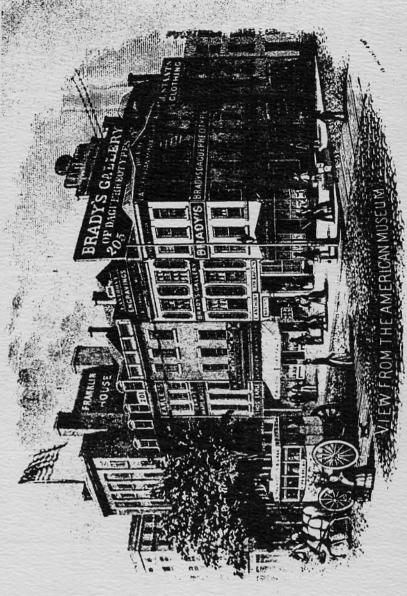
## THE NEW

# DAGUERREIAN JOURNAL:

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



Daguerre



DEPOT ANTHONY'S NATIONAL DAGUERREAN 205 Broadway, New-York.

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The New Daguerreian Journal

January, 1975

Volume 3 Number 2

### **Executive Editor**

Walter A. Johnson, Photographic Historian, Dept. of Photography & Cinema, Ohio State University

### Contributing Editors

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

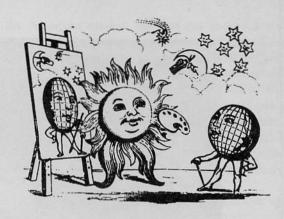
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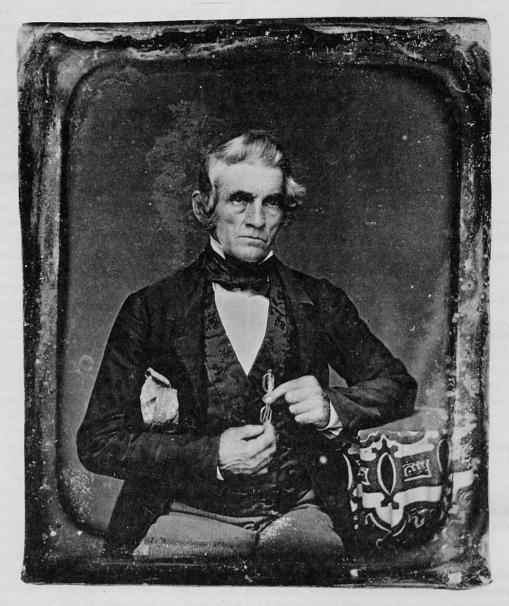
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From the Floyd and Marrion Rinhart collection at the Ohio State University Dept. of Photography and Cinema.

### NOTES ON THE DAGUERREOTYPE PLATE by Floyd and Marrion Rinhart

The Scovills in their business correspondence noted that daguerreians were temperamental in their demands for a daguerreotype plate. The writings left by daguerreotypists also show a definite opinion as to a particular brand—their preference stated in no uncertain terms. Each daguerreotypist endorsed his favorite brand and was as careful with his plate as a painter was with his selection of canvas. A masterpiece could not be produced without a proper base! The rise and fall of various brands of daguerreotype plates more than illustrate the daguerreians constant quest for "something better."

A study to determine which brands of daguerreotype plates proved the most acceptable to American daguerreotypists shows that for the first few years of photography, until about 1848, American plate makers undoubtedly commanded the market. Scovill brand plate, in these years was by far the most popular. (They claimed to have had the market in 1845.) E. White Maker and Binsse also enjoyed a share of the plate market during this period. In fourth place was the L. B. B. brand (French or American?), which Newhall illustrates in his book The Daguerreotype in America, p. 119, as a hallmark used by Binsse (also see Rinhart hallmarks 30-32). However, if this hallmark is American, why the variation in the abbreviation of the word "Company"? The New York Historical Society's Dictionary of Artists in America (Groce and Wallace) lists a Louis F. D. Binsse whose son Louis B. Binsse had a "Fancy Goods Store" in New York City in 1844. The elder Binsse was a native Frenchman and possibly had connections with French plate makers.

Following along behind the leading plate makers, in sales, during the 1840's were the French plate Grise and scattered American brands such as McClees & Germon, Jones, etc.

Sometime in the later 1840's, in about 1848, a number of French daguerreotype plates, led by H. B. brand, followed closely by J. P. and Gaudin brands, began flooding the American market in ever-increasing numbers. By 1850 the French plates had captured

the American market. Most of the imported plates were well rolled and made well but were generally not the equal in weight and craftsmanship to the earlier American plate. Perhaps the finest daguerreotype plates ever made were produced by Edward White with his E. White Maker brand (See Rinhart hallmark 16). It is possible that the high quality standard of the White Maker plate caused it to be over-priced in a gradually cheapening market, because, by 1849, Edward White had stopped making daguerreotype plates.

A good measure of the French plate influx, after 1848, could be ascribed to Edward Anthony's superb sales promotional organization. In his book, The History and Practice of the Art of Photography (1849), Henry Snelling wrote that the qualities to take a good daguerreotype "are possessed to an eminent degree by the French plate." It must be remembered that Snelling was Edward Anthony's sales manager and that the company was the largest importer of French plates when the statement was written. Edward Anthony, New York City, and the Scovill Company, Waterbury, Connecticut (also a New York store), were at that time engaged in a very competitive struggle over which company would dominate the daguerreotype supplies market.

Also, it is possible that, other than the Scovills and Edward White, a number of American plate makers had cheapened their plates by reducing the silver thickness in order to meet competition over the years. Unlike the French manufacturers, they did not have to stamp the silver content (usually 1/40 thick) on their offerings to the trade.

Another factor in the decline of the American daguerreotype plate was that in the earlier years the plates were made of heavier copper and would not take to the bending of a plate-bending machine to make a bevel on the plate's perimeter. The lighter copper of the French plates would and did take the bending manipulation quite readily. The bending factor was called a "crisis" in 1850 by the Scovill brothers, and it caused them to revise their manufacturing methods. It was not until March of 1851 that the Scovills offered their new factory polished

plates for sale.

Meanwhile, French plates had become firmly entrenched with the daguerreotypists. In the year 1850, the Scovill store, in New York City, had joined the trend and had imported 120,000 French plates. That figure, when combined with the French plates bought by Anthony, Levi Chapman, and other importers of French plates, dwarfed the Scovill output of 183,624 daguerreotype plates produced for 1850.

Unquestionably throughout the 1850 decade and until the end of the era of the daguerreotype, the French plate dominated the American market, although Scovill continued to produce the "Scovill Mfg. Co." plate and Holmes, Booth and Hayden entered the market with their H. B. H. brand, but neither recaptured more than a small part of daguerreotype plate sales.

#### Part 2: Practice regarding plates and plate sizes

In the 1840's American daguerreotype plate makers such as Scovill, packaged their plates in rectangular wooden boxes. Slots or grooves were made inside the box to keep the plates apart and in a vertical position.\* The unit was so many dozen of one size to the box.

Throughout the era of the daguerreotype, plate makers, both French and American, continued to offer daguerreotype plates pre-made to the size of a finished portrait. An exception was the one-sixteenth size (1 3/8" x 1 5/8") which was not a pre-manufactured size. Generally stock sizes ranged from the "ninth" size (2" x 2½") to a "whole" size (6½" x 8½"). The Anthony catalog of 1854 lists as a stock item, two plates larger than a 4/4 or "whole" size; an 11" x 14" and a 8/4 or 14½" x 16½". Whether these larger plates were cut or used only for a "Mammoth size" daguerreotype remains a matter of speculation, although if the 11" x 14" plate were cut in half, the resulting plates would approximate the obscure "two-thirds" size daguerreotype.

\* The Boston Museum of Fine Arts has an original Scovill box in their collection.

Many daguerreotypists bought whole plates and cut them to whatever size was needed for their daily practice. With a limited amount of capital employable, he could cut six "one-sixth" size plates from a whole plate with only ¼" x 6½" theoretical waste.

A test made using 195 "Sixth" size plates, from the years 1851-1854, revealed that 98 plates had plate maker marks and 97 showed none-an indication perhaps of the number of daguerreotypists who employed the cutting method. The "ninth" size, the second most popular, showed an even greater number of hand-cut plates and to such an extent that plates with hallmarks in this size are the exception rather than the rule.

Part 3: Daguerreotype plate study and its aid to historians.

Studies made about daguerreotype plate manufacturers, their biographies, and methods are important factors in the overall study of the daguerreotype. Many avenues of research still remain to be explored in this important study.

To the social historian, an identifying die mark found on a daguerreotype plate can provide him with a facutal clue toward accurately dating his image. The hallmark stamped by a plate maker combined with evidence left as to the buffing holder used or other apparatus, the shape and style of framing mat, and the manner, mode, and process used to create the image are all strong arguments for arriving at a reasonably accurate date for the daguerreotype in question. Also, the miniature case, which houses the daguerreotype, must be taken into consideration and explored as to its date of manufacture. However, such evidence regarding the case, although helpful, must be considered in a minor light. The photographic unit, in the 1840-1860 era, was not infrequently updated by placing it in a more fashionable or more elaborate case. This would help to obscure the true date when the daguerreotype was taken. However, the miniature case can not be ignored and clues must be examined in the image compartment, where the daguerreotype has rested, for the configuration of the protector mark on the paper or the lack of them (the protector was used to bind the glass, mat, and photograph into a compact unit). Very few daguerreotypes in the 1840's are found with protectors. Other evidence is sometimes present on the paper in the form of red glue or wax which had been originally used by the daguerreian. The impression left by the image package on the plush liner in the compartment deserves consideration on a reject or accept basis regarding the premise of whether the image is housed in its original case.

Dr. Philip W. Bishop's notes taken from Scovill Co. Business Papers.

#### SCOVILL AND PHOTOGRAPHY

The ship which brought news of such significance to J. M. L. and W. H. Scovill was the "British Queen." Her arrival on Sept. 20, 1839 was noted by Lamson Scovill who had heard of her docking just before he left New York for Philadelphia. It was entirely appropriate, too, that the news should come by this route; for the "British Queen," one of the first vessels to cross the Atlantic without the aid of sails, was owned by the British and American Steam Navigation Co., incorporated in London in 1836 by Julius Smith (Yale '02), formerly of Watertown, Connecticut.

According to Daguerre's description, two conditions governed the making of successful pictures. The plate had to be held in an appropriate "instrument" or camera during exposure...

It is the second condition that we are immediately concerned-namely, the type of plate used. Daguerre prescribed the use of a sheet of copper plated with silver. The silver surface, having been exposed to the action of iodine vapor, became sensitive to light. After insertion in the "camera obscura" for an appropriate time, the plate was subsequently fixed with "hyposulphite of soda." All the comtemporary descriptions refer to the need for the utmost purity in the silver used in making the plate and for perfection in the surface, which in particular had to contain no trace of exposed copper.

....Taft, who credits D. W. Seager with having made the first daguerreotype in the U. S., does not tell us where Seager obtained his material. Samuel F. B. Morse and Dr. John W. Draper began their experiments in conjunction with James Chilton, a New York chemist, very soon after the arrival of the "British Queen." Morse had a camera built by Brasch, while Draper, who was familiar with problems concerning the properties of light, may have built his own; but we have no positive evidence of the source of their first plates....They may have used French plates brought by the "British Queen" or they may have brought some standard silver plate from the New York stock rooms, and adapted it to their requirements....

The second explanation is more likely. Morse's recollection, published in 1855, was that "obtained the common plated copper in calls at the hardware shops which, of course, was very thinly coated with silver and that impure." Morse's first purchases were probably made without disclosing his purpose, but on Oct. 15, 1839 he called on J. M. L. Scovill in New York, and explained that he had been to J. and J. Chamberlin, Scovill's agent, and had ordered "38 plates 6-½ x 8-½ in." for trial in the "daguerreotypes which are going to be all the go here fore a time.

Scovill had already established a market for silverplated metal which it began to manufacture in 1832 or 1833 and for which it received an award of the American Institute of New York in 1837. It is clear from the subsequent descriptions that Scovill used a process ascribed to Thomas Bolsover (1733) and developed later by Joseph Hancock, both working in Sheffield, England. The method, stated simply, was to solder a silver plate to a copper ingot and to roll the combination down to the required thickness. The thickness of the silver after the final rolling would bear the same proportion to the thickness of the copper base that the original silver plate bore to the thickness of the ingot.

Lamson Scovill's instructions to the factory showed that he appreciated the need for the plate to be "perfectly flat and the silver on perfect, and no marks from the rolls or in scouring or blisters"; but he looked upon the requirements of Professor Morse as being no more than an adaption of their existing process. In fact, he told Morse that "we might have some pieces of plate we could roll for a trial and send down this week," and reminded his brother of some metal which had been returned by a customer which might be rolled down" to No. 26."

The correspondence gives full support to the hypothesis that the American experimenters had to rely upon a local supply of plate; for two days later, when sending to W. H. Scovill another description of the process, J.M.L. Scovill said that "the men...hope you will have some [plates] sent Saturday...They want to get the views before the leaves are off the trees."

The factory made a first delivery of plates on Monday, Oct. 21, 1839. The plates—two days late—were a dismal failure from the point of view of J. M. L. Scovill who now showed more assurance in his criticism of them. His letter is worth quoting at length.

"... The bundles of Plates were received today and am surprised you should have cut them in the way you have after I wrote and said about the smoothness of the surface wanted. We never sent a piece of Plate out so badly rolled and full of specks and imperfections it appears to me, at any rate they will not answer as they are. Mr. Morse says they look now as though they had been under the operation of the daguerreotype by the shades and uneveness of the surface. The Rolls must be in the Very best order and as smooth a surface on the metal as possible before it is scoured down with the stone. He wishes you to anneal 4 or 5 of the best of these and roll so as to make out two of one for a trial. They may be too thin, but he thinks they may answer, or we may have to roll them to 10 in, by 8½ and loose sic the 3½ inches on them. They ought not to cost over 75¢ he says and if well covered with silver if it is thin he thinks it will answer. He also thinks they would be better to be annealed some. He says the curve of the metal as it comes out of the Rolls will not hurt it, but kinks or spot bends will spoil it. I send them up by L. and hope you will be able to make some of them answer yet. You will see

an account of them in today's Journal of Commerce. They have to be polished down as smooth as Plate Glass..."

Later in the same week, Scovill went to Phila. Here Robert Cornelius, of the firm of Cornelius & Son, a large customer of Scovill, had already become interested in the daguerreotype and wanted "one pc. Rich Plate for the daguerreotype business 7lb. at 3 or 3 dollars a lb." Cornelius said that "they have been trying it at the mint but do not make it go well as they wish on account of the Silver": the difficulty being that "the Silver not being perfectly pure, the Iodine will not work on it in consequence of the copper alloy in the Silver." The requirement that pure silver be used was an embarrassment to Scovill. J. M. L. Scovill had to recommend to his brother that the transaction be kept secret "For most people think the silver is pure we use now," whereas they had long used silver coin for their plating work.

Both Morse and Cornelius gave Scovill the impression that the turnover would be large. The latter intended to go into the business of furnishing plates himself, Scovill's function apparently being to prepare the metal in pieces twelve or twenty-four inches long to be cut up into the sizes required by the daguerreotypists.

The factory continued to have difficulty in meeting the specifications. In November (1839), it was the quality of the copper which was being called in question. J. M. L. Scovill recommended a trial of plating on English copper bars, an expedient which, in any case, was resorted to later.

Mr. Gourand, who is without doubt "the Frenchman" to whom frequent references are made in Scovill's letters, was pessimistic about Americans' capacity to make satisfactory plate. "A person in Paris has sixty hands constantly employed in making the plates...and the Frenchman calculates to make a fortune by importing them from France." Lamson intended to "disappoint him" and pressed his brother for deliveries to a person who claimed to have markets in India and Egypt in competition with the French.

French competition, even at this early date, had to

be reckoned with. French law required the plates to be marked to indicate the proportionate thickness of silver and Scovill's customers wanted a similar disclosure so as to "tell the Frenchman they are like the Paris plate." Yet the factory at Waterbury was still unable to deliver plate that met the need. J. M. L. Scovill's letter, written Dec. 31, 1839 showed the natural disappointment of the salesman frustrated in his efforts to satisfy a clamorous market:

The daguerreotype Metal sent turns out good for nothing for it must be perfect or it will not answer and 18 plates is all they could get from the 41 lbs. and those come to dress down are imperfect. Butler, Professor Morse and all hands are Chop Fallen about it, but do not give up yet. Butler says they shall want 300 lb. per week if it can be made here, and the only difficulty is in the plating. The Frenchman commences his courses of lectures next week and explains all about it and there are hundreds of Plates now ordered from Butler and not one yet made, there is hardly an hour in the day but someone is at Cham (Chamberlin) after the Plated Metal. One called today and said he had seen them roll it in Paris, and it is rolled in the usual way up to the last time through the Rolls, when it is put through double, the two silver sides put together, and but a slight pressure put on. As to the Silver, they all say it must be 1/20 or 1 lb. Silver to 19 Copper, Butler says the Rolling of the 41 lb. was good enough, it is the want of silver on the surface, say thin places, and small dents and scratches in transporting is the trouble, he now wants 40 lb. plated on Cast Bars, say 5 pieces, and put on 1 to 19 and take special care with it in every process from the commencement and convince the Frenchman it can be done here, and at as low a price as in France. We can afford to try some experiments rather than give it up for it will be a large and profitable business when once it is a successful operation. Even to put on the quantity of silver they name, it would pay well at \$2.00 a lb., say 12 oz. Fine Silver at \$1.42 is \$17.04, and 19 lb. Metal at 28¢ is \$5.32, making together \$22,36 to yield 18 lb. of Plate at \$2,00-is \$36. At any rate, they make one more trial and as soon as possible. They do not know how to wait one week for it. Hope you can get it here in all next week. It would be well to try one piece rolled double for experiement, but be sure and not get in thinner than easy 25...Cloth or Tissue paper must be put on the surface of the Plate all through the roll when sent again.

With one more letter, the correspondence of this period comes to a virtual end.

...I called on Corrigan about Plated Metal. He says the last he imported cost  $68 \phi$  deld here Cash except Duties. I shall call on the Importers and see what can be done...

We have no means of knowing exactly what this meant. Lamson may have been wanting some French "metal" for examination. He may have considered abandoning attempts to make the plate, and buying French plates to satisfy the demand of the American experimenters, but in spite of subsequent events, this explanation seems wholly inconsistent with Lamson's character.

From the very few items of correspondence available for 1840-1850, we find that Scovill continued to have difficulties in producing the plate. In Dec. 1840. J. M. L. S. again urged the use of copper, in preference to trying to adapt the stock silver-plated metal whose base was "an alloy of copper and brass which possesses the requisite stiffness for the various articles." Curiously enough, the resistance at the factory to pure silver on pure copper plate seems to have continued even into the fifties.

Even in the 1850's Scovills...still struggling with imperfections in the plates...J. M. L. Scovill thought the muffles were to blame but probably the difficulty was less with them than with the total absence of means for controlling temperatures. The pyrometer of the 1850's was, of course, the eye of the muffle-man!

During the spring of 1850, a crisis was reached. A contact had been made with a French plate manufacturer or dealer, and Scovill had an "option" on a man who, it was claimed, could make the plates a

success at Waterbury.—Then a new optimism would postpone the decision to bring in the Frenchman. Another poor rolling and the New York Office would be asked to do something about bringing him in. In Feb. Lamson contemplated a partnership with the man. (No action)

In May they were doing better and were still hoping for success, but the plates were still "hard" and could not be bent in a plate-bender as French plates could. By June, Jeffrey, the roller, was reported to have finally got it and has no fears about not having good work after this...all agree they never saw anything like as good before—not a blister or flaw of any kind in the whole lot..."

Scovill's rolling mill was "stopped" from the middle of Sept., 1850 to the end of Nov. in connection with rebuilding the Plant. While they were free from the problem of plate production, the Scovill brothers worked upon a method to eliminate one of the chores heretofor assigned to the daguerreotype "operator." This was the careful polishing of the silvered surface of the plate preliminary to exposure to the sensitizing process. The factory evolved a method of buffing the plates which made them available to photographers for immediate use. These prepared plates were ready for testing by operators in March, 1851.

It has been said of Scovill that in 1845 it "furnished the whole supply of daguerreotype plates for the American market." This may have been so, but the record suggests that the situation in 1850 was a little different. In that year, Scovill shipped, during its nine and one half months of production, to the New York store a total of 183,624 plates of all sizes. The maximum deliveries were in March and April when 53,000 plates left the plant; but meanwhile, the temperamental daguerreotypists were calling for French plates, of which the New York store bought nearly 120,000 during the same year.

#### A VALENTINE

For her this rhyme is penned, whose luminous eyes,
Brightly expressive of the twins of Loeda,
Shall find her own sweet name, that, nestling lies
Upon the page, enwrapped from every reader.
Search narrowly the lines! — they hold a treasure
Divine, — a talisman — an amulet
That must be worn at heart. Search well the measure—

The words - the syllables! Do not forget

The trivialest point, or you may lose your labor!

And yet there is in this no Gordian knot
Which one might not undo without a saber,
If one could merely comprehend the plot.
Enwritten upon the leaf where now are peering
Eyes scintillating soul, there lies perdus
Three eloquent words oft uttered in the hearing
Of poets, by poets, — as the name is a poet's, too.
Its letters, although naturally lying

Like the knight Pinto—Mendez Ferdinando — Still form a synonym for Truth. — Cease trying! You will not read the riddle, though you do the best you *can* do.

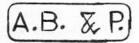
[To translate the address, read the first letter of the first line in connection with the second letter of the second line, the third letter of the third line, the fourth of the fourth, and so on to the end. The name will thus appear.]

#### AMERICAN PHOTOGRAPHIC PATENTS

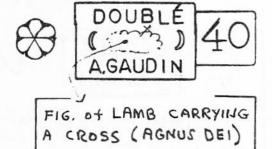
No. 15,497.)D. B. Spooner and H. B. Spooner.—Mode of Coloring Photographic Pictures on Glass.— Patented August 5, 1856.

When the photographic picture is washed and dried, that portion of the picture which is not designed to take the color is covered with gum, which must be insoluble in the coloring solution. The picture is then colored, and the colors are only deposited in those places which are free from gum. When the picture is colored, the gum is washed off by means of water, which does not dissolve the color.

## THE PLATE MAKERS HALLMARKS as Drawn by Floyd and Marrion Rinhart



1 - A. Beckers and V. Piard, New York. In business 1851-1855. See Newhall, p. 119.



2 - A. Gaudin, French plate, widely used in America, c. 1850-1855; peak year, 1853.



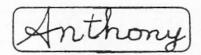
a - Hallmark star,

c. 1848.

3 - Edward Anthony (and Co.), New York. Merchant and manufacturer photographic supplies. In business from 1847. Advertised 1850: Crescent, Star, Phoenix, Scovills, Scovills #2, and the new French galvanized plate. Advertised 1854: Scovills; the French plates, Star, and Triple Star; H. B., and Christofle.



b - Hallmark crescent, c. 1848-1850



c - ANTHONY. c. 1850. Usually found overlaid identifying Anthony as an importer or jobber.



40M

3 - Hallmark circle star, c. 1850-1855. Later plates c. 1853 omit weight mark and add a tiny s mark close to A.

## ANSON

4 - Anson, Rufus. In business as a daguerreotypist at 589 Broadway, New York City. Anson was not a platemaker but die-stamped his daguerreotype plate as well as the mat and case to identify his work. First listed at above address in 1854.



5 - Unknown platemaker, c. 1851.



6 - Unknown platemaker, c. 1850.

B.F. 40

7 - Benjamin French, c. 1854. Boston. Established 1848 as dealer in photographic matierals.



8 - Unknown platemaker, C. 1855-1859. Probably American.



9 - Unknown platemaker, C. 1851-1856. Not widely used.



10 - Christofle. French platemaker; began manufacturing the scale hallmark plates in 1851. See newhall, pl. 120.

### CORDUAN

& Co

11 - Corduan, Joseph, c. 1839. Probably first American daguerreotype platemaker. Advertised "daguerreotype plate," Rear 28 Cherry St., N. Y. C., 1840-43. Later listed as daguerreotypist, 1844-1845. Also see Newhall, p. 119 for variant.

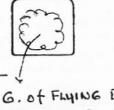
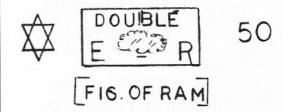
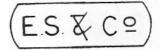


FIG. of FLYING EAGLE
WITH RIGHT TALOW
CLUTCHING ARRAYS;
LEFT, OLIVE BRANCH
HEAD FACEL TO RIGHT

12 - Unknown platemaker, c. 1853-54. Not widely used.



13 - French hallmark, c. 1858. Not widely used.





14 - Enslin, Schrieber & Co., 3 Maiden Lane, N.Y.C. Rare. Firm won diploma from American Institute 1856 for daguerreotype plates.

### E.WHITE N.Y. # 40

15 - Edward White, c. 1845. Rare. Edward White was a daguerreotypist, N.Y.C. 1842-1850. Plates so marked believed to be identification of his photography work.

### E.WHITE MAKER NY --- FINEST QUALITY A NOL

# E.WHITE MAKER N.Y. \_\_ SECOND QUALITY

16. - Edward White, c. 1843-1850; platemaker and daguerreian. Address 1845-1847, 178 Broadway, N.Y.C.; 1849-1850, 247 Broadway. Plates widely used in 1840's. Also handled miniature cases and chemicals. Agents in 1846 were Langenheim Bros., Phila., Wm. G. Mason, Phila. Litch & Whippel, Boston, Meade Bros., Albany, N.Y.



17 - Unknown platemaker, c. 1847. Rare. Probably French.



18 - Unknown platemaker, c. 1854. Probably French.





FIG. of FLYING
EAGLE WITH
RIGHT TALON CLUTCHING
ARROWS; LEFT OLIVE
BRANCH, HEAD TO

19 - Grise. French platemaker.

a - Probably early Grise plate, c. 1844. Rare

# DOUBLÉ GRISE



 b - Hallmark diamond, c. 1845-1847. Not widely used.

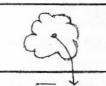
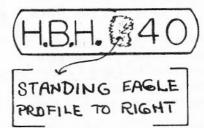




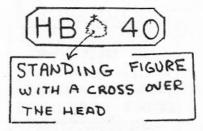


FIG. of FLYING FAGLE
WITH RIGHT TALON CLUTCHING
ARROWS; LEFT, OLIVE
BRANCH. HEAD TO LEFT

c - Hallmark eagle and diamond, c. 1854. Not widely used.

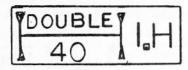


20 - Unknown platemaker, c. 1850-1858; peak years 1852-1855. Probably the most popular French plate.

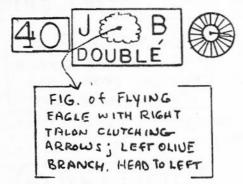


21 - Holmes, Booth and Hayden, 37 Maiden Lane, New York City. 1855 and later. The firm manufactured a variety of photographic accessories, including daguerreotype plates. 40 \_ \_ \_ H.S

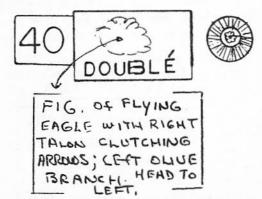
22 - Unknown platemaker, c. 1843-1845. Silversmithstyle die marks. Not widely used.



23 - Unknown platemaker, c. 1854. Probably French.



24 - Unknown French platemaker, c. 1849. Not widely used. At least two variants exist: one, c. 1849, has weight mark on top left side of the plate and hallmark on top right; the other, c. 1850, substitutes the letter "B" in the center of sunburst. Both are rare.



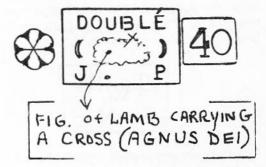
25 - Unknown French platemaker, c. 1850. Possibly J-B brand variant, Rare.



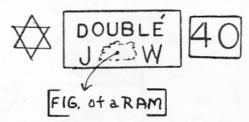
26 - Unknown platemaker, c. 1855-1859. Widely used. Possibly the well advertised French star brand.

# JONES & CO.

27 - American platemaker, c. 1845-1848. Not widely used.



28 - Unknown French platemaker, c. 1850-1858; peak years. 1854-1856. Probably the second most widely used French plate.



29 - Unknown French platemaker c. 1855. Hallmark similar to E-R and N-W brands. Rare.



30 - Unknown platemaker, c. 1840-1845. Dated plate 1841. Popular early plate. A variant, c. 1840, is overlaid on an unknown French hallmark. Also see Newhall, p. 119.

# LBB & CC \_\_\_ [20]

31 - Unknown platemaker, c. 1842. Same maker as #30 but higher quality plate.

## L.B. BINSSE & CONY.



32 - L. B. Binsse Co., N.Y., c. 1844-1848. American platemaker. See Newhall, p. 119.

# L. CHAPMAN

33 - American platemaker, c. 1849-1855. Address, 102 Williams St., New York City. Leather goods merchant until about 1847 or 1848 when he entered the photographic supply field. He also imported Star brand #40 plates in 1850. See Ronhart, F. & M. American Miniature Case Art for brief biography.

L.G.40.

34 - Unknown platemaker, c. 1855. Rare.



35 - Unknown platemaker, c. 1844. Rare. Possibly sold or manufactured by McClees, Phila., Meade Bros., Albany, N.Y., or J. G. Moffet, Bloomfield, N. J.

### McCLEES & GERMON

36 - American platemaker, Phila. Made plates c. 1847-1850. rare. Also daguerreotypists; won medal in 1848 at American Institute for daguerreotypes. Address at 183 Chestnut St., Phila. 1854-1855.

# MAGIC

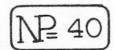
37 - Unknown platemaker, c. 1857. Probably American.



38 - Unknown platemaker, c. 1856. Dated plate 1856. Rare.

# NORTON

39 - Unknown American platemaker, c. 1855-1857. Possibly J. W. Norton, 447 Broome St., New York City; listed in New York City Mercantile & Manufacturers Business Directory, 1856, under heading of Daguerreotype Apparatus and Materials.



40 - Unknown platemaker, c. 1849-1857; peak years 1850-1852. Very popular brand. Advertised as French plate.

### PEMBERTON ₹ CO. CONN.

41 - American platemaker. See Newhall, p. 119.

# PHŒNIX

42 - Unknown platemaker, c. 1848-1856. Not widely used. Probably French.

# SCOVILL MFG'CO.

43 - Leading American platemaker, c. 1850, and later. Manufacturer of photographic materials, Waterbury, Conn. Limited popularity in 1850's.

### SCOVILLS

44 - J.M.S. Scovill and W.H. Scovill, Waterbury, Conn. American platemakers. Began making plates Oct., 1839. Leading plate manufacturer in 1840's. Declined in popularity c. 1848. Name changed in 1850 to Scovill Mfg. Co.

### SCOVILLS Nº 2

45 - J.M.L. Scovill and W.H. Scovill, Waterbury, Conn. American platemakers. C. 1842-1850. Limited popularity.



46 - Unknown platemaker, c. 1850. Light in weight, one-sixtieth part silver.



47 - Unknown platemaker, c. 1845. Probably rare French plate. Early daguerreotypes often contained one-twentieth part silver instead of the usual one-fortieth.



48 - Unknown platemaker, c. 1848-1853. Probably American. Die-stamped silversmith-style. Fairly popular.

# ZOA-GARENTI



49 - Unknown platemaker, c. 1850.

# 40 GARANTIE.A.R.

50 - Unknown platemaker, c. 1850.

Note: Garantic (20) used by Southworth & Hawes, plate in Nietropolitan M. of Art NYC ¼ plate.

Editor's note: the Rinharts have for some time believed that the plate itself could provide information never before considered important, these drawings of the hallmarks in this article are theirs, complete with notes and references. Their drawings could have been cleaned up or photographically reproduced, but the results would not have reflected that personal touch provided by the Rinharts. The reference to Newhall is, the Daguerreotype in American by Beaumont Newhall, New York Society, 1961.

#### AMERICAN PHOTOGRAPHIC PATENTS

No. 14,501.— Halvor Falvorson, assignor to Franklin R. Slocum and Robert Watkinson. —Improved Miniature Case.—Patented March 25, 1856.

It is very difficult to glue the frame g to a surrounding frame of metal. The frame h obviates this difficulty, as glue or cement will readily adhere to its inner edge. Figure 1 represents a part of the top view of the case.

Claim.—The combination of the metallic dished bearing plate c, the leather or embossed covering d, and the two frames a b, the whole constituting one portion or half of the case, as specified.

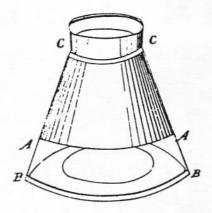
And in combination with the metallic confining frame and the velvet-covered glass-holder and frame g, I claim the frame h, made of pasteboard, or other equivalent, and applied for the purpose as specified.

# DAGUERREIAN IMAGE GALLERY



### A MODERN DAGUERREOTYPE PORTRAIT

Our subject is Ms. Christina M. Johnson, age 5 (taken 3/10/73) daughter of Mr. & Mrs. Walter Johnson. When I told Chris that this image would become the property of the Smithsonian Institution, she replied that someday when she was very old she would visit the Institution and ask the man in charge if she could see her daguerreotype portrait; that should send him after another cup of coffee.



## UNITED STATES PATENT OFFICE.

ANN F. STILES, OF SOUTHBURY, CONNECTICUT.

CASE FOR DAGUERREOTYPE-PICTURES.

Specification of Letters Patent No. 7,041, dated January 22, 1850.

To all whom it may concern:

Be it known that I, ANN F. STILES, of Southbury, in the county of New Haven and State of Connecticut, have invented a 5 new and Improved Mode of Manufacturing Daguerreotype-Cases; and I do hereby declare that the following is a full and exact description.

The nature of my invention consists in 10 the maufacture of a glass tube or case in which the picture can be conveniently secured and seen through a magnifying lens and at the same time protected from dust and interfering reflections from other ob-15 jects.

To enable others to make and use my invention I will proceed to describe its construction and operation.

I construct said tube or case at the end in 20 which I secure the picture so as to best accommodate the shape and size of the pioture and the end opposite the picture I make such size as will best accommodate the magnifying lens I in general use glass

of a circular form to inclose the picture and 25 to prevent variable reflections on the picture I grind the glass at A A in the accompanying drawing where the light is admitted to the picture about three-fourths of an inch above B B where I permanently place 30 the picture and leave it unpublished and the remainder of the inner surface I darken with paint or other convenient substance. The lens is secured in a small projection at

What I claim as my invention and desire

to secure by Letters Patent is-

The new manufacture of daguerreotype cases to wit securing the picture in a glass tube or case provided with a magnifying 40 lens said tube being blackened on part of its inner surface and admitting the light through another part to the plate in the manner herein described.

ANN F. STILES. [L.S.]

Witnesses:

JAPHET CURTISS, Jr., CHARLES HICOCK.

#### HAWTHRONE ON THE DAGUERREOTYPE

By W. I. Lincoln Adams, Editor Photographic Times, N.Y.

The present movement in America to honor the memory of Daguerre, by erecting in Washington a fitting monument, is reviving an interest in all that appertains to the process which he discovered.

I wonder if all the readers of THE INTER-NATIONAL ANNUAL have noticed the interesting remarks on the subject, which America's great romance writer, Nathaniel Hawthrone, has made, in his characteristic way, in the sixth chapter of the fascinating book, "The House of the Seven Gables."

The young daguerreotypist, Holgrave, is working in the garden of the old Pyncheon mansion; and Phoebe, the gentle New England maiden, has met his there, in caring for her favorite fowls and plants.

Holgrave declares his profession to Phoebe, to be that of a daguerreotypist, to which she replies:

"I don't much like pictures of that sort. They are so hard and stern, besides drawing away from the eye, and trying to escape altogether. They are conscious of looking very unamiable, I suppose, and therefore hate to be seen."

"If you will permit me," said the artist, looking at Phoebe, "I should like to try whether the daguerreotype can bring out disagreeable traits on a perfectly amiable face. But there certainly is truth in what you have said. Most of my likenesses do look unamiable; but the 'very sufficient reason, I fancy, is because the originals are so. There is a wonderful insight in heaven's broad and simple sunshine. While we give it credit for depicting only the merest surface, it actually brings out the secret character with a truth that no painter would ever venture upon, even could he detect it. There is, at least, no flattery in my humble line of art. Now, here is a likeness which I have taken over and over again, and still with no better result. Yet the original wears to common eyes a very different expression. It would gratify me to have your judgment on this character."

The young artist then exhibited a daguerreotype miniature in a morocco case, which Phoebe, merely glancing at, thought she recognized as the portrait of her Puritan ancestors—so strong was the family resemblence—though it was in reality the likeness of her uncle, Judge Pyncheon.

"To be sure," she said, "you have found some way of copying the portrait without its black velvet cap and gray beard, and have given him a modern coat and satin cravat instead of his cloak and band."

"You would have seen other differences had you looked a little longer," said Holgrave. "I can assure you that this is a modern face, and one which you will very probably meet. Now, the remarkable point is, that the original wears to the world'd eye- and, for aught I know, to his most intimate friends-an exceedingly pleasant countenance, indicative of benevolence, openness of heart, sunny good humor, and other traces of worthy qualities of that cast. The sun, as you see, tells quite another story, and will not be coaxed out of it after half a dozen patient attempts on my part. Here we have the man sly, subtle, hard, imperious, and, withal, cold as ice. Look at that eye. Would you like to be at its mercy? At that mouth, Could it ever smile? And yet, if you could only see the benign smile of the original!"

Thus it is, that the daguerreotype, not only, but also our modern silver photograph, reveals the inner character of a man. It is as if the sun could penetrate beneath the surface and depict the spirit there which is not always discernible by the human eye. Many photographers have undoubtedly observed this fact in their portraits, but who, save the great romancer, has described it so vividly?

Anthonys Photographic Bulletin 1890, p-133



SOME NOTES ON DAGUERRE'S ROLE
IN THE DEVELOPMENT OF PHOTOGRAPHY

### By Rick Tope

The purpose of this paper is not to be a complete biography of Mr. Daguerre, nor is it even intended to recount his complete role in photography. Rather, it is intended to show some of Daguerre's lesser known research and give a glimpse of his human side.

Louis Jacques Mandé Daguerre not only invented the daguerreotype which made him famous, but he also did research into improving the daguerreotype, as well as research on improving Joseph Nicephore Niepce's "photographs,"

After Niepce's first photographs were produced in the 1820's, Daguerre formed a partnership with him in 1829. Four years later, Niepce died; but Daguerre continued the work which climaxed in 1839, with the announcement of photography to the Academy of Sciences and the Academy of Fine Arts in Paris.

It has been debated as to whether Niepce or Daguerre deserves more credit for the process as first revealed in 1839. Since having done some research on this subject, perhaps some light can be shed on the matter.

As stated before, Niepce developed the photographic process in the 1820's. He used bitumen of Judee dissolved in lavender oil, coated on a plate and allowed to dry to a powder with mild heating. After exposure, the plate was soaked in a mixture of lavender oil and petroleum, then washed with water. A problem with this was the dissolvent of lavender oil and petroleum which sometimes rasied the varnish (the light-sensitive layer) off the plate.

Daguerre then improved this method:

He first of all substituted the residue from lavender oil distillation for the bitumen, because of its greater whiteness and much greater sensitivity. This residue was dissovled in alcohol or ether.<sup>2</sup>

This mixture was then coated on a plate and dried. After exposure, it was developed using the vapors from "...an essential oil gently warmed." "Vapor from the oil left intact the particles of the powdery layer which has received the action of the light..."

Daguerre's method seems to have improved the process:

More splendid, a larger variety of tones, more regularity, the certainty to succeed in manipulation, not having any part of the image lift off, such were the advantages of the method modified by Mr. Daguerre, over that of Mr. Niepce; unfortunately, the residue of the lavender oil, although more sensitive to the action of light than the Bitumen of Judee, is yet slow enough that the designs only start to appear after a lengthy time.<sup>5</sup>

Whether this residue from lavender oil distillation actually was photosensitive is not known. Indeed, the process was not even vaguely understood in Daguerre's time as can be seen:

The type of modification which the residue of the lavender oil receives by the action of the light and after which the vapors of the essential oils penetrate this material more or less difficulty is still unknown to us.<sup>6</sup>

A curious phenomen is noted later in the passage, where it states that the image "...grows weak gradually and dissappears in the long run, even in the deepest darkness." Why, if the substance was photosensitive, would the image fade in total darkness? This would not make sense unless the compound underwent oxidation, reduction or some other type of reaction in the darkness.

An interesting sidelight on Niepce's process: he (Niepce) attempted to blacken, after processing, the bare parts of the plate to improve contrast. For this, he used potassium sulfide and iodine. The trouble was when these were applied to the plate and exposed to daylight, they would change color (unintentionally). It is not known whether this was photosensitive, but if it was, it is amazing Niepce did not put this to practice use as a photographic process just as Daguerre used silver iodide.

Leaving that riddle, we continue on to another one in Daguerre's work which appears in later years when he is working on Daguerreotypes.

According to Mr. Daguerre, the image forms better on a plated layer (on a silver layer superimposed on a copper plate) than on a silver plate alone. This fact, supposedly well established, would seem to prove that electricity plays a role in these curious phenomenons.<sup>8</sup>

It is assumed by the context surrounding this paragraph that the "curious phenomenons" not only refer to this phenomenon of the silver plating, but also to the phenomenon of photography in general. Given these assumptions, why were they led to believe electricity played a role?

Perhaps one explanation would be that electricity is used in plating the silver onto the copper, and since plated silver seems to work better than solid silver, it could naturally follow (according to the scientific information available at that time) that the myster-

ious phenomenon of substances changing color upon being struck by light, is related to the mysterious phenomenon of electricity.

That could explain the statement concerning electricity, but what about the statement that "...the image forms better on a plated layer...than on a silver plate alone." This statement has been made by other daguerreotypists so it must have some truth to it. But why is it true? I know of no copper compounds which are photosensitive, and the thickness of the silver layer should be of no consequence as long as there is enough for the chemical reaction to take place, and it be of uniform thickness. But why is it true? I can offer no explanation.

Moving on to another area of Daguerre's research, we encounter a new method of sensitizing the plates:

Mr. Daguerre found the means to shorten, in the photographic operations, the part of the procedure relative to the iodine coating of the metal plates; for this, he substitutes for natural iodine a sheet of clean (white) wood prepared so that all its surface gives off iodine vapors. The metal plate and the iodine plate are put opposite each other in a plate box which is then immediately closed. At the end of 2 minutes, the silver surface took on a golden tint known to be necessary for success of the operation. By the old procedure, it took at least a half hour or three-fourths of an hour to arrive at the same result.

The preparation of the iodine plate does not require any special care; when it is not in use, it is held reversed above a box at the bottom of which are fixed some iodine fragments; the vapor given off by these fragments keeps it constantly saturated.<sup>9</sup>

It would sound rather unbelievable to state that a piece of wood which had been exposed to iodine fumes could give off stronger iodine fumes than the iodine itself. But that is, in fact, what Mr. Daguerre would lead us to believe with this article.

Daguerre had achieved worldwide recognition with his daguerreotype. He had researched to try to improve the process (although not all of his findings are believable, as can be readily seen). In just a few weeks the world had learned his name. But the happiness of his wonderful success was being spoiled by the memory of Nicephore Niepce. People were beginning to think Daguerre was trying to take all the credit for the invention which had originally been Niepce's idea. In 1839, he had a booklet published to discredit Niepce, and the booklet is later counterattacked by Niepce's son, Isidore:

To rid himself of the dead who constricted him, Daguerre takes an underhanded course: he publishes a small volume entitled History and Discription of the Operation of the Daguerreotype and Diorama. This pamphlet of 76 pages, printed in small type, has an objective and inoffensive appearance. But the official documents which figure in it are collected and presented in a fashion to extol the value of Daguerre's works and depreciate those of his associates. In the accompanying false remarks, the methods of Niepce are discredited without decency. Finally, the fragments of correspondence, knowingly disencumbered from all context damaging to the quoter, were accompanied by this symptomatic phrase: "Mr. Daguerre judged necessary to give here an extract from the correspondence of Mr. Niepce to prove that the latter was nothing in the discovery of the daguerreotype." The pamphlet of Daguerre-which also contained...some accounts on the process of its author-had many editions. Its publication and diffusion irritated Isidore Niepce, who understood, a little later, that he had been made a fool by Daguerre and that he had not only poorly defended his material interests, but also sacrificed...the posthumous renaming of his father. He made to appear, at the house of Astier in August, 1841, a History of the Discovery of the Improperly Named Daguerreotype. To support his words, Isidore presented unimpeachable documents. Daguerre was not concerned to engage in a controversy; he remained quiet. The cry of indignation of Niepce's son was lost in the uproar raised by the new invention.10

Thus, we see both sides of Louis Jacques Mande Daguerre; on the one side, the scientist, researcher, honorary member of various academies, holder of many decorations, known throughout the civilized world. On the other hand, after having achieved all this, he was not content to be the inventor of the daguerreotype, he wanted to be known as the sole inventor of photography. But that was one honor which had already been claimed by someone else.

#### **FOOTNOTES**

- 1 Robert G. Mason, editor, Color, p. 54.
- Mr. Arago, "Arts Mecaniques Optique," Bulletin de la Societé d' Encouragement pour L'Industrie Nationale, p. 330. Translated from the French text.
- <sup>3</sup> Ibid., p. 331. 6 Ibid., p. 331.
- <sup>4</sup> Ibid., p. 331. 7 Ibid., p. 331.
- 5 Ibid., p. 331 8 Ibid., p. 332.
- Mr. Berri, "Perfectionnements Ajoutes au Daguerreotype," Bulletin de la Societe d' Encouragement pour L'Industrie Nationale, p. 113. Translated from the French text.
- Raymond Lecuyer, Histoire de la Photographie, pp. 28-29. Translated from the French text.

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#### NEW PHOTOGRPAHIC BOOK

A new work is now in press entitled "Secrets of the Dark Chamber," being formulas at present practiced by the leading galleries of New York City, never before made public, in addition to which will be given full and simple directions for manufacturing the leading chemicals used in the art. This work is compiled by a New York photographer of nearly thirty years experience, Mr. D. D. T. Davie, wellknown as a manufacturer of Soluble Cotton, and now manufacturer of "The Instantaneous Cotton."

In his preface, Mr. Davie says: "In presenting this series of formulas to the photographers and amateurs of this country, I do so knowing that very many books pamphlets and journals, devoted to teaching photography have preceded it. It has not been my intention to write a book more elaborate or theorize, but merely to scan over the ground, and note such points only as will be useful to the practical operator and amateur.

Nor do I flatter myself that I have introduced any remarkable inventions, improvements or novelties. What I aimed to do I believe I have fully accomplished.

In addition to the foregoing, will be found reliable receipts for making several of the leading chemicals used in photography; such as chloride of gold, nitrate of silver, varnish, etc., etc., the genuineness of which I can vouch for myself, having had thirty years constant practice in that branch. Each chemical, for the making of which a receipt is herein given, can be made successfully by any photographer, if he will follow closely the instructions given.

My object in presenting his work, has been to gather up the knowledge of our most experienced and successful photographers, and impart it to those who have less opportunities to get the improvements.

Through the kindness and generosity of our most distinguished New York photographers, I have been permitted to explore their dark chambers, and to copy their formulae, and it is but proper to state that all of the formulae inserted in this work are direct from the head men of the various departments of Messrs. Frederick's, Gurney's and Bogardus's estab-

lishments given with great care (with the privilege of using their names) expressly for this purpose. It has often been said that photographers, as a general thing, are very selfish and self-conceited, but in the Messrs. Gurney, Fredricks and Bogardus, and their experienced workmen, I have found an honorable exception to this rule. When I called on Mr. Hugh O'Neil, the partner of C.D. Fredricks, No. 588 Broadway, and principal operator in that establishment, and told him that I intended to publish a book of recipes for the benefit of country photographers, and requested him to give me his formulae for silvering paper and toning prints, his reply was, "certainly, I will do so, if it will be of service to you or the fraternity;" and still further, he freely offered me access to his various working departments, to satisfy myself of the genuineness of his method of working. By the Messrs. Gurneys and Bogardus I was treated in the same liberal manner, and to those gentlemen we are indebted for the photographic knowledge herein contained.

I entered upon this work with a determination to compile the best and most economical system of photography ever published in this country, and I believe that I have done so.

I have passed over the fertile fields of photographic knowledge, and from each have culled their best points, and have embodied those points in what I trust will be found a concise, simple, economical, harmonious and *perfect* system of photography.

To prevent confusion, and unnecessary experimenting, I have only given *one* formula for each process, and that the best known in New York. In conclusion, I will state that I believe I have accomplished all I undertook in this matter, and hope that the work may be useful to my brother photographers. Having done this, I believe no one will question the propriety of christening this effort "Secrets of the Dark Chamber."

The work is now in press and will be ready in a few weeks. It will be a 12 mo. book of about fifty pages, and will be bound in flexible cloth cover and sent pre-paid by mail on receipt of *one dollar*, by any stockdealer, or the publisher of this journal.

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