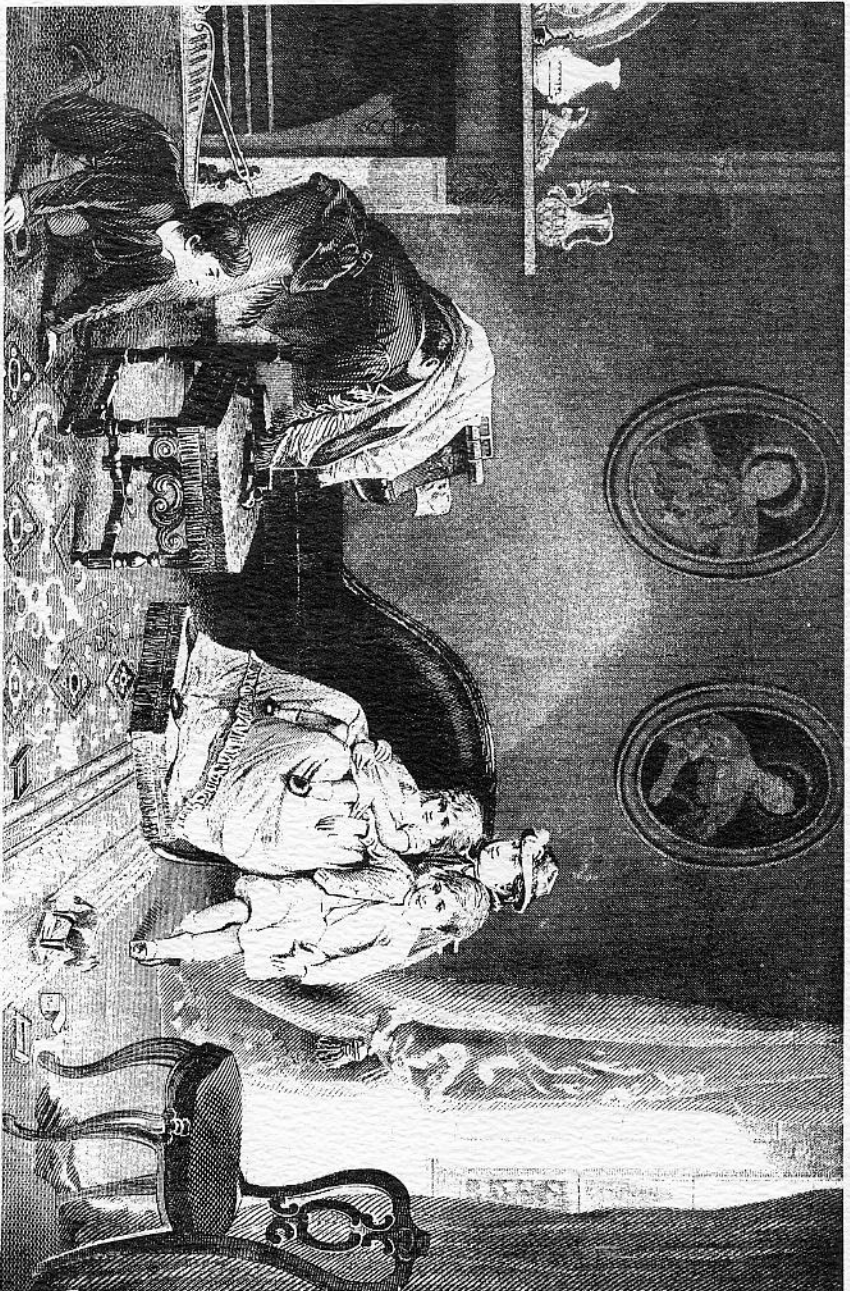


# THE NEW DAGUERREIAN JOURNAL:

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



*Daguerre*



# The Young Photographer



## The New Daguerreian Journal

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### Executive Editor

Walter A. Johnson

### Contributing Editors

Floyd & Marion Rinhart  
Edward Lentz  
Cliff Krainik  
Robert W. Wagner  
Donald P. Lokuta

### Publisher

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## ARE AMERICAN EDUCATIONAL INSTITUTIONS LOSING THEIR ROLE OF LEADERSHIP IN THE FIELD OF EARLY PHOTOGRAPHIC HISTORY?

by Floyd and Marion Rinhart

Editor's Note: The following article was written by the Rinharts prior to the purchase of their photographic collection by the Ohio State University. Their intent was to comment on the practical manner of using their collection to further the study of photography's first twenty years.

"If the efforts of one individual working largely at his own initiative and expense can make such a start as is represented by the photographs in this book, I venture to say that organized effort on a larger scale could assemble, given sufficient time, a duplication of the past in photograph that would leave little to be desired." It was back in 1937 when Robert Taft wrote these words in his introduction for **Photography and the American Scene**.

The answer to the Taft vision is the Rinhart Collection. If properly used, it will provide the very nucleus, a central point for a profound and expanded study of early photography. It should "roll away the stone" of mystery and correct many assumed platitudes of documentation which to date have been used for information.

Most of the documentation, regarding the years 1839-1860, has been taken from the writings of three or four Americans — Snelling, Hill, Humphrey, and Burgess, all contemporaries of the era. Their writings, in reality, are limited to a small part of the overall activity, during these years, because in an age of individual inventiveness (often in secrecy), many processes and manipulations remain unexplained as evidenced by the specimens in the collection. Too, the authors tended to be narrow in their viewpoints. To illustrate — Henry Snelling had been Edward T. Anthony's sales manager and his writings were slanted to the promotion of materials stocked by the Anthony concern. Furthermore, he had not been a daguerreotypist by trade. Levi L. Hill had been a

practicing daguerreotypist and an experimenter. Although knowledgeable, his writings tend to be bombastic and wordy. Academics have often condemned him but have not bothered to prove or disprove his numerous processes as detailed in his publications. Samuel Humphrey was probably the best writer of the three. His journal was excellent but his books were too brief. Also, he tended to follow the French rather than lead the Americans. Nathan Burgess wrote on the ambrotype and his writings are more informative than the Humphrey book written on the same subject. Marcus Root, too, is often used for documentation, but how reliable are his details as given in his book (1864) which had been written from memory and with little regard to accurate dates or circumstances as far as can be ascertained. The Rinhart Collection does not refute all of the documentation now used but it certainly expands the field a hundredfold. The written word when combined with the physical specimen proves a positive answer for the student.

The history of American photography, for its early years, has been one of neglect and indifference until the last few years. Little information had been available until Taft's book and, even then, it was usually dismissed with a quick reference to Mathew Brady's Civil War pictures. To illustrate the sophisticated and apathetic viewpoints of ten years ago, we brought a number of photo-copies of daguerreotypes to a leading museum of art in New York City. A daguerreotype of Henry Clay was on display. Upon interviewing the curator of photography, we discovered the sum total of his knowledge on the daguerreotype came from reading Hawthorne's **House of the Seven Gables!** Nor was this an isolated example — many curators of photography throughout the East, including the Washington group, the prestigious institutions — the very people who should have had

some knowledge of the first years of photography knew nothing, hardly recognizing the word daguerreotype.

However, at that time, there was one notable exception — Beaumont Newhall of the George Eastman House. Almost single-handedly, Mr. Newhall was seeking to bring the story of early photography into focus with his book **The Daguerreotype in America** (1961). His book had the effect of awakening many to the need for further research into the 1839-1860 era. It was after the publication of his book that we realized what a great horizon remained yet unexplored in this era for the history of photography.

The next book to be published on the subject was written by us — **American Daguerreian Art** (1967). It opened up a new train of thought by interrelating artists of the brush with artists of the camera. We also wrote the next book relating to early photographic history. Again an entirely new field was explored — the cases used by the early photographers to house their art. The book **American Miniature Case Art** (1969) has since become a standard reference work for the collector and student.

The interest in early photographic history was growing. Two more books were published in 1971. One was Richard Rudisill's **Mirror Image: The Influence of the Daguerreotype on American Society** which related photography to the era's society. It was well received by the academics. The other book (ours) **America's Affluent Age** was a social history using the photographs of the 1840-1860 for illustrations. Reviewers attested the book brought the era to life through the photographs. These book publications reflect a growing interest by the general public in early photographic history.

Meanwhile, universities and other institutions lost a number of opportunities to lead the way in the early history of photography and seemed unaware of the changing times. The first incident occurred in May of 1967. It was during that month that Parke-Bernet Galleries, New York City, held their first auction of early photographica. Two hundred and five items of images, cameras, and related items were sold on that day. The collection had been amassed by one man

and contained many prime specimens. No institution had had the foresight to purchase the collection in its entirety. As it turned out, the Weissberg collection was sold item by item and its power dispersed into the hands of many private collectors. At least two other collections suffered the same fate in private sales during the last few years. This was probably the turning point when the private collectors, in large numbers, would begin to feverishly acquire early and rare photographic images. Indifference on the part of the academic institutions for new acquisitions was evident!

It was not until 1970 that Parke-Bernet could again amass sufficient material to hold an auction for the sale of historic photographic items. This time a number of collections were represented. Again, the private collector took over and a total of 570 items were sold piecemeal. The third auction came in the spring of 1971. A large number of small collections were needed to put together the auction and, of necessity, the quality was often poor. The fourth, and what is said to be their last auction dealing solely with photographic was held in February of 1972. The sale was an acknowledged failure - the quality of material offered had dropped sharply. For example, only twenty-five daguerreotypes were offered of mediocre quality at best. Unquestionably, during these auctions, the private collector had cornered the market on most of the prime items of photographic history available.

One result of the Parke-Bernet actions was the establishment of a number of dealers in rare photographica who have now eclipsed the auctioneer. The dealers, sensing a growing demand, were willing to pay excellent prices for high quality items to cater to the greatly increased number of private collectors. Many of the new collectors were wealthy and stated that their objective was "an investment of the art for the future." Prices from the first auction onward steadily increased and have skyrocketed during the last year.

Parallel with the increasing prices and the ever-increasing number of new collectors, numerous photographic societies began forming all over the country.

(The current trend is to unite them into one.) Primarily they were dedicated to the preservation of the historic items of photography. With the formation of societies came the publication of periodicals and newsletters in such substantial numbers that one editor remarked, in effect, that if he were to subscribe to them all, he would be impoverished! Along with the various current publications have come a number of reprints of early photographic literature and, now, even microfilm. In almost all cases the initiative for the reprints was provided by private independent presses and not from learned institutions.

In the past few years, as the authority of the academic institution has weakened, the private collectors, often decried by the scholar as the "instant experts," began proclaiming his findings by word and pen. The result of this trend, when multiplied many times over, could conceivably become disastrous to the early history of photography unless the institutions take action to rectify the present direction. Otherwise, we feel that the search for truth will be irreparably lost. The only bastion in the dismal outlook was the founding of **The New Daguerreian Journal**, in 1971, edited by the Walter A. Johnson, photographic historian, of The Ohio State University, Columbus, Ohio. The publication was and is an academic approach for the era of the daguerreotype.

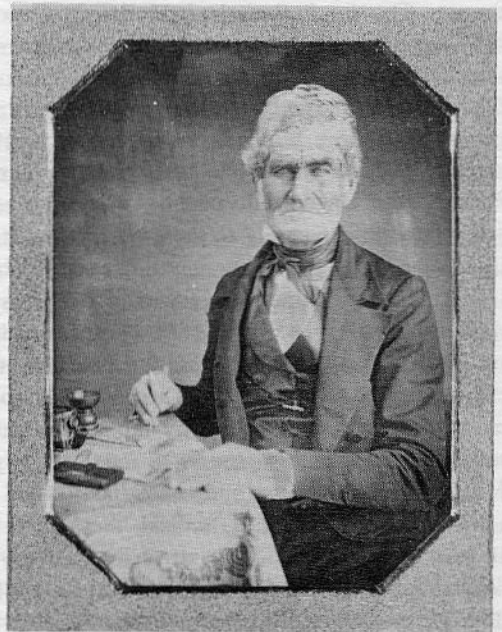
Many institutions offering courses in photography presently complain about the lack of visual material to aid the student in the early years of photography. Without photo-reproductions or actual specimens, the teaching of photographic history becomes very difficult. Just as original paintings can aid the art student in his studies and techniques, so, too, can pioneer photographs to give the student an awareness of the struggles and ingenuity of the early practitioners of the art.

The institution purchasing our collection would have ample visual material because accompanying the collection are nearly 2,000 photo-reproductions and their negatives. Our reference guide outlines and places to best advantage these photographs and are in turn keyed to the original specimens. Nothing like this exists as a service to the scholar.

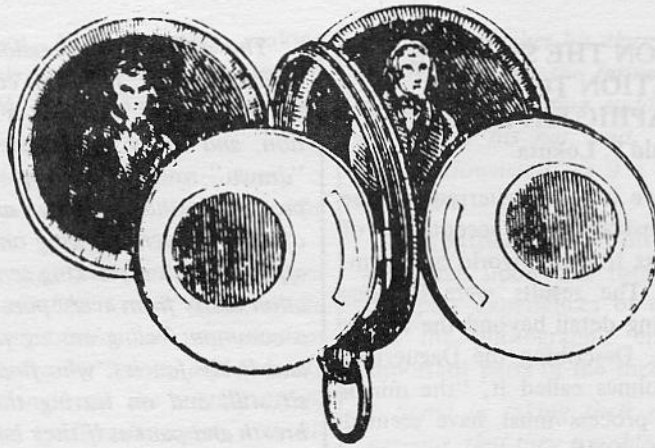
To our knowledge, a like program has not been initiated with the Gernsheim European collection of photography which was purchased some few years ago by the University of Texas for a reported one million dollars.

What we are offering for the American history of photography is a concentrated study of the time when America led the world in photography. Because of the vast number of specimens in the collection and because of their individual characteristics, a large field for expanded study is possible.

Other than a sound financial investment for the future, our collection possibly represents the final opportunity for an American institution to purchase a sizeable segment of a lost art.



From the W. A. Johnson collection.



The instrument submitted by Mr. Mascher, consists of a light lid or flat fitted into a case similar to those commonly used for daguerreotype pictures, and containing two lenses of short focus, and fitted to the view of any stereoscopic pictures fitted permanently or temporarily into the case. The advantages presented by this very neat apparatus of Mr. Mascher are; 1st, That from its simplicity it can be made much more cheaply than almost any other form of stereoscope; 2d, That when in action it allows the light to fall upon the pictures at any required angle, and in any desirable quantity, there being no solid sides to interfere with the arrangement of the light. In these two respects it shares its advantages with a light and cheap form of instrument which has been for several years in use. But, 3d, Mr. Mascher's instrument is very compact, the bent frame folding down into the case, thus allowing a stereoscope daguerreotype to be kept with its proper lenses in the same case that is used for ordinary pictures; and the mobility of the lens frame by its rocking motion on its hinge, gives very greatly increased facility for the arrangement of the focal distance to suit any eyes, and for the other adjustment of the lenses for distinct vision.

In reference to the originality of the invention, it is sufficient to say that Mr. Mascher has obtained Letters Patent for his invention, and of course, the only proper course to attack him on this point would be by taking means to obtain the decision of a court of law upon the point.

As this matter is not within the scope of the examinations of the Committee of Science and the Arts in such cases, they content themselves with recommending to general use, the stereoscope patented by Mr. Mascher, as being a very neat, cheap, durable, convenient, and easily adjusted instrument, superior, for ordinary purposes, to those forms commonly in use.

By order of the Committee,  
Wm. Hamilton, *Actuary*.

Philadelphia, February 8th, 1855.

Since the adoption of the above report, Mr. Mascher has invented and submitted to the inspection of the members of the Institute, a stereoscope arranged in a locket of the usual form and size. The arrangement is illustrated by the accompanying wood-cut, and besides the convenience of the size and mode of preserving the pictures, the lenses are made more powerful than those of other stereoscopes, and the pictures are thus more highly magnified.

*Ed.*

The Committee on Science and the Arts, constituted by the Franklin Institute of the State of Pennsylvania, for the promotion of the Mechanic Arts, to whom was referred to examination, "an Improvement in Stereoscopes," invented by Mr. J. F. Mascher, of Philadelphia, Pennsylvania

## SOME NOTES ON THE SITTER'S REACTION TO THE PHOTOGRAPHIC EXPERIENCE

by Donald P. Lokuta

It is clear that we owe to the Daguerreotype the dramatic and almost instantaneous acceptance of photography. The process took the world by storm, nothing seemed lacking. The results were lustrous images on silver, recording detail beyond the ability of the finest engravings. Describing the Daguerreotype, Oliver Wendell Holmes called it, "the mirror with a memory". The process must have seemed magical, a reflection of life itself.

At the present, over 130 years after its announcement, photography has ceased to be the phenomenal and mystical conception of man, made possible through the magical powers of the sun.

Our constant bombardment with imagery on television and in other mass media makes it difficult to imagine a world devoid of photography. It is equally difficult to believe that a few generations ago the only forms of illustration relied upon the artist's brush, the pencil, or the engraver's tool.

Unfortunately all were not of a scientific mind, and at its inception, the "sunbeam art" was not only misunderstood by most, but feared by many.

The unnatural circumstances under which it was performed was in itself enough to call attention to this strange and new art. An unusual cannon-like instrument was used to produce the likeness, the sitter was immobilized with an iron head rest and asked to maintain a trance-like pose for possibly 30 seconds or more, and the culmination of the process was carried out in a darkened room in which only the photographer entered. After several minutes of what may be interpreted as hocus-pocus the photographic likeness emerged as an exact reflection of the sitter as if time had ceased and made permanent a mirrored image.

The early reaction to photography by the general public is curious indeed. Fortunately history has supplied us with many accounts and illustrations of social reaction to the photographic art. In one such account T. S. Arthur tells of many such reactions to photography as related by Marcus Root.

*The different impressions made upon sitters is curious enough. The most common is the illusion that the instrument exercises a kind of magnetic attraction, and many good ladies actually feel their eyes "drawn" towards the lens while the operation is in progress! Others preceive an impression as if a draft of cold air were blowing on their faces, while few are affected with a pricking sensation, while the perspiration starts from every pore. A sense of suffocation is a common feeling among persons of delicate nerves and lively fancies, who find it next to impossible to sit still; and on leaving the chair, they catch their breath and pant as if they had been in a vacuum.*

In "Trials and Tribulations of the Photographer", Abraham Bogardus states that,

*In the olden time the public had a very hazy conception of the process of making a picture. The people at that time knew no more about how the impression was made, not so much as the most ignorant do to-day. And they think if the machine is good, a good picture is the result, and that is all they know about it. And in those times they talked in this was: One man would show his superior wisdom (he was telling the men who were around him): "You look in the machine and the picture comes, if you look long enough." Another one says: "It is not so much the looking, but the sun burns it in when you look." Another one settles the whole thing by saying: "It is not so much the looking, but the plate itself is a looking-glass, and if you sit in front of it long enough your shadow sticks on the plate."*

It is clear that ignorance breeds uncertainty or possibly fear. A knowledge of science was not common, and an understanding of photography and its processes was even less common. It is not be inferred that photography was considered by most as the work of the devil or feared in any way. For its almost instant success dispells this theory (although many examples may be cited). It is believed instead, that the average person wishing his portrait made approached the Daguerreian photographic studio with little scientific knowledge and therefore a mild degree of apprehension or uncertainty.

One such uncommon reaction to photography is



related by Marcus Root. A farmer upon making arrangements to have his portrait taken was invited by the photographer (M. Root) to walk up into the operating-room (studio).

*"Where?" inquired the farmer, looking curious.*

*"Into the operating-room," replied Mr. Root, as he moved toward the door.*

*The farmer was not sure yet that he had heard correctly, but he did not like to ask again, so he followed on; but it sounded in his ears very much as if Mr. Root had said "operating"-room, and the only idea he had of "operations" was the cutting off of legs and arms. However, upstairs he went, with his dog close behind him, and was soon introduced into a room in the third story.*

*"Now, sir," said Mr. Root - smiling, as the farmer thought, a little strangely - "we will see what we can do for you. Take a seat in that chair."*

*The farmer sat down, feeling a little uneasy, for he did not much like the appearance of things. Besides Mr. Root there was another man in the room, and he felt that if any unfair play were attempted, they would prove too much for him. This idea, as it clearly presented itself, seemed so ridiculous that he tried to thrust it away, but he could not.*

*As he took his place in the chair that had been pointed out, Mr. Root drew a singular-looking apparatus into the middle of the floor, and directed towards him the muzzle of what seemed a small brass cannon. At the same time, the other man placed his hand upon his head and drew it back into an iron clamp, the cold touch of which made the blood in his veins curdle to his very heart.*

*The farmer was a man who both took and read the newspapers, and thought these he had become acquainted with many cases of "mysterious disappearance." Men with a few hundred dollars in their pockets - such was then his own case - had been inveigled among robbers and murderers, and he might now be in one of their dens of iniquity. This fear once excited, every movement of the two men, who were acting in concert, but confirmed his suspicions. Their mysterious signs, their evident preparation to act together at a particular movement, all helped to*

*excite still farther his alarm. It was more than human nature - at least the farmer's human nature - could stand: for springing suddenly from the chair, he caught up his hat, and, escaping from the room, dashed downstairs as if a legion of evil spirits were after him.*

It is difficult to put into words, and impossible to generalize upon this totally unique lived moment. The past experiences of the sitter, his motivations, and the photographic environment certainly play important parts in the success or failure of an image.

*Some in taking their places in the chair, get so nervous that they tremble like Aspens; and others, in the vain attempt to keep their features composed, distort them so much that they are frightened at their own image when it is placed in their hands.*

If photography had effected but a handful of people, been of benefit to a minority of individuals, its presence would have scarcely been felt. But, due to its overwhelming acceptance at the onset, its immediate need and application, and because it was an invention effecting the masses, the reactions to the newly discovered art were as different and varied as the individuals who experienced it.

### "ON HAVING MY LIKENESS TAKEN"

Bustling, busy, slightly fussy picture taker,  
Here I am at your disposal.

Both of us involved for our own reasons.

Perhaps it's a grasp for immortality  
At a time when I'm beginning to have hints  
Of my own limits.

(My blood pressure is a few points above normal.)

My eye itches. Don't blink.

I blink.

Think of an image. Look deep. Look far away.

Look profound.

The picture is no mystery anymore. The man is.

Is my fly open? Don't look. It's too late.

---Seymour Kleinman



### HOW THE DOG HAD HIS LIKENESS TAKEN

As the story we are about to tell may seem incredible to some of our readers, we will preface it by stating that its literal truth is vouched for by a well-known lady of Lowell, Mass., Mrs. C. A. Richardson, a sister-in-law of President Grant's Secretary of the Treasury.

Caesar was a fine Newfoundland dog of great intelligence, owned by Mrs. R. One morning she took the dog, with some of the children of her family, to a daguerrotype-room, with the view of having a picture taken of the group.

For nearly an hour Mrs. R. tried to place Caesar in a posture suitable for the purpose of getting a likeness; but, when she thought he was all right, he would slowly get up, shake his huge body, and, of course, spoil the picture.

Annoyed at his conduct, Mrs. R. opened the door, and, in a stern voice, said to Caesar, "Go home, sir! You have displeased me very much: you shall not stay with us any longer." Hereupon poor Caesar slunk away with a crestfallen look; and Mrs. R. made no further attempt to put him in the picture. But the next day, much to her surprise, Caesar came home with a box tied around his neck. What could it mean? He seemed to be greatly pleased, and wagged his tail expressively while waiting for the opening of the box.

His mistress was still more surprised when she found that it contained a fine daguerrotype of Caesar himself.

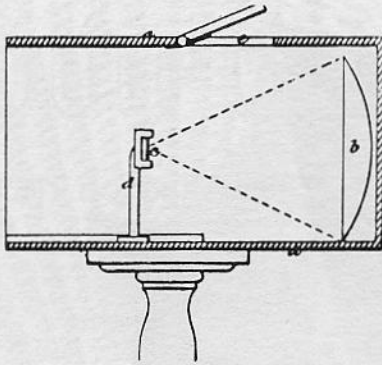
At her earliest convenience she called on Mr. S., the daguerrotypist, to inquire how he had succeeded in enticing the dog into his room, and keeping him quiet. Mr. S. said, that, on the morning following the failure, he heard a noise in the entry as if some one was thumping on the door.

On opening it, he found Caesar standing there with wistful and eager face. Mr. S. tried to drive him away; but the dog insisted on entering; then walked to the old place directly in front of the instrument, and sat quietly down, as much as to say, "Now, sir, I am ready to make amends for my undignified behavior of yesterday."

Seeing at once what the dog wanted, Mr. S. took the hint, placed his instrument aright; and the result was a very fine picture, a faithful copy of which we here present to the readers of "The Nursery."

As soon as he saw that Mr. S. had done with him, Caesar rose and stretched himself, with the satisfaction of one who had wiped out a disgrace by making reparation. He then waited for the daguerrotype, which Mr. S. tied around his neck, and trotted home with it to his mistress.

After this specimen of his sagacity, Caesar was more a favorite than ever. He died many years ago; but the daguerrotype likeness which he obtained is still treasured in his mistress's family; and we are glad to be able to record this story in our pages as a tribute to his memory.



### SPECIFICATIONS OF AMERICAN PATENTS

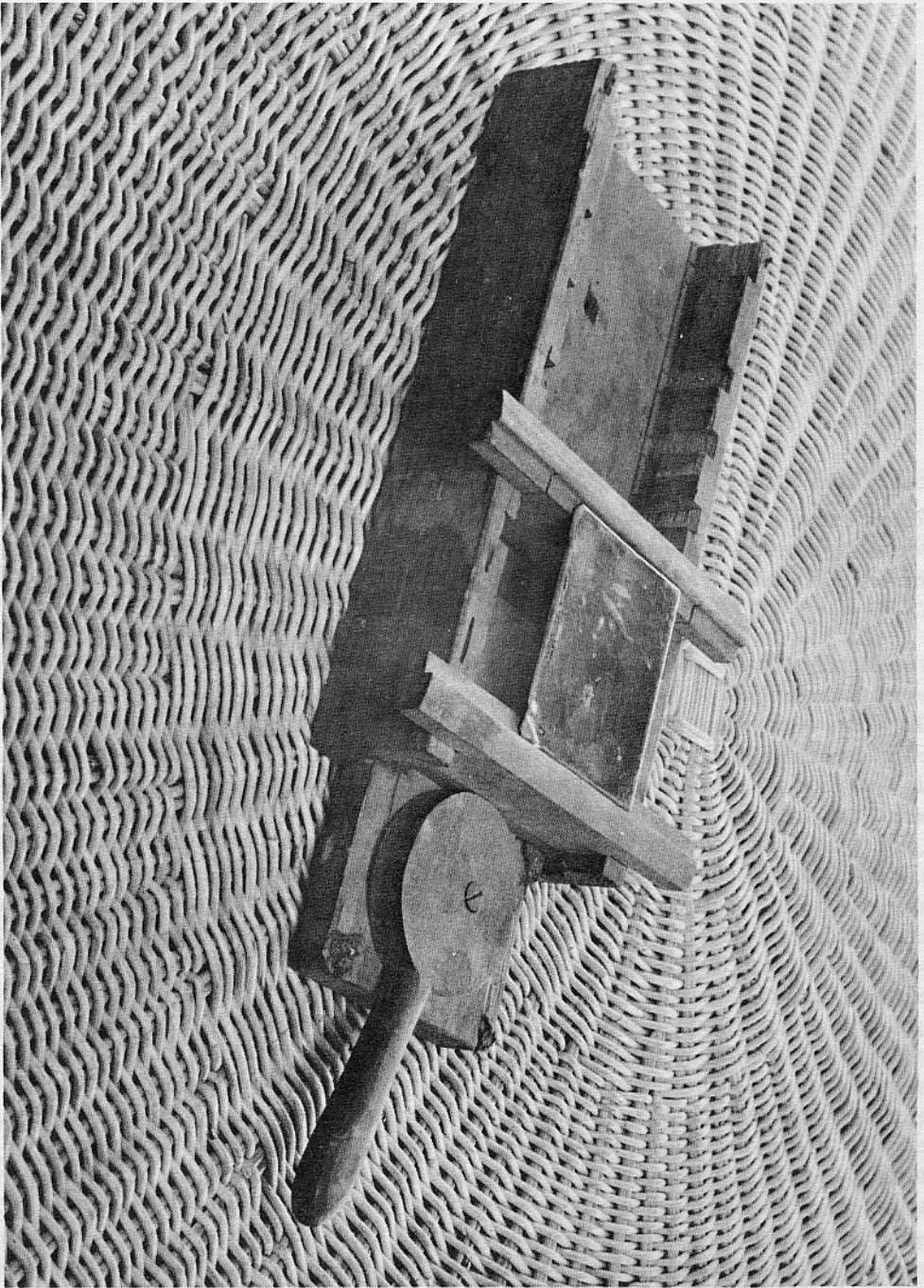
*Specifications of a patent for an improved apparatus for taking Daguerreotype Likenesses. Granted to Alexander J. Wolcott, city of New York, May 8th, 1840.*

To all to whom these presents shall come: Be it known that I, Alexander S. Wolcott, of the city of New York, and State of New York, have invented a new and improved method of taking likenesses from life, of which the following is a full and exact description. At one end of a box a concave reflector (which may either be a piece of solid metal, or of glass silvered) is placed, with the reflecting surface facing the other end, which has an opening corresponding to the size of the reflector. In this opening is a light metal fixed by a thin support to a piece of wood or other material, with which it slides on the bottom of the box, in a direction perpendicular to the face of the reflector and length of the box; this frame is intended to carry the metallic plate, paper, or other material, on which the impression is to be made—the plate, paper, or other material, may be retained in the proper position against the frame by a small spring, pressing the plate, paper, or other material, on the back, and between which spring and the frame, the

plate, paper, or other material, is slid. A small door should be made on the top of the box for the purpose of observing the focal image. The box should be placed on a table, or other support, at such height that the centre of the reflector may be as high as that part of the person which is intended to be in the middle of the picture; when a very small picture of the person is intended to be taken, the focus may be adjusted by a microscope, which may be introduced through a hole in the top or side of the box, or held by the hand, at the door-way on the top. When the camera (that is the box with the reflector,) is to be used, the person whose likeness is to be taken, should be placed in a chair, to which some suitable support for the head is attached, to enable him to remain perfectly still. The camera should then be placed with the open end immediately opposite to the person, a trial plate is then to be placed or put against the frame that stands in the open end of the box, and the focus adjusted by sliding the piece to which it is attached; the trial plate is then to be removed, and the plate, paper, or other material, (prepared in any of the well known methods for being acted on by luminous or other rays,) put into its place, and allowed to remain as long as required, to form the image. A convenient size for such camera would be as follows: the box inside, fifteen inches long, eight and a half inches high, and eight inches wide. Reflector, seven inches clear diameter, and twelve inches focus. The plate, paper, or other material, on which the picture is to be formed, is two and a half inches long by two inches wide.

For taking likenesses for breast pins, the reflector may be about two and a quarter inches diameter, and four inches focus, and all the other parts of the camera of proportionate size. That which I claim as my invention, and desire to secure by letters patent, is the taking of likenesses from life, by the aid of a concave reflector placed so as to receive the rays from the person whose likeness is to be taken, and converge them to a focus, on a prepared plate, paper, or other material placed between the person and the reflector.

Alexander J. Wolcott.



An unmarked (perhaps homemade) Daguerreian plate block from the Ernest Conover collection, Aurora, Ohio.

# DAGUERREIAN EQUIPMENT GALLERY

## PLATE HOLDERS OR BLOCKS FOR BUFFING

by  
Floyd and Marion Rinhart

The quest for a more perfect method of holding a daguerreotype plate, while the important buffing process took place, occupied the inventive group among the daguerreians more than any other single operation in the art. At least fourteen plate holders or blocks for buffing were patented in the fourteen year period beginning, in 1841, with John Johnson's (2,391)--an average of one a year although the majority of patents were issued in the 1850's.

It may be reasonable to assume, from a study of the marks left on the daguerreotypes by the plate holder used, that there were many more holders devised, by the always secretive daguerreian artists, then were patented. For example, the catalog of the American Institute for October, 1846, lists a displayed item (#1089) to be four plate holders by George G. Hidden, 285 Delaney St., New York City. Presumably the holders were used but not patented.

It may be noted that, always, in the patent record of a particular holder, the buffing wheel or method of buffing was excluded from the patent claim.

In 1856, as the daguerreotype system was declining under the onslaught of the ambrotype, Levi Chapman included in his patent (14,184) the acknowledgement that holders for glass plates as well as holders for daguerreotype plates could be used in his photographic-plate vise. (See section on Ambrotypes for glass holders.)

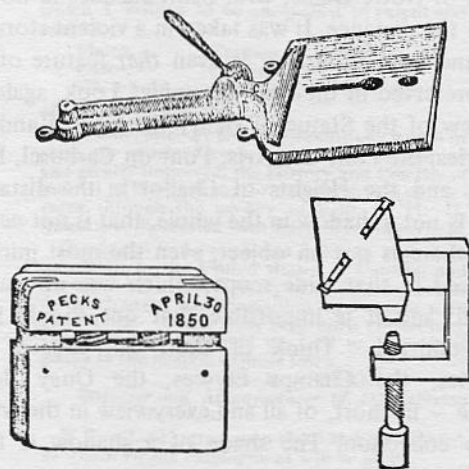
It might be pondered which daguerreotype plate holder was the most popular among the daguerreians. Henry H. Snelling writes that the Lewis plate holder was the best, but it must be remembered that Snelling

was the salesmanager for the Edward Anthony Co., a large photographic supply house. Probably the most popular patented plate holder was the one invented by Samuel Peck which was distributed by the Scovill Co., Waterbury Connecticut, and also by Levi Chapman, New York City (not Anthony.)

Marks left on the daguerreotypes by the Peck plate holder seem to predominate in the 1850 decade according to a study of daguerreotypes made for these years. The marks left by the Peck plate holder are more easily distinguished than the marks left by other type plate holders.

The mark characteristics left by a plate holder on the surface of a daguerreotype can be a potent factor in the dating of a plate on a "not before" basis. This, combined with other factors such as cases, hallmarks, etc., can date many daguerreotypes with some degree of accuracy.

The plates illustrated in this section are very limited in number. The whole field needs a great deal of further exploration.



# DAGUERRÉOTYPE

The 'Daguerreotype.'—We have seen the views taken in Paris by the 'Daguerreotype,' and have no hesitation in avowing, that they are the most remarkable objects of curiosity and admiration, in the arts, that we ever beheld. Their exquisite perfection almost transcends the bounds of sober belief. Let us endeavor to convey to the reader an impression of their character. Let him suppose himself standing in the middle of Broadway, with a looking-glass held perpendicularly in his hand, in which is reflected the street, with all that therein is, for two or three miles, taking in the haziest distance. Then let him take the glass into the house, and find the impression of the entire view, in the softest light and shade, vividly retained upon its surface. This is the Daguerreotype! The views themselves are from the most interesting points of the French metropolis. We shall speak of several of them at random, as the impression of each arises in the mind, and not in the order in which they stand in the exhibition. Take, first, the *Vue du Pont Notre Dame*, and *Palais du Justice*. Mark the minute light and shade; the *perfect* clearness of every object; the extreme softness of the distance. Observe the dim, hazy aspect of the picture representing the towers of *Notre Dame*, with *Saint Jacques la Boucherie* in the distance. It was taken in a violent storm of rain; and how admirably is even *that* feature of the view preserved in the *tout ensemble!* Look, again, at the view of the *Statue of Henry the Fourth* and the *Tuilleries*, the *Pont des Arts*, *Pont du Carousel*, *Pont Royal*, and the *Heights of Challot* in the distance. There is not a shadow in the whole, that is not *nature itself*; there is not an object, even the most minute, embraced in that wide scope, which was not in the original; and it is impossible that one should have been omitted. Think of that! So, too, of the *Tuilleries*, the *Champs Elysees*, the *Quay de la Morgue* — in short, of all and every view in the whole superb collection. The shade of a shadow is freq-

uently reflected in the river, and the very trees are taken with the *shimmer* created by the breeze, imaged in the water! Look where you will, Paris itself is before you. Here, by the silent statue of the great Henry, how often has Despair come at midnight, to plunge into eternity! By the *Quay de la Morgue*, remark the array of washing-boats, and the 'Ladies of the Suds' hanging out their clothers, which *almost* wave in the breeze. It was but a little below this point, that our entertaining 'American In Paris,' doubtful of the purity of the Seine water, bought a filter of charcoal, 'to intercept the petticoats, and other such articles,' as he might previously have swallowed. *There* is a view, now, which Mr. Irving has helped to render famous. It was across that very *Pont Neuf*, if we have not forgotten the story, one awful night in the tempestuous times of the French revolution, when the lightning gleamed, and loud claps of thunder rattled through the lofty, narrow streets, that Gottfried Wolfgang supported his headless bride. It needs no Victor Hugo, to tell us that this is the time-honored *Notre Dame de Paris*. Take the view into the strongest sunlight, by the window, and survey with a glass its minutest beauties. There is not a stone traced there, that has not its archetype in the edifice. Those square towers, those Gothic arches and buttresses; the rich tracery, and that enterprising tourist looking down upon Paris — there they *were* and here they *are!* Look sharp, and far within, you may see the very bells. What an association! What tales have the bells of *Notre Dame* told to Paris and the Parisians, since Pope Alexander laid her corner stone! One cannot but feel, while gazing at this scene, as did an eloquent American on first encountering similar associations: 'Something strong and stately, like the slow and majestic march of a mighty whirlwind, sweeps around those eternal towers: the might processions of kings, consuls, emperors, and empires, and generations, have passed over that

sublime theatre.' How those bells pealed, when Napoleon's sounding bulletins came in from Italy and Germany, from Egypt and Russia! How, more recently, they clamored at midnight, when the tocsin of revolt streamed upon the hoary towers, and the tri-color floated triumphant from their summits! But leaving the times that *were* let us come down to the days that *are*. Near where you see that hopeful member of the *sans culottides* tribe musing on the bridge, is the spot where the renowned Mrs. Ramsbottom saw, for the first time, the 'statute of Henry Carter,' (Henri Quatre,) and marvelled 'whether he could be any relation to the Carters of Portsmouth.' The very *affiches* then 'black-guarded against the walls,' are still here. Close at hand, too, in another frame, are the 'Tooleries' and 'Penny Royal,' which so greatly delighted the old lady and her daughter Lavinia.

We have little room to speak of the 'interior' views. We can only say, in passing, that they are *perfect*. Busts, statues, curtains, pictures, are copied to the very life; and portraits are included, without the *possibility* of an incorrect likeness. Indeed, the Daguerreotype will never do for portrait pointing. Its pictures are quite *too* natural, to please any other than very beautiful sitters. It has not the slightest knack at 'Fancywork.' Matthews used to sing, in his 'Trip to Paris:'

*'Mrs. Grill is very ill!  
Nothing can improve her,  
Until she sees the 'Tooleries,'  
And waddles through the Louvre.'*

This was truthful satire, in the great mime's day; but illness, with sea-voyage cures, must decline now; for who would throw up their business and their dinners, on a voyage to see Paris or London, when one can sit in an apartment in New York, and look at the streets, the architectural wonders, and the busy life of each crowded metropolis? We recognized, without doubt, many Frenchmen of whom we had before heard. We distinctly saw, we are confident, in the door of a restaurant, in a white apron, with

sleeves rolled up, the identical cook who brought our esteemed correspondent, Sanderson, the tough *bifstek de mouton*, which the latter offered him five francs to eat, but which the functionary, after turning the matter over in his mind, reluctantly declined, on the ground that 'he had an aged mother, and another relation, dependent upon his exertions!' . . . M. Gouraud, the accomplished and gentlemanly proprietor of the Daguerreotype' and the only legitimate specimens of the art in this country, favored us with an examination of one or two views, which were accidentally injured in the process of being taken. But although imperfect, they were still wonderful in the general effect. The 'darkness visible,' the floods of light, the immensity of the space, and the far perspective, in their dim, obscure state, all reminded us of the English Martin. But our article is already too much extended; and we close by saying to all our metropolitan readers, 'Go and see the views taken by the Daguerreotype; and when M. Gouraud commences his lectures upon the art, fail not to hear him!

*From The Knickerbocker - Vol. XIV 1839*

### DAGUERRETYPE GOODS ONLY

#### ANTHONY'S NATIONAL DAGUERREIAN DEPOT.

205 Broadway, N. Y.

THE attention of Daguerreotypists, and the Trade, is respectfully invited to my assortment, which I believe to be unequalled in extent and variety.

Plates,	Frames,	Case-
Cases,	Cameras,	Makers'
Chemicals,	Apparatus,	Materials,

of every style and size.

For Sale, price \$1 per copy, beautifully bound in cloth, the standard work, second edition, enlarged and greatly improved, the History and Practice of the Art of Photography, or the production of Pictures through the agency of light, by H. H. SNELLING, illustrated with thirty-five engravings.

Goods can be forwarded to order, to any town or village in the United States or Canada, and the bill collected on delivery of the goods, provided such town has connection by express with New York. Where there is no such connection, Daguerreotypists would do well to order their goods to the nearest express town.

E. ANTHONY,

Importer and Manufacturer of Daguerreian Materials.

N. B. — Good journeymen Case-Makers wanted, to whom steady employment will be given.



## MUCH ADO ABOUT A DAGUERREOTYPE

By P. C. Duchochois

When crossing Broadway — not in New York, but another town in its vicinity, fifty or hundred miles away — a gentleman, I do not remember having seen before, called me by name. He was a photographer, and, of course, between brothers in art the acquaintance is made as quick as a twinkle. He wanted to know how to clean a daguerreotype, “an old curiosity,” as he said. And the fact is, that to clean daguerreotypes is little known at present, except by those who fortunately or unfortunately — that depends upon how you look at it, philosophically, for they are old men now — practiced the wonderful process discovered by Daguerre. Well! I slowly climbed, blowing and melting into water, the five! flights leading to his gallery — 98 degrees in the shade — and there he showed to me a daguerreotype by Brady, a little stained, for the idea had not, so far,

struck the owner of having it cleaned with soap — soap and a scrubbing brush, but otherwise perfect in every respect. It has not faded, and will not, as will all the silver prints nowadays, most of them, even before those they represent are gone, as says the poet, beyond, etc. I cleaned the daguerreotype in the manner I will describe for the readers of the BULLETIN. When it was done, my young friend was delighted. “How beautiful!” says he. “Now I can take a fine clear copy of it, charge for the cleaning(!) and so forth. By the by, M. D., since you are ever so obliging let me ferrotype you (*sic*). Take this Havana. Light it. Put your hat on (it is of the latest style, very artistic and melon form, as usual). Sit there; a little more profile, if you please. Look at that beautiful picture of a beautiful girl. How sweet she is! and dresses so well! what an elegant bustle! you see it yet, five minutes after she has turned the corner. She is the belle of the town, you bet! and my sweetheart! Don’t laugh so much, M. D. (he thought I was trying



an expression). I use no head rest. Don't look so serious. Now, don't move. Pleasant expression. I expose as quick as lightning! And he did! The result was the poorest ferrotype of all the ferrotypes ever taken in the new and old world or elsewhere.

"Let me try again, M.D. I want your picture in my show case (!)"

"Indeed, M. X., you are too kind!" I was flattered, and I went on to explain that the silver bath was likely good enough, although a little strong, the collodion too thick, the developer very oxidized, not of the right kind and the exposure too short. So he diluted the collodion and I made a Spiller's developer. Now sit there, M.D."

"But," I observed, "we will not have a good picture unless the light—"

"Well, I declare! my skylight is the largest in town, you bet! and there is a tremendous flow of light all over the room."

"Too much, M. X., entirely too much. In photography, you know, strong light is synonymous with exaggerated shadows, white and black negatives, solorization of the lights and so forth. When taking gelatine negatives and especially ferrotypes the light must be softened by screens. Now, you should not place me so near the side light, but far from it; there, for example, for—"

"But, my dear sir, I shall have to expose longer," says he, smiling in a certain queer way.

"True, M. X. But, look! I am an old-fashioned photo and I care not whether I expose as quick as a twinkle or as a dozen of them. What I want is to produce good, round pictures, full of half-tints in the lights and shadows, and plenty of details in the draperies, which is not as easily done as it seems, even by arranging the light, as I have, and placing a transparent white screen opposite the lighted part of the model and another over the head, as I would if you had them; for you know, M. X., the development has also something to do in the matter, and —" He looked at me with his queer smile, and that interrupted me at once, for I understood it now. Then he timed the plate and I developed it.

"You see, M. X., this ferrotype might do, although not as good as it should be. Decidedly the silver bath is too strong, and wants boiling and sunning, as shown by the whites, which are greyish. The collodion seems too bromized for ferrotypes. I think I can give you a very good formula, and if —"

"Well! well! I declare! Good day, M.D.," and he smiled again. It makes me mad. "*Vox clamantis in deserto!*" I shouted. Did he understand? Anyhow, I took the next train for New York.

*Furant, mais un peu tard qu'on ne m'y prendrait plus!* But I must not forget to explain

Anthony's Photographic Bulletin,  
Nov. 10, 1888

## PHOTOGRAPHIC PUBLICATIONS

### AVAILABLE FROM:

MORGAN & MORGAN, INC., Publishers  
400 Warburton Avenue  
Hastings-on-Hudson, N. Y. 10706

**HISTORY AND PRACTICE OF THE ART OF PHOTOGRAPHY**, Snelling (1970). Facsimilie of the original edition printed in 1849. This was the first book published in the United States on the practice of making daguerreotypes and is beautifully illustrated throughout with wood cuts showing how the process works. 014-8 \$5.95

**AN HISTORICAL AND DESCRIPTIVE ACCOUNT OF THE DAGUERREOTYPE AND THE DIORAMA** by Louis Jacques Mande Daguerre, with a new introduction, appendix and bibliography by Beaumont Newhall. Facsimile edition of the original book published in 1839. 282 pages with 50 illustrations from the Eastman House archives and private collections. Hardbound & slipcased.

\$10.00

## IMPROVEMENTS IN PHOTOGRAPHY

*To the Editors of the Philosophical  
Magazine and Journal*

Gentlemen,

From the many able papers which occasionally appear in your Journal on photography, by Sir J. Herschel, Messrs. Talbot, Hunt and others, I am induced to believe that any facts bearing on that most interesting subject will be welcome. I therefore hasten to communicate them for the information of your numerous readers.

My attention has lately been directed to ascertain what other substances besides chlorine and bromine, separately and combined, possessed the property of accelerating the action of light on a Daguerrean or iodized plate; and after many trials, I found that the vapour of ammonia possesses this singular quality in a very remarkable degree. I first employed it with iodine alone, by simply iodizing a plate to a full yellow colour, and then exposed it for a few seconds to the vapour of ammonia in an exceedingly attenuated state by adding a few drops of strong ammonia to a little water, just sufficient to recognise it by its odour; thus prepared it was placed in the camera, and produced a perfect impression of a building in half a minute in moderate sunshine; and several other experiments satisfied me that ammoniacal vapour has a very quickening action on iodine alone. My next step was to ascertain how it would operate with bromine; expecting it would either destroy or accelerate its action, I was rejoiced to find that it had the latter effect, and that plates prepared in the usual manner, with iodine and simple bromine water, are rendered infinitely more sensitive by exposing them a few seconds to this vapour than they are without it. Having found that I could obtain a perfect impression in sunshine instantaneously, and that five or ten seconds only were sufficient in a moderate light, I indulge the hope that, with its assistance, moving objects may therefore be taken with facility. I should inform you that I have employed this substance in a variety of shapes, by exposing the plates to its influence previous to placing them in the camera, or

by allowing it to be evolved in it during the operation, or just before it is used, and in each case have found it equally efficacious. What is remarkable also, the accelerating influence of the ammonia seems to be retained in the camera for a considerable time, notwithstanding its volatility: in fact I have sometimes thought its presence in the operating room alone had an accelerating influence, and am persuaded it will be highly advantageous in a room where bromine or iodine is evolved, whose presence is known to suspend the action of light altogether; this vapour, on the contrary, neutralizes them, and instead of retarding the process, hastens it.

I have not had time to institute further experiments, which I think the subject well worthy of. My object now is simply to the fact, and I shall be much mistaken if this compound of hydrogen and nitrogen does not prove a valuable adjunct to the photographic art.

I am, Gentlemen,  
Your most obedient Servant,  
W. H. Hewett.

26 Tavistock Place,  
Tavistock Sq.  
October 20, 1845

P.S. I should add that my experiments were made with two meniscus lenses of small aperture in front, and worked at the chemical, not the visual, focus with achromatic glasses. I have no doubt much more satisfactory results may be obtained.

W. H. H.

*From The London, Edinburgh, and Dublin  
Philosophical Magazine and Journal of Science. Ju-  
ly-December, 1845.*



# IMAGE GALLERY



## “MAMMOTH PLATE”

An unusually fine group portrait with 15 girls and 3 instructors of the Rutgers Female Institute.

The largest Daguerreotype plate to come in a standard size was the whole plate, measuring  $6\frac{1}{2} \times 8\frac{1}{2}$  ins. Having one's portrait in that size implied a certain wealth and public standing. Inevitably, the “Mammoth Plate” (11 x 14 ins.) was offered as tours-de-force for both the photographer and client.

Purchased by Cliff Krainik at the Sidney Strober sale 2-7-70, and is truly an outstanding example of Daguerreian Art.

*Daguerrotype.*—This remarkable process has largely engaged public attention in Europe and America; attempts have been made to improve upon it, to vary from it, and to impose new names upon the original principle. M. Daguerre has consequently had much trouble in vindicating his claim to originality, as well as in protesting against innovations tending to devalue the value and utility of his process. To this end a friend of his *M. Gourand*, has arrived in this country and is about to exhibit numerous specimens of the Daguerrotype in proof of both its excellence and beauty. We have been favored with a private examination of these specimens and are free to confess that they exceed anything of which we had any conception.

The nature of the process has been freely described over and over again; but, in the manipulation, it is evident that intimate acquaintance with the chemical preparations, as well as great care and attention, are necessary; and hence it is that the effects produced by M. Daguerre are so far superior to those of others. The pictures are, in the strictest sense, nature itself in Little. The degree of light and shade on the plate are as nicely adjusted as that of the subject itself from whence it is derived. The figures and prominent parts stand out in round and accurate relief, softened with the utmost delicacy, and in the smoothness as well as quality of shade they are beyond all imitation. Of course the pictures are the reverse of the originals, and this only is the point of difference; for so minutely correct is the reflection of the solar light, the objects altogether imperceptible to the eye, are reflected on the picture and discoverable by the help of a magnifier.

We know not whether M. Gourand intends to lecture on this interesting subject, but we find him both ready and clear in his explanations to inquirers. It will doubtless result in great advantages to the arts, although, so new is the subject, it would be premature yet to point out its peculiar adaptations. In the meanwhile we most strongly commend this exhibition to the attention of the curious.

*The Albion* - Dec. 7, 1839

## ADVERTISEMENTS.

### HILL'S TREATISE ON DAGUERREOTYPE.

TWO VOLS. IN ONE.

The whole Art made easy, and all the recent improvements revealed. Containing also—The Process for Galvanizing Plates, and the whole Art of Electrotype; the Reproduction of Daguerre's Images by Tithonotype; an account of Calotype Paper, and other methods of Photogenic Drawing, &c. By L. L. Hill, Westkill, Greene Co., N. Y.

#### CONTENTS.

History of Photography; Theory of the Process; Description of Apparatus; Account of Stock, such as Plates, Cases, Chemicals, and other articles to be purchased forming a complete Daguerreian Directory; Recipes, a large number; Polishing Plates; Coating the Plate; Camera; Mercury; Gilding; Coloring; Calotype, Tithonotype, &c.,

The above is but a partial outline of the subjects treated in this work. Nothing is omitted which is necessary to render any person of the requisite judgment and taste "a workman that need not be ashamed." The Recipes have cost the author more than \$500, and no pains or expense have been spared to render the work a complete Manual of Daguerreotype.

#### TESTIMONIALS.

The following extracts, from a large number of highly flattering Testimonials from distinguished Artists and others:

M. A. Root, an eminent Daguerreian, Philadelphia says, "I can freely say yours is, in my opinion, a most valuable Treatise on the Art of Daguerreotype."

From the *Albany Express*. We would recommend this useful work to all practising the Art."

E. Jacobs, a celebrated Operator, New Orleans, says, "I have perused the work with much gratification as being much needed in the Art. I can sell a large number to pupils."

From the *Uster Telegraph*, Saugerties, N. Y.: "Those acquainted with the Christian character, and extraordinary skill of Mr. H. in Daguerreotyping, need no recommend from us. His pictures are perfectly exquisite, and his modes of operating of the most simple and scientific character. The Book will be a treasure to those engaged in the Art. It is one of those rare works which is as good as its title-page, and we heartily recommend it to the Daguerreian fraternity."

Orders should be directed to S. D. HUMPHREY, Agent, New York.

Also for sale, as above, price \$2, a pamphlet by the same author, on the Magic Buff, Plate-Making, Fixing Process, Celerotype, &c.

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### SPIRITS OF THE DEAD

Thy soul shall find itself alone  
 'Mid dark thoughts of the gray tombstone:  
 Not one, of all the crowd, to pry  
 Into thine hour of secrecy.

Be silent in that solitude  
     Which is not loneliness,—for then  
 The spirits of the dead who stood  
     In life before thee are again  
 In death around thee,—and their will  
 Shall overshadow thee: be still.

The night, though clear, shall frown,—  
 And the stars shall not look down  
 From their high thrones in Heaven,  
 With light like Hope to mortals given:  
 But their red orbs, without beam,  
 To thy weariness shall seem  
 As a burning and a fever  
 Which would cling to thee forever.

by Edgar A. Poe



CORNER OF BROADWAY AND FULTON.

**Awarded First Premium.**

**M**R. BRADY respectfully invites the attention of the citizens, also strangers visiting the city, to the very fine specimens of Daguerrotype Likenesses on exhibition at his establishment, believing they will meet the approbation of the intelligent public. Mr. B. has recently made considerable improvement in his Miniatures, particularly in their durability and coloring, which he thinks cannot be surpassed, and which, in all cases, are warranted to give satisfaction. The coloring department is in the hands of a practical and competent person, and in which Mr. B. begs to claim superiority.

*CS* The American Institute awarded a First Premium to Mr. M. B. Brady, at the late Fair, for the most effective Miniatures exhibited.

*CS* Instructions carefully given in the art. Plates, Cases, Apparatus, etc. (a19) M. B. BRADY.

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