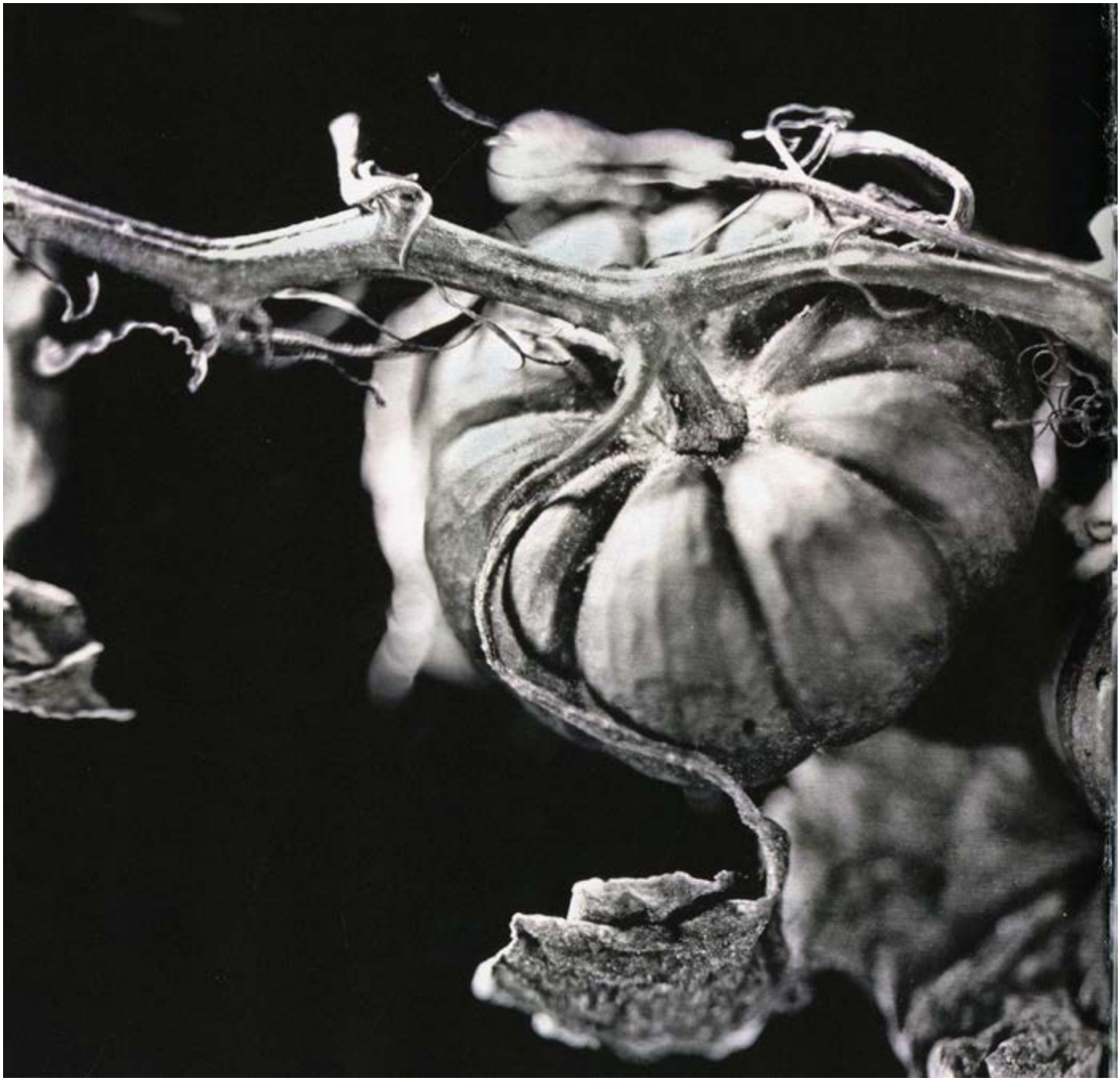
DAGUERREOTYPE *journal*

Year 2 | Issue N. 4
Autumn 2015

Sharing the International Cultural and Visual Heritage of Daguerreotypes



EDA

TABLE OF CONTENTS

Cover Image

Jerry Spagnoli, Jack Be Little Squash in Amy Goldman, "Heirloom Harvest. Modern Daguerreotypes of Historic Garden Treasures", pp 152 - 153.

See the daguerreotype on jerryspagnoli.com

DAGUERREOTYPE *journal*

QUARTERLY ISSUE N.4

daguerreotype.journal@gmail.com
www.daguerreobase.org

Follow us on Facebook

PUBLISHER
European Daguerreotype Association (EDA)
for the *Daguerreobase Project*

EDITOR
Sandra Maria Petrillo for the *Daguerreobase Project*

GRAPHIC DESIGNER
Giulia Agostinelli

TRANSLATION FO TEXTS
Tristam Bruce

THANKS TO
Michael G. Jacob, adviser for Issue N.4

Send your article proposal to
daguerreotype.journal@gmail.com

The DAGUERREOTYPE JOURNAL is produced in the context of the *Daguerreobase Project*

"This project is partially funded under the ICT Policy Support Programme (ICT PSP) as part of the competitiveness and Innovation Framework Programme by the European Community"
http://ec.europa.eu/ict_psp

ARACELI SÁEZ PEDRERO has a PhD in Information Sciences from the Complutense University of Madrid. She specializes in photography and currently works as assistant curator at the Adrien Mentienne Museum at Bry-sur-Marne (France), the city where L. J. M. Daguerre lived and died and where his memory is preserved. She is the author of the book *1839: La divulgación pública de la fotografía* (*1839: the Public disclosure of photography*), published in 2014 by Fragua publishers, in which she discusses the invention and dissemination of photography.

JEREMY ROWE collects, researches and writes about 19th and early 20th century photography, with an emphasis on Arizona, the Far West and early photographic history. He is currently President of the Daguerreian Society, a member of the Board of the Ephemera Society of America, and a Senior Research Scientist at New York University. Jeremy manages the *Vintagephoto.com* website.

SEAN WILLIAM NOLAN, after 30 years as a computer programmer, the author has returned to his first love of early photography. His studies at the George Eastman House and the University of Rochester in the History of Photography, early cinema, Art History and statistics have all contributed to his daguerreian research. He has loved and collected daguerreotypes for 40 years.

ALBERTO PRANDI is a historian of photography who teaches the history of photography at the *Ca' Foscari* University of Venice. He conducts research and has curated many exhibitions for various institutions and museums. For the Veneto region he acts as a consultant on programmes intended to safeguard and catalogue the photographic heritage, and since 2006 he has been responsible for courses set up by the Veneto Region and the *Ca' Foscari* University, which award professional qualifications to cataloguers of photographic materials.

MIGUEL GARCIA CARCELES has a degree in Industries in the field of Culture and Communication, with a thesis on the means of control of the photographic heritage. He is the coordinator of the project "dFoto - Directory of photographic collections in Spain". A freelance worker, he combines his work at *Archivo General y Fotográfico de la Diputación* of Valencia with research in the field of photography.







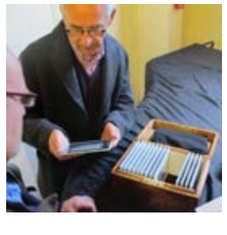












Snapshots from our symposium in Bry-sur-Marne

by the EUROPEAN DAGUERREOTYPE ASSOCIATION

The Daguerreotype Symposium 2015 (October 8th - 9th) brought together members of the international community of photographic historians, conservators, daguerreotypists and enthusiasts of early photography from all over the world. The participants travelled to Bry-sur-Marne from England, Germany, Finland, Sweden, Denmark, Italy, Spain, US, Czech Republic and even from Argentina. Over the two days of the Symposium the idea of combining historical themes with other issues relevant to the physical conservation of daguerreotypes proved to be a winning formula.

We had the privilege of seeing some unpublished or little-known daguerreotypes, in addition to hearing the truly fascinating accounts, by Ken Jacobson and Christophe Mauron respectively, of the discovery of the extraordinary daguerreotype collections of Ruskin and J.P.G. de Prangey. They made us realise that perhaps there are more daguerreotypes in the world than we think, waiting to be uncovered. As these two interventions clearly showed, these objects can still be found in some of the most unexpected places! So let's not forget to check our attics...

Steffen Siegel helped us to reflect on the modernity of the particular communication strategy adopted by Daguerre in the diffusion and publication of his new invention, and Jeremy Rowe got us closely involved in his interesting intervention concerning the compositional and technical similarities and differences between American and European daguerreotypes. The interview with the contemporary Daguerreotypist Beniamino Terraneo then created some moments of jovial exchange and sharing between the daguerreotypists present at the conference.

During the second day of the symposium a number of professionals active in the field of conservation and restoration, in various European centres specializing in photography, presented some case studies to illustrate the different strategies that they use in order to stabilize daguerreotypes chemically and physically.

The specific conservation issues involved when one is dealing with large institutional daguerreotype collections were clearly explained by M. Juergens, K. Pollmeier, and S. Ledamoisel, who referred to the prestigious photographic archives of the Rijksmuseum in Amsterdam, the Deutsches Museum in Munich and the Roger-Viollet Press Agency respectively. Caroline Barcella and Jens Gold then described the various different ingenious methods they have developed in order to reconstruct broken glass covers of daguerreotypes.

Some smaller conservation projects for private clients were elucidated by Sandra M. Petrillo and Jérôme Monnier, who illustrated the challenges involved in finding solutions to satisfy a wide range of particular requests, while always ensuring the optimum conservation of daguerreotypes. Clara M. Prieto explained a new method for storing and protecting these unique historical objects, specially conceived to avoid the risk of physical damage when consulting and manipulating them.

This first major event presented by Daguerreobase and the EDA was made possible thanks to the hospitality of the city of Bry-sur-Marne, its mayor Jean-Pierre Spilbauer and Margaret Calvarin, the curator of the *Adrienne Mentienne* Museum. She welcomed us to the *Maison Daguerre* with enthusiasm and passion, where she guided us around the intriguing exhibition *Les Dags sortent de leur reserve* ("Daguerreotypes emerge from storage") as well as the last existing diorama created by Daguerre, which is conserved in the adjoining church of *St-Gervais-et-St-Protais*.

We also wish to thank each one of you for having written, read and shared the five issues of the Daguerreotype Journal, which has been produced within the context of the Daguerreobase Project. This project is due to come to an end in late November, but our enthusiasm for the fascinating world of daguerreotypes will keep on going strong, thanks to all the new cultural initiatives that the European Daguerreotype Association is organizing for 2016. Keep in touch with us by following our Facebook page and by becoming a member of our association! It's easy, just click here!

Ills, Photos by Carlos Vertanessian, Davide Cassinari, Sandra M. Petrillo

Celebrating forgotten varieties of vegetables and fruits

Jerry Spagnoli's daguerreotypes in the new book by Amy Goldman

by SANDRA MARIA PETRILLO

A couple of days ago, just a few seconds before I rushed out of my studio for an appointment, somebody rang the doorbell. It was the postman delivering a package from the prestigious Bloomsbury publishers. I understood straight away that it was Heirloom Harvest. Modern Daguerreotypes of Historic Garden Treasures a book by Amy Goldman that had just been published in the USA (Bloomsbury; 1-62040-777-6; $85.00; 192 pages). It features 175 images created by Jerry Spagnoli, one of the foremost daguerreotypists of our time.

I was so excited that I promptly cancelled my appointment. I just had to open the package and see Jerry's pictures! Soon I was avidly turning the pages, immersed in these visual treasures. Spellbound by this elegantly designed book, I came to know all about Amy Goldman's passion for "the fruits of the earth", which she explains in her essay of this name at the start of the book. As a fellow lover of the world of plants and nature, I was captivated by Amy's descriptions of her work as an agricultural activist and seed preservationist and I was intrigued by the events that led her to start collaborating with a contemporary daguerreotypist fifteen years ago.

On a 200 acre plot of land surrounding her farm in Rhinebeck in the Hudson Valley, in the state of New York, Amy Goldman grows ancient and traditional varieties of fruits and vegetables, which are defined as "heirloom plants" and "heirloom varieties". What better way could there be for celebrating and preserving the images of heirloom fruits and vegetables than by employing the ancient photographic process of the daguerreotype? The desire to establish a symbolic continuity between the preservation of ancient botanical species and the practice of creating daguerreotypes today is what gave Goldman the idea for this very original book.

Placed against light or dark backgrounds so as to make them stand out and enhance their patterns, structures and irregularities, the fruits and vegetables photographed by Spagnoli have an almost tangible quality that only the daguerreotype can create, also because each image is actually taken as if it were a portrait, rather than an objective and scientific botanical study. This concept is expressed very clearly in the interesting conversation on photography, memory and history between Jerry and M. Mark (the founding editor of the *Village Voice Literary Supplement* and *PEN America*), which is included in the "afterword" of the book.

Amy and Jerry's two wonderful projects complement each other perfectly, as each daguerreotype image and each heirloom vegetable represented subtly evoke history and tradition, while also carrying us into the future. As Jerry aptly puts it: *Our project is an archive, assembled in this particular historical moment, and the use of daguerreotypes to preserve these images refers to the continuity of history. It is a medium of the past, the earliest form of photography, preserving moments in the present to provide an insight for people in the future about life here, now.*

After reading these evocative concluding words by Jerry you turn the page and you are struck by a marvellously elegant composition showing an asparagus plant that stands out against a delicate bluish background (produced by the solarisation of overexposed parts of the silvered plate). It bears a crop of perfectly round seeds which preserve the elements of the past as well as containing new life and our hope for the future.

Jerry Spagoli, Asparagus Setting Seed, in Amy Goldman, "Heirloom Harvest. Modern Daguerreotypes of Historic Garden Treasures", p. 162. See the daguerreotype on jerryspagnoli.com

Daguerre's Research of the Latent Image

by ARACELI SÁEZ PEDRERO, *Assistant curator, Adrien Mentienne Museum, Bry-sur-Marne, France*

ABSTRACT

During his research in collaboration with Niépce, guided by his desire to obtain images of high accuracy, realism and richness of detail, Louis Daguerre considered it essential to shorten the exposure time of the photographic plates. In this quest for greater "immediacy", in 1835 the director of the Paris Diorama discovered the amazing principle of the development of the latent image. It should be emphasised that Daguerre did not make this discovery by "pure chance" as is claimed by many legends connected with the history of photography, but that this was the result of many years of intensive research.

KEY WORDS: Daguerreotype, "immediacy" in Daguerre', latent image, mercurial development

Ill.1, M. L. Dujardin, Portrait of L.J.M. Daguerre. Heliogravure made after a miniature by Frédéric Millet dated 1827. © Musée Adrien Mentienne, Bry-sur-Marne

In his search for a way to fix the image of the *camera obscura*, Louis-Jacques-Mandé Daguerre (*Ill. 1*) considered it essential to reduce the exposure time of the sensitized plates, in order to achieve what he called " immediacy", a concept that we now tend to refer to as the "instantaneous". Thus, in his written correspondence with his partner Nicéphore Niépce, Daguerre repeatedly refers to the need for a greater "immediacy" of the process. The inventor makes statements such as: "this has led me to a very interesting process as it leads to greater immediacy"[1] (letter of February 26th 1830); "we have not been able to achieve any step toward immediacy, and it is impossible to operate without this"[2] (letter of October 9th 1830); "I am delighted to know that you have managed to increase immediacy, because we will not achieve anything without it"[3] (letter of January 4th 1831), "I'm sorry, my dear Mr. Niépce, that I have nothing to tell you about immediacy, but I hope that we will achieve some progress in that direction"[4] (letter of August 23rd 1832).

It is evident that for Daguerre reducing exposure times was the essential condition upon which the functionality of the photographic process depended. However, it seems that Niépce did not consider the low sensitivity of bitumen of Judea to be a very great disadvantage of his own "heliographic" process.

So what were the reasons for Daguerre's obsession with "immediacy"? The photography historian André Gunthert offers two complementary explanations[5]: firstly that Daguerre was seeking to reduce the exposure times so as to produce images in which the light and shade were evenly distributed, due to his aim of creating a very realistic representation of reality. In his report addressed to the *Chambre de députés*, François Arago used the same argument to defend the daguerreotype: "Even the weakest rays alter the substance of the daguerreotype. The effect is produced before the shadows cast by the sun have time to move appreciably"[6] .

The second reason proposed is based on Daguerre's business acumen, as he thought that the use of process would not be economically viable if the exposure times were too long. This is evident from a letter he sent to Niépce's son Isidore in 1834: "At the point where we are now, we must agree that reproduction is still limited because it still takes three or four hours. It would not be the same if we had a more immediacy and success would not be doubtful.[7]"

After the death of Nicéphore Niépce in 1833, the *Traité Provisoire*, his contract of association with Daguerre, passed to his heir, his son Isidore. However, Isidore did not continue his father's research and Daguerre had to continue with his investigations alone. Little is known about the development of his experiments during the following years. Already in 1831 he had apparently begun using a new photo-sensitive substance, silver iodide, which he obtained by subjecting silver plates to iodine vapour. Daguerre was basically using the same substance, iodine vapour, that Niépce used in the last stage of his heliographic process in order to "blacken the plate" and thanks to this sensitizing agent he was thus able to obtain images of a higher quality in the new photographic process of the daguerreotype.

Sensitizing the silvered plates with iodine vapour and exposing them in the *camera oscura* was not enough to ensure a successful result, but then, in 1835, Daguerre found that after sensitizing the plates and exposing them in the camera oscura, subjecting them to

mercury vapour once more allowed the longed-for images to gradually appear in all their splendour: Daguerre had finally discovered the amazing principle of the latent image.

Daguerre had no scientific training and so his methods were purely empirical. It was probably this that led to various apocryphal tales about the random nature of his discoveries.

Thus, for example, the photography historian Georges Potonniée reports an unreliable legend that contradicts the memoirs of Charles Chevalier and various other sources, which relates how Daguerre got the idea of fixing the image of the *camera obscura* and investigating the photosensitivity of iodine compounds. Supposedly the silhouette of a tree was projected, through a small hole in a window, onto one of Daguerre's diorama canvasses. The next day Daguerre saw that the image of the tree had been marked upon the canvas. Daguerre remembered he had used iodine in the paint and he therefore began to investigate this compound[8].

Marc-Antoine Gaudin also recounts a similar anecdote, according to which someone accidentally left a spoon on a plate that Daguerre had blackened with iodine vapour. The light in the room then left the silhouette of the spoon marked upon the plate. (*Ill. 2*) This accident made Daguerre aware of the photosensitivity of silver iodide, and so he began researching the photosensitive properties of this new compound[9].

Another classic photography legend, recounted by Helmut Gernsheim, explains how Daguerre

Ill. 2. L. J. M. Daguerre discovers the photosensitivity of silver iodide. Illustration by Yan'Dargent, in Louis Figuier: *Les Merveilles de la science*, Paris, Furne, Jouvet et Cie, 6 vol., 1867-1891. p. 37
Ill. 3, L. J. M. Daguerre discovering the effect of a spoon left on a plate. Drawing by Gustave Janet, in Francis Wey, "Comment le soleil est devenu peintre. Histoire du daguerréotype et de la photographie", Musée des familles, vol. XX, june 1853, p.261

Ill. 4, L. J. M. Daguerre (attr.), Adolphe et Olympe Jactard,1840-1851. Quarter plate © Musée Adrien Mentienne, Bry-sur-Marne

discovered the effects of mercury vapour[10]. According to this story the inventor left a silver plate that had been exposed in the camera obscura apparently without any success, in a closet along with various chemicals that he used in his experiments. He was intending to polish and reuse this plate, but the next day, when he opened the closet he noted with astonishment that a faint image had appeared on the plate. When he tried to identify the chemicals that had produced this miracle, he discovered that it was due to vaporized mercury leaking from a broken thermometer. (*Ill. 3*)

This legend does not even remotely resemble what really happened, considering Daguerre's own statements on the matter, published in a Paris newspaper soon after the public disclosure of the invention[11]. In fact, after one of the demonstrations of the process he made in early September 1839, in response to a question from a member of the S*ociete d'Encouragement* he said that he did not suddenly discover the possibility of revealing the image by means of mercury vapours one day, but only after making countless unsuccessful trials and experiments with numerous substances:

When this person said to him [Daguerre] that he must have felt very pleased on the day that he first witnessed the wonderful effect of mercury vapors, Mr. Daguerre responded with rather melancholy air that he had made this discovery only after having spent fourteen years of testing, trial and error, fatigue and weariness, to which a despair was gradually added that sometimes acted on him like poison. He said he had progressed one step at a time, initially experimenting with the corrosive effect of acid, which marked the images a little, but that made the surface of the plates lumpy and rough. He then had tried with liquid mercury and calomel [a drug], and this worked better so that from that day on his hopes were strengthened and his determination increased. The use of metal vapours were only another a step forward, and Daguerre says that his good genius showed him how to proceed from there[12].

While making some wide-ranging reflections on the origins of photography the historian Louis Figuier mentions the vital contribution of enthusiastic amateurs to the progress of science and technology, and claims that the discoveries that they have made throughout history are very significant. According to Figuier, amateurs have often achieved much more important results than scientists themselves. He believes that this is due to their very lack of theoretical knowledge as regards the difficulties inherent in certain technical and scientific problems, which gave them the almost reckless courage to rise to the challenge and to sometimes achieve truly extraordinary results. In his own words:

Amateurs or the uneducated sometimes make unexpected discoveries. Precisely because they are unable to predict the infinite aspects of a scientific problem they throw themselves into resolving the most difficult problems, intrepidly dealing with the highest and most serious questions, like a carefree and curious child who touches, in play, the springs of an enormous machine. Sometimes they attain extraordinary results and prodigious inventions, which leave the real scientists confused with admiration and surprise[13].

The use of mercury vapour as a developing agent allowed for a dramatic reduction in the exposure time of plates in the *camera obscura*. Thanks to mercury vapor in 1835 Daguerre only needed to expose plates for from 20 to 90 minutes, a very short time when compared to the heliographic process which required at least eight hours.

NOTES

1. Daguerre, Louis-Jacques-Mandé. Letter to Nicéphore Niépce, Paris, 26.2.1830, in Manuel Bonnet, Jean-Louis Marignier (ed.): *Niépce, correspondance et papiers*, Saint-Loup-de-Varennes, Maison Nicéphore Niépce, 2003, doc. number 515, p. 957.
2. Daguerre, L.J.M. Letter to Nicéphore Niépce *Ibid*, París, 9.10.1830, doc. number 527, p. 978.
3. Daguerre, L.J.M. Letter to Nicéphore Niépce *Ibid*, Paris, 4.1.1831, doc. number 528, p. 980.
4. Daguerre, L.J.M. Letter to Nicéphore Niépce *Ibid*, Paris, 23.8.1832, doc. number 547, p.1012.
5. Véase, André Gunthert. "Daguerre ou la promptitude. Archéologie de la réduction du temps de pose" in *Études photographiques*, Paris: 5 (November, 1998), pp. 5-25.
6. Arago, François. "Le daguerréotype", in *CRAS*, session of the August, 19th 1839, t. 9, París, Bachelier, 1835-1965, 250-267, p. 256.
7. Daguerre, L.J.M., Paris, 27.12.1834, in Bonnet, Marignier, Op.cit. doc. number 569, p.1055.
8. See, Potonniée, Georges. *Histoire de la decouverte de la photographie*, París: 1929, p. 125.
9. See, Gaudin, Marc-Antoine. *Traité pratique de photographie. Exposé complet des procédés relatifs au Daguerréotype*, París: J. J. Dubochet, 1844.
10. See, Gernsheim, Helmut. *The History of Photography. From the Camera Obscura to the Beginning of the Modern Era*, Lodon: Thames and Hudson, 1969, p. 67.
11. Cf. *Le Moniteur Universal*, París: n. 251 (8.9.1839), p. 1738-39.
12. *Le Moniteur Universal* París: n. 251 (8.9.1839), 1738-39, p. 1789.
13. Figuier, Louis, *Les merveilles de la science ou description populaire des inventions modernes*, París: Fourne, 1870, vol. 3, p. 22.

Geo-referencing Daguerreian Studios in New York City

Ill. 1, Charles D. Fredericks, 585 Broadway studio imprint on brass mat. Sixth plate daguerreotype ca. 1859

ABSTRACT

Photographs are primary source documents that, just like manuscripts and printed documents, carry many types of embedded information. As a result, photographs have their own unique vocabulary and require their own literacy to be fully understood.
Understanding photographs involves looking at several elements. **Time** - How the image fits into the continuum of photography - is it unique, interesting, or innovative in terms of time and aesthetics? **Place** - Are there unique aspects of the location where the image was made, be it scenic or portrait. **Context** - Is there information about the photographer and their work within which the image fits? Does this context provide any new information that can help better understand both the creator and subject?
Much of the interest in provenance or identification of daguerreotypes revolves around the location for scenic images, or for portraits, identification of the photographer and subject. As an example of a research strategy that can be used to study the time, place, and context of the development of early photographic businesses in America, a project to research and geo-reference the early photographic studios in New York City using information culled from imprints, census records, city directories and other period sources is described.

KEY WORDS: daguerreotype, photographic business, Geographic Information System (GIS), data visualization, New York City

ILLUSTRATIONS: collection of Jeremy Rowe Vintage Photography, vintagephoto

by JEREMY ROWE, *President of the Daguerreian Society and Owner* vintagephoto

Much of the scholarship related to daguerreotypes involves the aesthetics and historical importance of the image, or interest in the photographer that created the image. In addition to the appreciation of the aesthetic impact of the image, much of the interest in provenance or identification of daguerreotypes revolves around the location for scenic images, or for portraits, identification of the photographer and subject.

I consider photographs to be primary source documents that, just like manuscripts and printed documents, carry many types of embedded information. As a result, photographs have their own unique vocabulary and require their own literacy to be fully understood.

I feel that understanding photographs involves looking at several elements. **Time** - How the image fits into the continuum of photography - is it unique, interesting, or innovative in terms of time and aesthetics? **Place** - Are there unique aspects of the location where the image was made, be it scenic or portrait. **Context** - Is there information about the photographer and their work within which the image fits? Does this context provide any new information that can help better understand both the creator and subject?

There is significant literature about aesthetics, processes, photographers and many subjects to help us explore these aspects of the photographs, but other facets have been less studied and understood. Following this path led me to seek more information about pioneer Daguerreian photographers, their studios, business locations and practices.

(*Ill. 1*) The photographers and studios that

created daguerreotypes used several techniques to identify their images. Some photographers placed paper labels under cover glass or affixed to the rear of the image, passé partout mount or frame. (*Ill. 2, 3, 4*)
In the U. S. many photographers stamped their names, and often addresses, into the brass mat or embossed this information into the velvet pad on the inside of the case cover. (*Ill. 5*) Particularly after about 1850, photographers occasionally used the preserver to attach business cards or printed advertisements to the back of the image.

(*Ill. 6*) Some photographers and manufacturers also produced collateral advertising pieces that included their names and locations. (*Ill. 7 a,b*) Identifications can also appear as manuscript notations behind the image inside of the case, inscribed into the plate surface, or as prop - such as a book or plaque - that has been placed within the image. Occasionally unmarked images can be tentatively identified using known furniture, backgrounds or props, such as columns, that appear in the image.

Many individual photographers have been highlighted in monographs of their work and biographies that include information about how they learned photography, where they traveled and exhibited their work. However, less attention has paid to studying how these early photographic businesses were established and evolved in response to the mid-19th century passion for portraits and photographs. Even less attention has been directed to the interrelation and interaction between individual photographic studios as they developed in urban settings.

Among the few exceptions are *Images and Enterprise; Technology and the American Photographic Industry 1839 - 1923* (Johns Hopkins University Press, 1975) by Reese Jenkins, and Industrial Madness – Commercial Photography in Paris 1848-71, E. A. McCauley (Yale, 1994). Jekins dedicated its first chapter to the pre-collodion photographic businesses. Jenkins focused on the daguerreotype and early photographic suppliers in New York for his discussion of the development of the photographic business in the U. S. Though many other book and articles address early photographic business from the unique perspective of photographer, manufacturer, or supplier, most of these works focus on individual entities and less so on the interrelationships between photographers in a region or urban setting.

As a photographer myself, as I began collecting, I wondered about how these pioneers supported themselves, how they afforded the expensive equipment, obtained materials and supplies while traveling in remote areas, and how and why they moved their studios. I was invited to write a bit about the research efforts that have resulted, and would like to share my geo-referencing project in its current state, and some thoughts about its future.

As noted, New York City was critical to the development of the photographic business in America and became a natural focus for my research efforts. From early experimenters, to the suppliers of cameras, plates, and

Ill. 3, Abraham Bogardus, studio advertisement in case plush pad. Sixth plate daguerreotype ca. 1850

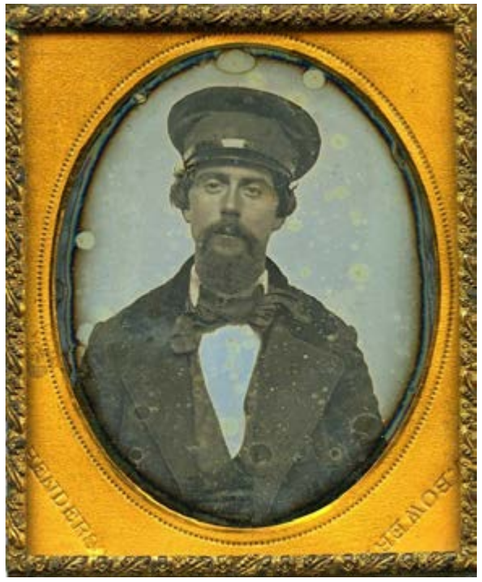
Ill. 4, Rufus Anson, 589 Broadway studio imprint in top of oval velvet case. Nineth plate daguerreotype ca. 1858

Ill. 5, Paper label for Scovill Manufacturing Company, No. 57 Maiden Lane ca. 1850

Ill. 6, Advertising token for Scovill Manufacturing Company, No. 57 Maiden Lane ca. 1850

Ill. 7 a,b, Czech photographer Jan Maloch identification scratched into dress at lower left of plate (detail on right) Approximately ninth plate daguerreotype ca. 1848

Ill. 2, McClees & German, Corner of Chestnut and 8th Street, Philadelphia, Pennsylvania, paper studio label. Half Plate Daguerreotype ca. 1850



chemistry, to the photographers that created the daguerreotypes themselves, New York City was one of the most active American cities during the Daguerreian era. Most of the attention of photographic historians and researchers has focused on suppliers like Scovill & Company and Edward & Henry T. Anthony; camera and optical manufacturers like William and William H. Lewis, Aaron F. Palmer & Joseph Longking, and Charles C. Harrison; and the famous photographers that operated posh studios on Broadway, such as Jeremiah Gurney, Abraham Bogardus, Charles and Henry Meade, and Matthew Brady.

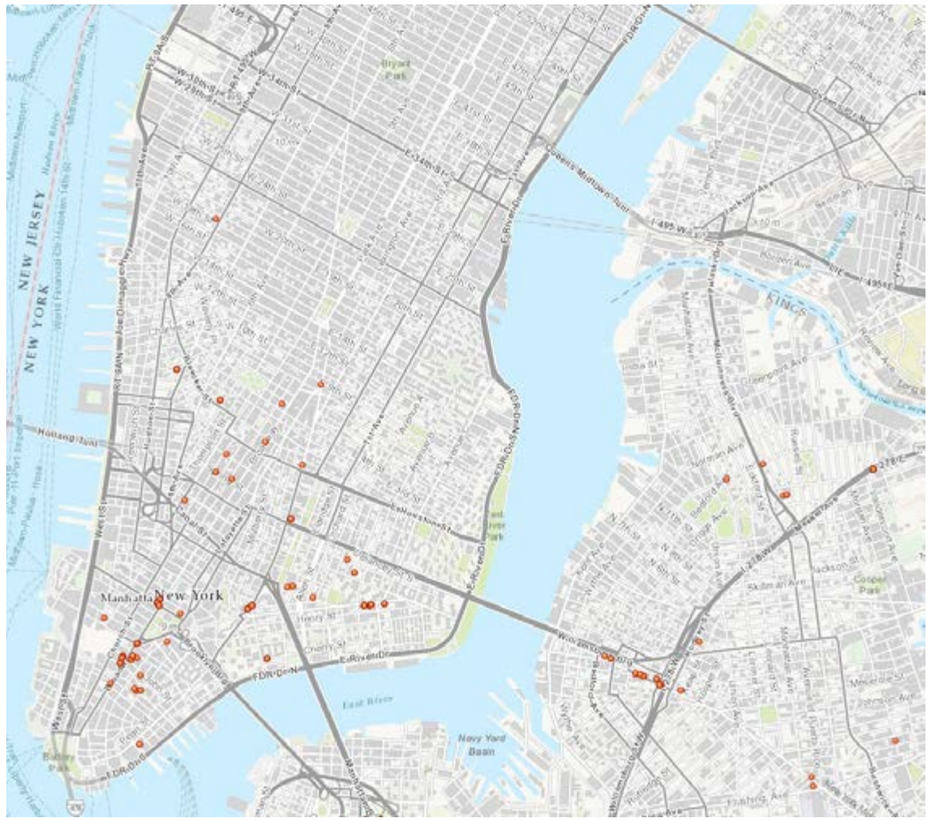
(*Ill. 8*) In looking at images in my collection, I initially became interested in photographers operating in New York City on the Bowery, one of the main avenues that passed through the working class neighborhoods of lower Manhattan. Many of these Bowery studios were little known if not virtually obscure, known only from advertisements or the imprints that randomly surface. I was surprised when my initial research identified over 100 photographers who operated studios on the Bowery before 1860. I asked myself why these pioneers who produced thousands of daguerreotypes had remained virtually invisible in the history of photography. Initially I obtained addresses and identified tentative years of operation from John Craig's *Daguerreian Registry*. As my searches expanded to include city directories and other sources, I began to find new information and add names and dates to John's listings. I began to create a database to track both advertisements and individual listings for known photographers, operators, and business suppliers. Where possible I noted the photographic processes mentioned in their ads. As I continued to compile the list, I became interested in the patterns of studios as they were established, operated, moved and closed along the Bowery over time.

I began to notice names of several operators on the lower East Side of Manhattan that later worked on Broadway, and became interested in understanding how and why this movement might have occurred. I defined my research target as photographers who advertised their studios, and for whom I was able to identify estimated dates of operation. I required an advertisement in print, such as in city directories or census records, or on a mat or case imprint in an attempt to focus on established businesses as opposed to itinerant photographers. I expanded my research beyond the Bowery to include any photographers that operated in first Manhattan, and later Brooklyn since many operators had ties in both communities. Initially I targeted the classic Daguerreian Era from 1839 – 1860, but soon expanded my horizon, moving the ending date up to 1880.

As I wondered whether the photographers lived in or adjacent to their studios, or how far these photographers commuted, I added residential address where they were available. I also included suppliers of the cameras, optics, cases, chemistry and raw materials that I found. I wondered whether the studios initially clustered around the suppliers.

I eventually added dated advertisements and

Ill. 8, John Henderson, Bowery studio imprint on brass mat ca. 1850



information from the 1852 reverse directory - sadly the only year available for New York City businesses. The reverse directory is organized geographically by street address, as opposed to alphabetically listed businesses in traditional city directories, and provided valuable additional information about businesses operating in proximity to each other, including several listings for multiple studios operating on different floors of a single building, and fascinating information about the other businesses that functioned on the floors below the photographic studios. I wish Manhattan reverse directories were available for other years…

A quick comment about data quality of the information I have been working with is warranted. First, serendipity is an important factor in finding any information from this era due to the significant gaps in original source material. What was originally included, what is still available and accessible, particularly from sources such as mat imprints and manuscript sources, can never be comprehensive. However, once a large enough sample has been created it should provide accurate general information about trends and tendencies in business development within the area studied.

Similarly, the business directories and even census records are often incomplete due to gaps or declined responses at the time they were compiled. Transposition and printing errors in the directories and records provides another source of errors and omissions. Human error is added when scouring through the printed, or microform, records while trying to identify individual listings in the directories to augment the display advertisements and

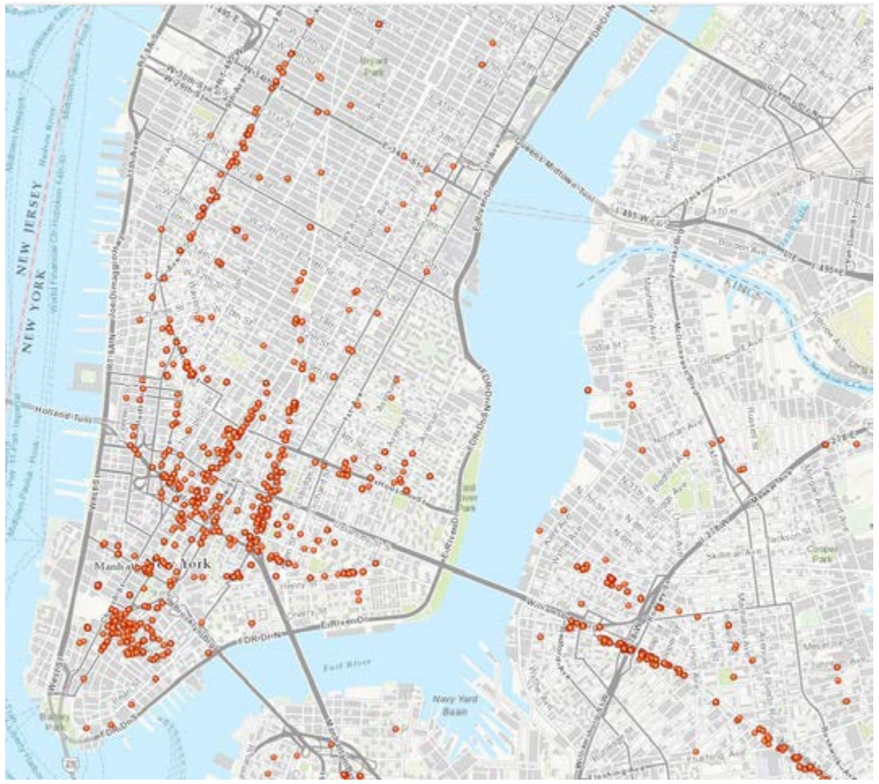
Ill. 9, Geo-referenced map of Daguerreotypists in New York City and Brooklyn 1839 – 1843

attempt to follow the trail of smaller studios. And finally, even when scanned material finally became available significant optical character recognition errors further complicate the process of compiling information about these early photographers.

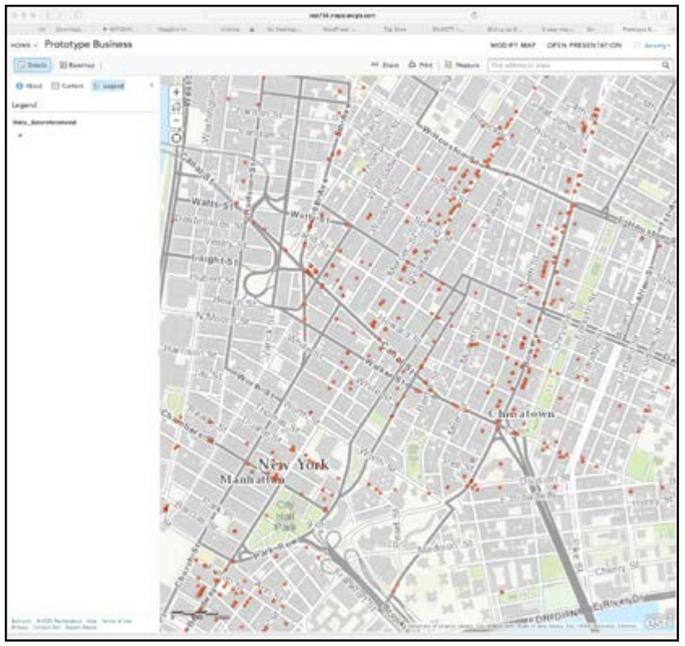
(*Ills. 9, 10*) As the database grew to over 10,000 listings, I began to explore how to visualize the data. Mapping locations seemed to be the most important initial issue. I used the street address for each studio to identify longitude and latitude coordinates, and sought assistance in using Geographic Information System (GIS) tools to map the locations. Initially I used Google Earth as a development platform, but found the contemporary satellite view it provided distracting, so located an appropriate vintage map of New York City, and geo-referenced it to overlay the Google map for my data visualization. I have included several examples of different visualization tools, including the historic map overlay and detail images as illustrations.

Since changes over time was a critical issue in understanding the development of early studios, I coded the information and created individual maps of the businesses operating during each year, beginning in 1839.

(*Ill. 11*) The data visualization of time and place showed fascinating patterns of development beginning with the first advertised studios that my sources identified in lower Manhattan - one operated by James R. Chilton at 263 Broadway, the other by Richard A. Lewis at 142 Chatham Street. (*Ill. 12*) Over time, new photographic studios slowly clustered and progressed north up both Broadway and Bowery, with periodic



Ill. 10, Geo-referenced map of Daguerreotypists and early photographers in New York City and Brooklyn 1839 – 1863



outliers operating on connecting streets between the two thoroughfares initially, eventually extending more broadly throughout the city.

(*Ill. 13, 14, 15*) In addition to showing the location of the studio on the map, several of the GIS tools can display additional information about the photographer, dates of operation etc. as text fields, and show examples of advertisements or of their work when a specific location has been selected. The prototype of display of this additional information has been used to obtain user feedback and better understand how much detail to present.

(*Ill. 17*) Another use of the database was to explore frequency of the use of different photographic terms in advertisements and how it evolved. Looking at the terms "Daguerreotype," and similar terms such as "Daguerreian," "Daguerreotypist," etc. provides an interesting graphic representation of their use over time. It took several years for photographic advertisements using these terms to propagate before a dramatic increase began in 1844. The increase in use generally continued until 1854, when collodion processes such as ambrotypes, ferrotypes, and collodion negative processes were introduced. After the introduction of the competing processes, use of the term dropped into the mid 1860s.

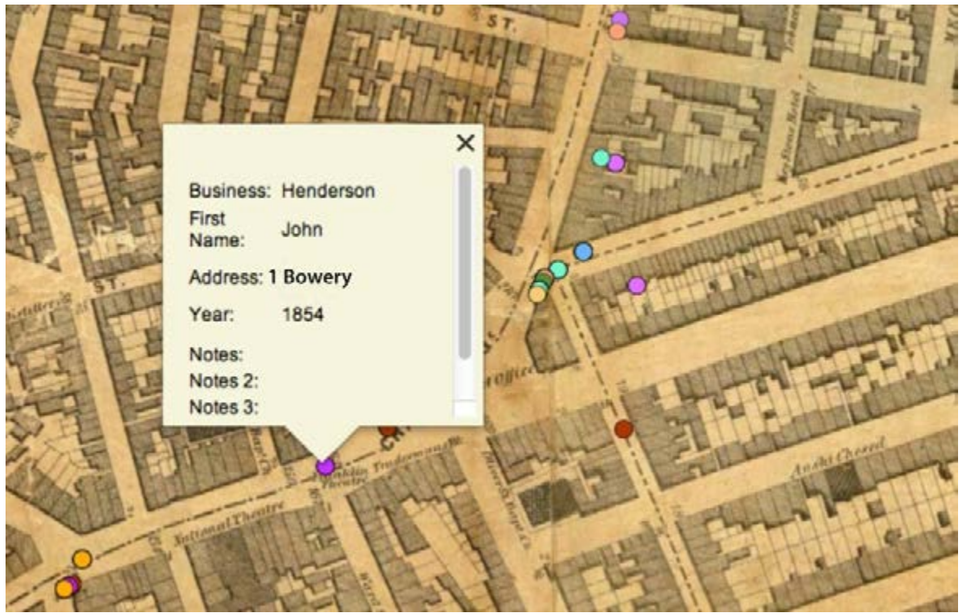
In an effort to identify more powerful tools I have been exploring other open source and commercial options, such as ESRI GIS software, which though costly, has the potential to provide more detail about distance and empirical analysis to mine the database for patterns and relationships. Hopefully issues such as licensing and subscription costs of commercial software such as ESRI, and robustness of open source solutions can be addressed to permit providing online access in the future.

(*Ill. 16*) I have also used similar techniques to identify locations and dates as a foundation for mapping the route of a photographer, Dudley P. Flanders, who made one of the first commercial trips through Arizona to create a collection of stereographs in 1874. The resulting mapped

Ill. 11, Geo-referenced map of New York City Daguerreotypists map detail

Ill. 12, Geo-referenced map of New York City Daguerreotypists over historic map ca. 1855 (detail)

Ill. 13, Detail of geo-referenced map of New York City Daguerreotypists over historic map ca. 1854 (detail of selection of individual data point showing photographers operating at the selected address)

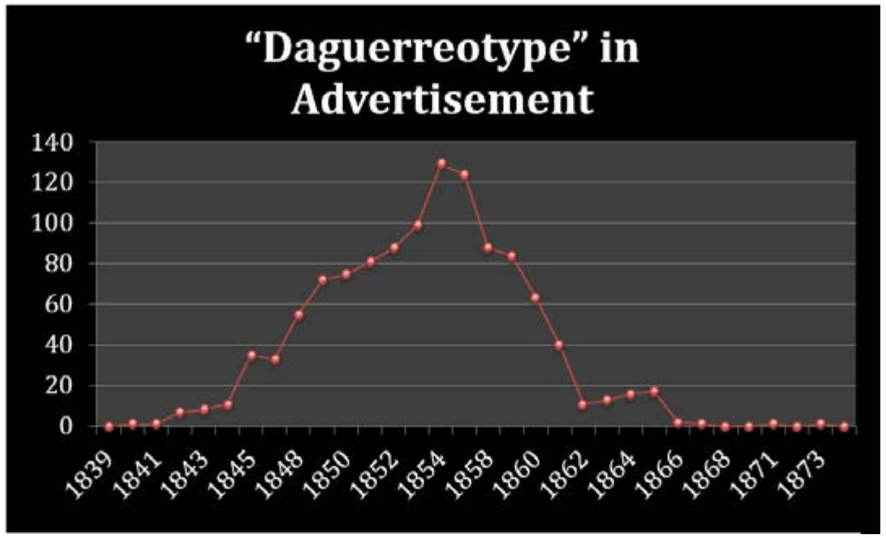


Ill. 14, Detail of geo-referenced map of New York City Daguerreotypists over historic map ca. 1854 (detail of selection of individual data point showing photographers initial data field display with potential of adding notes and background information)

Ill. 15, Detail of geo-referenced map of New York City Daguerreotypists over historic map ca. 1854 (detail of selection of individual data point showing photographers initial data field display with example of studio production)

route shed new light on the work of Flanders and helped discover the location of a number of previously unidentified images from the series. Analysis such as this, using time and place to create maps and visualizations, will hopefully be valuable tools to apply to the work of other photographers and other collections of images. Additional research areas for the future include exploring distances between home and studio and distances between studio and suppliers to identify and explore relationships. Another area of interest reflects the many emerging and evolving immigrant neighborhoods in New York City. Where surname or census data provide a trail, it will be interesting to look at relationships between the backgrounds of the operators of new studios and their neighborhoods. Following individuals as they moved between sole proprietorships and partnerships, and as they moved from working-class to more affluent neighborhoods, is another future analysis permitted by the database.

The approach, and tools and techniques used in the New York City project shed light on a relatively new and fascinating aspect of the development of photography in urban settings. As others have learned about the project, there is interest in adding more urban areas, such as Washington D.C., Boston, and Philadelphia in the U. S., with similar potential for mining directories and other resources to develop the requisite database for visualization. Adding European cities with rich photographic histories would create the potential to do a meta-analysis of the evolution of early photography and explore similarities and differences in patterns of development over time in different urban settings and between American, English and European operators.



*Ill. **16***, Route map of Dudley P. Flanders excursion to Arizona in 1874 showing locations visited and route traveled in red (rivers in blue, stage routs in yellow, and camps as yellow dots, and forts as orange triangles) with example of image and collateral detail display

*Ill. **17***, Frequency mapping of the term "Daguerreotype" occurring in advertisements in New York City Directories 1839 – 1873

BIBLIOGRAPHY

Buerger, Janet E. *French daguerreotypes*. Chicago, University of Chicago Press, 1989.

Costantini, Paolo and Italo Zannier. *I Dagherrotipi della collezione Ruskin*. Firenze, Alinari, Venezia, Arsenale, c 1986.

Davis, Keith F. *The origins of American Photography: from Daguerreotype to Dry-Plate, 1839-1885*. Kansas City, Mo., Hall Family Foundation, in association with The Nelson-Atkins Museum of Art, New Haven, Conn., London, Distributed by Yale University Press, 2007.

Font-Réaulx, Dominique de. *Daguerréotype Français*. Paris, Musée d'Orsay, Milan, 5 Continents, 2008.

Foresta, Merry A. and John Wood. *Secrets of the Dark Chamber: The Art of the American Daguerreotype*. *Washington*, D.C., National Museum of American Art. The Smithsonian Institution Press, 1995.

Gernsheim, Helmut. *The Origins of Photography*. New York, N.Y., Thames and Hudson, 1982.

Jacobson, Ken and Jenny. Carrying Off the Palaces: John Ruskin's Lost Daguerreotypes. London, Bernard Quaritch Ltd, 2015.

Jenkins, Reese. Images and Enterprise; Technology and the American Photographic Industry 1839 – 1923, Johns Hopkins University Press, 1975.

Johnson, Drew Heath & Marcia Eymann. ed. *Silver & gold : cased images of the California Gold Rush*. Iowa City, IA, University of Iowa Press for the Oakland Museum of California, c 1998.

Mc Cauley, Elizabeth Anne. *Industrial Madness - Commercial Photography in Paris 1848-71*. New Haven Connecticut, Yale, 1994.

Wood, John, ed. *The Daguerreotype: A Sesquicentennial Celebration*. Iowa City, University of Iowa Press, 1989.

Wood, John, *The Scenic Daguerreotype: Romanticism and Early Photography*. Iowa City, University of Iowa Press, 1995.

Dating American Daguerreotypes

ABSTRACT

For those who wish to determine when an undated American daguerreotype was taken, clues must be sought out both in the image and in the physical housing of the daguerreian plate. This article discusses a variety of dating methods and pertinent reference materials. Methods include a study of clothing and hair styles, the physical and chemical aspects of the plate, identifying the years of operation of known photographers, and examining the housing components of mat, preserver and case. One example is analyzed according to all these methods.
This article also refers the reader to references on clothing, hallmarks, and American photographers, as well as to the author's own research, available as a free book, *Fixed in Time*. This book is based on original research and presents dates of hundreds of daguerreotype, ambrotype and tintype mats and cases. It may be downloaded at Fixed In Time Facebook page.

KEY WORDS: Daguerreotype, Ambrotype, Photography chronology, Photography history, American Nineteenth Century Photographic Miniature Cases

by SEAN WILLIAM NOLAN, *Researcher and collector of daguerreotypes*

This paper discusses the various ways in which American daguerreotypes can be dated and directs the reader to helpful reference materials. New research by the author, available online, is summarized.

(*Ill. 1*) Who is this intense-looking young man? Sometime during the daguerreian era he wandered into a studio to have this portrait taken. This was no small expense; he probably dressed up for the occasion. He wanted to look his best for what was possibly his first, or only, photograph.

What can be learn by looking closely? As collectors and curators we must become detectives. The fictional detective Nero Wolf, who never left his New York City apartment, solved cases moving no further than his armchair. Our field of investigation is also small - usually no more than a few square inches of copper, silver, wood, glass and leather.

From the way his lapels overlap we know that this is an original daguerreotype and not a copy of an earlier one; the image is mirror-imaged as is usual. There are, unfortunately, no studio props nor painted backdrop. His hands are not shown so we can not tell if they are rough. He holds no tools of his trade. All we have are his clothing and hair style, his expression, and the physical package of plate, mat and case.

There are four ways to determine when "Otto", as I call him, had his portrait taken.

- The name of the photographer, if visible, allows us to look up the years during which he was in business.
- The mat, preserver, and case styles can be examined.
- We can examine the image for clues in clothing or hair style.
- The physical aspects of the plate may reveal the manufacturer and how the plate was processed.

The first two methods often reveal a fairly precise date, but can result in a wrong answer if the daguerreotype is no longer behind its original mat or in its original case. The last two methods are useful but guarantee only

Ill. 1, Unidentified daguerreotypist, portrait of "Otto" (not his real name), ca. 1855. Collection by the author

a minimum date. The best way to accurately date an American daguerreotype is to combine all these methods - first research the photographer, mat style and case style; then verify the result with a "reality check" based on the subject's clothing and hairstyle.

Craig's Daguerreian Registry

Often the daguerreotypist's name is found stamped on the brass mat or embossed in the case's velvet pad. Ninth plate daguerreotypes from the 1850s are often backed with a card listing the daguerreotypist's name, address and dubious virtues such as quickness or cheapness. *Craig's Daguerreian Registry*, a monumental reference of daguerreotypists and manufacturers, identifies when and where each American daguerreotypist operated. The data is culled from city directories and period advertisements. The two volume second edition can be purchased at Craigcamera.com. An older, less comprehensive, but free, online version can be found at Craigcamera.com.

The physical plate

The daguerreotype was made possible by a fortuitous mixture of chemistry, industry, and ingenuity. All three aspects left their mark, sometimes literally, on the daguerreotype. Technically, the daguerreotype changed very little after 1842, so the physical aspects of the plate are most useful for dating very early images. An excellent article on this subject by Denis Waters, published in the *Daguerreian Annual 2000*, is available online at Finedags.com.

Ungilded daguerreotypes are from 1842 or earlier[1]. These early daguerreotypes are bluer and are of lower contrast than those treated with gold chloride. It has been suggested that the early users of gold toning were over-enthusiastic, using more gold chloride than necessary and producing daguerreotypes which are actually gold in color[2]. The use of the Wolcott camera is also an indicator of a very early daguerreotype. Because it uses a concave mirror instead of a lens, the images are not laterally reversed. The Wolcott camera left telltale unexposed strips along the side, which allows their images to be differentiated from non-reversed copy daguerreotypes.

Before sensitizing a daguerreotype, the plate must be polished. During this laborious process the plate must be clamped held fast. Various methods of clamping were used, some of which were patented. Most left identifying marks or bends on the plate.

Ill. 2, Example of hallmark: A. Gaudin 40. Plate collection by the Author

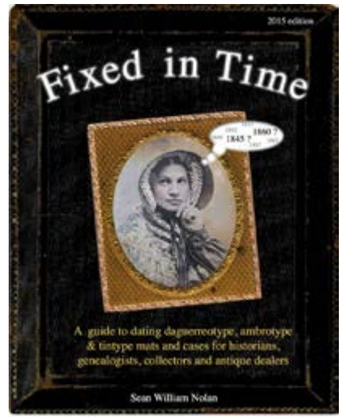
Clamping methods are discussed by Floyd and Marion Rinhart in their classic reference, *The American Daguerreotype*. Unfortunately, dating a daguerreotype by the clamping mechanism will only give you an earliest possible date, as daguerreotypists tended to keep equipment throughout their career.

(*Ill. 2*) *The American Daguerreotype* also includes a table of plate hallmarks, numbered arranged according to the now familiar Rinhart hallmark numbers[3]. From the earliest days, French daguerreotype plates were required by law to be stamped with their silver content and makers mark; most American plate makers followed suit. But since daguerreotypists often cut large plates down (e.g. making six sixth plates from a single whole plate), the majority of daguerreotypes lack these markings. A comprehensive hallmark catalog, which includes Rinhart's hallmark numbers and estimated dates, is available online at Gri.it.

Unfortunately, in order to examine either the plate clamping method or the hallmark, the daguerreotype must be unsealed. Many collectors and curators agree that this should only be done in the interest of preservation - to prevent further tarnishing or to replace decomposing period glass. Many collectors prefer daguerreotypes which have their original 19th-century seals. Unsealing a daguerreotype merely to satisfy curiosity could lead to inadvertent damage and/or lower both its historical and monetary values.

The housing

Daguerreotype mat and case styles changed continuously during their 20+ year history. There are over 600 different sixth plate case styles. The commonest designs remained popular for half a decade, but many of these 600 cases were made only briefly and some can be dated to a particular year. Dates for many mat and preserver styles are similarly constrained. In 1969 the Rinharts published *American Miniature Case Art*, where they illustrated and dated over 200 daguerreotype cases. I have updated their research, benefiting from the Internet which has allowed me to locate over 3000 objectively dated cased images, including 1400 dated American daguerreotypes[4]. The fruits of my research are published in *Fixed in Time*, a free online book which illustrates and provides dates for over 400 mats, 300 cases, as well as dates for preservers, case gilding patterns and some case pads. (*Ill. 3*) Anyone can download this PDF at Fixed In Time Facebook page.



Unfortunately, many daguerreotypes are no longer behind their original mats or in their original cases. Fortunately, the majority of these repackaged images can be identified by comparing the dates of the mat, preserver and case. The odds are slim that these three dates will agree if they are not original to the image.

Mats

The mat is often the easiest way to date an American daguerreotype.
In the next page you find a pocket guide to the commonest daguerreotype mat shapes

Ill. 3, *Fixed in Time*, by Sean William Nolan, September 2015. The latest edition can be found at Fixed In Time Facebook page

Ill. 4, A pocket guide to the commonest daguerreotype mat shapes and designs. Photo credits: mat #4 by Jason Wright; mat #6 by Diane Smith; mat #7 by vintagephotosrus; #13 by mainstreetbooks

and designs. (*Ill. 4*)
Fixed in Time goes into more detail; for example the particular racetrack design shown below is dated 1854-1856, based on five dated daguerreotypes found bearing this mat. (*Ill. 5*)

Preservers

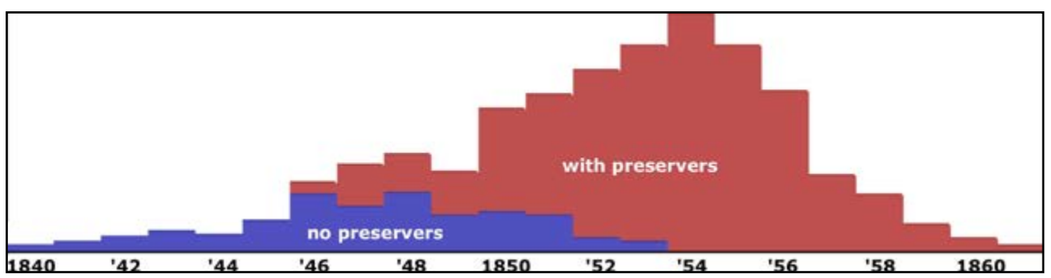
It is well known that the preserver was introduced around 1847; from that some jump to the false assumption that preserver-less daguerreotypes predate 1847. In reality, any daguerreotype without a preserver is just as likely to be 1849 or later. Preserver-less daguerreotypes continued to be made through 1853, but they were outnumbered by the flood of daguerreotypes with preservers. (*Ill. 6*)

Of the approximately 100 preserver designs, only four were used in the 1840s. These early preservers are among the few shown in *Fixed in Time*. Starting in 1851, many additional styles appeared. The multitude of preserver designs have defied a full cataloguing but they break out into three broad categories: simple, classic and florid.

Preservers through the mid 1850s generally have *simple* repeating patterns, like wallpaper. Since the pattern repeats, any of these preserver styles could be made for any size. (*Ill. 7*)

Around 1856 new styles appeared featuring bilateral symmetry, parquet or barber-pole diagonal decoration, and leaves marking the corners or centers of each side. As they bear a resemblance to the pilasters and columns of Classical architecture, I call these *classic*. (*Ill. 8*)

Appearing around the same time, but predominant after 1859 are *florid* preservers with reinforced corners. (*Ill. 9*)



Ill. 5, Example of celtic racetrack design found on a oval daguerreotype mat
Ill. 6, Preserver histogram
Ill. 7, Example of simple preserver
Ill. 8, Example of classic preserver

Cases

Before there was the daguerreotype, there was the miniature painted portrait. These tended to be put in small morocco leather cases. It was natural that such cases would be used for daguerreotypes as well. In America, it soon became the fashion to decorate case lids; these designs are the best way to date a case. But a quick glance at the other parts of the case can usually identify whether the case is from the 1840s, 1850s, or 1860s.

Cases from the early to mid 1840s have plain pads, usually silk but occasionally velvet. The lack of case gilding, combined with a lack of pad decoration and lack of a preserver, are often sufficient to identify an early daguerreotype. The earliest of these cases are perfectly flat on the bottom with a noticeably arched lid; by the mid 1840s cases are more symmetric, with slight arches on both the lids and the backs[5]. Lids which flip upwards rather than to the side, often found with metal hinges, are generally found dated before 1846. (*Ill. 10*)

Ill. 9, Example of florid preserver
Ills. 10, 11, Examples of plain silk case pad and of decorated velvet case pad

The late 1840s introduced velvet case pads stamped with bold floral designs. Case gilding, the decorative gilded frieze found on the inner case rim appears first in 1846 but remains uncommon for several years. During this period construction techniques changed; the diagonal cuts of the glued corners are replaced by more secure rabbet joints[6]. Cases from the 1840s are likely to have the lids decorated and plain backs, although this combination appears occasionally through to 1852. (*Ill. 11*)

Velvet pads stamped with busy designs characterize cases from the 1850s. Case gilding is common, applied to nearly all leather cases. During this period the leather miniature case gradually lost popularity, squeezed out of both ends of the market by either expensive *union cases* or inexpensive pressed paper cases. (*Ill. 12*)

The majority of daguerreotypes reside in cases illustrated and dated in *Fixed in Time*. This book will usually give you a better date than following the general rules stated above. Any date derived solely from examining the case must be treated with caution, as many daguerreotypes are no longer in their original cases. My experience is that the fancier the case, the more likely that it is not original. Union cases, being collectable, are especially likely to have been combined with unrelated daguerreotypes.

Otto

Let us now return to Otto, our gentleman with the curious facial hair. Using *Fixed in Time* we can date this mat to 1854 and the preserver to 1853-1855. The case is similar to one of the commonest daguerreotype cases (named by Rinhart *The Romanesque Urn*) common during much of the mid 1850s. This particular case, however, is an uncommon variant, from 1855.

1854. 1853-1855. 1855. You couldn't ask for a tighter convergence of dates. This daguerreotype appears to have the original seals, hence most likely the mat is original. But just to be sure, we should check that

Ill. 12, Example of velvet case pads stamped with busy designs

Otto's clothing and hairstyle are consistent with the mid 1850s.

Here Joan Severa's *Dressed for the Photographer*, the acknowledged bible for anyone wishing to date 19th century photographs by clothing, is an invaluable reference[7]. Dating a daguerreotype by the clothing is most reliable for young adults, who usually do their best to appear stylish and up-to-date. For older subjects, practicality often trumps style; their "best outfit" could be several years old. Severa's book is most useful for young women's clothing, as their styles are better documented in original sources. Typically the new Parisian styles would be illustrated in magazines such as *Godey's Lady's Magazine*; within a year less decorated "democratic" versions of these dresses would be copied by seamstresses and housewives across the country[8]. In the age before "off the rack" clothing, older dresses would commonly be altered to fit the current fashion; hence a young woman would often be photographed in the latest style even if her dress was several years old.

Back to Otto: His coat is loose, which implies the 1850s, although this is hardly convincing evidence. His collar and tie are similar to ones shown by Severa dated to 1852, 1856, and 1857. These mid 1850s dates are supported by the style of Otto's hair, swept up in the middle to form a high wave[9]. Otto sports an unusual combination of mustache, neckbeard and soul patch[10], making Otto difficult to date by his facial hair. Otto's clothing and neckwear provide reasonable confirmation that Otto's portrait was taken in 1854 or 1855.
So what was he thinking about as he sat for his portrait? The United States in 1854 was economically booming; the "Panic of 1857" was still to come. Otto's confidence is obvious; perhaps he was contemplating further business success. In 1854-1855 there was the Crimean War, Pope Pius IX promulgated the doctrine of the Immaculate Conception, the Republican party was founded, Dr. John Snow's explained London's Cholera epidemic, and Walt Whitman's *Leaves of Grass* appeared. Otto may have had a lot on his mind.

NOTES

1. Waters, Dennis A. "Dating American Daguerreotypes, 1839-1842" in *The Daguerreian Annual 2000*, The Daguerreian Society, 2001. pp 33-57.
2. Wright, Jason. *Dating Early Daguerreotypes & Their Cases*. Unpublished, 2014
3. Floyd Rinhart, Marion Rinhart. *The American Daguerreotype* is out of print and not available online. An earlier version of Rinhart's hallmark table was printed in the *New Daguerreian Journal* in 1975, and is available online. However, the numbers assigned to hallmarks in NDJ are different from the ones used in *The American Daguerreotype*, and should not be used.
4. An objectively dated cased image is a) any period photograph or artwork in a daguerreotype case which has either a date written in period 19th century hand or b) has a written date specific to the month or better or c) any image which can be dated to within a year by the age of a known subject, by using *Craig's Daguerreian Registry*, or by any other objective method.
5. Berg, Paul K Berg. *Nineteenth Century Photographic Cases*, 1995, p 9
6. Rinhart. in *American Miniature Case Art*, page 18, suggests this change happened in the early 1850s. My research indicates that the mitrer joint was introduced around 1847, but not universally used for many years.
7. Severa, Joan. *Dressed for the Photographer, Ordinary Americans and Fashion 1840-1900*. Kent, Ohio: Kent State University Press, 1995.
8. Severa, pp 3-4
9. Severa, p 106
10. A *neckbeard* grows underneath the jaw, framing the face but leaving it unobscured. A soul patch is the tuft of hair underneath the lower lip.

A Trip to Venice to visit the Liceo Foscarini

The camera obscura for daguerreotype use by the abbot Francesco Zantedeschi

Ill. 1, A view of the Liceo Marco Foscarini in Venice. Photo credit: Riccardo Zipoli

ABSTRACT

The daguerreotype camera preserved in the physics department of the Liceo Marco Foscarini school of Venice is the oldest object of its kind that still testifies to the activities of experimenters with the daguerreotype process in Venice. An examination of the special features of the construction of this particular daguerreotype camera and the context to which it belongs leads us to believe that it was commissioned for use in the early experiments of the abbot Francesco Zantedeschi, and that it was constructed in Venice by Francesco Cobres, the skilled mechanic of the physics department.

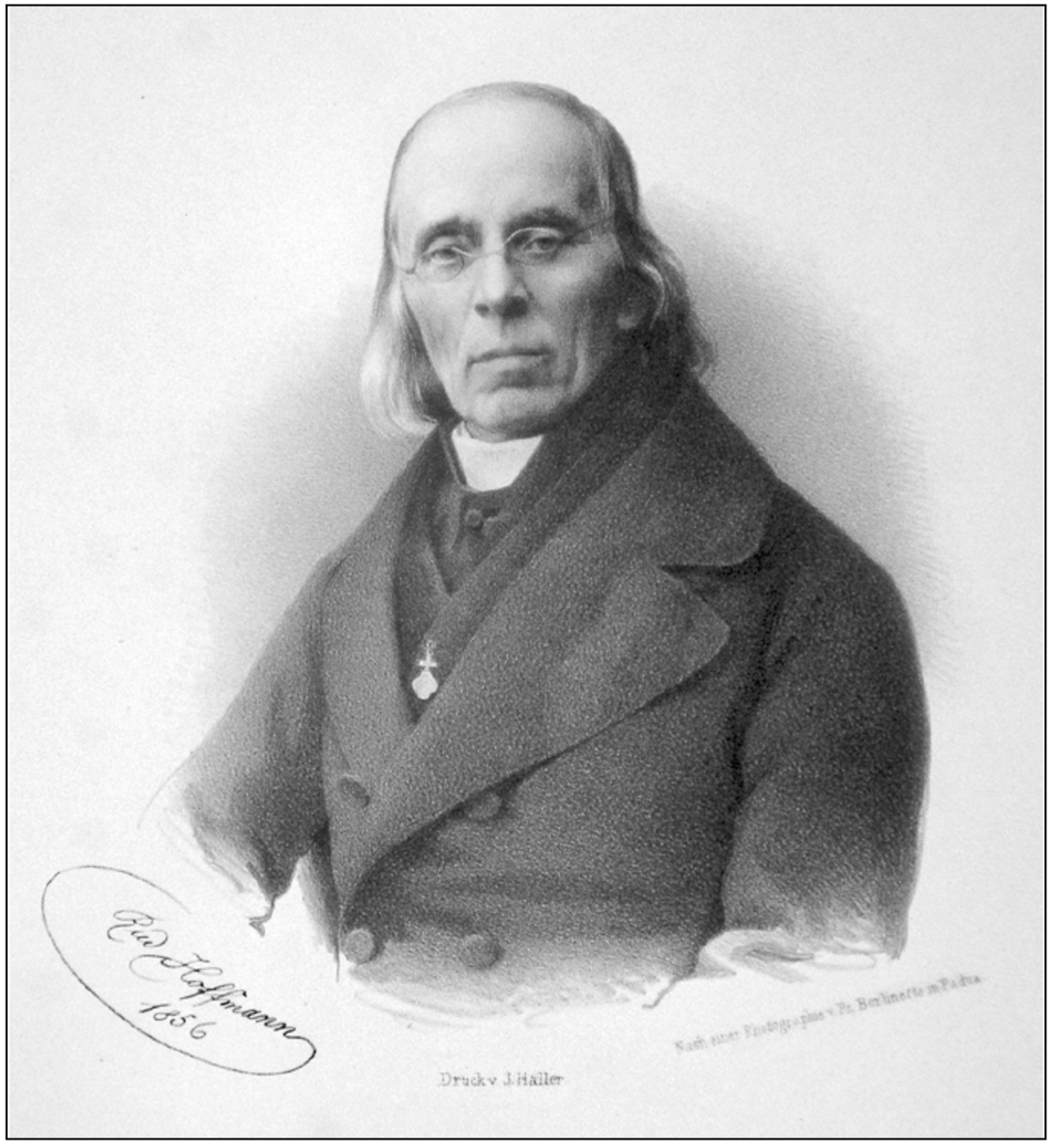
KEY WORDS: Francesco Zantedeschi, Francesco Cobres, Italian daguerreotype camera, Liceo Marco Foscarini, Liceo Santa Caterina, early photography in Venice, Alexander John Ellis

by ALBERTO PRANDI, *Photographic historian, Ca' Foscari University, Venice*

A fascicle in the 19th century archive of the *Liceo Marco Foscarini* high school in Venice, formerly known as the *Liceo Santa Caterina*, contains inventories of the various tools and instruments used in the historical physics department (*Gabinetto di fisica*), which had some of the best experimental equipment available in the first half of the nineteenth century, and was second only in the Veneto Region to the physics department of the University of Padua. One of the inventories written in 1841-1842 by the professor of physics Francesco Zantedeschi (1797-1846)[1] describes a camera obscura with its associated equipment.[2] The "*camera obscura* for daguerreotype use" and its tripod. The "*camera obscura* for daguerreotype use" and its tripod were rediscovered among the evocative old devices and equipment of the physics department during the preparation of the exhibits for the *Anton Maria Traversi* Physics Museum, a small museum that the Venetian school dedicated to its famous physics department in 2003, and they are currently on display there. They are the oldest surviving objects that testify to the passionate and enthusiastic experiments carried out in Venice following the announcement of Daguerre's new daguerreotype process.[3]

This daguerreotype camera is an attractive, solid and well constructed device, consisting of a solid body with a sliding and tilting base, which hinges upon the screen-bearing frame. This contains a sliding box within which the lens is mounted. A transparent screen of ground-glass is mounted at the back in the plate-bearing frame, which fits flush into the body of the camera, allowing the camera to be focused. In order for a shot to be taken this screen had to be raised by rotating it on two hinges attached to its upper edge, then laid flat on top of the camera so that the daguerreotype plate, held inside a frame, could be inserted inside the camera. The camera is equipped with two plate-frames, each of which can be adapted with two further frames to reduce the format of the plate. The plate-frames each have a recessed cover which holds the plate in position, and a curtain-door which can be raised when an exposure is to be made. The plate-frames fit tightly inside the screen-frame, and takes the place of the ground-glass screen when the plate is exposed to the light. The lens section of the camera is mounted directly on the sliding-box front of the camera, and there is a folding tripod for use in the countryside.

The daguerreotype camera that Francesco Zantedeschi listed in the physics department of the *Liceo Santa Caterina* is an efficient device, skilfully made and unique in appearance. The most striking element is the way the two sliding boxes fit together, a design which distinguishes



Ill. 2, Rudolf Hoffmann, F. Zantedeschi *Nach einer Photographie* v. Pr. Borlinetto in Padua, 1856, in Gallerie ausgezeichneter Naturforscher, Vienna, J. Haller 1860.
Lithograph made by Rudolf Hoffmann in 1856 from a photograph of Francesco Zantedeschi taken by Francesco Borlinetto (1827-1904). The latter was Zantedeschi's assistant while he was professor of physics at the University of Padua, particularly devoted to the study of photography.
From Gallerie ausgezeichneter Naturforscher, Vienna, J. Haller 1860.

this camera from any other known model. The rear box is fixed to the base board, while the front box slides in or out, bringing the lens into focus. This system was not used as the basis for later types of camera,[4] its construction being more similar to the optical reflex camera obscura which had been produced in the early nineteenth century.[5]

One wonders who constructed this device in such a professionally impeccable, accurate and precise way. Certainly it was made by a highly skilled artisan or mechanic, yet neither the camera nor the lens bear any indications of the manufacturer and no documents which testify to its origin have as yet been found in the archives.

News of the development of a new photographic process soon came to Venice and information about the relative procedure circulated quickly. This was largely due to the high level of interest in various important scientific centres such as the Venetian Institute of Sciences, Letters and Arts and the physics department (*Gabinetto di fisica*) of the *Liceo Santa Caterina* high school, run by Zantedeschi. But it was also encouraged by the *Gazzetta Uffiziale di Venezia*, a daily newspaper which paid particularly close attention to new scientific developments, thanks especially to the tireless Giovanni Minotto (1803-1869). At the same time, Minotto was compiling his *Dizionario tecnologico* (Technological Dictionary), which was published in Venice in instalments, providing detailed information about the most significant contemporary technological innovations.

While the description of the daguerreotype procedure divulged in the press was sufficiently precise and detailed, the same cannot be said for the features and characteristics of the camera itself. Even at the end of October 1839, while writing the dictionary entry for photography in his *Dizionario tecnologico*, in describing the method of making of daguerreotypes, Minotto wrote apologetically: “It would certainly be very useful to indicate here what the best form of the camera obscura would be [...] but we have not been able to find any indications in this regard and are therefore forced to limit ourselves to mere conjectures.”[6]

Whoever designed and manufactured the camera described above thus seems to have operated independently, on the basis of rather generic information. The camera described and illustrated by Louis Jacques Mandé Daguerre (1787-1851) in his patent design and in the manual published on the occasion of the divulgation of his procedure[7] was based

Daguerreotype camera info sheet

Type: with a sliding box
Year: before 1841
Lens: two achromatic lenses with rack and pinion periscope movement
Front lens: diameter 83 mm
Aperture: Fixed
Shutter: with a movable cover
Structure: simple chassis
Format: large 235x210 mm, medium 182x152 mm, small 132x106 mm
Focussing: by sliding the front box
Materials: walnut wood
Dimensions: width 290 mm, length 385 mm, height 350 mm

Ill. 3, Daguerreotype camera, instrument n. 177, inv. 1870, “Antonio Maria Traversi” Physics Museum Venice. Photo by Francesco Turio Bhöm

The former Liceo Santa Caterina high school, now the “Marco Foscarini” Liceo Classico ed Europeo high school in Venice

One of the oldest high schools in Italy, the *Liceo Santa Caterina* was founded in 1807 by a Napoleonic decree. The founding father of the school was the Venetian abbot Anton Maria Traversi (1765-1842) who, having been put in charge of establishing the new institute, chose to locate it in the former convent of Santa Caterina. This complex of ancient buildings had belonged to a community of Augustinian nuns until it was suppressed in the Napoleonic period, and the associated church of Saint Catherine housed precious paintings by Paolo Veronese, Jacopo Tintoretto, and Palma il Giovane. Traversi furnished the prestigious library of the school with a splendid seventeenth-century wooden carved bookcase made by the German sculptor Franz Pauc. An esteemed physicist and mathematician, Traversi gave the school a collection of mathematical, physical and astronomical instruments, which was enlarged by Abbot Francesco Zantedeschi after 1838, when he became head of the department of physics and applied mathematics. This new equipment made the physics department of the school one the most prestigious in the whole region of Veneto. It was reassembled in 2003 in the scientific museum of the school, named after Anton Maria Traversi, where the “camera obscura for daguerreotype use” is now on display.

READ MORE: Mario Isnenghi, Il Liceo convitto Marco Foscarini..., Padua, Il poligrafo, 2005, p. 9-42

Ill. 4, *Liceo Marco Foscarini* facilities, Venice. Photo credit: Riccardo Zipoli

on the apparatus built by Nicéphore Niépce (1765-1833), which used pewter plates coated with bitumen and had a fixed front part and a mobile rear box. This device was also the model of reference for the first daguerreotype camera produced by Alphonse Giroux (1775/6-1848) based on Daguerre's patent, as well as for most of the cameras that were manufactured immediately afterward.[8]

In an article published on 27th August 1840 in the *Gazzetta Privilegiata di Venezia*, Minotto refers to his dictionary entry for *Photography* and points out that here he had "reported the methods of Daguerre at the end of last year, as soon as he had published them, indicating the various practices known at that time with some observations of our own regarding them". He adds that "not long after, as if to relieve the mind from the most serious occupations, since Zantedeschi had a daguerreotype (camera), we both attempted to reproduce the fixing of the fleeting images produced by light"[9]. This reference does not give us any exact dates for the tests performed by Zantedeschi, and, in the absence of other documents, the interpretation of these events must necessarily be based on our knowledge that at the end of 1839, just over a year after taking up his position there, Francesco Zantedeschi has set up his base of operations in the physics department of the *Liceo Santa Caterina* high school, where he would remain until he moved to the University of Padua.

The physics department had a valuable and proficient resource in the form of the mechanic Francesco Cobres (1801-1846). There were very few professionals of his calibre in the Lombardy-Veneto region. He was appointed assistant to the physics department of the *Liceo Santa Caterina* in 1820, at the high school, and he soon set up his own manufacturing workshop, where he was assisted by his younger brother. Cobres's professional ability constituted an essential support for various Venetian experimenters. On the occasion of his untimely death, Giovanni Minotto, who had been a friend of Cobres for twenty years, wrote a long obituary praising the expertise of Cobres in the field of mechanics and design. "Gifted with genuine proficiency as a mechanic, Cobres shunned everything that appeared to be complicated or useless" writes Minotto, "and so, when constructing the mechanisms commissioned from him, as in his usual working practices, he tried to obtain all the simplicity that he could attain and use to good effect, and he was often very ingenious in imagining modifications to this end. If he sometimes had to do otherwise and bend his will to the whims of others, he gave in only with great reluctance"[10].

Zantedeschi's access to such a skilled mechanic, the unusual type of the camera with a method of construction which corresponds to the characteristics described by Minotto, all lead us to suppose that the abbot commissioned the device from Francesco Cobres. It is probable that Cobres constructed this curious camera on the basis of his own experience of making optical reflex cameras, in the absence of any more specific model for a daguerreotype camera. It is less probable that Cobres made the lens, as there does not seem to be any evidence that the mechanic had ever made any such optical devices. Zantedeschi would have easily obtained a quality lens corresponding to the characteristics specified by Minotto in his dictionary entry from the optician Alessandro Duroni (1807-1870)[11], with whom the abbot had shared his interests during the years he had lived in Milan, and who would continue to be one of his preferred suppliers in the years that he would spend in Padua.

NOTES

1. Tinazzi, Massimo. "Francesco Zantedeschi: manoscritti e lettere veronesi", in *Atti del XVIII convegno di storia della fisica e dell'astronomia*, Milano, Istituto di Fisica Generale Applicata, 1998, pp. 2-3. Online: www.brera.unimi.it/SISFA/atti/1998/Tinazzi.pdf

2. *Liceo Marco Foscarini* of Venice, *Catalogo delle macchine esistenti nel gabinetto di Fisica dell'I.R. Liceo Convitto di Venezia, Liceo Ginnasio Statale Marco Foscarini"*, [Inventory 1838]. Entry number 561 records "561, a *camera obscura* for daguerreotype use with achromatic lens and a support with three articulated legs". This is followed by number 562 "objects for daguerreotype use, i.e. a *mercury pot* , a box, n. 2 trays, a box with bottles for chemical reagents and plates (…)". This inventory drawn up in 1838 was updated until the school year 1857-1858.

3. For further information please see a more detailed study by the writer of this article: Prandi, Albero *Una camera obscura ad uso daguerrotipo…*, in Nico Stringa, (ed.), *Fotologie. Scritti in onore di Italo Zannier*, Padova, Il Poligrafo, 2006, pp. 287-293. Online: https://www.academia.edu/10622459/

4. Coe, Brian. *La macchina fotografica dal dagherrotipo allo sviluppo immediato*, Milano: Garzanti, 1978, p. 21.

5. Auer, Michel. *Michel Auer Catalogue* sl, sn, 1977, p. 9, and *The Science Museum Camera Collection incorporating the Arthur Frank Collection*, London, Science Museum, [1979], p. 3.

6. Minotto, Giovanni. "Fotografia", in *Supplimento al Nuovo dizionario universale tecnologico o di arti e mestieri*, Venice: G. Antonelli, vol. XXIII, 1839, p. 417.

7. Daguerre, Louis Jacques Mandé. *Historique et description des procédés du daguerréotype et du diorama, rédigés par Daguerre, ornés du portrait de l'auteur, et augmente de notes et d'observations par MM. Lerebours et Susse Frères*, Paris: Susse frères, Lerebours, 1839, plate 4.

8. Brian Coe, *La macchina fotografica dal dagherrotipo allo sviluppo immediato*, Milano, Garzanti, 1978, pp. 15-16, Auer, Michel. op. cit. p. 10

9. Minotto, Giovanni. **"**Di alcuni scientifici lavori fatti recentemente in Venezia**" in** *Gazzetta Privilegiata di Venezia***, n° 195,** Thursday 27th August 1840, p. 760**.**

10. Minotto, Giovanni. "Francesco Cobres" in *Gazzetta Privilegiata di Venezia*, n° 249, Monday 2nd November 1846, p. 1016.

11. For correspondence between F. Zantedeschi and Duroni see: Verona, City Library, Zantedeschi Fund, Busta 838.

APPENDIX

The daguerreotype in Venice

In Venice, the daguerreotype played an important role, and it has a unique history. In fact, soon after the publication of the daguerreotype process, local experimenters set up a wide-ranging network of active research that included Francesco Zantedeschi and many others in the Italian territories of the Hapsburg Empire, and they were promptly joined by a series of foreign travellers, men of letters and artists who saw Venice as a perfect location in which the newest visual art of photography could be tested.

Apart from the usual activities of travelling daguerreotypists or proto-photographers in their studios, which Venice shared with the other major western cities, Venice proved to have a singular capacity to channel and focus some of the most significant tests regarding the capabilities of this radically new medium of representation.

As early as the summer of 1841, the English philologist, Alexander John Ellis (1814-1890) in order to create his publishing project Italy Daguereotyped, which was never to completed, made a series of sixteen daguerreotypes in Venice. Unlike contemporary etchings or lithographs, they did not consist of a sample of the traditional scenes as indicated in the guidebooks to the city, but were conceived as a more systematic survey, starting from the Arsenal and moving along the Grand Canal to finish at the Ca' Pesaro palace, in some cases also including a view from the other side of the canal.

In his systematic sequence of shots Ellis adopts a procedure similar to that of the philologist and he combines this with other new features offered by the daguerreotype: the possibility that the sciences had been seeking for some time of obtaining a standardized form of visual sampling.

Ellis's work is full of references to the importance of visual art created in Venice to the Western tradition, and the way in which, starting from eighteenth century landscape views, it had become central to attitudes towards art that then permeated Western culture. He showed the value of direct experience, and left the elaboration of the outcome to others. It was thus up to another Englishman, John Ruskin (1819-1900), to explore the further possible applications of the daguerreotype. Over a seven-year period between 1845 and 1852, when he made frequent visits to Venice, Ruskin made a daguerreotype survey of Venetian buildings during which he perfected an integrated system of documentation. This comprised daguerreotype views with an analytical purpose, combined with sketches and drawings, the annotation of measurements, in addition to detailed notes relating to the colour of the buildings.

This method was exemplary. Not only was it an integral part of the critical historical survey that Ruskin proposed, but it was also widely disseminated. It is particularly significant for photography because at such an early date it helped to define the roles and potentialities of this new medium with regard to the representation of reality.

READ MORE: Prandi, Alberto "La dagherrotipia nel Veneto" in *L'Italia d'argento* edited by M. F. Bonetti and M. Maffioli, Florence: Alinari, 2003, pp. 194-200

Ill. 5, A Unidentifyied daguerreotypist, View of Ca' d´Oro, 1846, Venice. Sammlungen Dresden, Germany, TSD D 00074. See the daguerreotype on Daguerreobase

Ill. 6, Dr. Alexander John Ellis, View of Venice from the water, Dogana del Mare, & Church of San Maria della Salute, 1841-07-16. Part of the Ellis group of daguerreotypes. National Media Museum, Bradford, United Kingdom, inv. 1890-56-V5. See the daguerreotype on Daguerreobase

Ill. 7, Joseph Wawra, Palazzo Foscari in Venice, 1848. Albertina, Austria, inv. FotoGLV2000/10064. See the daguerreotype on Daguerreobase

Ill. 8, Ruskin, Ken and Jenny Jacobson Collection. Images: Courtesy of Bernard Quaritch

Pascual Pérez y Rodríguez

The Origin of Photography in Spain

Ill.1, Daguerreotype portrait attributed to Pascual Pérez y Rodríguez. Size of Plate: 107x81 mm. MuVIM Library: Donated by the Hermitage of Our Lady of Consolation of Llutxent

ABSTRACT

La historia de la fotografía en España es una disciplina difícil, en la que la falta de elementos básicos adecuadamente estructurados y la fragmentación de los fondos y colecciones de fotografía nos obliga a tejer la materia histórica con una artesanía increíble. Pero en ocasiones, la suerte o la casualidad nos hace descubrir algunos elementos que nos dan las claves de la historia de la fotografía, alejados de los meros inventarios de sucesos o los catálogos de un autor a los que estamos acostumbrados.
Este es el caso con el que nos encontramos con la localización en el año 2012 de un retrato al daguerrotipo en la Biblioteca del Museo Valenciano de la Ilustración y la Modernidad (MuVIM) atribuido a Pascual Pérez y Rodríguez, y el reciente descubrimiento de una fotografía del mismo autor, datada en 1848, y que está considerada como la primera fotografía en papel conocida hasta la fecha en España.
Estas dos fotografías que nos hablan de la convivencia del daguerrotipo y el calotipo en el mismo periodo histórico y practicado por un mismo autor, nos cuenta también la historia de la aplicación práctica de la fotografía al mundo editorial desde sus orígenes, permitiéndonos entender la mentalidad y los modos de expresión de una época.

KEY WORDS: Early Photography, Spain, Pascual Pérez y Rodríguez, José Rius Benet, Library of the Valencian Museum of Illustration and Modernity

by MIGUEL GARCIA CARCELES, *Archivero - Gestor documental*

This article centres on the discovery, in 2012, of a daguerreotype image that belonged to a rather varied collection of photographic materials dating to the late nineteenth century, which was donated by the Hermitage of Our Lady of Consolation of Llutxent to the Library of the Valencian Museum of Illustration and Modernity (MuVIM).

The aim of the Library and Documentation Centre of the MuVIM is to make its documentary resources available to the technical staff of the institution itself, as well as to outside researchers. Inaugurated on October 20th 2004, it is specialized in historical source materials relating to the periods of the Enlightenment and the Modern age, and apart from its books it also has a collection of photography that, despite its limited size, is certainly significant.

As can be seen from the illustration the recently discovered daguerreotype is a half-length portrait of a male sitter (*Ill. 1*). Although the surface which bears the image is very tarnished, a positive or negative image appears depending on the angle at which it is viewed, which clearly identifies it as a daguerreotype. It soon aroused the interest of the technicians at the library as, despite its degree of deterioration, there are several features that make this unique item particularly significant.

Identification of the sitter and dating of the daguerreotype

At this time sitters were often portrayed together with objects and items connected in some way to their professional activities, and collectors in the English-speaking world commonly refer to such portraits as “occupational daguerreotypes”. This seems to be the case here since, as far as one can discern considering the state of corrosion of this daguerreotype, the sitter appears to be holding in his right hand a printer or bookseller’s stamp upon which the initials JR can be read, and in his left hand a sheet of paper or piece of cloth. At this point one should bear in mind

that daguerreotype images are reversed from right to left as in a mirror. (*Ill. 2*)

The study by Ana Reig[1], the director of the library of MuVIM, tells us that the Hermitage of Llutxent from which this daguerreotype came to the library was founded in 1770, and throughout its history it had five directors until 1957 when, under the terms of a will, its management passed to the priest, writer and art critic Alfons Roig Izquierdo. Between 1837 and 1876 the Hermitage was administered by José Rius Benet (1811? -1877), who belonged to a family of printers from Valencia who practised their trade from the eighteenth century until 1908. José Rius married Catherine Monfort Rius, the granddaughter of the famous Valencian printer Benito Monfort. Considering the date of his directorship and his initials JR he thus seems to be a perfect candidate for the identity of the man in this daguerreotype.

Since the daguerreotype technique was most widely practised between 1839, the year of its invention, until around 1860, we can safely affirm that this daguerreotype portrait was created at some time during this period of some twenty years. A study of the way the stamp used in the printing firm of José Rius Benet changed over time can allow us to narrow down the probable date of its realization. In the mid-nineteenth century it was quite common for the owner of a printing press to mark the publications of his firm with a stamp bearing his initials or the name of his printing firm. As we have pointed out, the sitter holds in his right hand something that could well be such a printer's stamp. We know from various sources that the initials JR were used as a stamp by José Rius only after 1848, which thus gives us a t*erminus ante quem non* date for the realization of the portrait.

Ill.2, Detail of the daguerreotype portrait by Pascual Pérez y Rodríguez showing the sitter's hand holding in his right hand a printer or book seller's stamp. Courtesy of Museum of Illustration and Modernity, Valencia

Identification of the daguerreotypist

It is usually very difficult to determine the identity of daguerreotype photographers. In Spain the first professionals to practise the technique were usually itinerant and very few of them signed their works. Furthermore the fact that this daguerreotype was found without any original mounting, case or frame means that we have no such indications that might help us to understand the context in which it was made. However, we cannot overlook the possibility that this daguerreotype image may have been created by Pascual Pérez Rodriguez.

Pascual Pérez Rodriguez has been widely studied by the collector and photography historian José Valencia Huguet, to whom we owe the reconstruction of this photographer's professional activities. Huguet defines him as a writer and a journalist, as well as being one of the pioneers of photography in Valencia, whose first daguerreotypes are dated to 1847[2]. Other historians of photography such as Francisco Alonso Martinez[3], emphasize the importance of Pascual Pérez as the first Spanish photographer to publish an album of photographic prints. This was entitled *Álbum del Cabañal*, and it consisted of three volumes, each of them with five sheets illustrated with "large views taken on the daguerreotype on paper"

Unfortunately we know of their existence only thanks to references to engravings of the time, since none of these albums is known to have survived until the present day. We do however possess a number of prints made from photographs taken by Rodriguez between 1857

Ill. 3, *Portada de la antigua casa del embajador Vich de Valencia* (from a photograph). Illustration of the article by Fernández Cuesta, published in *El Museo Universal: Periodico de ciencias, literatura, artes, industria y conocimientos útiles*. Madrid: 1860. p. 301-303

and 1860, at the time when he was collaborating with the review *El Museo Universal*[4]. (*Ill. 3*)

Born in Valencia on February 16th 1804, Pascual Pérez Rodriguez was a prolific writer and translator of texts in French, English, Italian, Portuguese and the Limousin dialect of Occitan. He studied at the *Seminario de las Escuelas Pías*, and went on to occupy important positions in the College of Zaragoza and the College of the Pious Schools, where he taught humanities. He left the religious life in 1835 in order to pursue his interests in literature and photography, which brought him a remarkable degree of popular recognition, but very little economic success. We know that Pascual Pérez was trained in the art of the daguerreotype by the professor of chemistry at the University of Valencia, José Montserrat y Riutort who, together with José Gil, created the first daguerreotype image ever to be taken in Valencia. They used a camera that they had built by themselves, although they had no practical training, and Riutort is also known for his shots of the solar eclipse of July 1860, in collaboration with an Italian delegation organized by prestigious astronomer by Angelo Secchi.

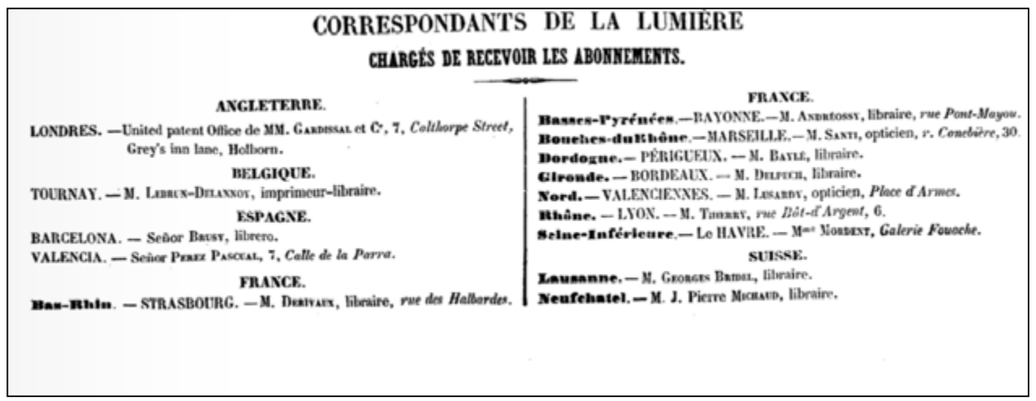
Pascual Pérez Rodriguez was of course not the only daguerreotypist who could have made this portrait, but the existence of a connection between him and the presumed sitter, José Rius Benet, makes his authorship more probable. Rodriguez was in fact the founder and director of the journal *Diario Mercantil* between 1834 and 1844, and following 1849 it was printed by the firm of José Rius. In addition their relationships with the *Real Sociedad Económica de Amigos del Pais*, are well known, as well as the fact that in 1849 José Rius was officially recognized as the society's printer. We also know that in 1851, along with the photographer Le-Masson, Pascual Pérez exhibited a collection of daguerreotype portraits at the Royal Economic Society, the catalogue of which was then printed on the press of José Rius.

The discovery of this daguerreotype and its attribution to Pascual Pérez has a great importance for the history of photography in Valencia, as it is the only known daguerreotype portrait he produced.

The missing link

In February 2015 a photographic portrait by Pascual Pérez was found, but it is a salted paper print presumably from a calotype paper negative. It depicts the musician Pascual Pérez y Gascón and was been exhibited at the Museum of the University of Navarra, in the exhibition *El mundo al revés: el calotipo en España* just a few days following its discovery by the Valencian collector Juan José Díaz Prósper.

There seems to be a reference to Pascual



CORRESPONDANTS DE LA LUMIÈRE

CHARGÉS DE RECEVOIR LES ABONNEMENTS.

ANGLETERRE.

LONDRES. —United patent Office de MM. Gardissal et Cr, 7, *Colthorpe Street*, Grey's inn lane, Holborn.

BELGIQUE.

TOURNAY. — M. Lebrun-Delannoy, imprimeur-libraire.

ESPAGNE.

BARCELONA. — Señor Brusy, librero.

VALENCIA. — Señor Perez Pascual, 7, *Calle de la Parra*.

FRANCE.

Bas-Rhin. — STRASBOURG. — M. Derivaux, libraire, *rue des Halbardes*.

FRANCE.

Basses-Pyrénées.—BAYONNE.—M. Androssy, libraire, *rue Pont-Mayou*.

Bouches-du-Rhône.—MARSEILLE.—M. Santi, opticien, *r. Conebière*, 30.

Dordogne.— PÉRIGUEUX. — M. Bayle, libraire.

Gironde. — BORDEAUX. — M. Delpech, libraire.

Nord.— VALENCIENNES. — M. Lusarby, opticien, *Place d'Armes*.

Rhône. — LYON. — M. Thierry, *rue Bât-d'Argent*, 6.

Seine-Inférieure.— Le HAVRE. — Mme Norbert, *Galerie Fouoche*.

SUISSE.

Lausanne.— M. Georges Bridel, libraire.

Neufchatel.— M. J. Pierre Michaud, libraire.

Ill. 4, Biblioteca Digital Gallica. BnF.

Pérez Rodriguez's use of the calotype in an advertisement published in 1849 in the *Diario de Barcelona*, which announced that Mr Coca was the first person in Spain to realize photographic prints on paper. The *Diario Mercantil* then responded to this claim in a letter pointing out that in the city of Valencia prints of this kind had been successfully produced for a year and a half, although the newspaper did not specify exactly who had been making them. The printed portrait photograph by Pascual Pérez has been dated to 1848, on the basis of the historical context just described, and this would make it the first photograph on paper known in Spain, antedating those made in Seville and Cadiz, which were commissioned by the Englishman Claudius Galen Wheelhouse in 1849, and were included in his album *Photographic Sketches* from the Shores of the Mediterranean.

Pascual Pérez was aware of all the new discoveries taking place in Europe in the field of photography, also because ever since the first year of its publication in 1851 he was a correspondent for the periodical *La Lumière: Beaux-Arts, Héloiographie, Sciences, founded* and directed by B.R. de Monfort, who was also the founder of the *Société Héliographique de Paris*, as was stated on the cover of the magazine. (*Ill. 4*)

A grid has been drawn in pencil on the half-length printed portrait of Pascual Pérez y Gascón, which suggests that it was used as the pattern for a drawing or an engraving. This idea is backed up by the existence of an engraving of the musician published in 1850, which was possibly based on this photograph.

This is further evidence for the early date of this photograph, indicating that itis one of the first known examples of photography on paper in Spain, and it also gives us some important information about the way photography was used in the world of publishing. It can be seen as the discovery of a genuine missing link in this period of the transition from daguerreotype to photography on paper or the "daguerreotype on paper" as Pascual Pérez Gascón himself still defined it. (*Ill. 5*)

Ill. 5, Hoyesarte. Diario de Arte

Elements for the history of photography

The two pictures we have described, apparently unimportant and unconnected, have actually proved to be crucial elements in the history of photography in Spain and they have shed some light on the early period of its beginnings, which is still relatively unresearched and unknown. The study of photography in Spain is in fact rather difficult, since there is a lack of well-structured basic notions due to the fragmentation of the funds and the photography collections. This situation forces historians to put the various elements of the past together like craftsmen.

Accustomed as we are to reconstructing the history of photography on the basis of large collections that have a particular emphasis, sometimes offering a somewhat biased or partisan vision, we tend to make a limited interpretation of the facts instead of examining a wide-ranging set of variables that can give us the keys for understanding the mentality and cultural expressions of an era. This exercise should be the consistent approach of the historian. The two photographs we have looked at speak to us of the coexistence of the daguerreotype and the calotype and of their use in the same historical period by the same photographer, as well as revealing the practical applications of photography in the contemporary context of publishing.

That the founding fathers of photography, especially Niépce, were seeking for ways to fix the image of the camera obscura and to transfer them onto a lithographic plate in order to produce multiple prints on paper, is a well known idea in the history of photography, but until now in Spain we did not know of any surviving photographs, which could allow us to study their use and application in this regard at such an early date.

Perhaps dazzled by commercial daguerreotype portraits, sometimes delicately illuminated by the addition of colour, or by calotype travel albums with their exotic landscapes, we who investigate the history of photography perhaps do not pay enough attention to the idea that an important element in the development of photographic technique was its applications in the world of publishing, in which the woodcut, intaglio engraving, lithography and photography all had a common goal: to represent the world as faithfully as possible.

NOTES

1. Reig, Ana Mª; Chilet, Benedicta; Cerdá, Josep. **"**L'ermita de la Mare de Déu de la Consolació de Llutxent: història d'una fundació**"**. In *Almaig. Estudis i documennts 2012*. ISSN 1139-2487, Nº. 28, 2012, p. 102
2. Huguet Chanzá, José. *Historia de la fotografía valenciana*. Valencia, Levante – El Mercantil Valenciano, 1990.
3. Alonso Martnínez, Francisco. *Daguerrotipistas, calotipistas y su imagen de España del siglo XIX*. Girona: CCG ediciones, Centre de Recerca i Difusió de la Imatge (CRDI) Ajuntament de Girona, 2002
4. Torres Pérez, José *María. "Aplicación del daguerrotipo al grabado en Valencia" en Valencia* in *Archivo de Arte Valenciano*. Valencia: Academia de Bellas Artes de San Carlos, 1991. págs. 107-108

SELECTED BIBLIOGRAPHY

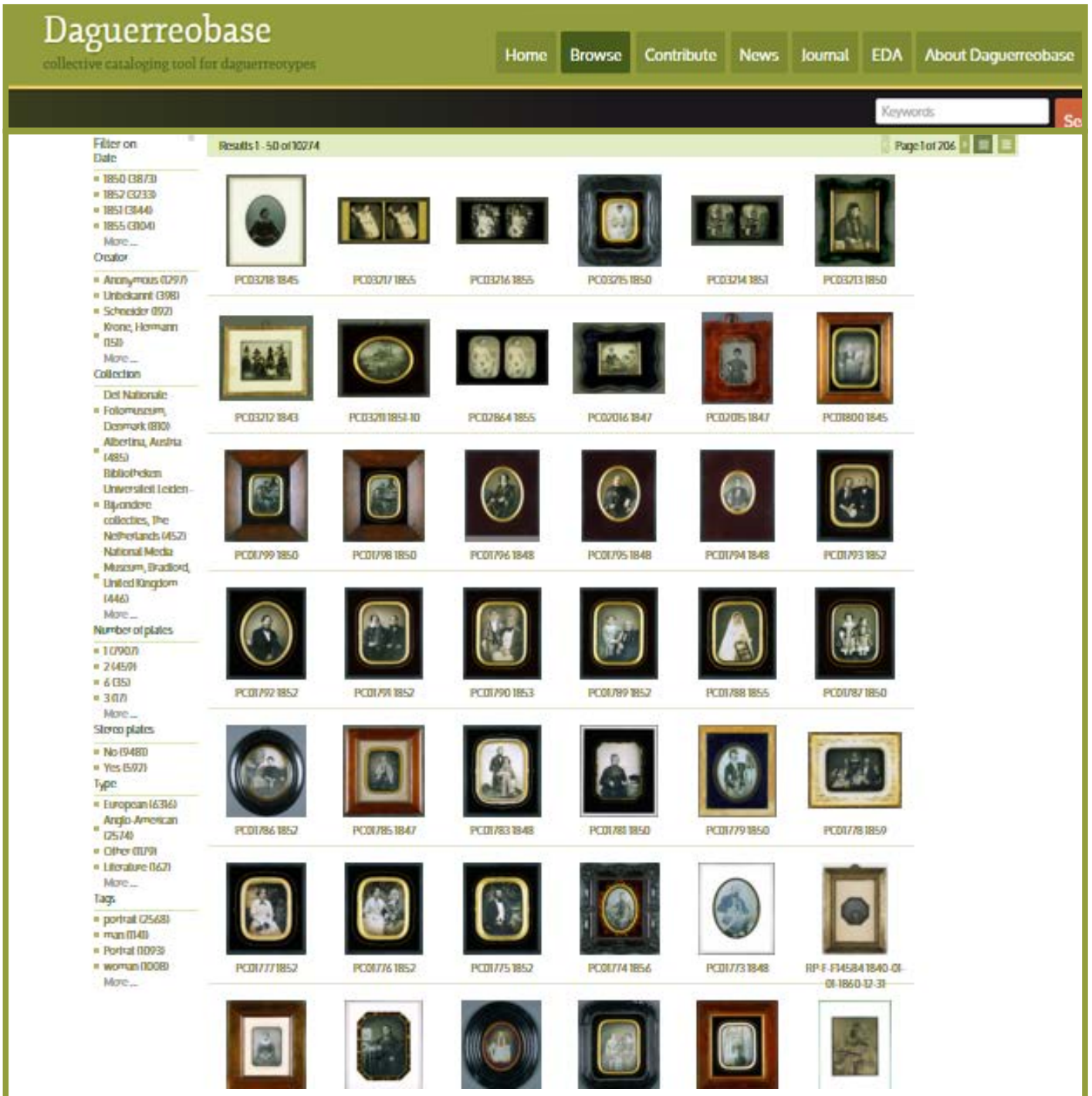
Alonso Martínez, Francisco. *Daguerrotipistas, calotipistas y su imagen de España del siglo XIX*. Girona: CCG ediciones, Centre de Recerca i Difusió de la Imatge (CRDI) Ajuntament de Girona, 2002.

Huguet Chanzá, José. *Historia de la fotografía valenciana*, Valencia: Levante – El Mercantil Valenciano, 1990.

Reig, Ana Mª; Chilet, Benedicta. Cerdá, Josep. "L'ermita de la Mare de Déu de la Consolació de Llutxent: història d'una fundació" in *Almaig. Estudis i documennts 2012*. ISSN 1139-2487, Nº. 28, 2012, p. 102.

Torres Pérez, José María. "Aplicación del daguerrotipo al grabado en Valencia" in *Archivo de Arte Valenciano*. Valencia: Academia de Bellas Artes de San Carlos, 1991. pp. 105-110

Vega, Carmelo. *El ojo en la mano: La mirada fotográfica en el siglo XIX*. Girona: CCG ediciones, Centre de Recerca i Difusió de la Imatge (CRDI) Ajuntament de Girona, 2004.



Working in Progress

The target of the Daguerreobase Project is to assemble 12,000 daguerreotypes within its database by November 30th, 2015.
After this deadline the European Daguerreotype Association will be responsible for maintaining the website daguereobase.org.

Follow Us On facebook to Keep Up to Date