find someone still alive who may just have "an old trunk" in their attic. Even if the trunk is not there, a human mem-

ory is. Ask the person for all the information he has on his forebearer. If the person consents, tape record the reminiscences for accuracy. This process is called among other things, an Heir Search and Genealogists are doing them every day.

Above has been a very simplified version of how one is done. Often, however, at some point, the trail stops dead and more sophisticated techniques have to be used. If this happens, don't panic, retrace your steps and see if you missed a clue. If all else fails consult an established Genealogist for advice. They are not really that expensive.

To the Historian, amateur or professional, a person's life, to be revealing must tell more than the traits of an individuals personality. It must relate the subject to his times. To do this properly, you must research to an extent the history of the area the person lived and worked in. Using your map of your subject's business and home addresses, try to find the best existing images you can of the area when the subject lived there. Perhaps the structures are still there. By retracing the area personally, consulting with area old-timers, and studying general local histories, you should be able to reconstruct much of the lifestyle as well as the career of the individual.

Other insights into your subject will come from the resources of local libraries, government and historical societies. To cite a few examples:

Local government registers of births and deaths for exact cause of death;

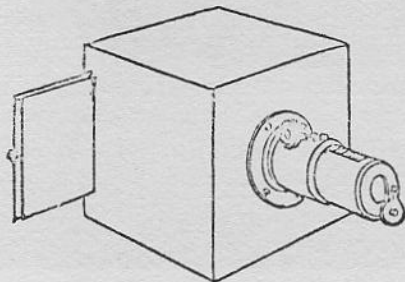
newspaper obituaries; records of voluntary organizations for memberships (especially "secret societies" and fraternal organizations); manuscript collections of persons who may have lived in the same area (check state and local historical societies).

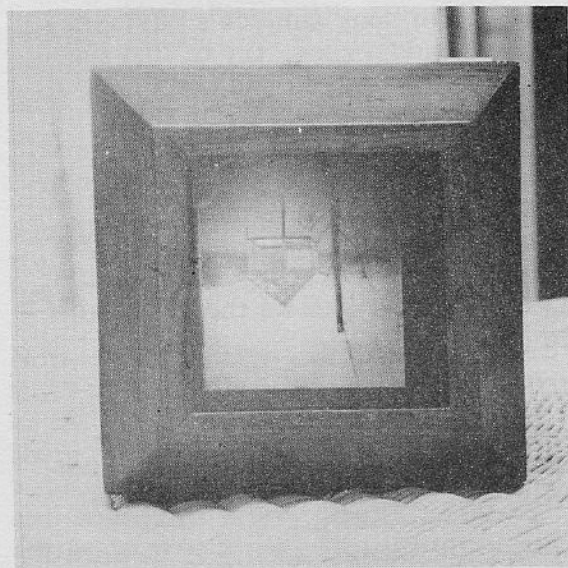
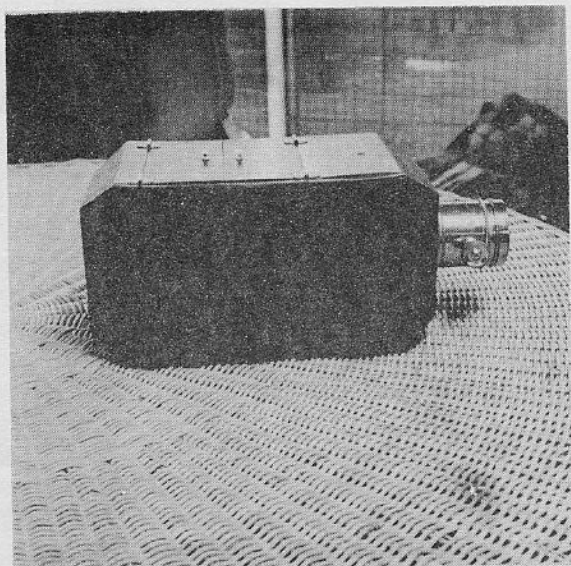
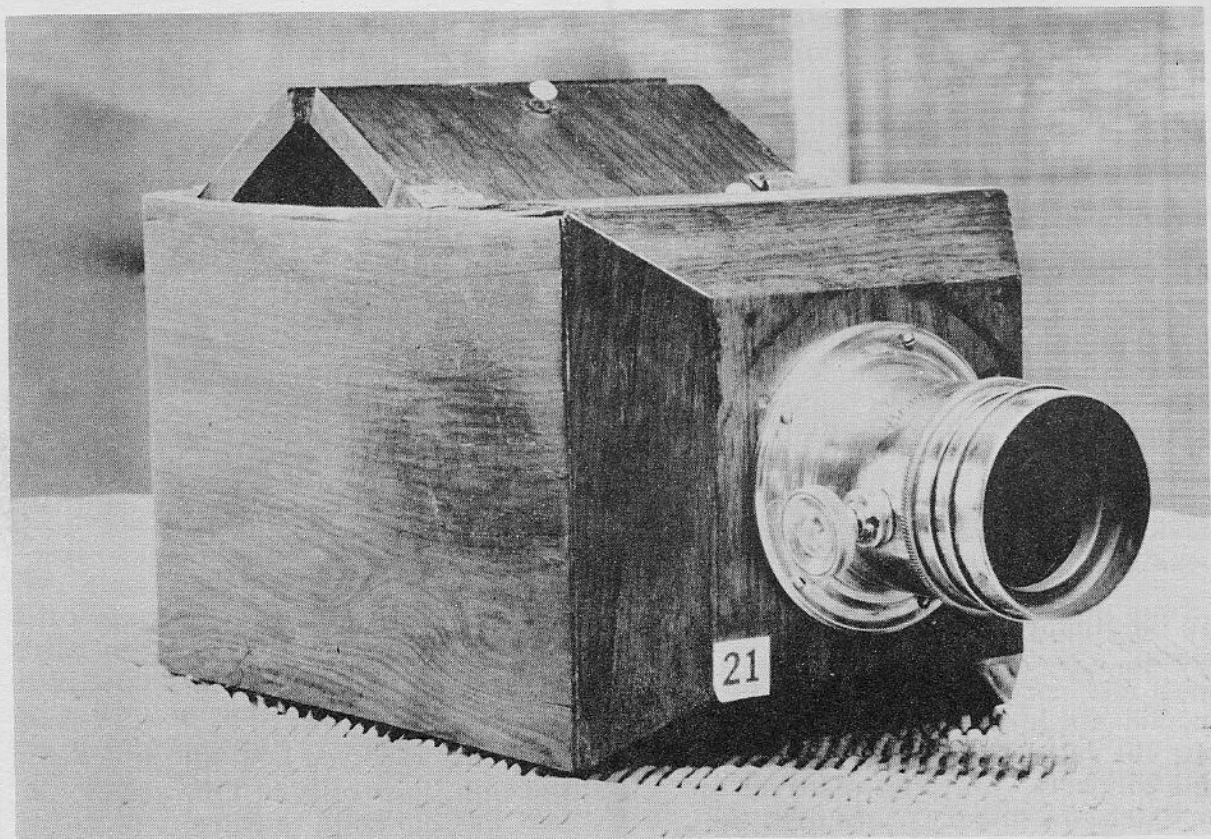
In closing, in terms of ready availability of large quantities of different types of material, accessible and trained staff, and comprehensive approach, my pick would be a state historical society, but then my preferences on that score are not quite impartial.

Edward R. Lentz
Ohio Historical Society

Mr. Lentz received his "AB" at Princeton University in 1967 and a "MA" at Ohio State University in 1969. He is currently teaching Urban History (Dept. of History, O.S.U.) and is conducting a project on Urban Development for the Ohio Historical Society's Archives and Manuscripts Division.

CAMERA OBSCURA.





Ernest Conover Collection

Photographs by W. A. Johnson

DA GUERREAN

EQUIPMENT

GALLERY

Owner, Mr. Ernest Conover
Chillicothe Road
Aurora, Ohio 44202

This camera of the early 1840's is in remarkably good condition for its years. Constructed of American Walnut with a thin veneer of Rosewood, then fitted with a 25.3 cm Voigtlander lens, and finished off with bone knobs and bumper.

The dimensions of the camera are, length 29.2 cm, height 15.2 cm, and 15.8 cm wide. The bevel planes are 2.8 cm wide front and back. Focus is accomplished by first moving the ground glass panel to one of two positions inside the camera, lock it in place with the wood screw, and then adjust the lens. The Voigtlander lens does not have rack and pinion movement, instead the lens moves in and out freely until locked in place with pressure from the knob.

The Daguerreotype image is sharp and relatively bright, (approx. f 3.5 aperture) showing the Conover bird-feeder in the lower right-hand photograph.

If one Daguerreotype camera could be singled out as the standard American design, the camera illustrated would fill the bill as "The American Classic Design."

It was not the first American camera patented, (the Mirror Camera designed by Alexander Wollcut has that honor) but it is our most common and most copied design.

Several collectors have in their collections the same camera with slight changes in the hardware (hinges, knobs, etc.) and/or wood finish.

Do you have in your collection an item of Daguerreian equipment we could feature in the Journal? Please send a photograph and a description of the item with measurements (metric) of all its dimensions.

As a result of our last mailing three of our readers have sent to our attention photographs and information of Daguerreotype cameras in their collections, so why don't you.

Fig. 1. Fig. 2. Fig. 3. Fig. 4. Fig. 5. Fig. 6. Fig. 7.

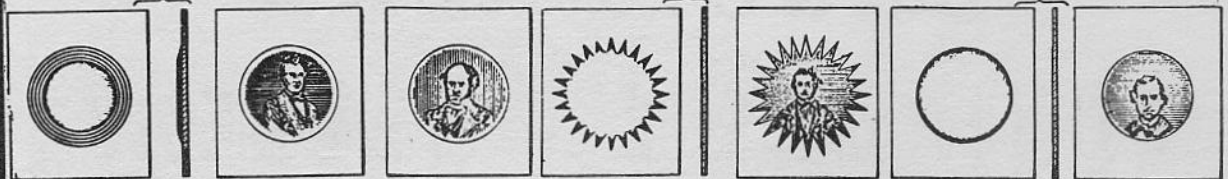


Fig. 8. Fig. 9. Fig. 10. Fig. 11. Fig. 12. Fig. 13.

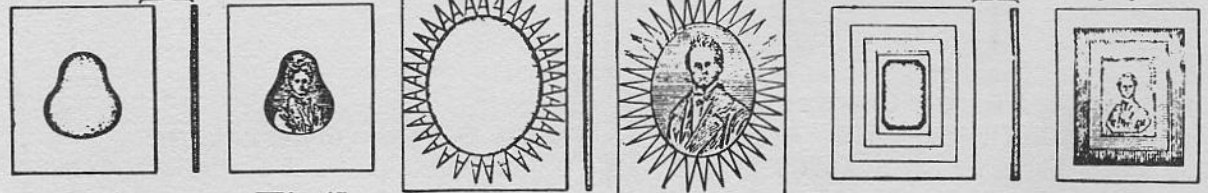
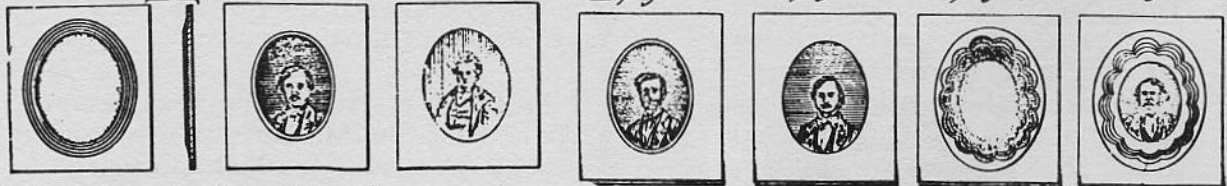


Fig. 14. Fig. 15. Fig. 16. Fig. 17. Fig. 18. Fig. 19. Fig. 20.



"Magic Process" continued

the daguerreotype plate. The plate, after the second exposure, was ready for the dark room where it was subjected to the usual mercury and gilding processes. By the use of the galvanic battery and using a solution of cyanide of gold or whatever chemical was selected a tint of the desired effect was produced in the final gilding.

Whether the Anthony patented "Magic Back Ground" process was widely used is not known. Mention of it seems to have disappeared as the decade progressed.

Editors note:

This is the first of four articles exploring the various methods used to produce on the daguerreotype bust or vignette backgrounds which were popular c. 1849-1854.

Witnesses:
Richard M. Hoe
Samuel W. Hoag

Inventor:
Charles J. Anthony

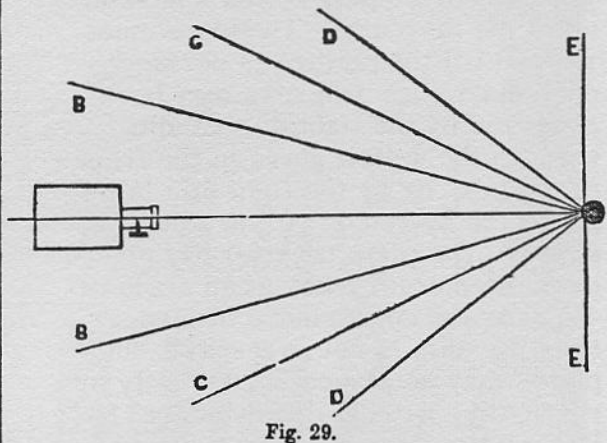
The "Magic Process" daguerreotype on page 4 (Rinhart Collection), c. 1852, of Richard M. Hoe, inventor of the 'lightning press'. The outer halo-oval is blue as described in the Anthony patent, and the light seems to come from behind the subject giving the portrait a three-dimensional effect. The daguerreotype on page 5 is from the Johnson Collection. Above: The patent drawing, illustrated, shows the many shapes which could be produced on daguerreotype plates by the "magic process" invented by Charles J. Anthony, of Pittsburg, Pennsylvania.

DESCRIPTION of the PROCESS Exposure in the Camera .

The form of camera most suitable for the purpose has been already described. The inside should be carefully dusted before using. Having been placed opposite to the object to be copied, and made perfectly steady, a clear and distinct representation of the object should be obtained upon the ground glass, which must then be withdrawn, and the frame containing the prepared plate introduced in its place, -- the lens being covered with the brass cap. The shutter may then be drawn up, the cap removed, and the plate exposed to the light which passes through the lens. The time of exposure must be decided by observation and experiment; as so much depends on the size and construction of the lens or lenses, and the brightness or dulness of the season. With a good achromatic lens from five seconds to a minute and a half will be sufficient in almost every case. In another part will be found some directions for taking portraits, views, &c., which will assist the beginner. The instant the assigned time has elapsed, the cap must be replaced, the shutter closed, and the frame may then be withdrawn in readiness for the next operation.

As some misconception has arisen amongst amateurs with respect to the direction in which the light should fall, the diagram (fig. 29) will show that the rays of light should fall direct upon the object, all light from behind being excluded, and such light only admitted at the sides, between D and E, as may be necessary for due effect. A represents the

camera, O the object, and B C D rays falling upon it; these rays are reflected into the camera, a picture being formed on the ground glass at the back.



Exposing the Plate to the Vapour of Mercury.

Into the cup at the bottom of the mercury-box put four or five ounces of mercury, which must be pure and free from moisture. It may be occasionally filtered by enclosing it in chamois leather, and gradually and carefully twisting the leather, till the mercury is forced through its pores clean and bright. The vapour of the mercury is raised by the application of a spirit lamp to the cup which holds the mercury. When a thermometer is attached to the mercury box, a temperature of about 160 degrees will raise the vapour of the mercury; if the box have no thermometer the cup may be heated until the mercury is quite warm to the finger. If the mercury cup is removed from the box in order to its being heated, it is well after that operation to wipe the outside, on

which a slight steam from the spirit may have settled. When the due heat is obtained, it is better to withdraw the lamp before putting in the picture, which might, from a sudden jerk, receive spots by the splashing up of the mercury. The plate must remain till the picture is perfectly developed. Its progress may be observed by the light of a candle through the yellow glass in the front of the box, or by the light of a lamp protected by red or yellow oiled paper. The plate is generally placed over the mercury-box at an angle of 45° , for the convenience of inspection, but this is not necessary, and plates may be placed horizontally or vertically, without disadvantage. By the latter arrangement several plates can be exposed to mercury at the same time. It generally takes eight to fifteen minutes, or even longer, to perfect the operation; if, however, no outline is visible in about three minutes, either the mercury has not been sufficiently heated, or the picture has been removed too soon from the influence of light in the camera. If the former be the case, the mercury may be again gently heated; but if made too hot, the plate will become covered with small white spots. The details are usually much better developed when the picture has been brought out slowly, and with a moderate degree of heat. Pictures which have been exposed for a sufficient time in the camera, seldom receive any injury from the mercury. The picture should remain in the box till the darker parts are well developed, which may be increased at the last moment till the picture is perfectly distinct.

Setting the Picture.

The picture being sufficiently developed, it should be immersed as speedily as possible in a pretty strong solution of hyposulphite of soda, about fifty grains to the ounce, and when the colour is entirely removed, transferred to a vessel of distilled water. The washing-troughs already described are very convenient for this purpose. The plate should be carefully washed before proceeding to the next process. The hyposulphite solution may serve many times, if it be carefully filtered before using, and the strength kept up by adding a little of the salt from time to time.

Fixing the Image.

The plate being taken from the water, which should never be allowed to dry off, is placed upon the fixing-stand, which is so constructed as to preserve it in a perfectly horizontal position. The gold solution, which may be purchased of the opticians and chemists, or prepared according to the formula given in the Appendix, is poured on the plate, through a glass funnel, lined with filtering paper, until it is entirely covered, and the flame of a large spirit lamp applied to the under surface, moving gently backwards and forwards in such a way that every part may be equally heated. Bubbles will now quickly form, the picture will speedily darken, and then in a few moments become very clear and bright; when the lamp must be withdrawn, and the plate removed, and again plunged into cold water. The plate is now finally washed, by

continued on page 18

IMAGE GALLERY



On the surface, the image illustrated does not offer the viewer anything other than another outdoor view of a nineteenth century home. But this Daguerreotype by an unknown photographer has several unusual qualities.

When originally purchased the image was clouded over and tarnished, but a faint outline of the building could be seen. The image was cleaned, (Newhall solution, Daguerreotype in America, page 133) and something new came to light: Colors. After

the cleaning, the sky was blue, the trees green, and the home a cream color of newly painted stucco.

The colors were not noticeable before the cleaning and do not appear to be surface applied pigments. Just how or why the colors appeared after cleaning remains a mystery; perhaps this image is one of the Levi Hill color Daguerreotypes? Who knows?

From the W. Johnson Collection.



THE CHARMING DAGUERRETYPE

by Pauline King

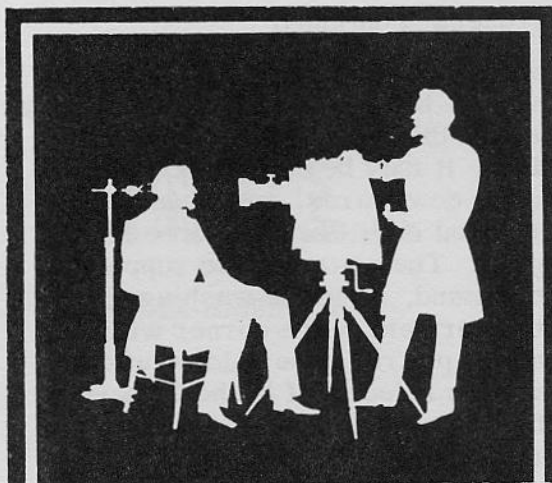
Short of an artist's fine handiwork, there has never been any means of reproducing the human face which has had the charm of the daguerreotype. The term "photographic," which is commonly used to designate the limitations of a too hard manner of drawing or painting, cannot be applied to it; for the soft, luminous shadows, the melting flesh-tones, the reality of life, are such that they may well excite the admiration and envy of skilful portrait-painters. This has been fully realized by connoisseurs, who have included large collections of daguerreotypes among their objets d'art, and the appreciation has extended until now there is a general searching for good examples of the art.

The collector concerns himself first of all with artistic qualities. He soon finds that there are not so many available portraits of celebrities as would be supposed, and often as specimens of work these are poor, and valuable only for the likeness. Though it might be thought that a number of pictures of quite unknown persons would be dull and monotonous, yet this is not at all the effect that a collection makes, even upon the minds of those who are unbiased by a special enthusiasm. For not only has the daguerreotype in itself elements that are sufficiently strong to make it entirely desirable for its own sake, but there is also an astonishing variety in the subjects; there is no sameness of physiognomies, such as is inevitable with retouched plates; and the individual charm or character of the sitter is presented in so unspoiled and unmodified a manner that one seems

to be looking at reflections made permanent on tiny looking-glasses.

The practice was in its greatest popularity in the middle of the last century. This was the period of the crinoline and the poke-bonnet, of the picturesque high stock and quaint long coat. Though the fashion of clothes was then strangely ugly, yet this very oddity has an interest for us now. The worst modes of a tasteless era cannot disguise the strong, manly faces that appear above the awkward, ill-fitting garments. And how often, when a well-worn case is opened, it discloses a vision of sweet femininity, her parted hair smoothly arranged and drawn down over her ears, and in her soft, dove-like eyes a modest, demure expression which adds the last charm to her distinguished beauty! What a subtle fragrance of delicate sentiment lingers about her! It seems scarcely possible, so natural does she appear in all the grace of her youth, thrilling with hope and life, that the sitter may have been dead for half a century, or, if still living, is now a wrinkled dame, grandmother or great-aunt, as her fate has held.

Although the presentations of these fair and charming women are naturally the most pleasing of the daguerreotypes, yet the fidelity of reproduction seems equally fortunate and admirable when the rounded contours of early life have changed to the sterner outlines of middle years and the wrinkles of age. The characteristic faces of men in their prime, stout elderly matrons, and old gentlemen and gentlewomen who reflect the tastes of a still earlier date, sustain the interest of a collection.



They did their work well, those modest portraitists who lived when New York was so small a place that it was not found to be inconvenient to patronize Gurney, whose gallery was on Broadway facing John street; Lawrence, who was on the same street below Fulton; Brady, at the southwest corner of these two thoroughfares; and the still surviving veteran Abraham Bogardus, on the corner of Greenwich and Barclay streets. Southworth & Hawes were then most prominent in Boston, and Van Name & Richards in Philadelphia.

Any one who possesses a daguerreotype with one of these names stamped upon the case may assure himself that he has an interesting specimen of this by-gone art; and as the profession had a numerous following, until almost every city and town boasted its gallery, there are many other daguerreotypists whose fame is equally honorable.

Who shall rediscover for us this lost and charming art?

The Century Magazine, Vol LXVII, May, 1904, No. 1, pg. 81 and 82.

"Process" continued

pouring pure water at a boiling heat over it, holding it as perpendicularly as possible. When the plate is quite clean, it may be dried by blowing gently downwards, and when neatly managed it will be quite free from spots. The plate may be supported on a stand, as in the washing apparatus, or held at the corner with a pair of pliers. The gold solution must be rejected if it should have changed colour, or deposited any precipitate. The process of gilding is sure to bring out any defect in the plate itself, or in the cleaning of it; some of these stains may be removed by heating the plate considerably, in which case the solution should be reduced in strength; others are only increased in intensity when the change is irremediable. A French salt of gold is also sold, which answers well. One gramme or about 16 grains of the salt being dissolved in 50 ounces distilled water.

There is an apparatus for washing plates, much used by those who follow Photography as a profession, and which the amateur will sometimes find very useful if not essential. It consists of a small copper trough, gilded or silvered in the inside, attached to a barrel of distilled water. This trough contains a movable frame, upon which the plate rests, and which becomes immersed in water by turning a small tap in the barrel. The trough having been heated by a spirit lamp, until the water is nearly boiling, the plate is raised gently by a wire attached to the frame; and by gently blowing on it as it rises, it may be removed perfectly free from

stains. The greatest care should be taken to avoid the least greasiness in the water used, which would cause a stain on the picture; if such should be found on drying off, a little strong alcohol may be applied, and the spot slightly touched with a camel's-hair pencil.

The following mode of fixing and strengthening pictures by oxidation, has been proposed by Mr. Charles G. Page, M.D., Professor of Chemistry, Columbia College, Washington:-

The impression being obtained upon a highly polished plate, and made to receive, by galvanic agency, a very slight deposit of copper from the cupreus cyanide of potassa, the deposit of copper being just enough to change the colour of the plate in the slightest degree, is washed very carefully with distilled water, and then heated over a spirit lamp, until the light parts assume a pearly transparent appearance. The whitening and cleaning up of the picture by this process is far more beautiful than by the ordinary method of fixation by deposit of gold. A small portrait fixed in this way, more than a year since, remains unchanged and continues to be the admiration of persons interested in this art. One remarkable effect produced by this mode of fixing, is the great hardening of the surface, so that the impression is effaced with great difficulty. I have kept a small portrait, thus treated, unsealed and uncovered for over a year, and have frequently exposed it in various ways and rubbed it smartly with a tuft of cotton, without apparently injuring it; in fact, the oxidized surface is as lit-

tle liable to change as the surface of gold, and is much harder.

To succeed well in this process, the impression should be carried as far as possible without solarization; the solution of the hyposulphite of soda should be pure, and free from the traces of sulphur; the plate should be carefully washed with distilled water, both before and after it receives the deposit of copper, -- in fact, the whole experiment should be neatly performed to prevent what the French significantly call taches upon the plate when the copper comes to be oxidized.

The plate, when thoroughly washed and dried, should be immediately secured under glass, the air being shut out by paper pasted round the sides of the glass or extending over the back of the plate; a paper prepared as in the appendix may be used for this purpose. The picture is thus perfected; may be mounted in various ways, as in morocco cases with oval or square gilt mats, locket, papier mache, metal or card frames. Pictures can be mounted by warming a piece of glass cut to the size of the plate, and spreading on it a very thin coating of Canada Balsam, then placing the plate upon it and allowing it to dry.

From Daguerreotypist and Photographer's Companion, 1855, pp 189 to 196.

Coming in the Months Ahead

The Rinharts will continue exploring the various methods of producing the daguerreotype bust or vignette portraits.

"Can We Believe Levi Hill?" by Walter Craig: A revised view of the Levi Hill natural color daguerreotype.

"The Moon and John Whipple" by Walter Johnson: A look at the first attempts of astronomical photography.

The Journal will feature a column of questions and answers from our Readers, plus another column of "News" on current exhibitions, reprints of Daguerreian information and other pertinent information.

More from the Daguerreotypist and Photographers Companion plus other reprinted articles of interest to the Daguerreian Historian.

A right-angle Daguerreotype lens from the Conover Collection will be featured in next months Daguerreian Equipment Gallery.

"Starting a Photographic History Library" by Robert W. Wagner and Walter A. Johnson: A Condensed review of current and reprinted photographic publications.

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