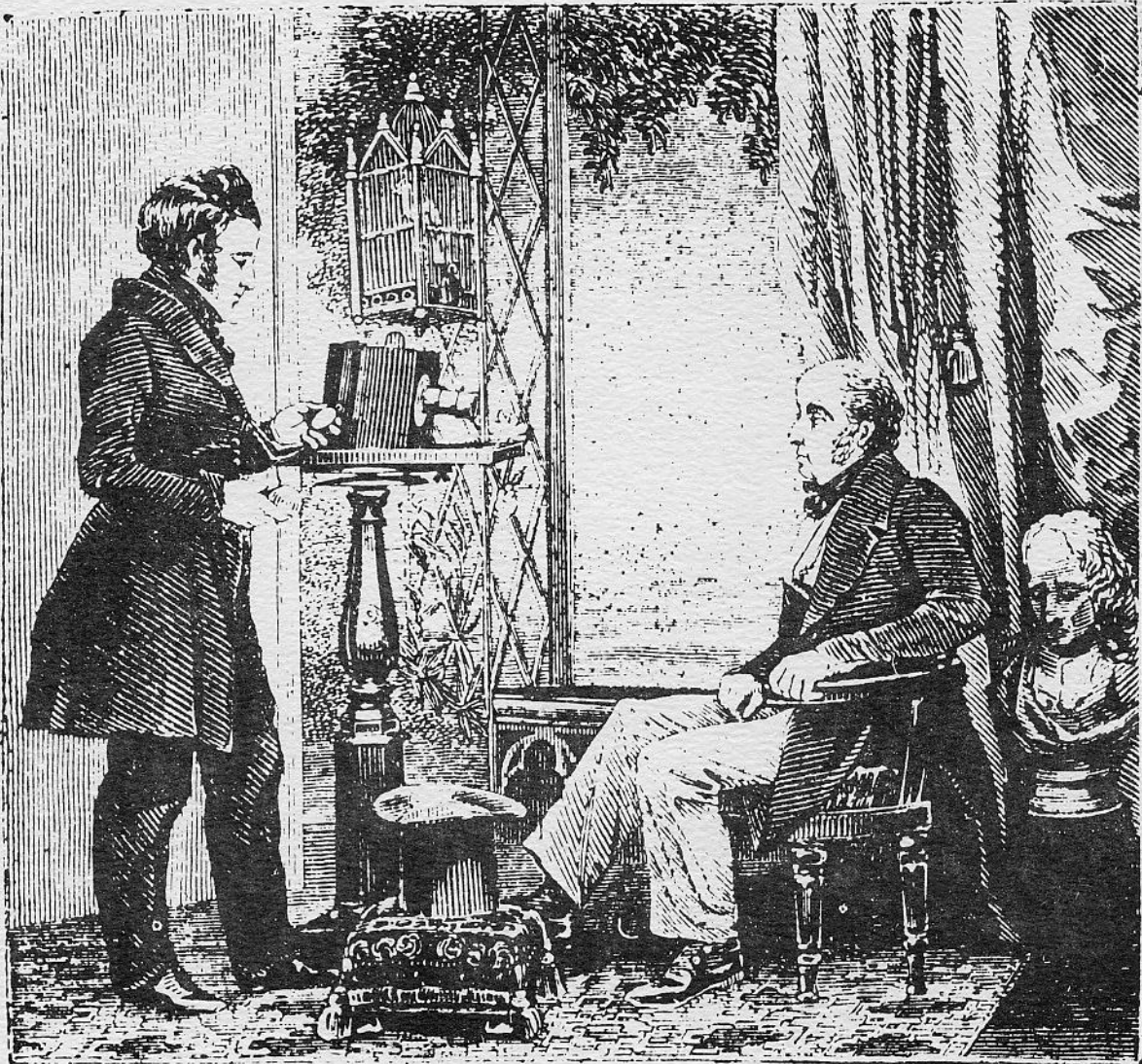


THE NEW DAGUERREIAN JOURNAL:

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

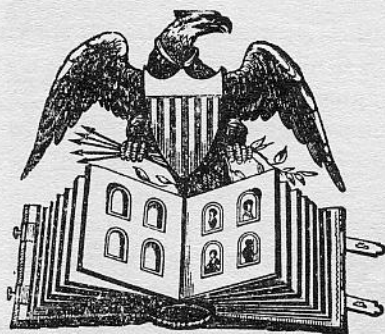


Daguerre



Notice:

This is to announce the formation of an Editorial Board for The New Daguerreian Journal. The Board's purpose will be to broaden the scope of published material in a realization that photography is truly an interdisciplinary study. The members representing various departments within the Ohio State University are: Bernard Bayer, Ohio State University Libraries; R.H. Brenner, Phd., History; A.C. Clarke, Phd., Sociology; W.A. Kefauver, University Press; D.D. Keys, Phd., History of Art; Robert W. Wagner, Phd., Chairman of the Department of Photography and Cinema.



The New Daguerreian Journal

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LOUIS JACQUES MANDE' DAGUERRE

A FEW PHOTOGRAPHS

It was at Paris that the Daguerreotype first 'saw the light.' That is but a few years ago; it is still in its teens; and yet it has travelled to the antipodes. It thrives best where the sun shines brightest; no where better than at its birth-place, where the supply is hardly equal to the demand for it.

But it is not the Parisians alone who patronize it there. Few strangers depart from that city without having first submitted themselves to the operation of sun-pictures; some, because they fancy the art carried to greater perfection in the metropolis than elsewhere; others, with a view to enjoying the little vanity of saying to their provincial friends, 'Have you seen my daguerreotype? I got it touched off the last time I was at Paris.'

There are a great many practitioners of this ingenious process in all the large cities, their studios — or laboratories, rather — being indicated by a frame of portraits suspended at the street-door. Photographers they are, but not painters; for it is Phoebus himself who dashes you off with his 'pencil of light,' and for the sum of ten francs you can have a good specimen of his hand and of your own face, miniature-size. Ten francs! it's hardly worth while to go without your portrait for such a paltry consideration. Surely, for so famous an artist, Phoebus is singularly reasonable in his charge!

Attracted by the frame of portraits, you walk up-stairs, and into a room that looks something like a shop without the wares. There is no display of goods here to beguile customers; nothing looks like business but the small compartment at the window, screened off with canvas, in which recess the sitter is placed. But this little chamber is not always unoccupied on your arrival; for there are, usually, a good many people there on the same errand as yourself, and every body has to wait until his turn comes. In the mean time you are at liberty to walk about, to sit down, or to chat with the assistants of the establishment, whilst choosing a plate of the size fancied by you; and if you wish your portrait to be of a better class than a ten-franc one, you select a frame also, which is fitted to the plate forthwith. You soon

discover that a great many preparations are necessary before the sun is called into requisition; and you also perceive that a good deal of skill is required in the process, as well as the greatest care; for the neglect of a single application, or a clumsy style of manipulating, would cause the operation to fail altogether.

It is amusing to observe the characters in the reception-room, waiting till their turn comes for a sitting, or driving a bargain with the assistants.

Here comes a man from the suburbs, with his wife tucked under his arm; they want their likenesses to send to an old aunt in the country, and wish to know what it will cost; and they are told that the lowest price is ten francs apiece.

The man — a cattle-dealing sort of man he is — looks at his wife, a great rural dame clad in coarse homespun, who, after considering a while, shrugs up her shoulders and says:

'Ten francs for each of us! that's more than we're worth, I doubt; but if you could make it something less —'

'You ought to knock off a trifle in regard of there being two of us,' chimed in the husband. 'Couldn't you make it six francs the pair, now?'

The operator refers them to his scale of prices posted at the door, and proceeds to attend to the demands of his other customers; and so the good man and his wife take counsel by themselves.

'It's too dear, is ten francs,' says she, with a calculating air; 'that would come to twenty francs for the couple, and I'd rather not be done at all than be done that way: and beside, they're ugly, sooty things, after all, are these dagger-picters. For my part, indeed, I'd rather have myself painted with a brush.'

'A brush! oo ay, with a lick o' paint on it. But what need of a brush and paint when a picter comes by itself?'

'Hold your stupid tongue, good-man goose! Our faces a'nt smirched like that, are they? Why, when we look in the glass, o'Sundays, do n't we see the color of our hair, and our eyes, and our cheeks, and our noses, and our clothes, and every thing?'

'Well, well, but there be n't no paint in the looking-glass, for all that; the picter comes by itself.'

'Nonsense, old man! let's be off; but first let's have a look at the tally of prices he talks about.'

And so, down-stairs they tramp to inspect it. Soon after, the door opens, and an individual dressed in somewhat of a 'flash' style, makes his appearance. He has rings in his ears: bleachers at Paris wear them, and sometimes persons troubled with weak eyes. With this swell-gentleman comes two ladies, one pretty, the other very plain.

'I have had my portrait painted very often,' says the plain, one, 'but some how it never was like. All the artists said I was remarkable difficult to catch. I am quite impatient to try the success of this new process.'

'Oh, there can be no mistake about the success,' rejoined the pretty one; 'the likeness *must* be accurate, since it is an actual reproduction of nature. Is it not so, M. Mouille?'

'Oh yes, it's a reproduction decidedly — that is to say, you know — allow me to explain — in fact, it's a reproduction.'

And the gentleman with the ear-rings nods his head didactically, as he delivers himself of this lucid explanation.

'What a very extraordinary fact,' remarked the plain lady, 'that one's image can be self-impressed upon a plate by the power of light! It is the power of light that does it, M. Mouille, isn't it?'

'Permit me to explain the process, madam. It's the light of the sun — no, the light of science, concentrated by optics and chemistry, combined with the light of the sun, that obtains so beautiful an effect. In fact, as you have justly remarked, it's the power of light that does it.'

And again the swell-gentleman's ear-rings vibrated to his didactic nod.

'Have you ever had yourself daguerreotyped, M. Mouille?' inquired one of the ladies, in a tone of deep interest.

'No, Madam; I have no fancy for these dark portraits; give me something with color in it. In fact, I flatter myself that I possess a pretty good complexion, an advantage not displayed by the daguerreotype

process,' said M. Mouille, drawing himself up.

'Dear me! how long one has got to wait!' cried the pretty lady, addressing herself to one of the assistants, who was polishing a plate. I thought, Sir, that portraits in this style were taken in an instant.'

'The sitting for a portrait, Ma'am, does not occupy more than fifty seconds; but some time must elapse before the plate is ready for delivery, even when the image comes out well upon the first trial, which is seldom the case.'

'And what is the reason of that, pray?'

'There are fifty reasons, Ma'am, for the failure of an operation. For instance, one may have employed too much of this preparation and not enough of that; or —'

'Oh, I don't want to know all that; but when the process fails, what do you do then?'

'We try it over again, Ma'am and keep repeating the process until the image is properly developed. We never think of palming off a defective portrait upon a customer.'

Here, a young gentleman who has been waiting some time for his turn, rises from his chair, saying, 'Fifty reasons for a failure, and try it on fresh every time! Oh, that's a good one! Catch me waiting any longer!' and away he goes.

'That's the way with the Parisians,' said the daguerreotypist; 'if you don't play the mountebank with them, they mistrust you. Now, that young spark will go some where else, where they'll say nothing about failures, and a nice picture they'll make of him, I'll be bound. The sitting-room is ready, Ma'am: walk in, if you please.'

At this moment the bumpkin and his wife return, saying to the photographer:

'Can't you knock off the two of us, now, for eight francs? Won't that suit your book?'

'No second-price here,' says the man of plates, and, turning abruptly away, he ushers the pretty lady into the little tent-like sitting-room, where she is seated in a chair fitted with a peculiar apparatus for keeping the sitter's head in a proper position. A point is indicated to her, upon which she is requested to keep her eyes firmly fixed.

'Now, ma'am says the operator, 'remain perfectly still for a moment, if you please; do not even wink, if possible.'

The lady looks straight before her; not a breath is perceptible, not the twinkle of a silken eye-lash, so anxious is she to obtain a good likeness. But the minute appears an age to her, and her eyes are just beginning to shrink from the intense light, when the daguerreotypist shuts up the lens, saying, 'That will do, Ma'am.'

'Oh, pray do let me see it!' cries the lady, with great excitement.

'Not yet a moment, Ma'am, if you please; but if you will be so good as to join your friends, I will soon let you know whether we have succeeded or not.'

The lady rejoins her party. There have been several fresh arrivals during her short absence.

'Well,' says M. Mouille, 'what sort of a process is it? Were you frightened?'

'Frightened! I should think not; but it tires one's eyes a little, I can tell you. Oh, dear me, I'd give the world to know whether it has succeeded!'

In a few minutes the daguerreotypist again enters, saying 'Perfectly successful, Ma'am! I don't think I ever saw a portrait come out better'

'Oh, how glad I am! But where is it?'

'You shall have it in a minute or two, Ma'am.'

In about a quarter of an hour he returns with the portrait. The likeness is acknowledged by every body, even by the lady herself; but she sighs as she gazes upon it, and says mournfully,

'Ah, what a sad expression! There is something about the daguerreotype that bespeaks a hand not of this world. Surely, to punish us for penetrating her mysteries, Nature touches us with the shadowy hand of death in revealing them!'

'Now for my turn!' cries the plain lady; 'let us see whether Nature will not be kinder to me.'

At this moment, back come the two bargainers, the woman saying, as she opens the door, 'Another franc, Master — will that do the business?'

The daguerreotypist takes no notice of them, but escorts the plain lady into the sitting-room. Here she immediately throws herself upon the chair in a

striking attitude, which she rapidly changes, however, for another, and is about proceeding to execute a series of picturesque effects, when the daguerreotypist endeavors to recall her to a sense of business, saying, 'Pray decide upon your attitude, Ma'am and then remain motionless for a few moments.'

'Wait a minute, Sir; not yet, if you please: shall I not be better so, don't you think?'

'Very well in any way, Ma'am, so long as you don't alter your position.'

'I'm sure, Sir, you're very polite: but stay a moment; I think I might throw a little more grace into my attitude — so. A little more this way, I fancy, would tell better in a picture. Ah, no! I believe I was better before. Which way shall I look, Sir?'

'At that little point, Ma'am.'

'May I smile at it?'

'Certainly, Ma'am, if you choose; but then you must preserve the very same smile for at least fifty seconds.'

'Oh, I sometimes keep it up for a whole evening. I smile with great facility, I assure you; at the theatre, indeed, I do nothing else.'

'Now then, Ma'am; whenever you're ready' —

'I'm quite ready now, Sir.'

'Here goes, then.'

The apparatus is adjusted; but the operator, who keeps his eyes fixed upon his watch, never perceives that his sitter is evolving a succession of bland smiles, in order to impart as amiable an expression as possible to her features.

The sitting over, the lady returns to her friends, saying, 'I think you'll find that my expression has been caught exactly.'

But just then the daguerreotypist appears, crying, 'A failure, Ma'am! a total failure! Will you be so good as to return to the sitting-room, in order that we may repeat the process?'

'A failure! that is very strange — quite unaccountable. The sun must be very capricious to-day to say the least of it.'

And so she returns to the little tented chamber for another sitting; but, gathering not wisdom from experience, she again displays irresolution as to

attitude, fickleness in fixing upon a smile. Now she assumes a saucy, pouting expression, with half-parted lips. The next moment brings a dissolving view of sentimental languor, immediately supplanted by a sad picture of settled melancholy. At last, however, she appears to have decided on a very elaborate combination of charms, and the operation is in progress, when the daguerreotypist, looking at her, perceives that she has been making new faces, and says, impatiently,

‘Bless me, Ma’am! you have altered your expression completely! We shall never get on at this rate! It’s certain to be a failure again!’

‘Is it possible, Sir? How very unfortunate! I only elevated my left eye-brow that least bit in the world, to give a character of intellect which I am anxious should be preserved, and therefore took the liberty of adding.’

‘Adding, Ma’am! there’s no such thing as adding here, I assure you: no adders need apply!’ and the daguerreotypist laughed with hideous jocularly. ‘Yes,’ continued he gloomily, as he closed the apparatus, ‘a nice mess we have made of it again, I’ll warrant.’

The lady returns to the ante-chamber, where they all wait with impatience for the verdict of the operator, who quickly appears, looking as black as one of his own pictures:

‘Just as I expected, Ma’am, a total and complete failure! Could it be any thing else, indeed? If ladies *will* jerk themselves about; if ladies *will* purse up their lips and roll their eyes and flash their ivories,’ roared him, with strong and breathless energy, ‘how on earth can they expect to obtain their likenesses by a process to which perfect repose of feature is an indispensable condition! Here, Ma’am; look at it, and judge for yourself.’

The lady, with a puzzled expression, looks at the plate, upon which there appears to have been a strife of noses, each trying to blow the other out.

‘There’s something of my peculiar smile there, nevertheless,’ said she, ‘and there’s something of my chin there, too, and a good deal of my nose.’

‘Yess,’ said M. Mouille, ‘but it all seems to me to

be double — even triple. To be sure, there are people with double chins, but I don’t think I every saw any body with three noses,’ added he, with a look of indecision.

‘Well, Sir,’ said the lady, addressing the daguerreotypist, ‘since you say it’s all my fault, pray let us have another trial; this time I promise to be as still as a marble statue.’ And, as she really wishes to possess a good likeness, she now remains perfectly motionless, while the process is going on for the third time.

The sitting over, they are all more impatient than ever for the announcement, which is not long in coming, for, quick, and radiant with smiles, the daguerreotypist bursts in with:

‘Perfectly successful, Ma’am! It’s easy to see that you sat very well this time, for you have given out a perfect resemblance.’

‘Oh, I’m so glad! Pray let me see it!’

‘In a few minutes, Ma’am: will you have the kindness to wait for a very short time?’

But a ‘very short time’ appears a century to a lady waiting for a sight of her daguerreotype, more especially when she had been told that it has ‘come out’ remarkable well.

At length the much-longed-for plate is produced. Every body crowds to see it; and M. Mouille, who gets the first peep at it, cries, ‘My eye! what a likeness!’

So the pretty lady says too; in prettier language, however; but no sooner has the subject of the picture cast eyes upon it, than she utters a shriek of despair, and cries:

‘Goodness gracious, Sir! what on earth is this meant for! Why, it’s a failure, a complete failure; a much stupider failure than either of the others — a fright!’

‘Pardon me, Ma’am, for taking the liberty of contradicting you; but I assure you that the likeness is the most perfect and striking one that the process is capable of producing.’

‘Perfect and striking, Sir! if there’s any thing perfect about it, it’s a perfect fright, a perfect imposition! We must try it again, if you please.’

‘Quite useless, Ma’am, I protest. No further pains

or preparation could enable us to produce a better likeness of you than that.'

'It's a swindle, Sir! an imposition! a vile attempt at obtaining money under false pretences!' And the lady, whose naturally plain features are neither flattered by the photograph nor improved by her frame of mind, dashes to the ground the despised miniature, and bounces out of the room in a hurricane of wrath and muslin.

The next sitter is a gentleman suffering from *tic douloureux*, who continually twitches up the corners of his mouth, in a manner impracticable for the daguerreotype. Then comes another, who has a trick of lifting his eye-brows; and after him an old lady, whose head quivers like a calf's-foot jelly. And each and every one of these good people is quite indignant at the idea of a failure.

And if you observe closely the persons who depart with their portraits, you will perceive that, for the most part, they do not look pleased; the plain moral of which is, that the daguerreotype does not flatter, and it is hard to have to put up with the plain, wholesome, bitter, unadulterated Truth.

From The Knickerbocker - New-York Monthly Magazine - 1853.



No. 15,341.—Giles Langdell and Marcus A. Root.—*Mode of Tinting Photographic Pictures.*—Patented July 15, 1856.

The nature of this invention consists in applying both mineral and vegetable coloring matters in solution to the daguerreotype, or any other photographic impression, either introducing the said coloring matters into the collodion, or pouring them upon the plate after the impression is fixed.

Claim.—The application of coloring substances or matter to photographic impressions or pictures upon glass or metal, or other material.

“SEALING UP” PICTURES

By Carl Meinert.

Daguerreotypes, ambrotypes, and all photographic pictures under glass, are not usually considered safe against the intrusion of dust or atmospheric influence unless they are what is termed “sealed up” by a strip of sticking paper, gold-beater’s skin, or court plaster, all around the edge of the picture and the glass cover. Frames with photographs are also covered on the back with a paper, pasted all over the frame, to close it, so to say, hermetically.

Now, this seems to be nothing but just the right way, to “preserve” a picture.

Let years go by, and let such preserved pictures come under the hand and eye of an “*intelligent observer*” amongst the photographers, for the purpose of copying or cleaning, and he will at once perceive that the change, the “destroying angel,” which shows on the surface of the picture (not only on the opposite surface of the glass), was not created by dust or air, so carefully shut out, but by the very good intention and way of preserving it, viz: the dampness of the paste, left inside, unable to escape!

Dust, or air, will have very little if any effect on a well made picture: on the contrary, it has long been observed that photographic pictures retain their beauty better and longer if exposed to air. (Hypercritical critics will at once catch at the chance to inquire what I call “Air;” I refer them to the common sense of my readers.) But it is the *moisture* which invariably remains within a picture, when pasted up, glued up, or starched up, which produces injurious consequences, not less so than it will produce fungoid growth (mould) in a microscopic slide carefully prepared, that is sealed up before all the moisture is expelled.

This little bit of observation (having had photographs brought to me, which were “sealed up” even with *liquid glue*, made with nitric and sulphuric acids!) I beg to submit to the consideration of the fraternity, as my conviction that it is better, *not* to seal up hermetically any photographic picture.

*Credit: Humphrey's Journal of Photography
October 15, 1869*

ALEXANDER COFFMAN ROSS

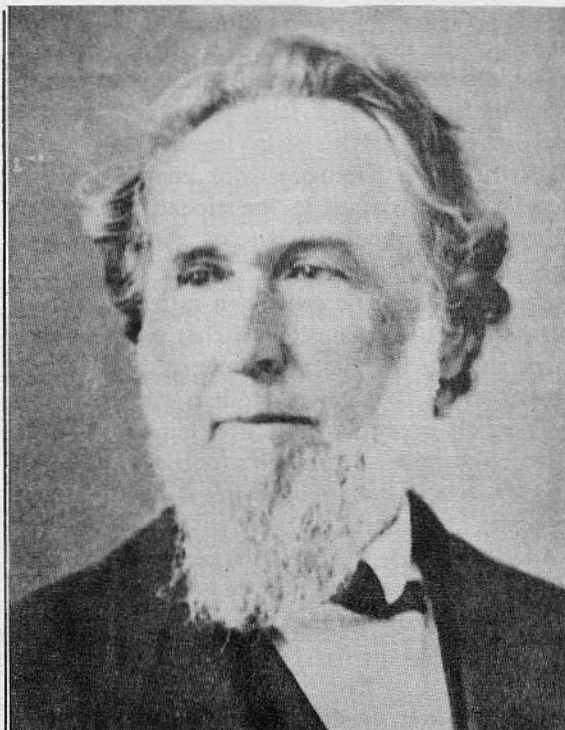
by Edward Lentz

"Soon the fumes rose, and by the light of my follow-dip, I watched the result in breathless anxiety; the picture began to appear and I witnessed my success with joy unspeakable. I called by wife and Mastan Hill and then in that little darkened room, I showed them the first Daguerreo type. Even made in Ohio, or west of New York City to my knowledge.

The speaker is Alexander Coffman Ross. The event he is describing took place in early November, 1839 in a small room behind his Jeweler's shop on the square in Zanesville, Ohio. Earlier the same day, Ross had placed his homemade Daguerre type camera in the front window of his shop and aimed it across the street at the old courthouse, which had served from 1810 to 1811 as the capitol of Ohio. Because the lens of his camera consisted of nothing other than the object lens of a borrowed telescope, Ross could only bring half the building into focus. The image emerging through the mercury fumes was of the left half of the building which housed the Zanesville atheneum.

Ross' equipment was crude indeed. Interested since early youth in technological innovations, Ross had learned of the Daguerrean technique in local newspaper accounts. Upon the full publication of the method in November of 1839, he immediately began to build his own camera.

Alexander Ross never became a full-time Daguerrean but simply contented himself with Daguerrean Experimentation as a hobby. His two major innovations of great interest to many Daguerreans were his discovery that a machine buffed plate produced a much cleaner and better defined image and his discovery by experiment that the focusing problems on non-achromatic lens could be corrected by adjusting the lens slightly after initial focusing. The results of this and other research were shared freely by Ross



Mr. A. C. Ross, 1812-1883, wrote "Tippecanoe and Tyle, Too" the song "which sang Harrison into the White House" in 1840.



Mrs. Ross and children, 1843, by A.C. Ross

with the public and he never sought to make any personal gain from his experiments. Although many of Ross' friends claimed Ross' early work to be the first of its kind in America, Ross himself never made that claim. He contented himself with the knowledge that his were the first Daguerreotypes in Ohio. Of far more interest to him was the quality of his work than its claim of precedence. And from accounts of period, it does seem clear that his work was excellent. Unfortunately it is not known whether any of it has survived. If it has, it has not become known.

In fact we would probably know very little of Ross' Daguerrean efforts were it not for his other accomplishments. A lifelong resident of Zanesville, Ross was caught up in the Whig Party fever of the campaign of 1840 and penned the marching song, "Tippecanoe and Tyler, Too", which became the battle-cry of Harrison's campaign and a slogan which has passed into American heritage.

The importance of Ross to the serious student of the Daguerrean art is not that he was a skilled image-maker, which he was, or that he was an innovative experimenter, which he also was, but that he was a classic representative of the type of skilled amateur whose numbers were legion in the early days of the Daguerrean era. Ross was not a formally educated man. His basic education was haphazard, his occupation was learned through apprenticeship. While an avid reader, Ross derived most of technical information from local newspapers and similar sources. Basically a small-run businessman, Ross experimented with Daguerrean images to satisfy his curiosity and for his own amusement. Later in his life he would build a telephone unit and a phonograph, again with only newspaper accounts to guide him. He was also an amateur water colorist and a taxidermist as well as an accomplished self-taught musician. But all of this was in his spare time. Leaving the jewelry business in 1863 at the age of 51, Ross organized an insurance company and a job illuminating company in Zanesville. A devoted civic leader, Ross was also intensively involved in service, fraternal, and charitable organizations.

In short, Alexander Ross was a very busy man. But

his primary hobby was "Tinkering." And high on his list of projects was understanding and bettering the Daguerrean art and photography in general.

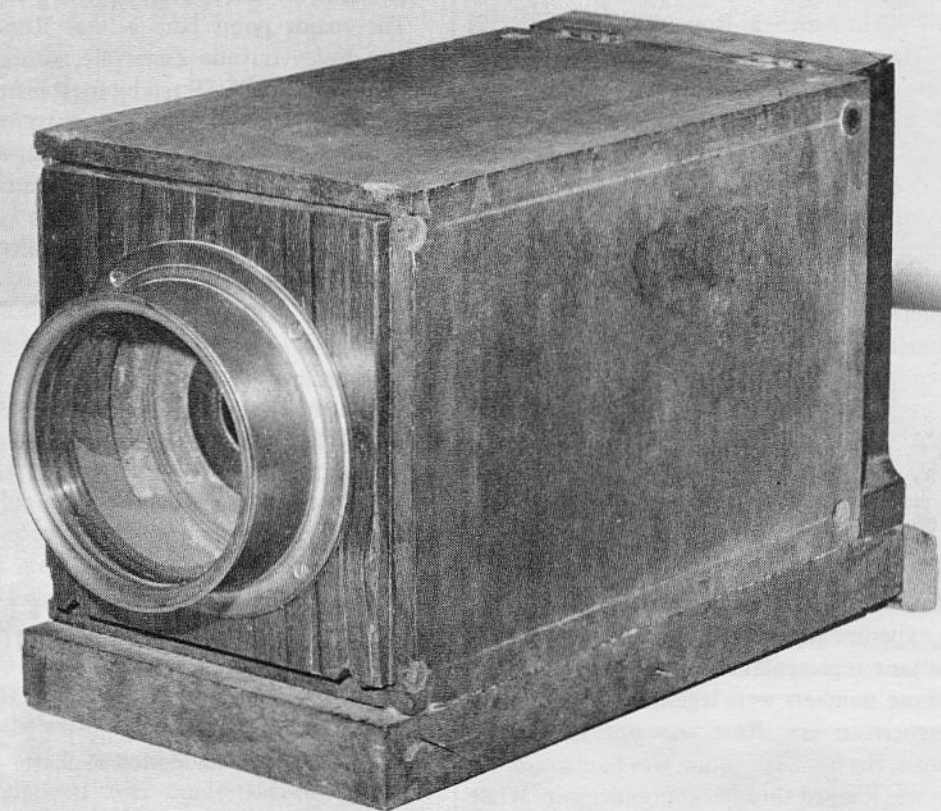
The major point here is that Ross is not well-known today outside Zanesville, although he is still remembered and respected by local historians in Ohio and especially in the south-central region of the state. Material on Ross was not too difficult to locate. How many more are there like him waiting to be re-discovered? One would hazard the guess that the number is quite large and their contributions well-worth re-examining.

(The substance of this report was gleaned from an extensive article on Ross by C. B. Galbreath which appeared in the Ohio Archeological and Historical Quarterly, Vol. 14, No. 5 (1905) pp. 62-88.)

PATENT RECORD LIST FOR DAGUERREOTYPE PLATE HOLDERS FOR BUFFING

Compiled by
Floyd & Marion Rinhart

- Johnson, John, Dec. 14, 1841. Patent No. 2,391
Southworth & Hawes, June 13, 1846. Patent No. 4,573
Becker, Alex., Oct. 23, 1849. Patent No. 6,812
Lewis, W. & W. H., Oct. 23, 1849. Patent No. 6,819
Peck, Samuel, Apr. 30, 1850. Patent No. 7,326
Mallory, George, Sept. 17, 1850. Patent No. 7,655
Finley, Marshall, Oct. 4, 1853. Patent No. 10,093
Stimpson, C. W., Jan. 17, 1854. Patent No. 10,433
Benedict, Philander, Jan. 31, 1854. Patent No. 10,466
Knecht, Reuben, Feb. 7, 1854. Patent No. 10,508
Hill, Joseph, Aug. 22, 1854. Patent No. 11,565
Coffin, D. N. B., Jr., Feb. 6, 1855. Patent No. 12,344
Shive, David, Oct. 9, 1855. Patent No. 13,665
Day, S. S., Oct. 23, 1855. Patent No. 13,701



We are indebted to Michael Drazin for allowing us to feature this Daguerreotype camera from his collection. The camera bears a strong resemblance to the famous Plumbe Daguerreotype camera.

DAGUERREIAN

EQUIPMENT GALLERY

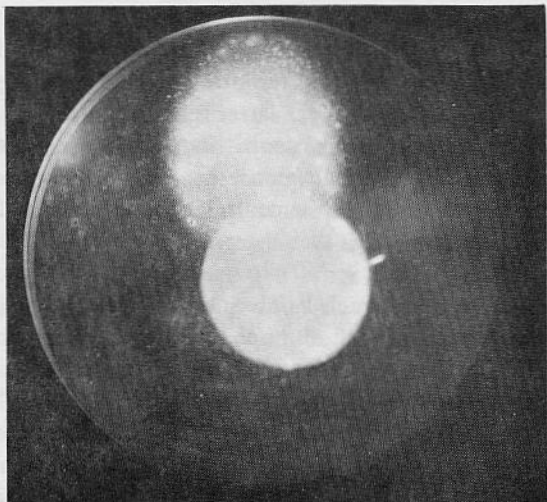
Is it, or isn't it a Plumbe camera? Compare these facts with those in Eaton Lothrop's book "A Century of Cameras" published by the International Museum of Photography at the George Eastman House, page 4, and then decide.

Although M. Drazin's camera is in poor to good condition (see O.C.C.S. guide), it could, with care, be completely restored. All the basic elements of its construction are complete, although most of the rosewood veneer is missing and the last remaining piece of the base trim molding is at the back of the camera. But the most important feature is the fantastic lens, and it is complete in every respect including the focusing track and wood screen controlling it at the back of the camera.

The overall dimensions of the Drazin camera are also similar to those of Plumbe. The length of the wood base is 27.3 cm and the box dimensions are 17.8 cm high and 14.35 cm wide, the lens measured 8 cm wide, with an approximate focal length of 20 cm.

One distinctive feature of the Drazin camera is the way the plate holder and the ground glass focusing screen are interchanged. A close look at the top back section of the camera shows two hinges that allow a frame-like molding at the back of the camera to be raised to allow the focusing screen to be removed. The plate holder was then inserted for the exposure, maximum size, 1/6 plates.

While the Drazin Daguerreotype Camera is unmarked as to the manufacturer, it has a strong resemblance to the Plumbe camera sold in this country during the early 1840's.



A paper diaphragm placed between the lens elements.



PHOTOGRAPHY ON PAPER QUICK PROCESS

By M. Vernier, Jr.

Photography on paper has gone somewhat out of fashion since the introduction of collodion, and for very good reasons. Collodion is quicker and yields sharper pictures. Still if we compare two positive proofs of the same landscape, of large dimensions, the one taken on collodion, the other on negative paper, we shall perceive that the latter is richer, softer, more aerial, and with more depth; in fact, more artistic than the first. This difference in results has induced me to make new experiments with paper, with the view of obtaining the sharpness and rapidity of collodion.

The method which I now submit to the attention of your readers will, I hope, fill up that gap, and restore negative paper to the high place it once occupied in photographic processes.

As a basis for my new experiments I have selected the gelatine employed by M. Baldus, one of our most accomplished artists. This substance does not produce any change in the nitrate of silver bath, nor impair its limpidity. In following his method, I obtain greater finish by sizing the paper before iodizing it, and greater rapidity by immersing it in a ethero-alcoholic iodide bath before sensitizing; besides these two operations, which are not in M. Baldus's process, I develop the image with sulphate of iron, which, as is well known is the most energetic developing agent.

I select a paper of very equal texture, marking one side with a pencil, then float it on the following for about two minutes:—

Rain water 12 ounces.
Gelatine 80 grains.

When removed from this bath, the sheets of paper are suspended by an angle and allowed to drain and dry, then placed in a portfolio and pressed flat.

Iodizing.—

Take of the above gelatine solution 12 ounces
Iodide of potassium 3 drachms
Bromide of potassium 36 grains

Warm the mixture, and when the ingredients are dissolved, filter through muslin into a dish kept warm on a water bath. In floating the paper on this solution, the usual care must be taken to avoid bubbles, and the placing the gelatinized surfaces in contact. When dry, they must be kept in a box in a dry place.

This double preparation gives a greater fineness to the proofs, renders the paper unchangeable, preserves its whiteness, and keeps it free from spots, because the iodine is not in contact with the paper, which often contains substances that neutralize its action, and produce spots upon developing, which injure the proof irreparably. The preliminary sizing is then of undoubted utility.

Sensitizing.—To sensitize this paper I take it by a corner with a pair of horn forceps, and immerse it in the following solution:—

Ether 1 ounce
Alcohol 3 ounces
Iodide of potassium 130 grains

The paper imbibes this solution. If I intend to use it *wet* I float it immediately on a collodion negative bath; after a contact of two or three minutes I remove the paper at once to the camera slide. If I use the paper when dry it is only necessary to suspend it in the dark, and preserve it out of contact of the atmosphere.

Exposure.—The time of exposure in the camera is nearly the same as with a collodion. I have observed that when the sensitizing bath is acidulated with acetic acid, the paper becomes more sensitive. In every other process the presence of acid retards the luminous action, while in this it has a contrary effect. The acid opens the pores of the gelatine, causes it to swell, and consequently renders it more permeable to the chemical action of light.

Developing.—Upon removing the paper from the camera I immerse it in a mixture of alcohol and water; then pour over it a filtered solution of sulphate of iron, which has already been used with collodion. The image appears immediately in all its details. If, from too little exposure, it is deficient in vigor, I let

the paper drain, then lay it upon a glass plate, and pour over it, from an upper corner, a weak solution of nitrate of silver, and then apply, for the second time, sulphate of iron. This simple method of strengthening an image will give all the intensity desired.

With a good stock of iodized papers, the manipulation of this process is very simple, requiring but little time, and no new complication of baths; but its chief recommendation consists in the facility it offers for obtaining very good proofs by the dry method. With reference to what I have said above, relating to drying the iodized papers by suspending them in the air upon removal from the iodizing solution, I may remark that it is not absolutely necessary for the dry process. I prescribed it because I found it convenient to operate in that manner. Usually I prepare eight to ten sheets at once, and by the time I have floated the last, the first is sufficiently drained to admit of its being placed on the nitrate of silver bath. After the two washings that must follow the sensitizing of the papers, the other operations are the same as with the wet method.

One day I took two pictures of the same object, and treated one with sulphate of iron and the other with gallic acid. The proof treated with sulphate of iron developed rapidly, and yielded a very good picture, as usual; that put into the reducing bath of gallic acid gave, after the lapse of half an hour, no signs of a picture; yet I was sure the paper was properly exposed in the camera, and with exactly the same time as with the other proof developed with sulphate of iron. To accelerate the development of the image I added some drops of nitrate of silver to the gallic acid, and waited another hour without obtaining any results. At length, impatient with waiting so long for a picture, I took a bottle containing an old bath of nitrate of silver, which had served for many experiments, and contained ether, alcohol, iodides, acids, and a little sulphate of iron. I decanted the clear portion of the liquid, and then poured a quantity of it into the gallic acid solution. My attention being engaged, I left the proof to itself, as an experiment from which I did not expect much.

Upon looking at it an hour afterwards, I was surprised to see the picture completely developed; but what surprised me still more was, that the developing bath had undergone no change.

I ask my fellow photographers and chemists, what substance in the old bath was it that kept the gallic acid in good condition? And I beg also to submit other questions:

Why is collodion the most rapid of all photographic agents?

Is this rapidity due to the pyroxyline which enters into the composition of collodion, or is it due merely to the two substances dissolved in it?

Without presuming to decide upon these questions, I venture to attribute to the ether and alcohol combined this accelerating property. In the method described above it is shown that the ether and alcohol, being imbibed by the paper instantaneously, facilitate the combination of the photogenic products, and consequently opens a freer access to the chemical action of light. These substances are, therefore, two powerful agents in the photography. —*La Lumiere*.

*Humphrey's Journal of the
Daguerreotype & Photographic Arts
June 1, 1859*

TO MY MOTHER

Because I feel that, in the Heavens above,
The angels, whispering to one another,
Can find, among their burning terms of love,
None so devotional as that of "Mother,"
Therefore by that dear name I long have called
you, —
You who are more than mother unto me,
And fill my heart of hearts, where Death installed
you,
In setting my Virginia's spirit free.
My mother — my own mother, who died early,
Was but the mother of myself; but you
Are mother to the one I loved so dearly,
And thus are dearer than the other I knew
By that infinity with which my wife
Was dearer to my soul than its own soul-life.

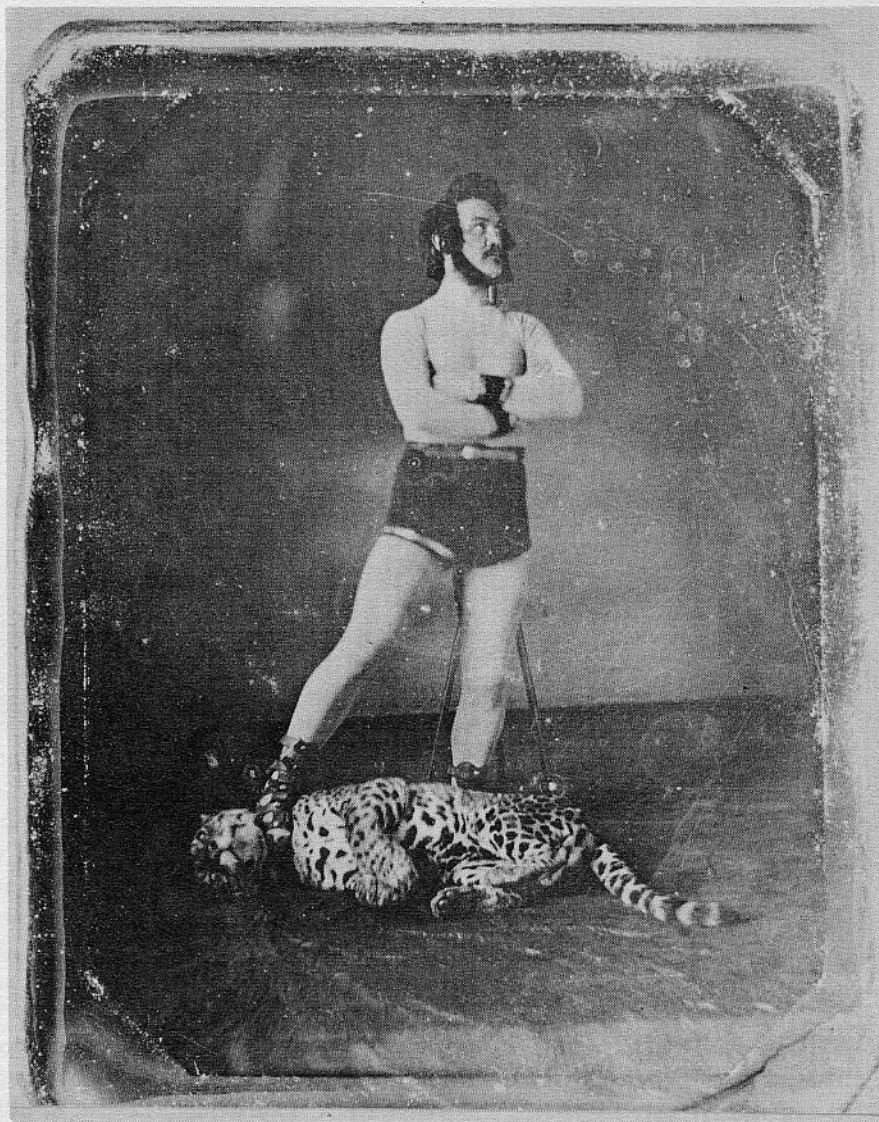
Edgar Allen Poe

DAQUERREIAN

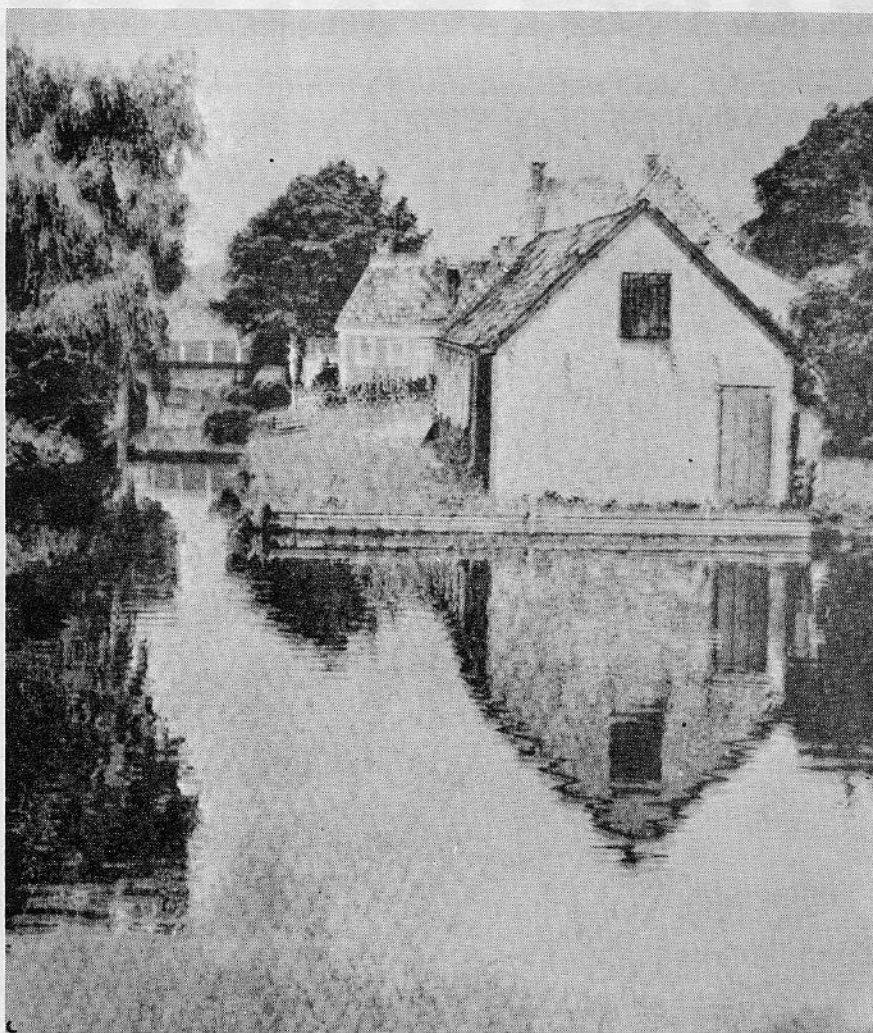


As we look into this most unusual Daguerreian image taken so many winters ago, it seems natural that a man would want a likeness made of his most prized possession. He surely must have paid a high price for his pleasure, for it wasn't easy to persuade the professor to leave the comfort of his studio. From the W. A. Johnson collection.

IMAGE GALLERY



Issac Van Amburgh "the nerve of a thousand men" was billed as America's foremost theatrical animal act. This daguerreotype (c1850) taken by a unknown but equally "nervey" artist, must have been the talk of the town when it was displayed. From the Floyd & Marion Rinhart Collection, courtesy of the Dept. of Photography & Cinema, Ohio State University.



**STUDENT RESULTS AND COMMENTS
on the 19th Century Photo-Process Course
(6949) offered by the
Dept. of Photography and
Cinema, O.S.U.**

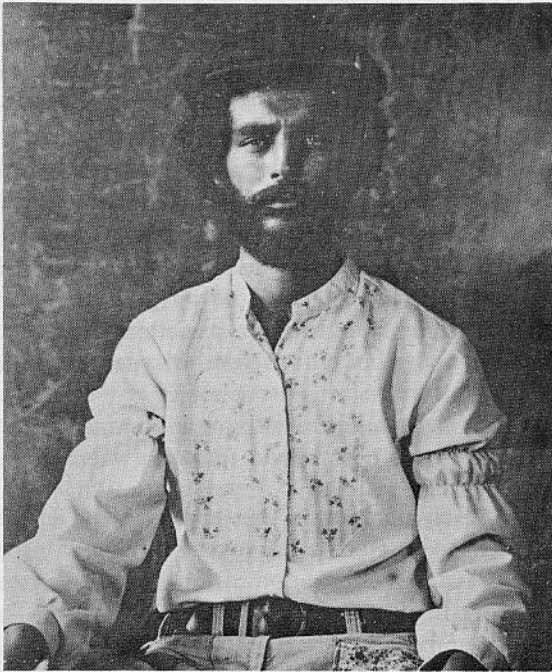
The summer of 1973 was indeed a busy one for eight students who became aware of the problems of producing photographic images by historic methods. The 19th Century Photographic Processes course

offered by the Department of Photography and Cinema at The Ohio State University was instructed by Walter A. Johnson and Donald P. Lokuta with an attempt to relate the trials and tribulations of the early pioneers through a phenomenological and sociological perspective dealing with 19th century photographic history.

The course offered an in-depth study of particular phases of early photographic history and the making of Photogenic Drawings, Daguerreotypes, and Col-

lotion related processes.

The students comments are reprinted here to indicate their reaction to this pioneer course.

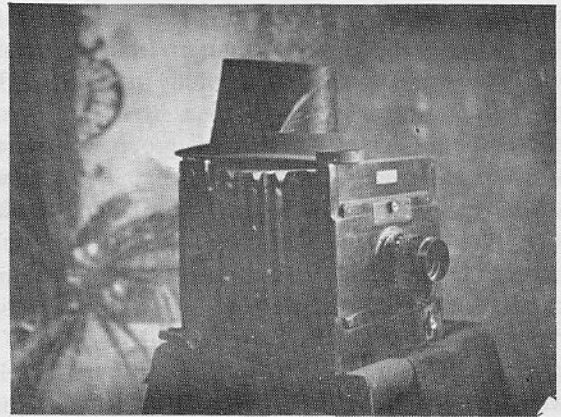


I enjoyed being involved in a group experience where each of us was making an addition to the information being discussed and used everyday. I liked the idea of making all our images from the raw materials. It gave me a better feeling for the photographic processes, and brought the history alive for me. I was familiar with these processes before this class, but now I am much more aware of the subtleties involved. I was also aware of a competitiveness that worked to my advantage.

I wanted to have a secret variation of a process that I could share with the others.

Ira Rosen

Although I did try to keep notes accurately it was difficult to hold back the enthusiasm and plunge ahead forgetting some of the crucial data. I feel, however, that in working with other students and by comparing results with them I did in fact make progress and learn how to avoid some mistakes.



Making a "good" daguerrotype or learning how to spell "daguerrotype" proved to be the toughest challenge of the course. There were so many variables to deal with that it was hard to know just what you were doing wrong. It turned out that my biggest mistake was inadequate exposure. It wasn't until the last week of classes that I finally exposed a plate long enough to obtain a respectable image. When I lifted the lid off the mercury bath after my plate had been in for only two minutes and the image was almost completely developed I knew that I had hit upon the right combination of sensitization, exposure and development.

AMBROTYPE:

This was my favorite process and the one I plan to seriously devote more time to. I think the ambrotype is a beautiful way of saying something. I had great trouble learning to flow the collodion properly and when I did my trouble was not yet over.

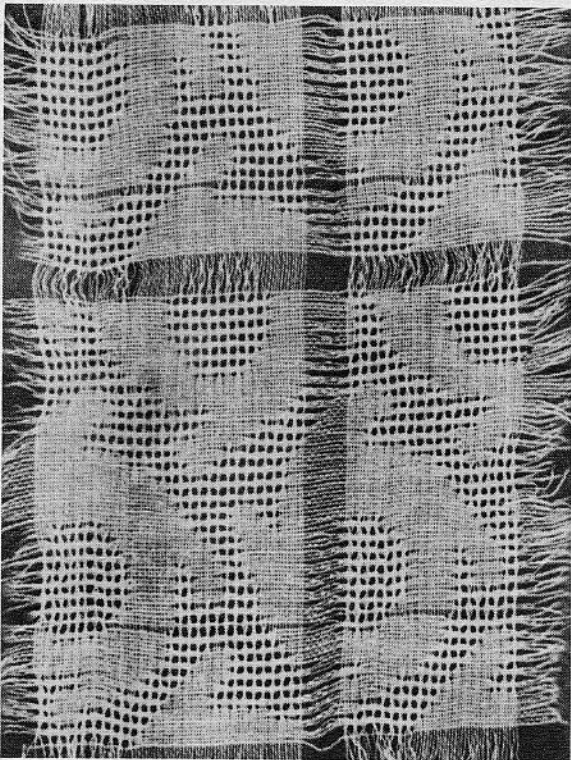
One must be careful to flow the silver bath across the collodion in one unending uniform motion lest one part of the plate receive more silver than another.

Once these techniques were learned (yet to be mastered) and a correct exposure given a respectable image was likely (there are still several variables that mysteriously cause an occasional failure).

To be very honest, I found the whole course and everything it entailed to be a positive experience. I came into the course with absolutely no knowledge

of any antique photographic processes. I mean zero! I told myself, self, anything you learn from this course will be new knowledge and hopefully interesting. The class in this respect more than lived up to my expectations. Being such a small group we had to work together and we did a wonderful job of it. I met some new people and became more friendly with some previous acquaintances and this alone would have made the course worth while. During the course of the course? I changed my outlook on photography. At the picnic we talked about thinking of a photograph as an object, a separate entity unto itself, which before this time I must admit I hadn't done. This single, yet powerful thought, had changed the way I look at and hope to create images.

David Wiseman



PHOTOGENIC DRAWING – I learned the importance of properly saturating paper with both salt solutions and silver nitrate solution. My first Photo-

genic Drawing (The Fabric) was perhaps the best I made simply because I was more careful in the soaking technique.

DAGUERREOTYPE – I probably made the most progress this quarter in this process. At least I'm beginning to understand what is going on. I now know that polishing the plate is truly important in acquiring a successful image. Sensitizing does not occur evenly when polishing is not accurate. I learned that exposure to bromine should be longer than I started out exposing. Leaving an image in mercury vapor should take about 3 minutes. The longer it is in vapor, the more contrast the image has. Under 3 minutes and the image is sometimes too weak. Picking good subjects for daguerreotypes is essential. It is not easy to get good pictures out of doors. I found it much easier to set up still-lives indoors. You can easily redo a plate and try again when photo is taken inside.

Positively the course was enjoyable and interesting. I gained a much better understanding of historic processes. A demonstration of these processes would certainly fit in well with a photo history course lab. Seeing and doing these processes makes historic photography a reality. I now appreciate how difficult and time consuming early photography was. I am now amazed that early photographers were able to make such good images.

Negatively I felt restricted in images because there was no mobility. It was difficult to move camera. The processes are very time consuming and it is frustrating to work for hours and come up with 0 images. I wish I could have accomplished more, but this is partly my fault. However, I would say that all my reactions to the course were positive. The negative feelings I just described even end up being positive because I do feel I was exposed to historic processes and learned how tedious and difficult they really are.

Lisa Taft

Persons interested in scheduling the exhibit of student work using these early processes should contact Donald P. Lokuta, c/o N.D.J.

ADVANTAGES OF PHOTOGRAPHY

By M. Ernest Lacan

Certain persons of grave and dignified bearing, bald-headed and white-cravated, have often reproached me with over estimating the advantages of photography, and of speaking with too much enthusiasm of its productions. Now, if I can only get one of these cold, calculating gentlemen into my study for an hour, I can, without entering into any discussion, take a little revenge out of him, which is very satisfactory to my price. I have only to show him part of my stock of photographs collected during the past ten years, and which is daily increasing. At first my gentleman turns over hastily, with a studied and forced air of indifference, the marvels of art I show to him; but he gradually begins to thaw, and stops incontinently at the portrait of some great politician, or artist, or author, he admires, or at some striking landscape or architectural gem. Then he is in my power. Having found out his weak point, I assail him with pictures, I awaken all his sympathies, all his preferences, and all his reminiscences. I intoxicate him through his eyes; and it generally happens that his imagination, turned out of its accustomed routine, runs wilder than my own.

Then I wrap myself up in the mantle of my dignity, look severe, and in solemn measured voice, address him in this style:— “Ahem! You have accused me of extravagant enthusiasm, and here you are yourself excited with a few leaves taken from my portfolio. What will become of you when you read the whole book—when you are transported, as it were, by these works, from one quarter of the globe to the other?—when you visit the most famous ruins of antiquity—when you study leisurely the *chefs d'oeuvres* contained in all the principal museums of Europe; when you traverse a street in Constantinople, a lagune at Venice, a canal at Amsterdam, or a square at Madrid or Moscow—when you sail upon the Rhine or the Nile—ascend the summit of Vesuvius or Mont Blanc, and witness the most important occurrences of our times, evoke its ruling spirits, and revive, amid the

wreck of ages, the great recollections of the past? All this I can show you, an; yet you accuse me of enthusiasm!”

This little speech, which, after all, is only the expression of truth, seldom receives a reply, and I generally make another convert to the charms of photography.

***—*La Lumiere.*

*Humphrey's Journal of the
Daguerreotype & Photographic Arts
June 1, 1859*



This well armed union soldier appears to be ready for anything, reports Herb Peck. A renown collector of civil war images, Herb plans to excite your vision with a selection of superb war images in our next issue.

Letters to a Young Photographer. —
No. 9

My dear Eusebius:

Do I remember your grandmother? That dear delightful old lady, to whom we paid a flying visit on our way to the Lakes? When I forget her, may my right hand forget its cunning. Is she not as fair and prim as a maiden of eighteen? Is not her voice as melodious as the note of the blackbird? and is not her face radiant, with smiles, such a one as only a Raphael could paint? Shall I forget her whipt syllabubs—her strawberries and cream, and those tea-cakes, which refreshed us after our dusty journey like manna in the wilderness, while seated in the jessamine arbor? No, never! Should I like to see a portrait of her? Aye, indeed; should I not? Would I not frame it, and place it in the post of honor in my studio, as a trophy of your skill in photography, and as the picture of a model woman. It is an honor to your head and heart to devote the first essay of your skill to the obtaining her fair counterfeit; and you cannot fail to triumph over all difficulties, if you but exercise your skill with due patience and deliberation.

How shall you take her? I would have her seated in the jessamine arbor, with that quaint old-fashioned tea-service before her, which she boasts was the property of *her* grandmother. I would place Fido at her feet, and the favorite cat on the opposite seat—there will be a picture which will gain you a prize and “honorable mention” at the next Exhibition. I think, if you plant your camera under the great walnut tree, you will find the jessamine arbor and its contents to come nicely into a 8½x6½ plate. Be very particular in focussing. When the image appears on the ground-glass, if it be indistinct, you must move the screen first backwards, and if the indistinctness increases, then bring the screen nearer to the lens, until you are satisfied with the sharpness and brilliancy of the picture. Many operators think it necessary to employ a “focussing.”

*Humphrey's Journal of the
Daguerreotype & Photographic Arts
June 1, 1859*

HEART-RENDING BOAT BALLAD

1. Father father bild Me a Boat
and pot it on the oason that I may float
Her father was welthy he bilt her a Boat
an pot it on the oason that She Mite float
She Stepte on the Boat She cride out Goy
Now Il find my sweet salar Boy.
2. She handent Bin Sailen far on the Main
She Spide three Ships come in from Spain
She hailed each captain as he drew ni
An of him She did in quire of her swee Salar
Boy.
3. Captain Captain tell me trew
if my sweet william is in your crew
Il tell you far lady Il tell you My Dear
your Sweet William is not hear.
4. At the head of rockeyilent as we past By
Will was taken Sick an thare did die
She stove her boat a gants a rock
I thaut in my Soul her heart was Break
She rong her hand She toar her hair
Jest like a lady in dis pair.
5. Go bring me a Cher for to set on
a pen and ink for to set it down
at the end or ever line she dropt a tire
at the end of ever virs it was o My dire.
6. Go dig my grave booth Wide an deep
poot a marvel Stone at my head an feet
an on my breast you may carv a dov
too let the world no that I dide for love.

Wm. H. Landreth

*The Civil War in Song and Story, by Frank Moore,
1889.*



And this maiden she lived with no other that than to Love and be
Loved by me.

And we Loved with a Love that was more than Love.

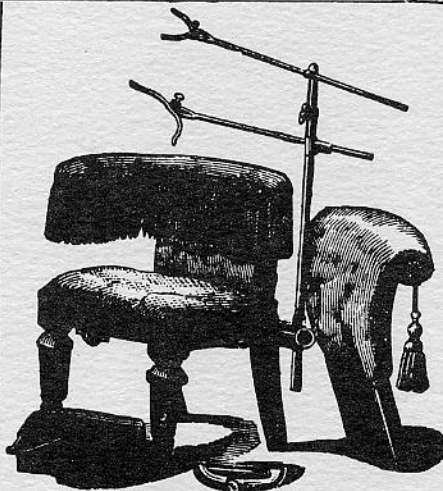
The Bowdish Chair.

Also with a Sofa



ATTACHMENT.

The most
Practical
Substantial
and perfect
POSITION
CHAIR
in market.



Enabling the photographer to successfully secure every variety of pose with facility and reliability. It is admirably adapted to the varying necessities of female portraiture, and is equally suited for children, for vignettes, or for full lengths. The BOWDISH CHAIR is substantial in construction, elegant in design, and rich in upholstery and finish. Those who have purchased them, speak in the highest terms, as will be seen by the following :

No. 1. Velvetten, turned legs, without rods and rest,	\$35 00
No. 3. Repts, " " " "	40 00
No. 5. Plush square " " "	50 00

A sofa attachment has lately been added, which renders the chair still more desirable and complete. It is adapted to chairs No. 1, 3 and 5, at \$8,00, \$9,00 and \$10 00 additional.

No. 2. With nickel-plated rods and rest, in velvetten or repts,	\$60 00
No. 4. " " " " " square carved legs,	70 00
No. 6. " " " " in best plush, panelled,	80 00

E. & H. T. Anthony & Co.

SOLE AGENTS.

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