Robert Taft photography research notes

Section 24, Pages 691 - 720

These research notes document the research Robert Taft undertook in writing his works on the history of American photography. This series complements the series of Taft's photography correspondence included on Kansas Memory as unit 221204.

Creator: Taft, Robert, 1894-1955

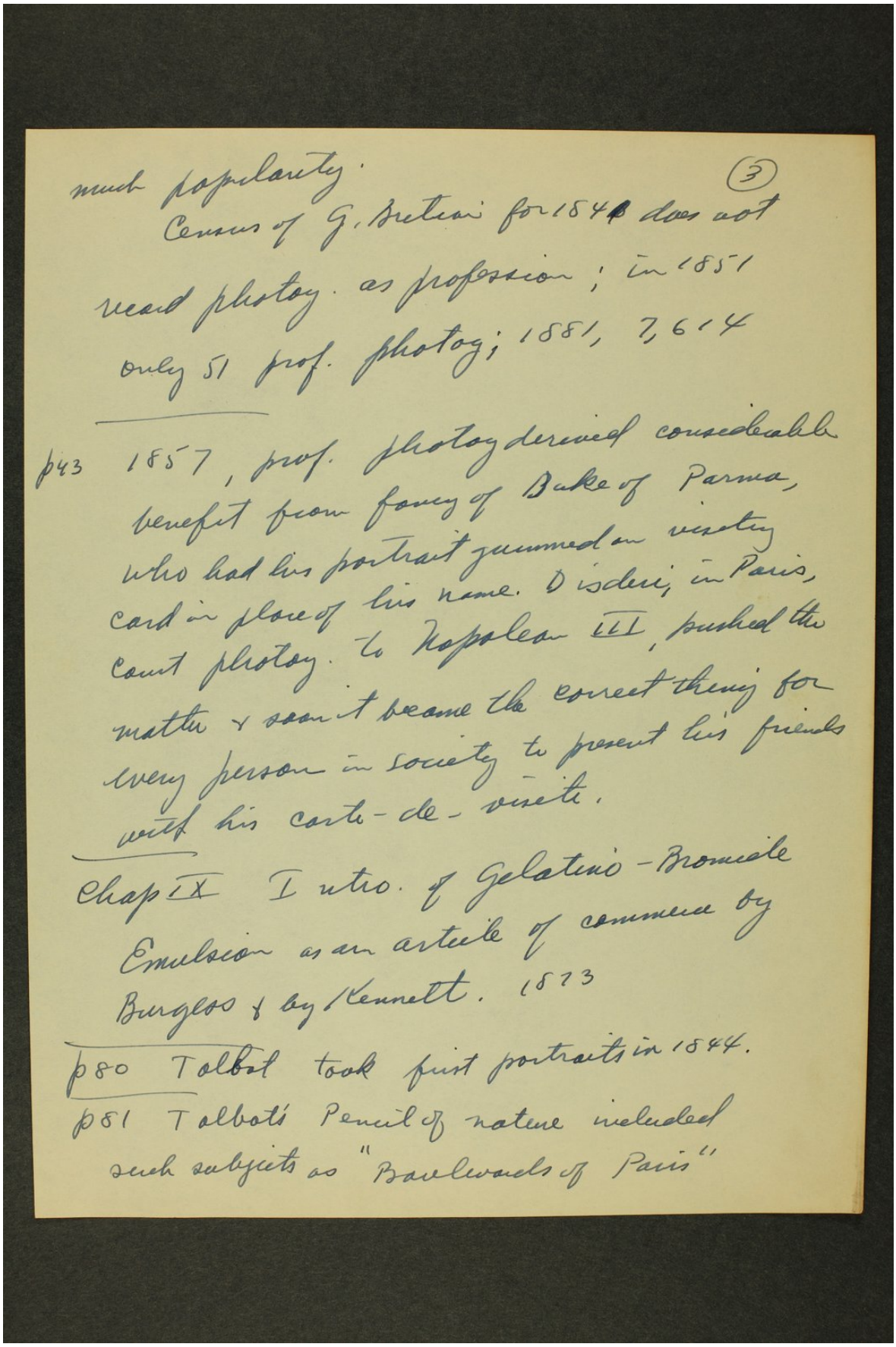
Date: 1920s - 1950s

Callnumber: Robert Taft Coll. #172, Boxes 14-17

KSHS Identifier: DaRT ID: 228066

Item Identifier: 228066

www.kansasmemory.org/item/228066



much popularity.
Census of G. Britain for 1841 does not
read photog. as profession; in 1851
only 51 prof. photogs; 1881, 7,614

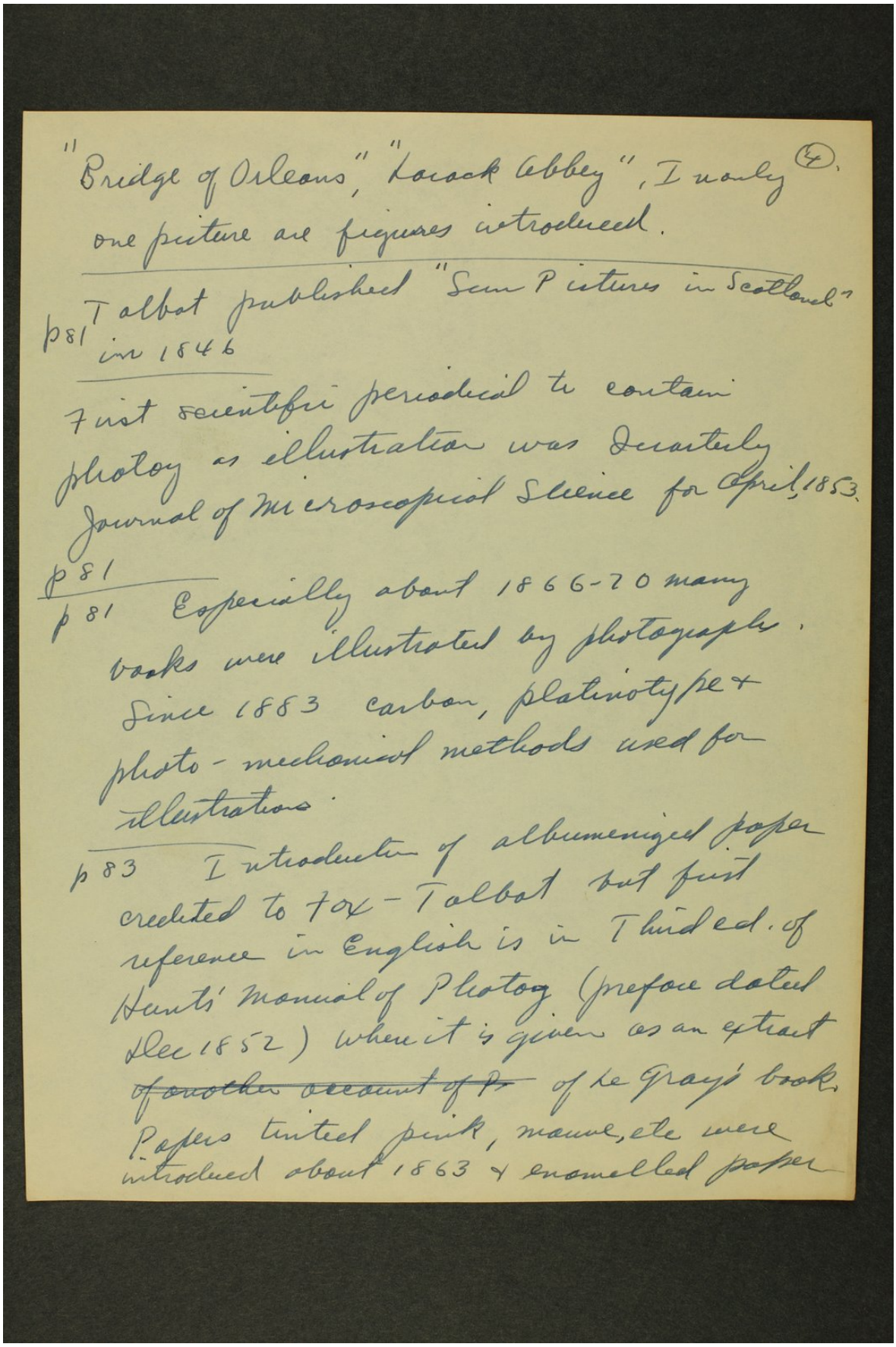
(3)

p43 1857, prof. photog derived considerable
benefit from fancy of Duke of Parma,
who had his portrait jammed on visiting
card in place of his name. Disderi, in Paris,
const photog. to Napoleon III, pushed the
matter & soon it became the correct thing for
every person in society to present his friends
with his carte-de-visite.

Chap IX Intro. of Gelatino-Bromide
Emulsion as an article of commerce by
Burgess & by Kennett. 1873

p80 Talbot took first portraits in 1844.

p81 Talbot's Pencil of nature included
such subjects as "Boulevards of Paris"



"Bridge of Orleans", "Lacock Abbey", I only (4).
one picture are figures introduced.

p81 Talbot published "Sun Pictures in Scotland"
in 1846

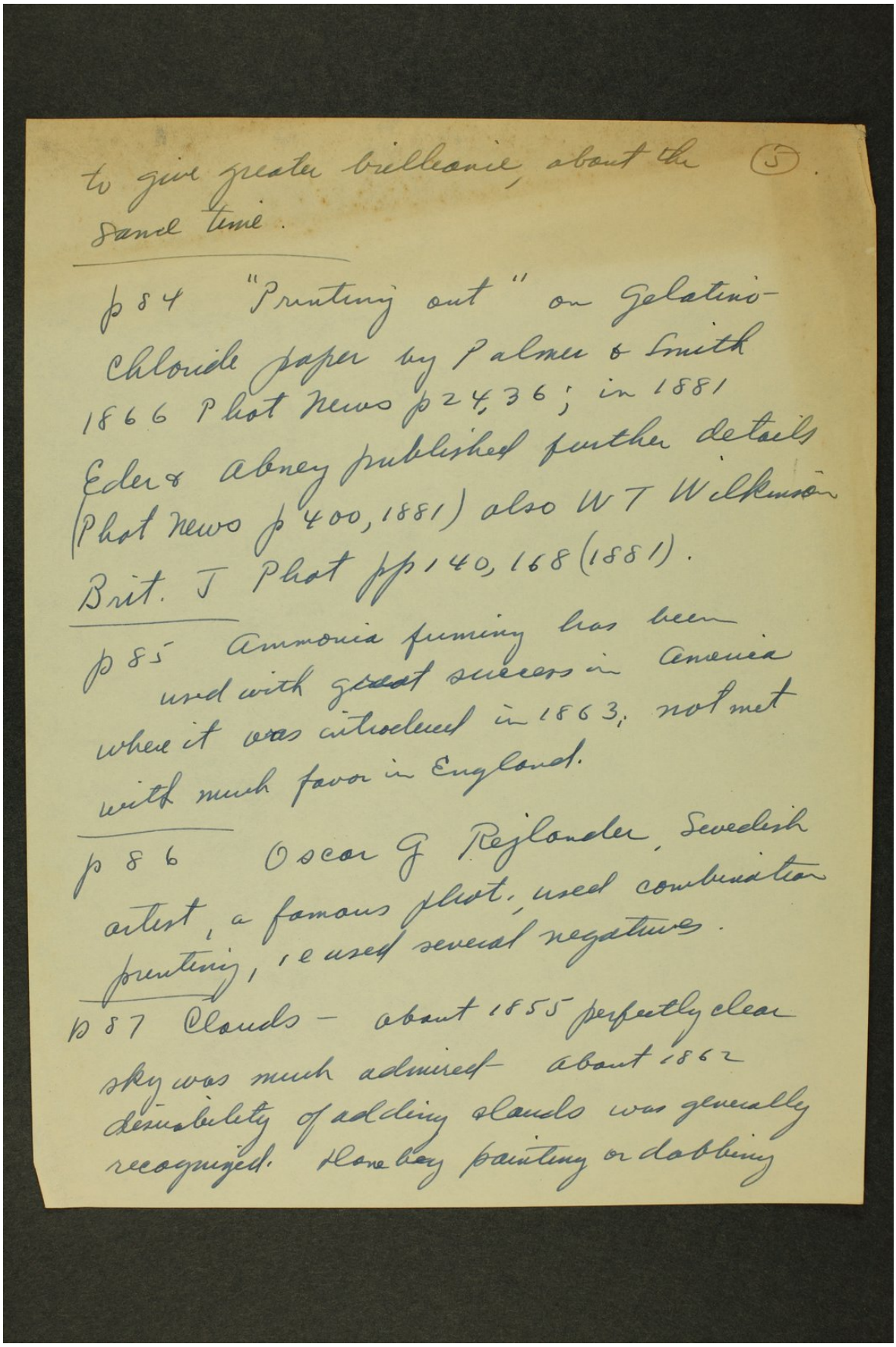
First scientific periodical to contain
photog as illustration was Quarterly
Journal of Microscopical Science for April, 1853.

p81

p 81 Especially about 1866-70 many
books were illustrated by photographs.
Since 1883 carbon, platinotype +
photo-mechanical methods used for
illustrations.

p 83 Introduction of albumenized paper
credited to Fox-Talbot but first
reference in English is in Third ed. of
Hunts' Manual of Photog (preface dated
Dec 1852) when it is given as an extract
~~of another account of P~~ of Le Gray's book.
Papers tinted pink, mauve, etc were
introduced about 1863 + enamelled paper

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to give greater brilliance, about the (5)
same time.

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p 84 "Printing out" on Gelatino-
Chloride paper by Palmer & Smith
1866 Phot News p 236; in 1881
Eder & Abney published further details
(Phot News p 400, 1881) also W T Wilkinson
Brit. J Phot pp 140, 168 (1881).

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p 85 Ammonia fuming has been
used with great success in America
where it was introduced in 1863, not met
with much favor in England.

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p 86 Oscar G Rejlander, Swedish
artist, a famous plist, used combination
printing, he used several negatives.

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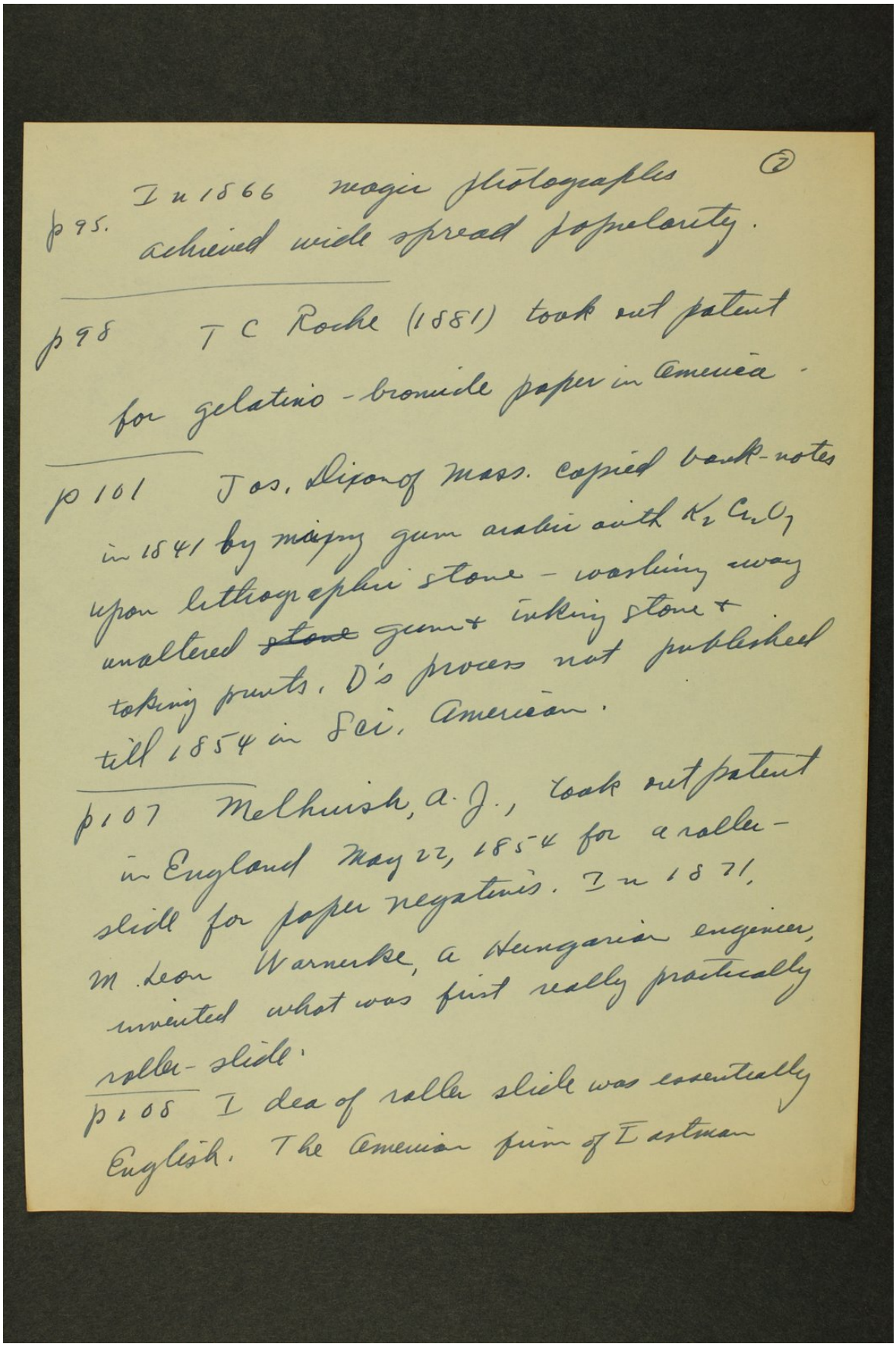
p 87 Clouds – about 1855 perfectly clear
sky was much admired about 1862
desirability of adding clouds was generally
recognized. Done by painting or dabbing

upon back of negative – also separate (6)
cloud negatives.

p 87 Vignetting – shading-off light so to cast a halo round picture is described Latimer Clark, Photo. Journal Dec 1853. Placed a sheet of opaque substance having a hole cut in the center in front of negative + about 1/2" above it. Printing frame revolved during printing. Vignetting came into extended use ~~of~~ in 1857-58.

p 88 Early paper prints of Talbot foxy-red or ~~dk~~ bister tint – by using old hypo bath prints were changed in color from red to brown or black. This process largely used between 1848–1855. Most of photos taken before 1855 have undergone serious deterioration (due to improper washing)
In 1855-59 present gold toning process introduced.

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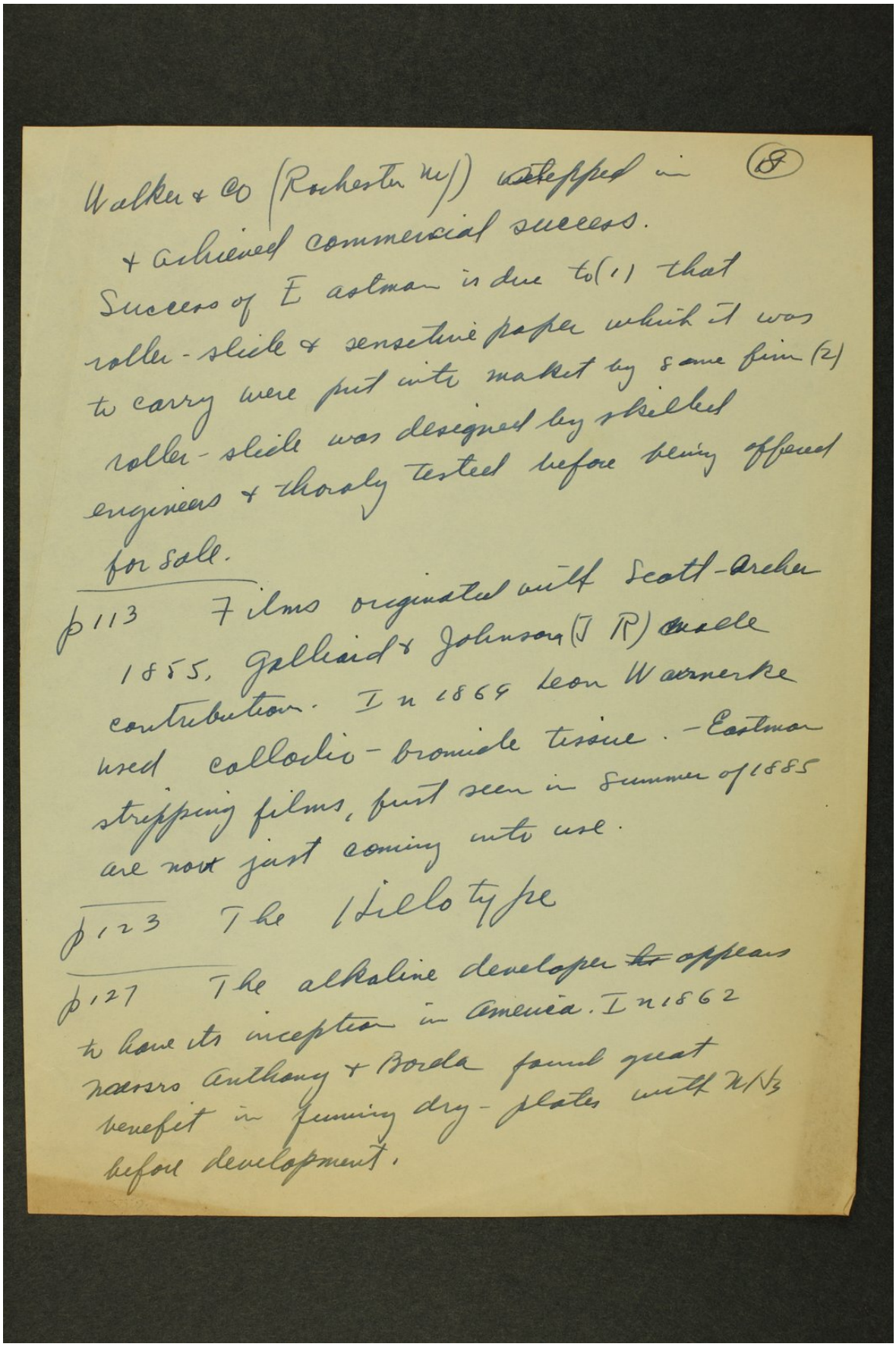
p 95. In 1866 magic photographs achieved wide spread popularity. ②

p 98 T C Roche (1881) took out patent for gelatino-bromide paper in America.

p 101 Jos. Dixon of Mass. copied bank-notes in 1841 by mixing gum arabic with $K_2Cr_2O_7$ upon lithographic stone - washing away unaltered ~~stone~~ gum & inking stone & taking prints. D's proces not published till 1854 in Sci. American.

p 107 Melhuish, A. J., took out patent in England May 22, 1854 for a roller-slide for paper negatives. In 1871, M. Leon Warnerke, a Hungarian engineer, invented what was first really practically roller-slide.

p 108 Idea of roller slide was essentially English. The American firm of Eastman



(8)

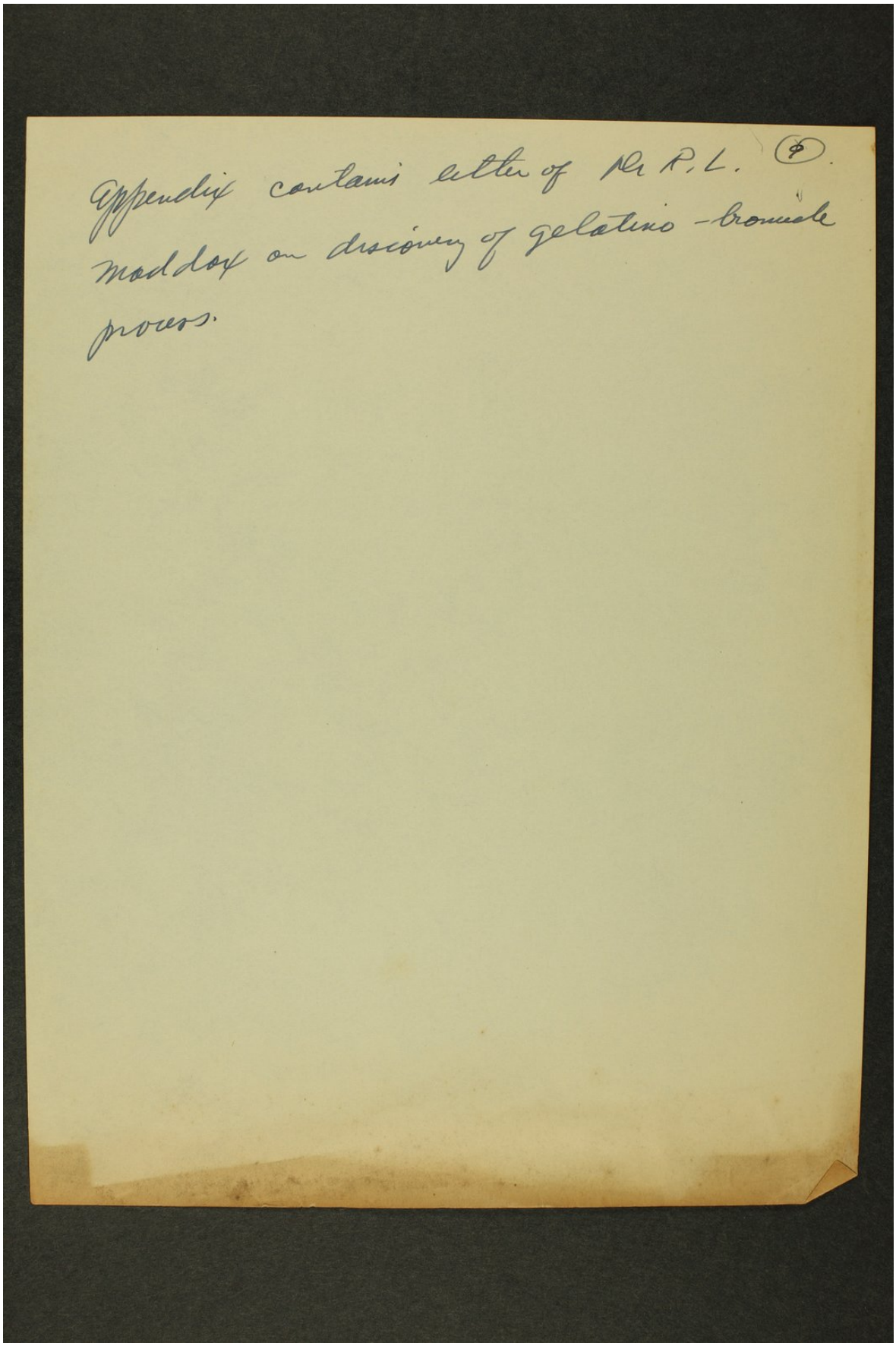
Walker & Co (Rochester NY) ~~stepped in~~
+ achieved commercial success.
Success of Eastman is due to (1) that
roller-slide & sensetive paper which it was
to carry were put into market by same firm (2)
roller-slide was designed by skilled
engineers + thoroly tested before being offered
for sale.

p 113 Films originated with Scott-Archer
1855. Gaillard & Johnson (J R) made
contribution. In 1869 Leon Warnerke
used collodio-bromide tissue. - Eastman
stripping films, first seen in Summer of 1885
are now just coming into use.

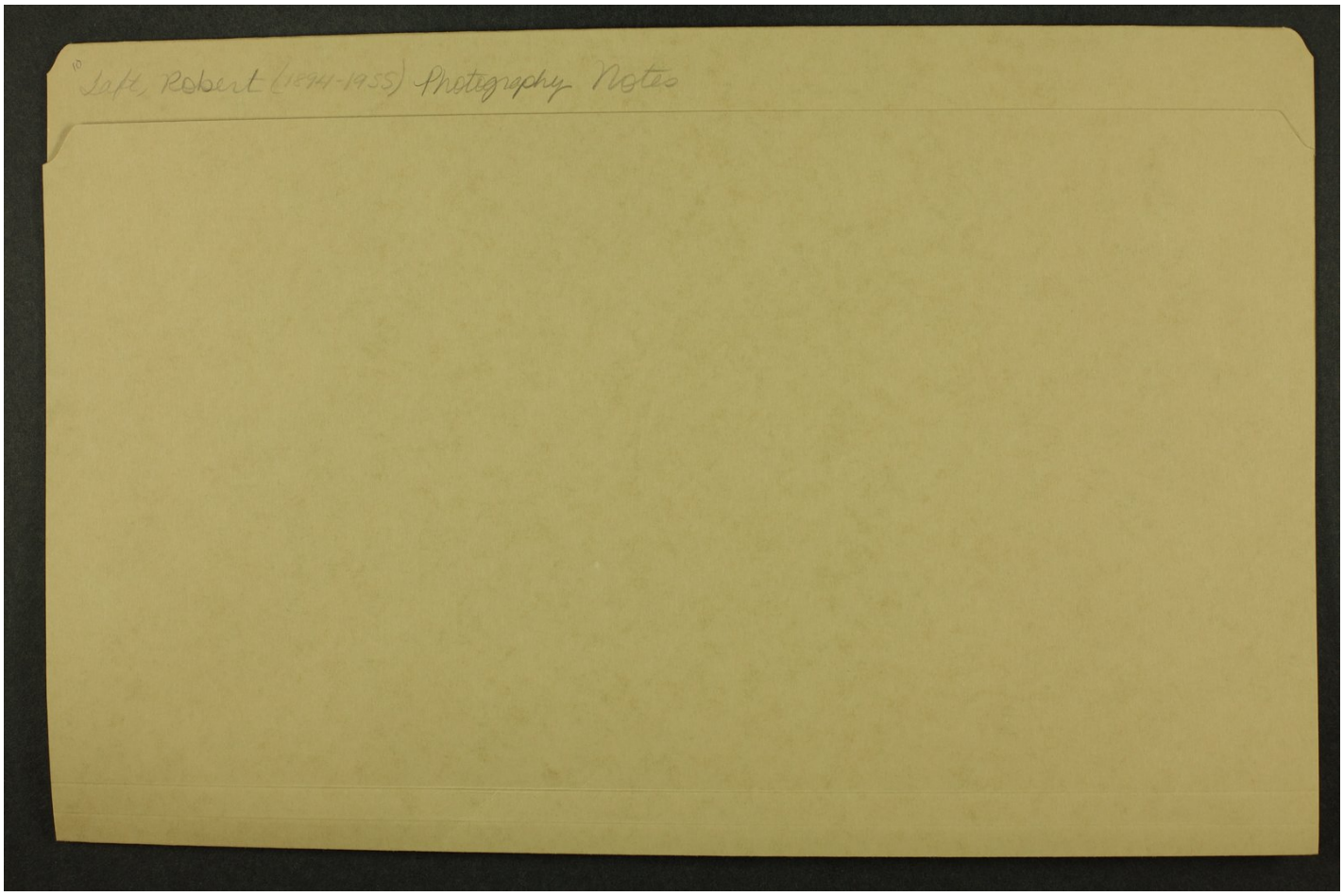
p 123 The Hillotype

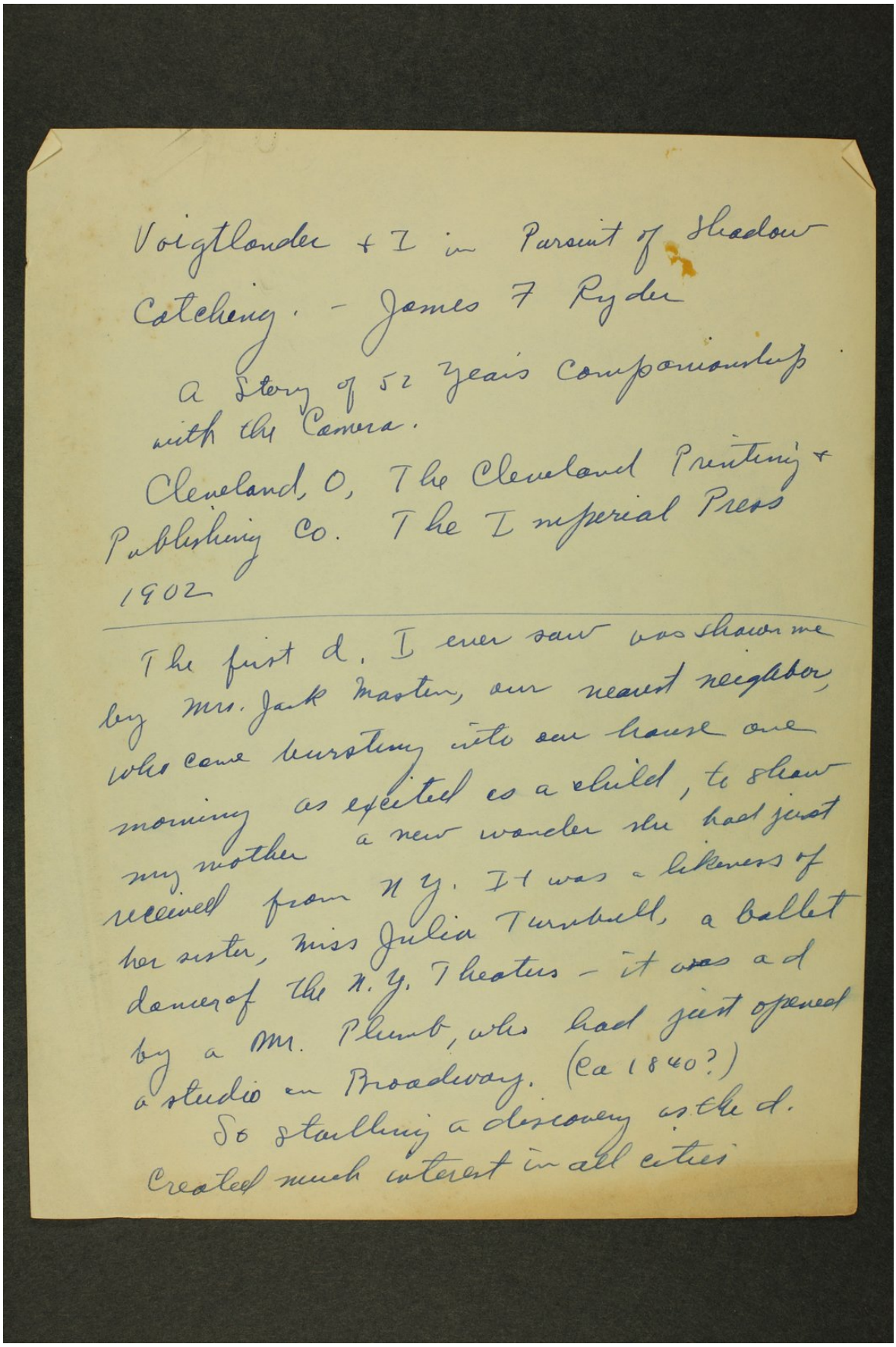
p 127 The alkaline developer ~~to~~ appears
to have its inception in America. In 1862
messrs Anthony + Borda found great
benefit in fuming dry-plates with NH_3
before development.

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Voigtlander + I in Pursuit of Shadow Catching. - James J Ryder

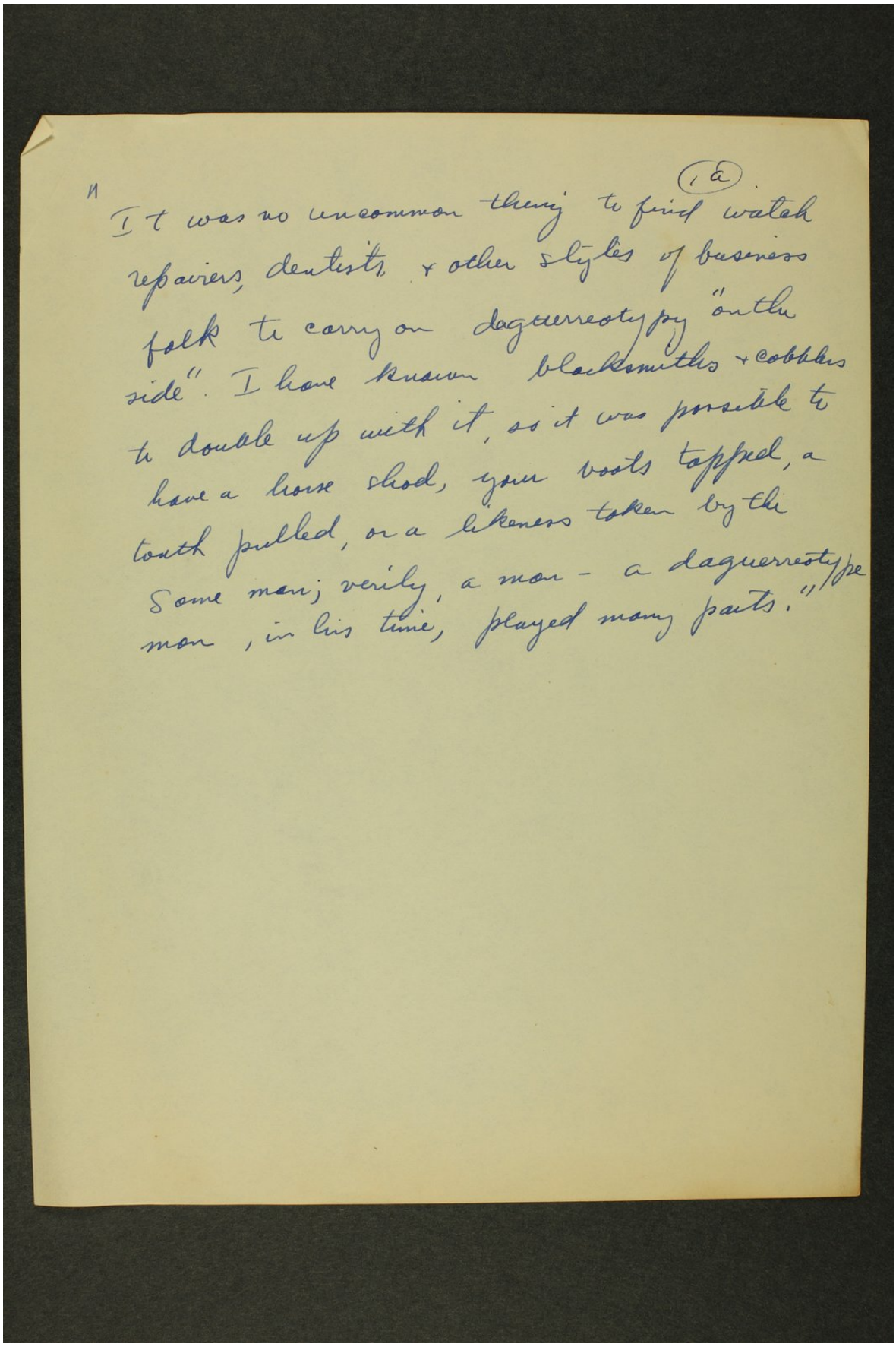
A Story of 52 Years Companionship with the Camera.

Cleveland, O, The Cleveland Printing + Publishing Co. The Imperial Press 1902

The first d. I ever saw was shown me by Mrs. Jack Masten, our nearest neighbor, who came bursting into our house one morning as excited as a child, to show my mother a new wonder she had just received from N.Y. It was a likeness of her sister, Miss Julia Turnbull, a ballet dancer of the N.Y. Theatre - it was a d by a Mr. Plumb, who had just opened a studio on Broadway. (Ca 1840?)

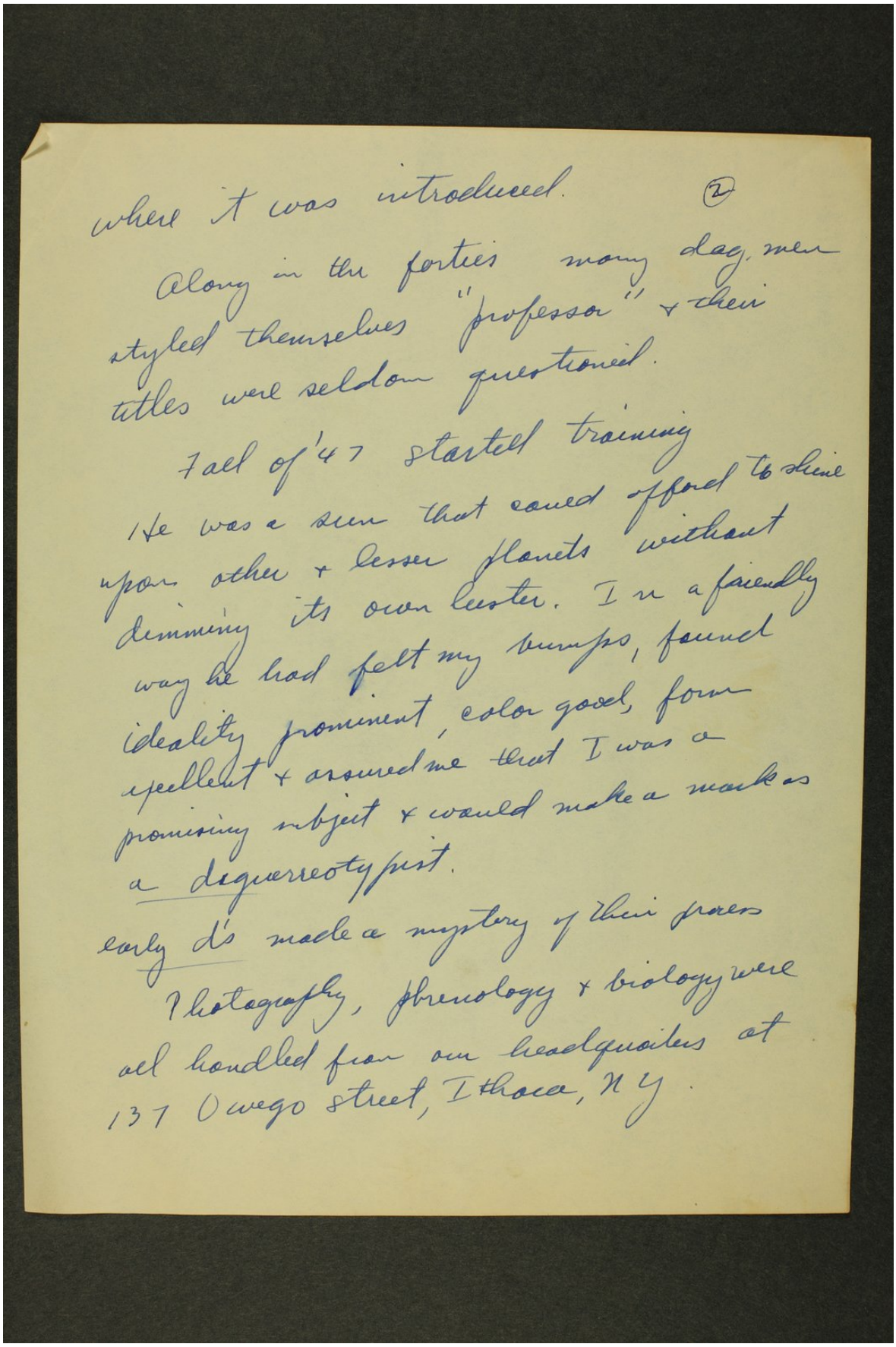
So startling a discovery as the d. created much interest in all cities

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(1a)

"It was no uncommon thing to find watch repairers, dentists & other styles of business folk to carry on daguerreotyping "on the side". I have known blacksmiths & cobblers to double up with it, so it was possible to have a horse shod, your boots topped, a tooth pulled, or a likeness taken by the same man; verily, a man - a daguerreotype man, in his time, played many parts."



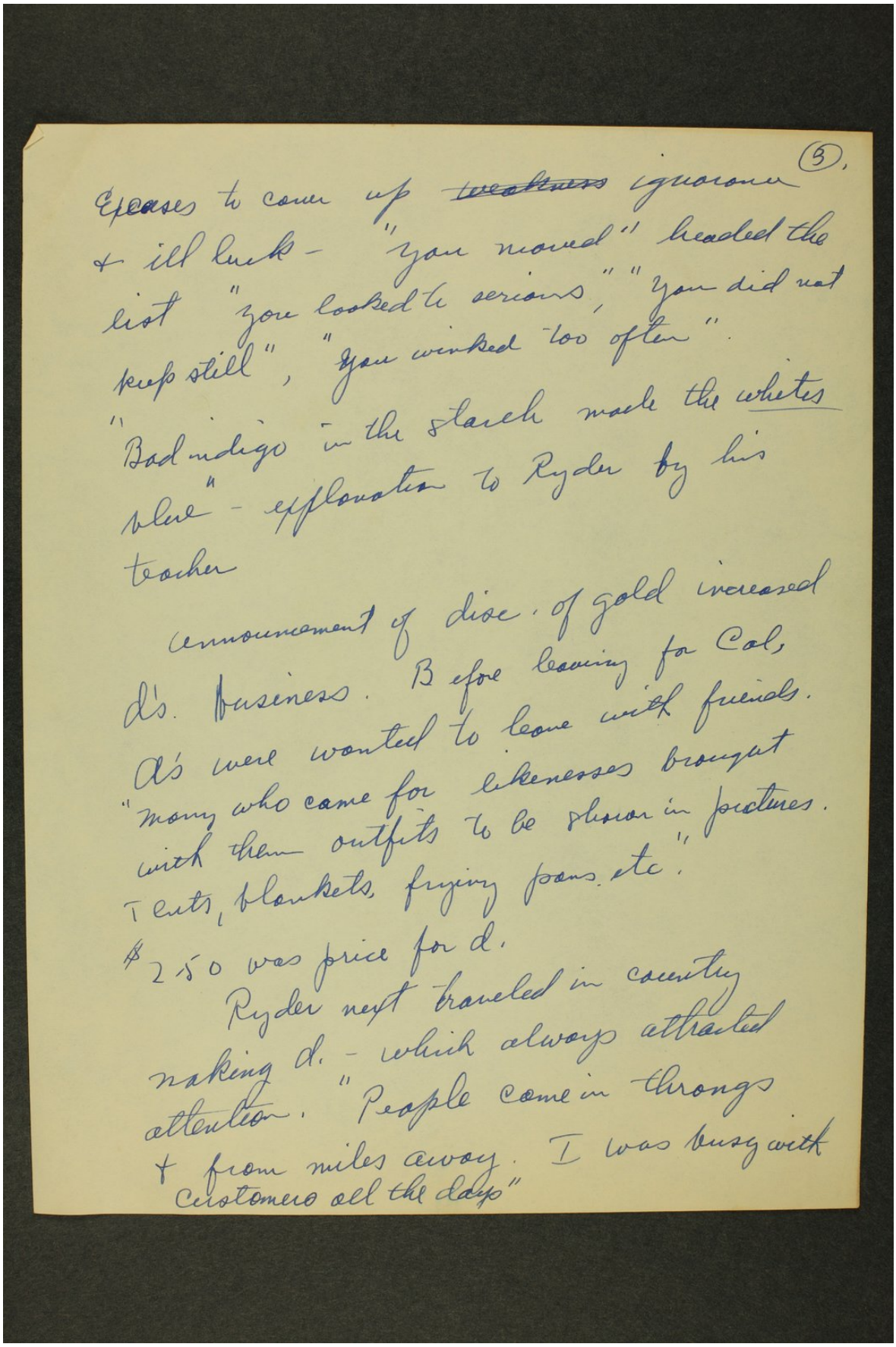
where it was introduced. (2)

Along in the forties many dag. men styled themselves "professor" + their titles were seldom questioned.

Fall of '47 started training
He was a sun that caused appeal to shine upon other + lesser planets without dimming its own luster. In a friendly way he had felt my bumps, found ideality prominent, color good, form excellent + assured me that I was a promising subject + would make a mark as a daguerreotypist.

early d's made a mystery of their praces

Photography, phrenology + biology were all handled from our headquarters at 137 Owego street, Ithaca, N Y.



(5).

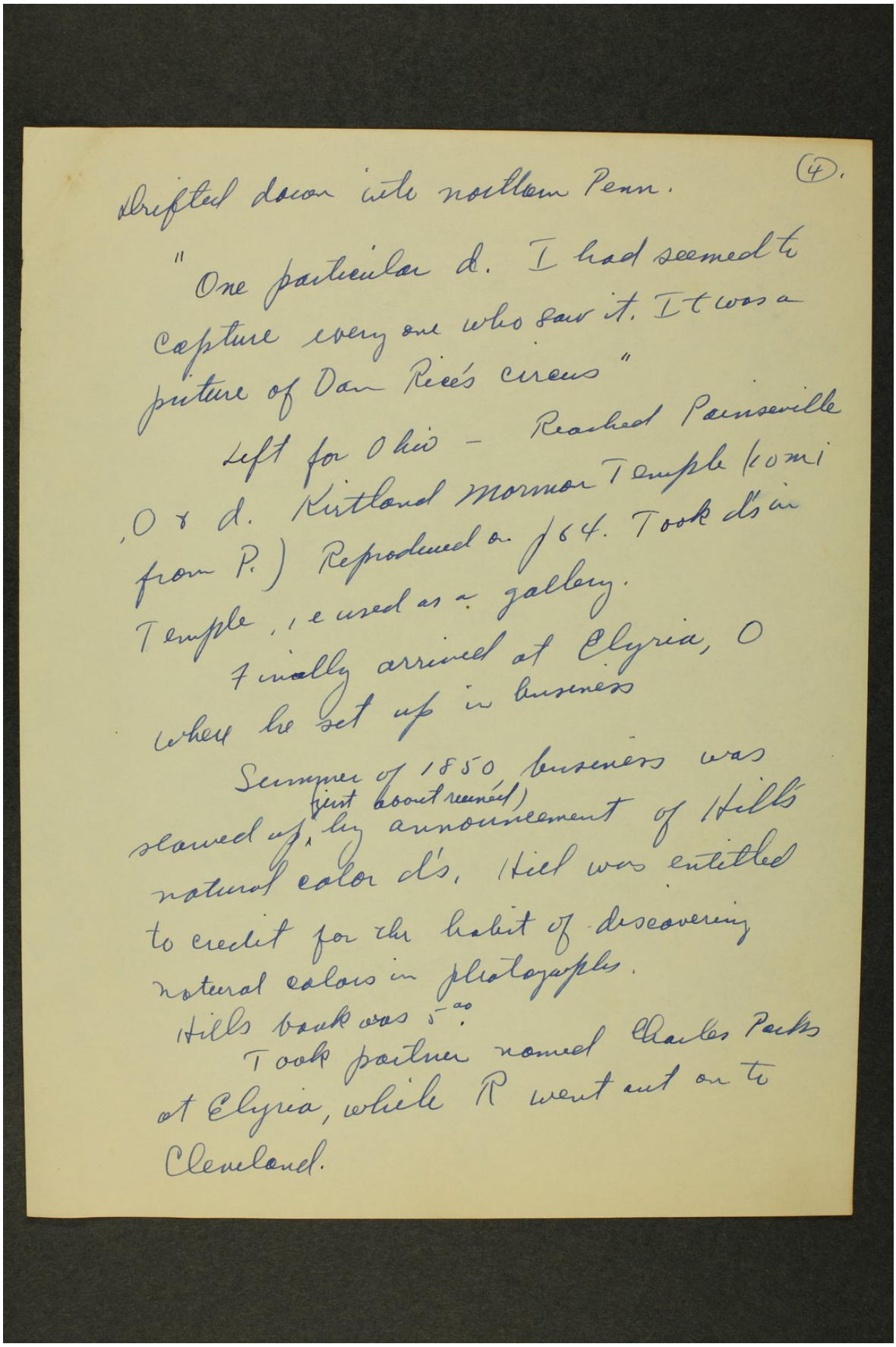
Excuses to come up ~~weakness~~ ignorance + ill luck - "you moved" headed the list "you looked to serious", "you did not keep still", "you winked too often".

"Bad indigo in the starch made the whites blue" - explanation to Ryder by his teacher

announcement of disc. of gold increased d's. business. Before leaving for Col, d's were wanted to leave with friends. "many who came for likenesses brought with them outfits to be shown in pictures. Tents, blankets, frying pans etc."

$2.50 was price for d.

Ryder next traveled in country making d. - which always attracted attention. "People came in throngs + from miles away. I was busy with customers all the days"



(4).

drifted down into northern Penn.

"One particular d. I had seemed to capture every one who saw it. It was a picture of Dan Rice's circus"

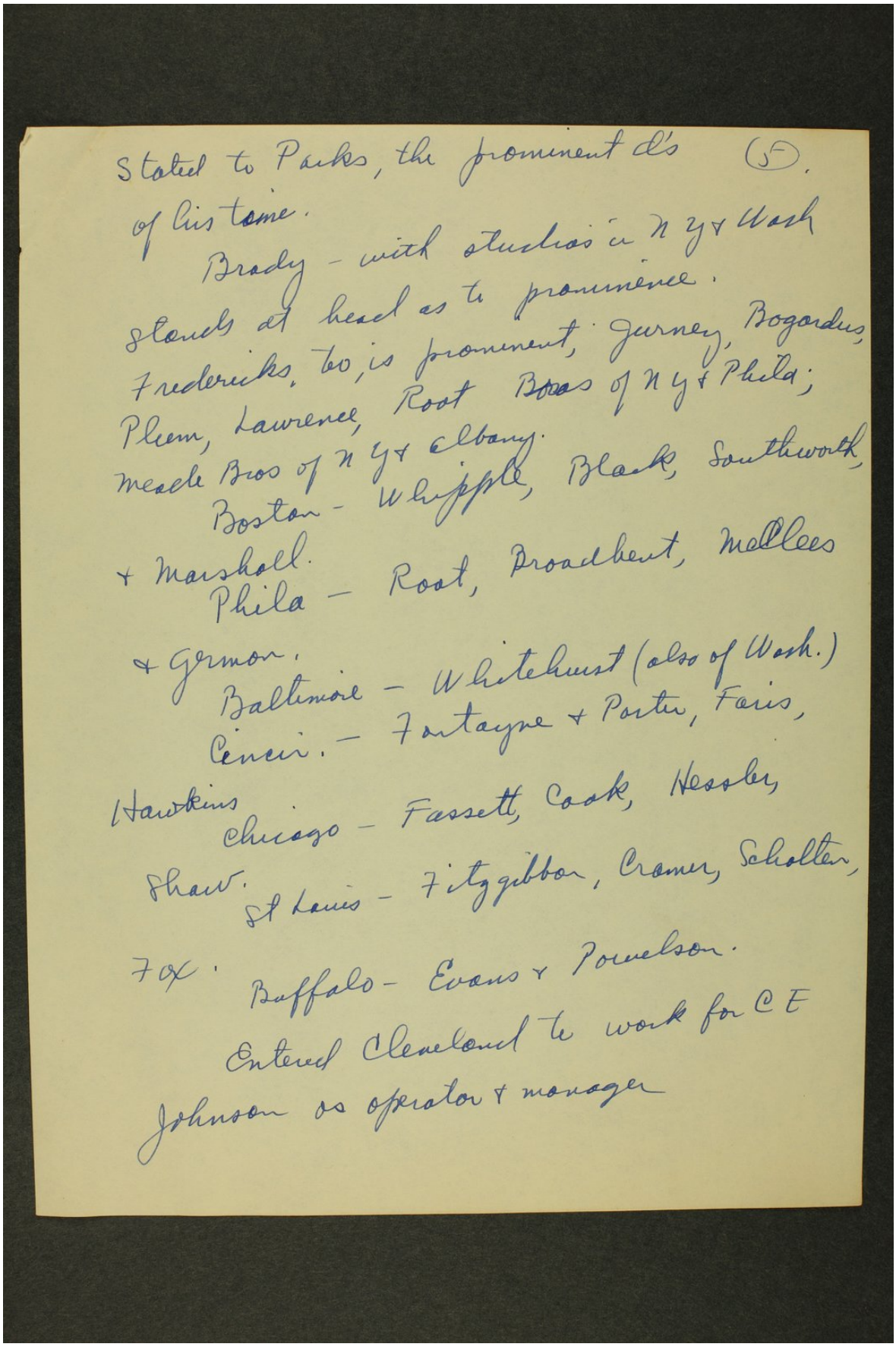
Left for Ohio - Reached Painesville, O & d. Kirtland Mormon Temple (10 mi from P.) Reproduced on p 64. Took d's in Temple, ; e used as a gallery.

Finally arrived at Elyria, O where he set up in business

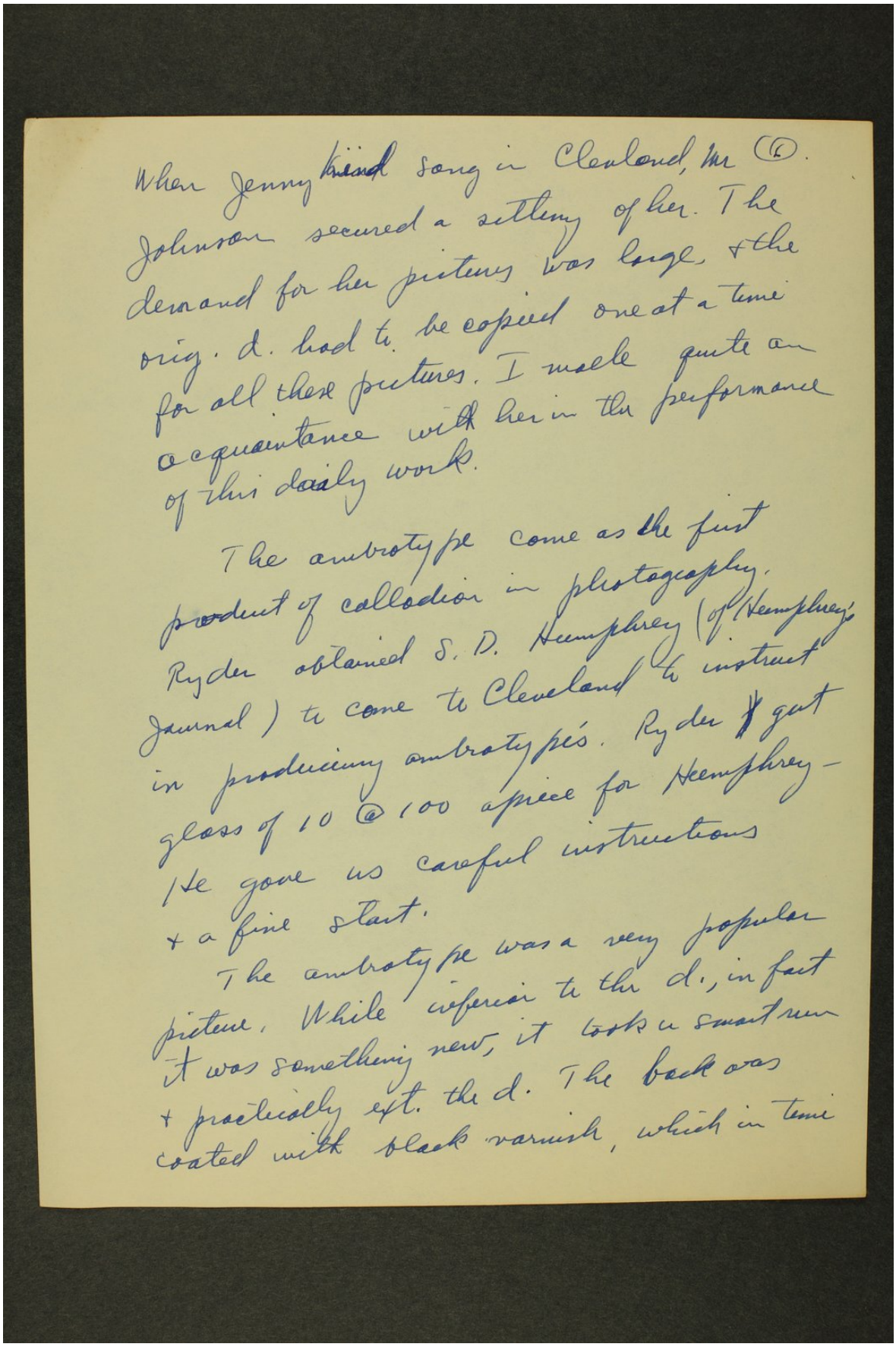
Summer of 1850 business was slowed up by announcement of Hills (just heard recently) natural color d's. Hill was entitled to credit for the habit of discovering natural colors in photographs.

Hills book was 5.00

Took partner named Charles Parks at Elyria, while R went out on to Cleveland.



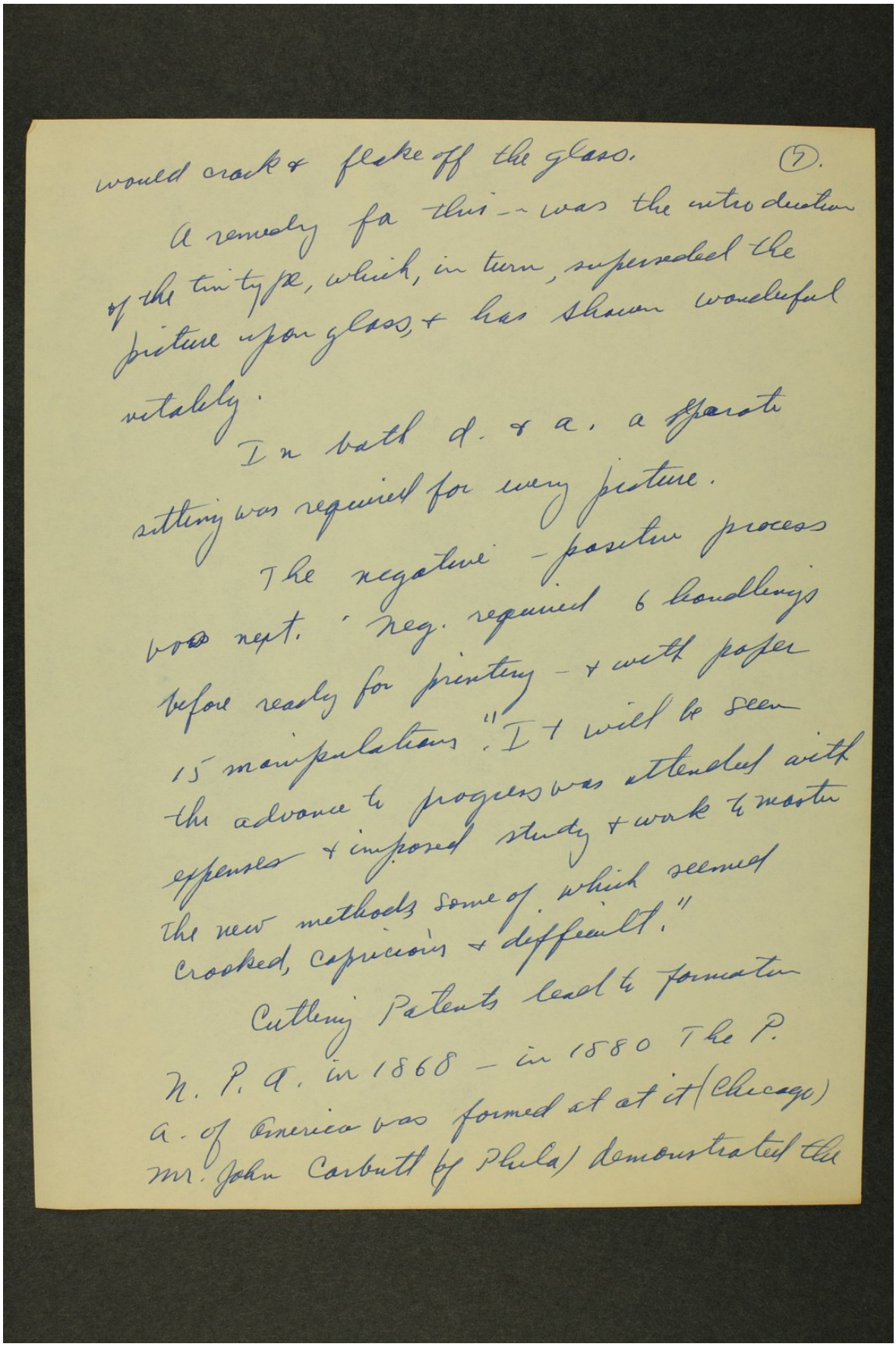
Stated to Parks, the prominent d's (5).
of his time.
Brady - with studios in N Y & Wash
stands at head as to prominence.
Fredericks, too, is prominent; Gurney, Bogardus,
Pliem, Lawrence, Root Bros of N Y & Phila;
meade Bros of N Y & Albany.
Boston - Whipple, Black, Southworth,
& Marshall.
Phila - Root, Broadbent, Mellees
& Germon.
Baltimore - Whitehurst (also of Wash.)
Cincin. - Fontayne & Porter, Fairs,
Hawkins.
Chicago - Fassett, Cook, Hessler,
Shaw.
St Louis - Fitzgibbon, Cramer, Scholten,
Fox.
Buffalo - Evans & Powelson.
Entered Cleveland to work for C E
Johnson as operator & manager



When Jenny ~~kind~~ sang in Cleveland, Mr (L). Johnson secured a sitting of her. The demand for her pictures was large & the orig. d. had to be copied one at a time for all these pictures. I made quite an acquaintance with her in the performance of this daily work.

The ambrotype come as the first product of collodion in photography. Ryder obtained S. D. Humphrey (of Humphrey's Journal) to come to Cleveland to instruct in producing ambrotypes. Ryder & got glass of 10 @ 100 apiece for Humphrey — He gave us careful instructions & a fine start.

The ambrotype was a very popular picture. While inferior to the d., in fact it was something new, it looks a smart sum & practically ept. the d. The back was coated with black varnish, which in time



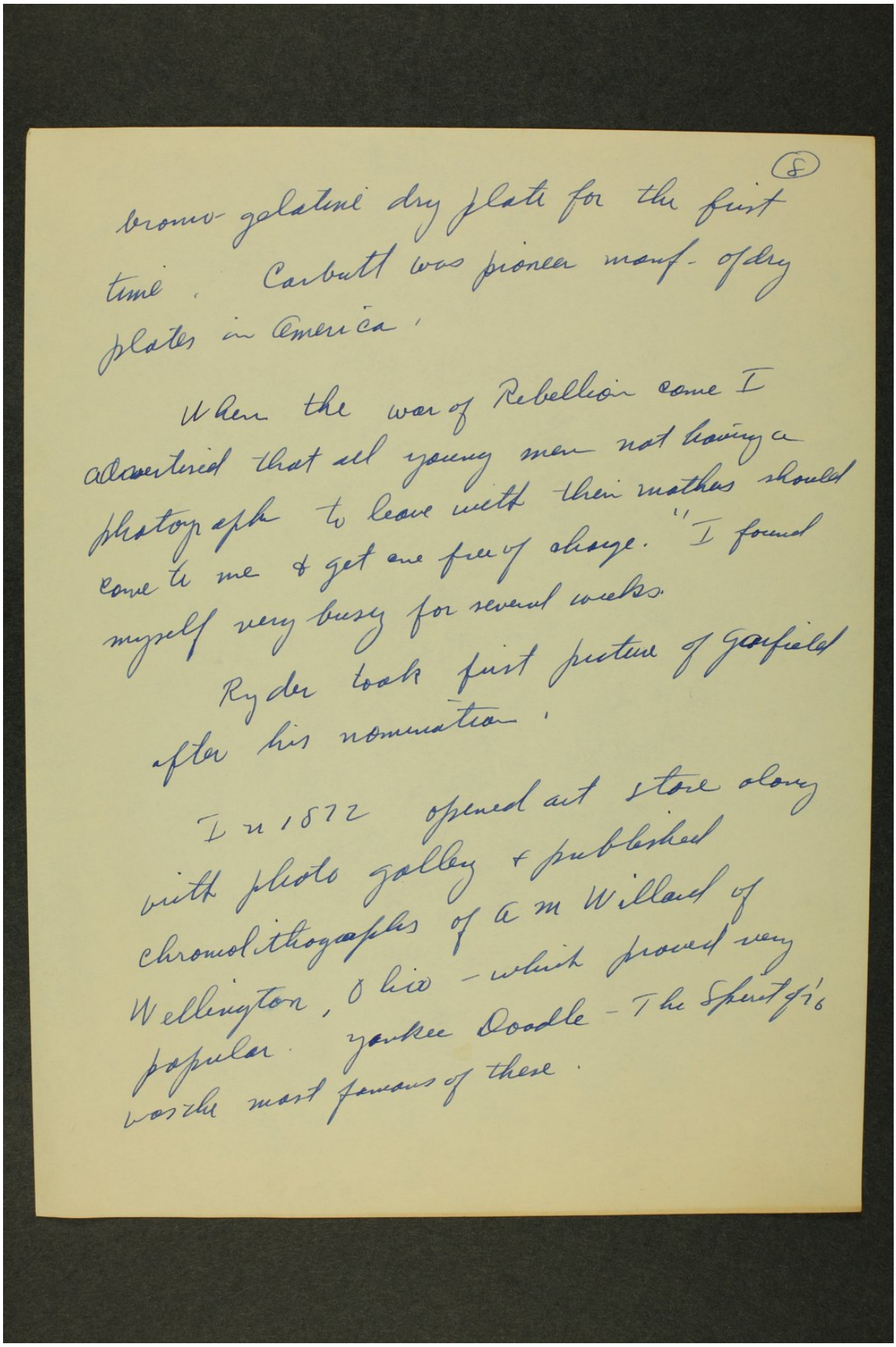
would crack & flake off the glass. (7).

A remedy for this -- was the introduction of the tin type, which, in turn, superseded the picture upon glass, & has shown wonderful rotatelj.

In both d. & a. a separate sitting was required for every picture.

The negative - positive process was kept. Neg. required 6 handlings before ready for printing - & with proper 15 manipulations. It will be seen the advance & progress was attended with expenses & imposed study & work to master the new methods some of which seemed crooked, capricious & difficult."

Cutting Patents lead to formation N. P. A. in 1868 - in 1880 The P. A. of America was formed at at it (Chicago) Mr. John Carbutt (of Phila) demonstrated the



(8)

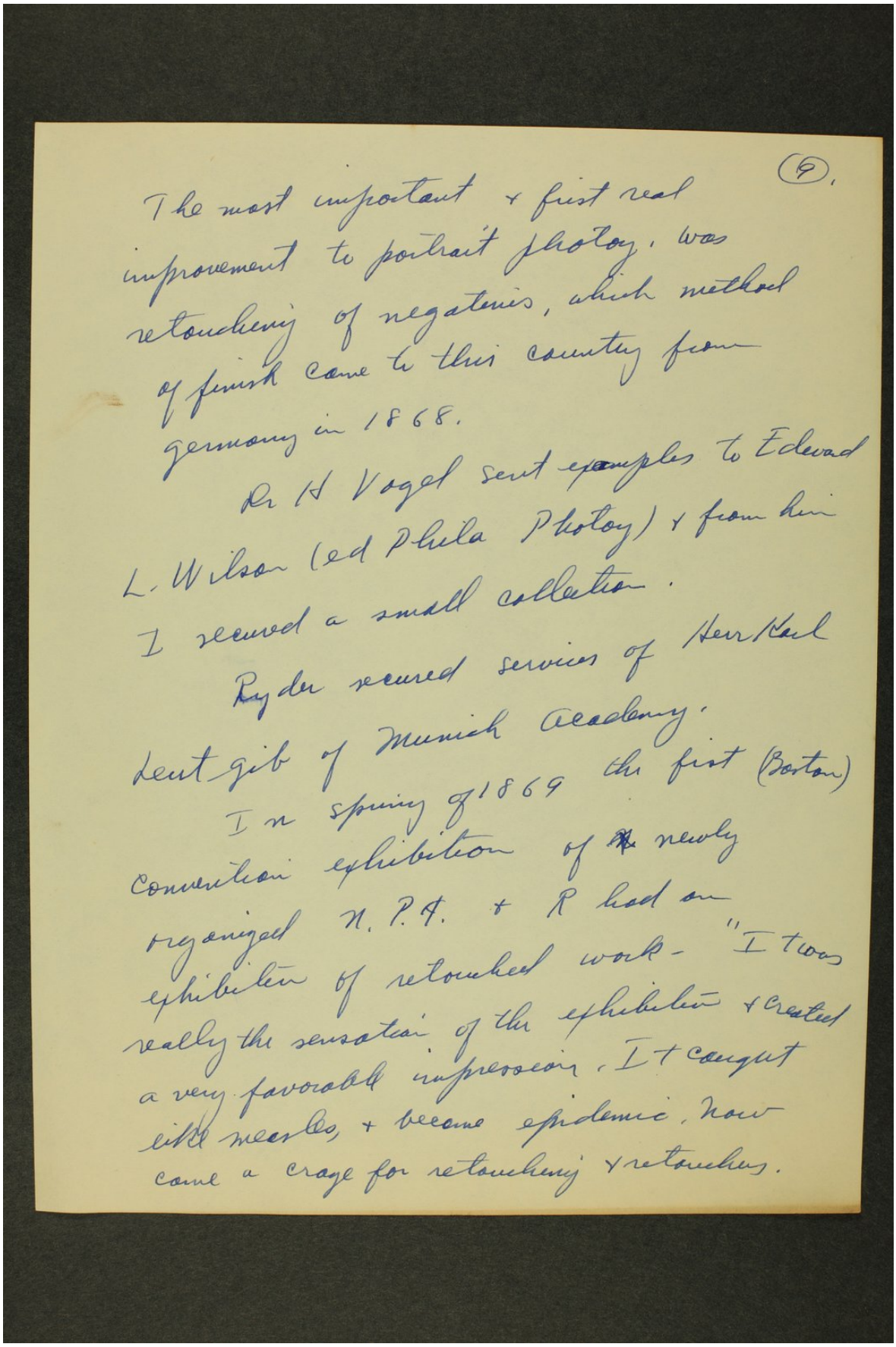
bromo-gelatine dry plate for the first time. Carbutt was pioneer manf. of dry plates in America.

When the war of Rebellion came I advertised that all young men not having a photograph to leave with their mothers should come to me & get one free of charge. "I found myself very busy for several weeks.

Ryder took first picture of Garfield after his nomination.

In 1872 opened art store along with photo gallery & published chromolithographs of a m Willard of Wellington, Ohio - which proved very popular. Yankee Doodle - The Spirit of '76 was the most famous of these.

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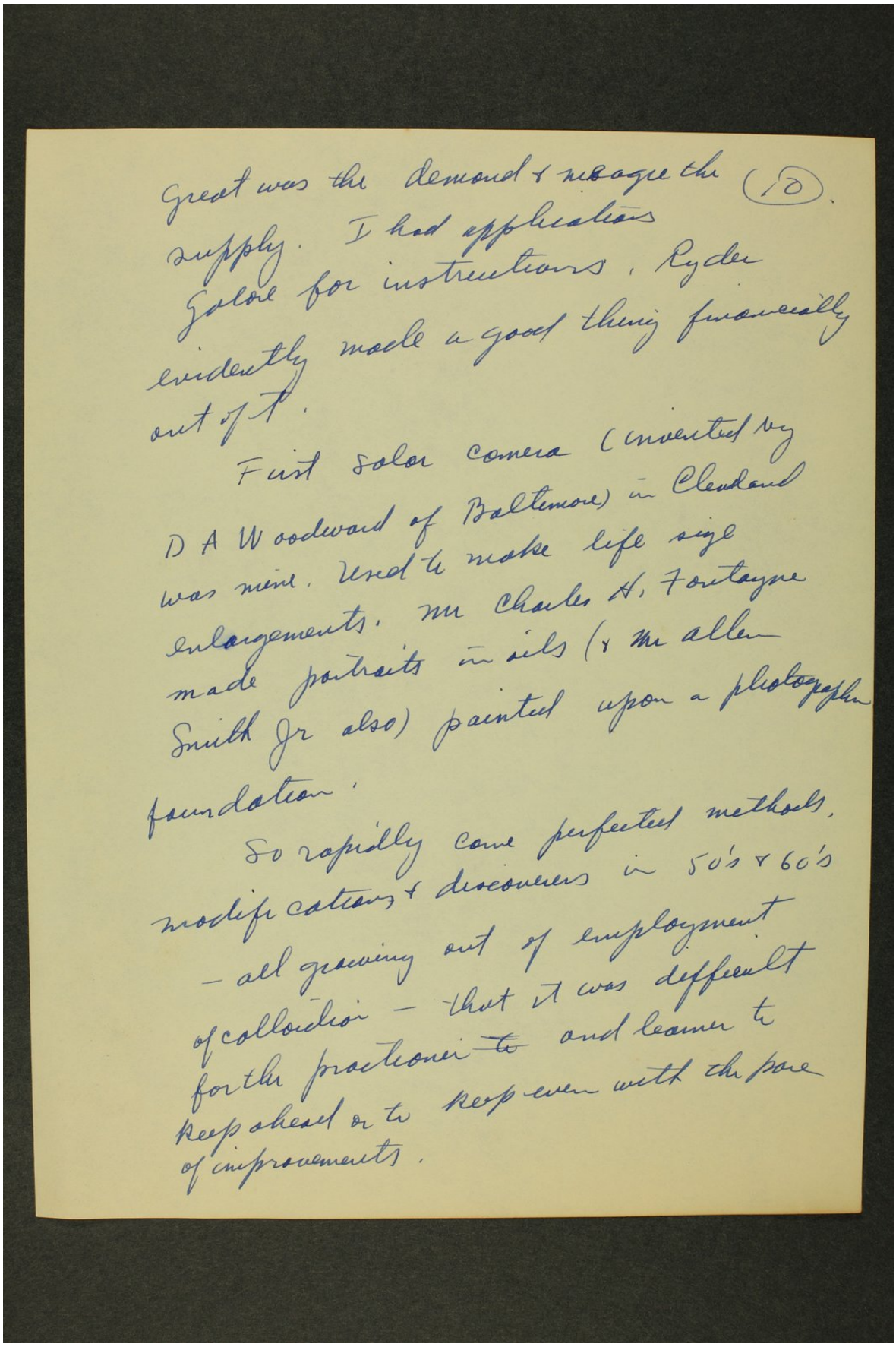
(9).

The most important + first real improvement to portrait photog. was retouching of negatives, which method of finish came to this country from germany in 1868.

Dr H Vogel sent examples to Edward L. Wilson (ed Phila Photog) + from him I secured a small collection.

Ryder secured services of Herr Karl Lentgib of Munich Academy.

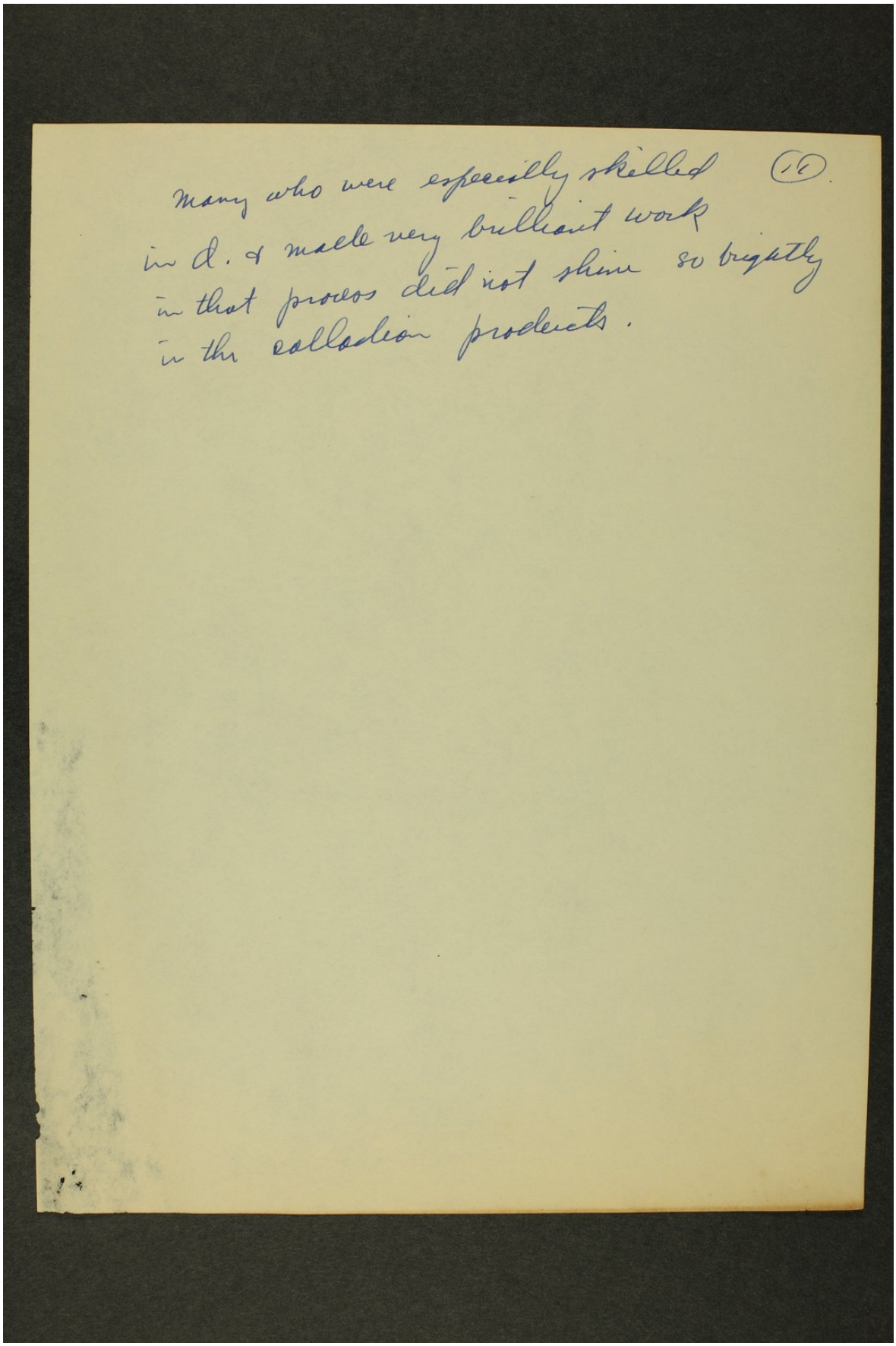
In spring of 1869 the first (Boston) Convention exhibition of ~~the~~ newly organized N. P. A. + R had an exhibition of retouched work. "It was really the sensation of the exhibition + created a very favorable impression. It caught like measles, + became epidemic. Now come a craze for retouching + retouches.



Great was the demand & meagre the supply. I had applications Galore for instructions. Ryder evidently made a good thing financially out of it. (10).

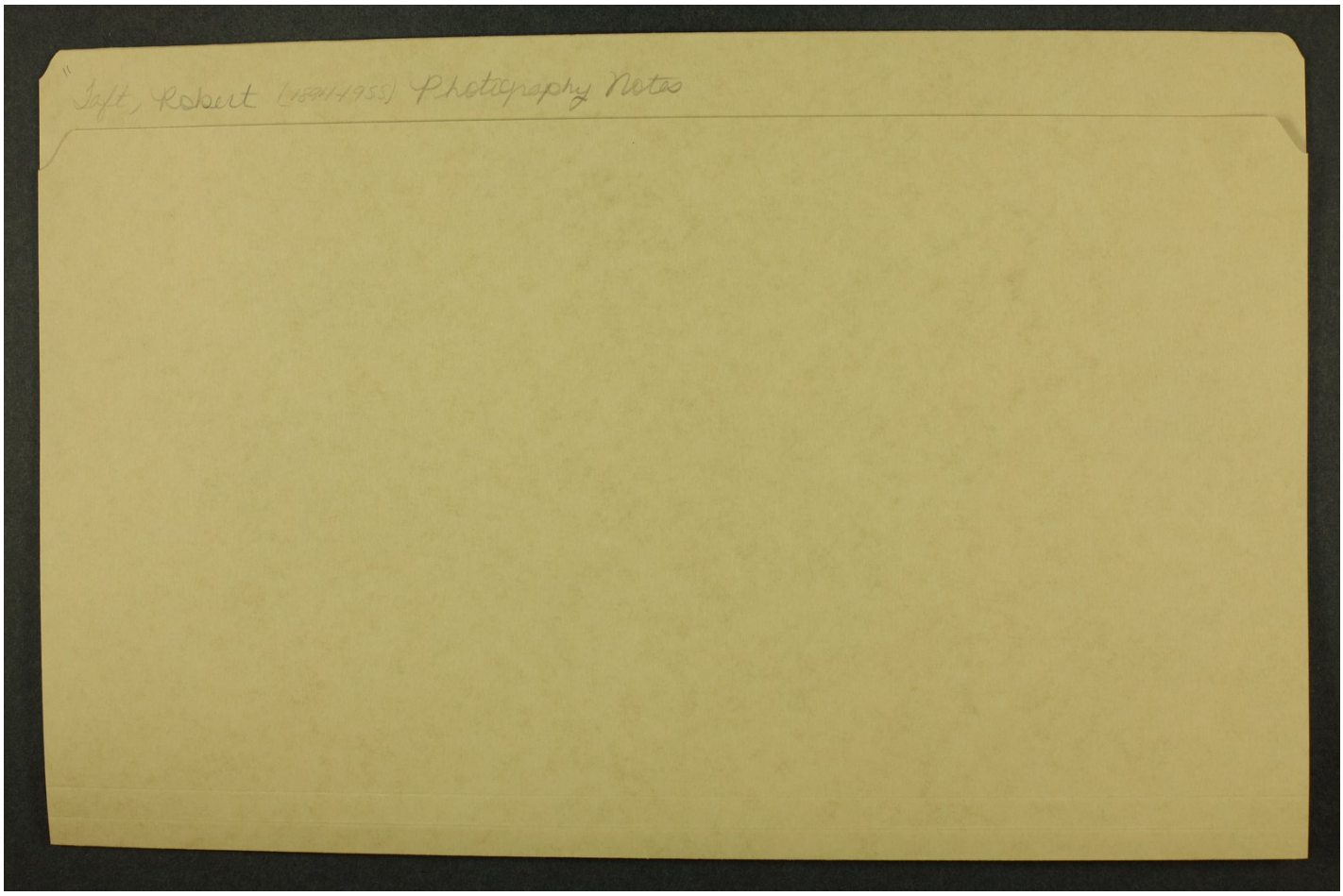
Fist solar camera (invented by D A Woodward of Baltimore) in Cleveland was mine. Used to make life size enlargements. Mr Charles H. Fontayne made portraits in oils (& Mr allen Smith Jr also) painted upon a photograph foundation.

So rapidly came perfected methods, modifications & discoveries in 50's & 60's - all growing out of employment of collodion - that it was difficult for the practioner to and learner to keep ahead or to keep even with the pace of improvements.

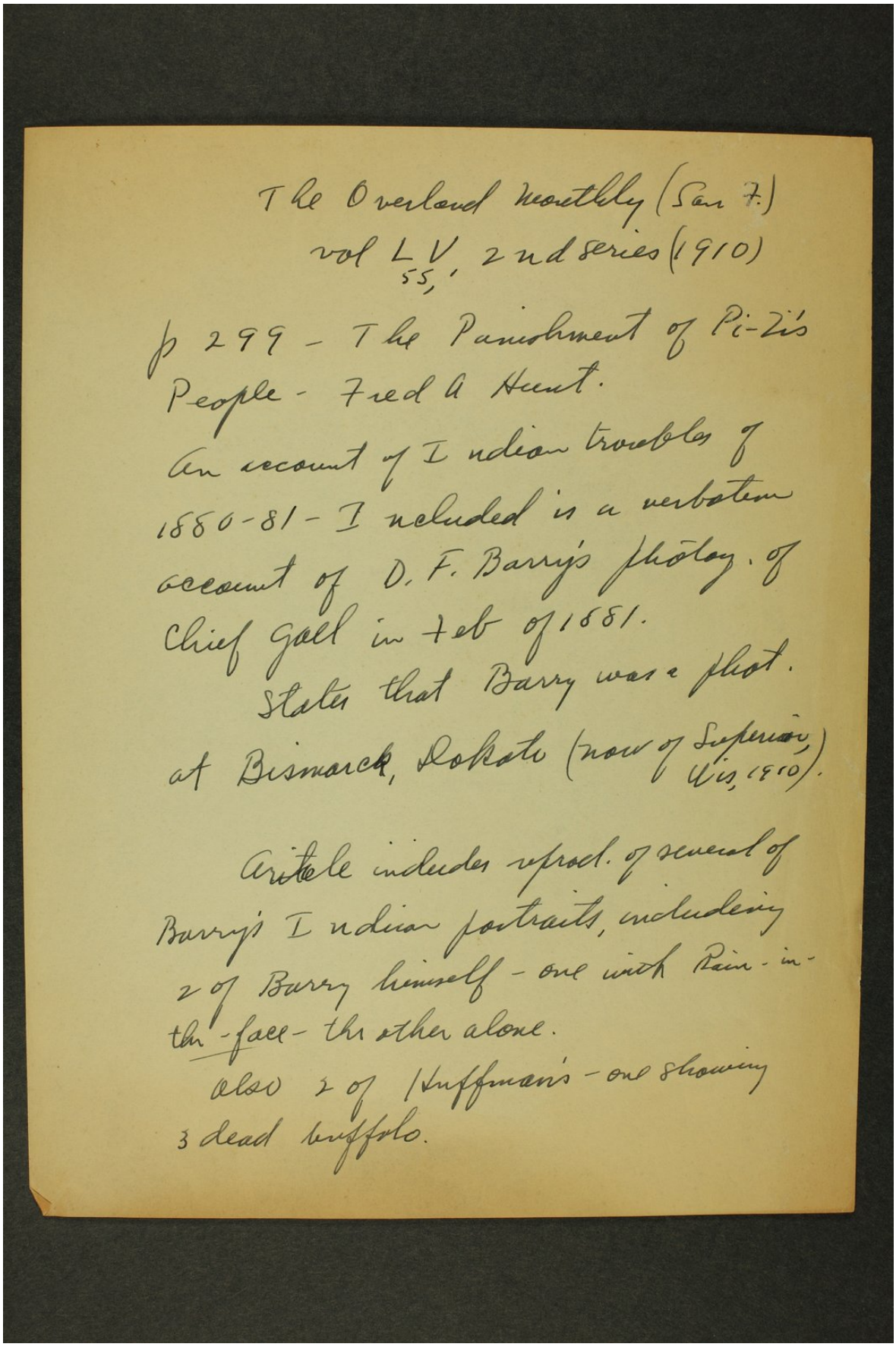


Many who were especially skilled (16)
in D. & made very brilliant work
in that process did not shine so brightly
in the collodion products.

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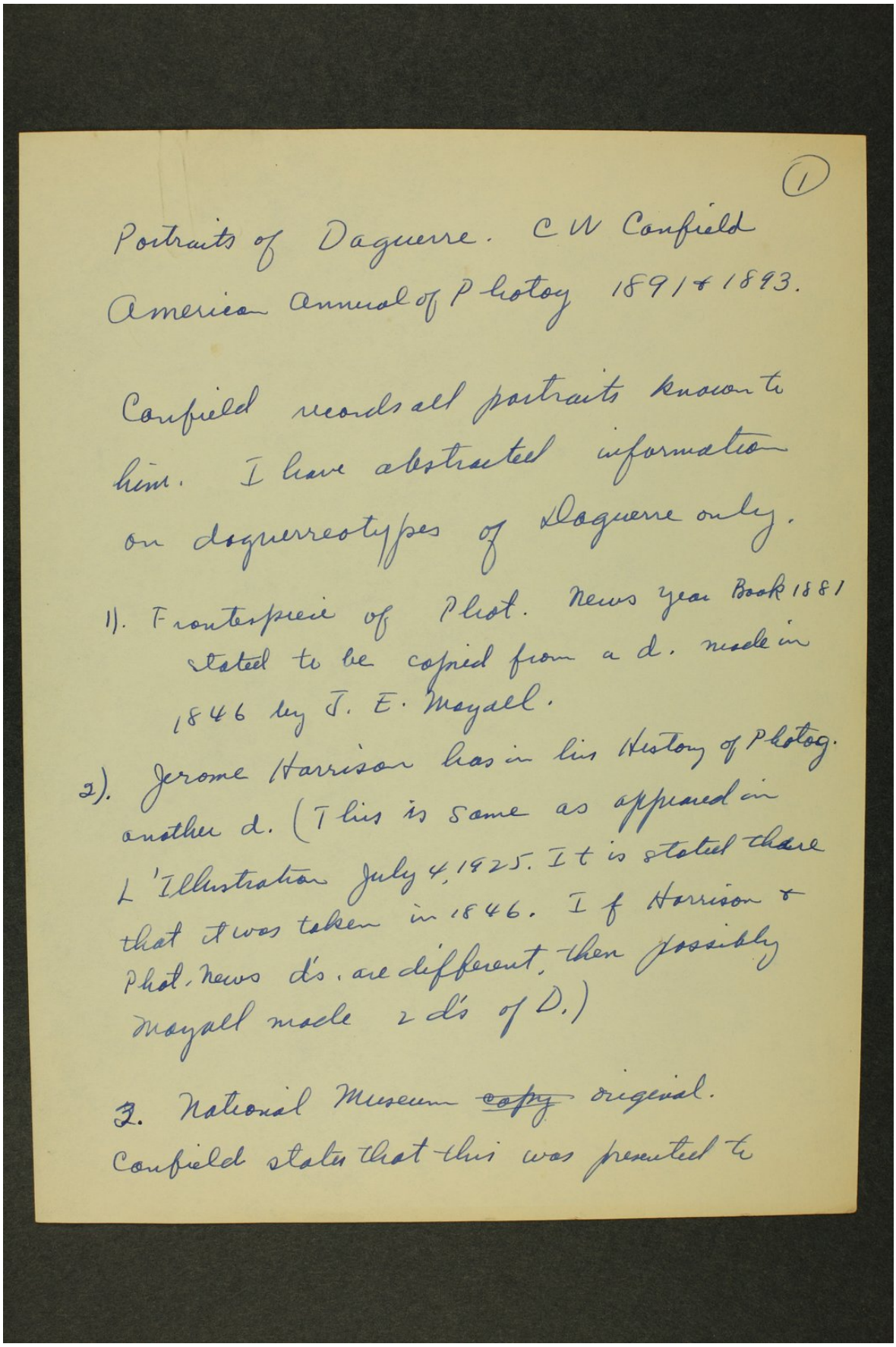


The Overland Monthly (San F.)
vol LV, 2nd series (1910)
55,

p 299 - The Punishment of Pi-Zi's People - Fred A Hunt.
An account of Indian troubles of 1880-81 - Included is a verbatem account of O. F. Barry's photog. of Chief Gall in Feb of 1881.
States that Barry was a phot. at Bismarck, Dakota (now of Superior, Wis, 1910).

Article includes reprod. of several of Barry's Indian portraits, including 2 of Barry himself - one with Pain-in-the-face - the other alone.
also 2 of Huffman's - one showing 3 dead buffalo.

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(1)

Portraits of Daguerre. C W Canfield
American Annual of Photog 1891 & 1893.

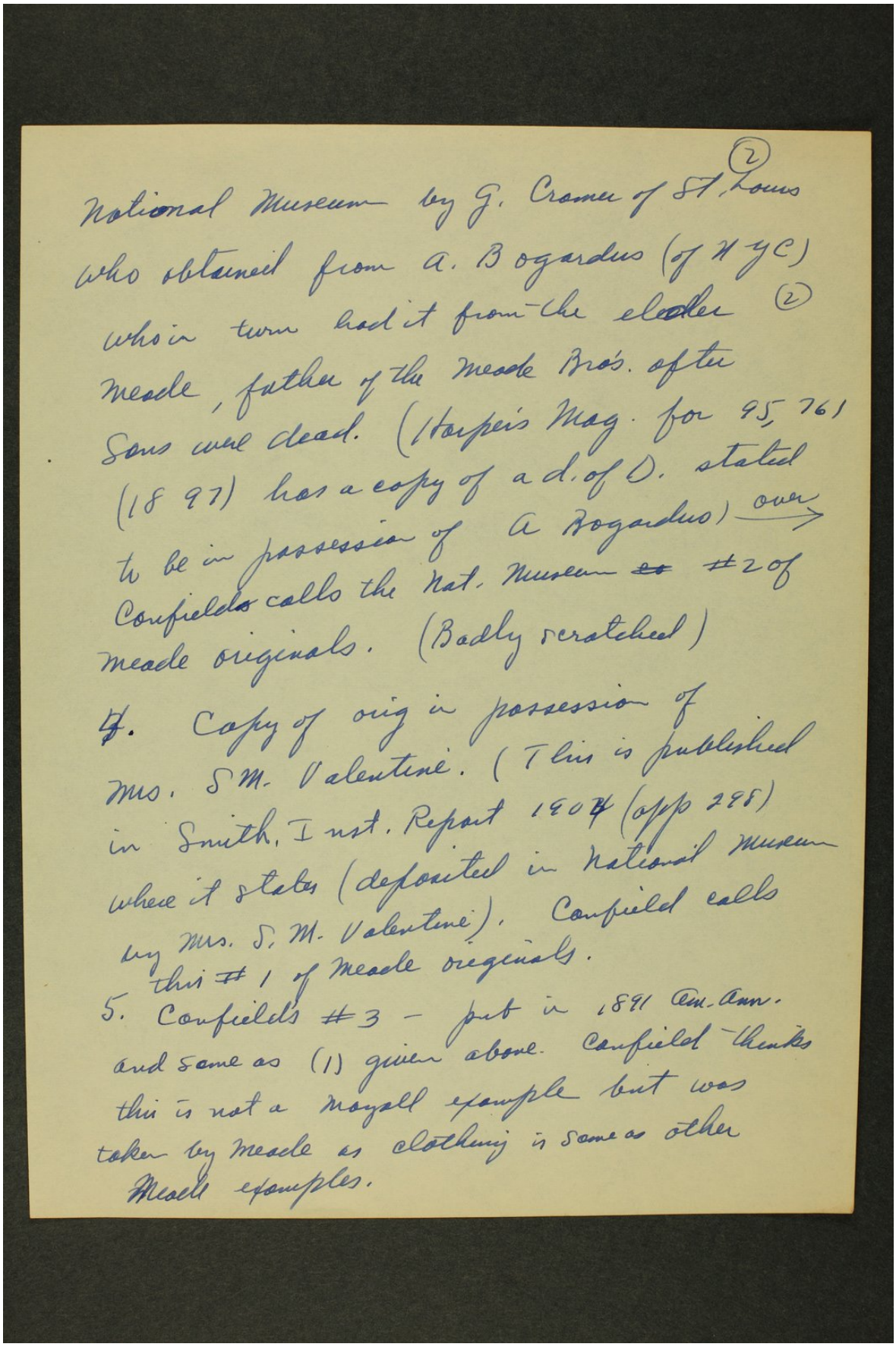
Canfield records all portraits known to him. I have abstracted information on daguerreotypes of Daguerre only.

1). Frontespiece of Phot. News Year Book 1881 stated to be copied from a d. made in 1846 by J. E. Mayall.

2). Jerome Harrison has in his History of Photog. another d. (This is same as appeared in L'Illustration July 4, 1925. It is stated there that it was taken in 1846. If Harrison & Phot. News d's. are different, then possibly Mayall made 2 d's of D.)

3. National Museum ~~copy~~ original.
Canfield states that this was presented to

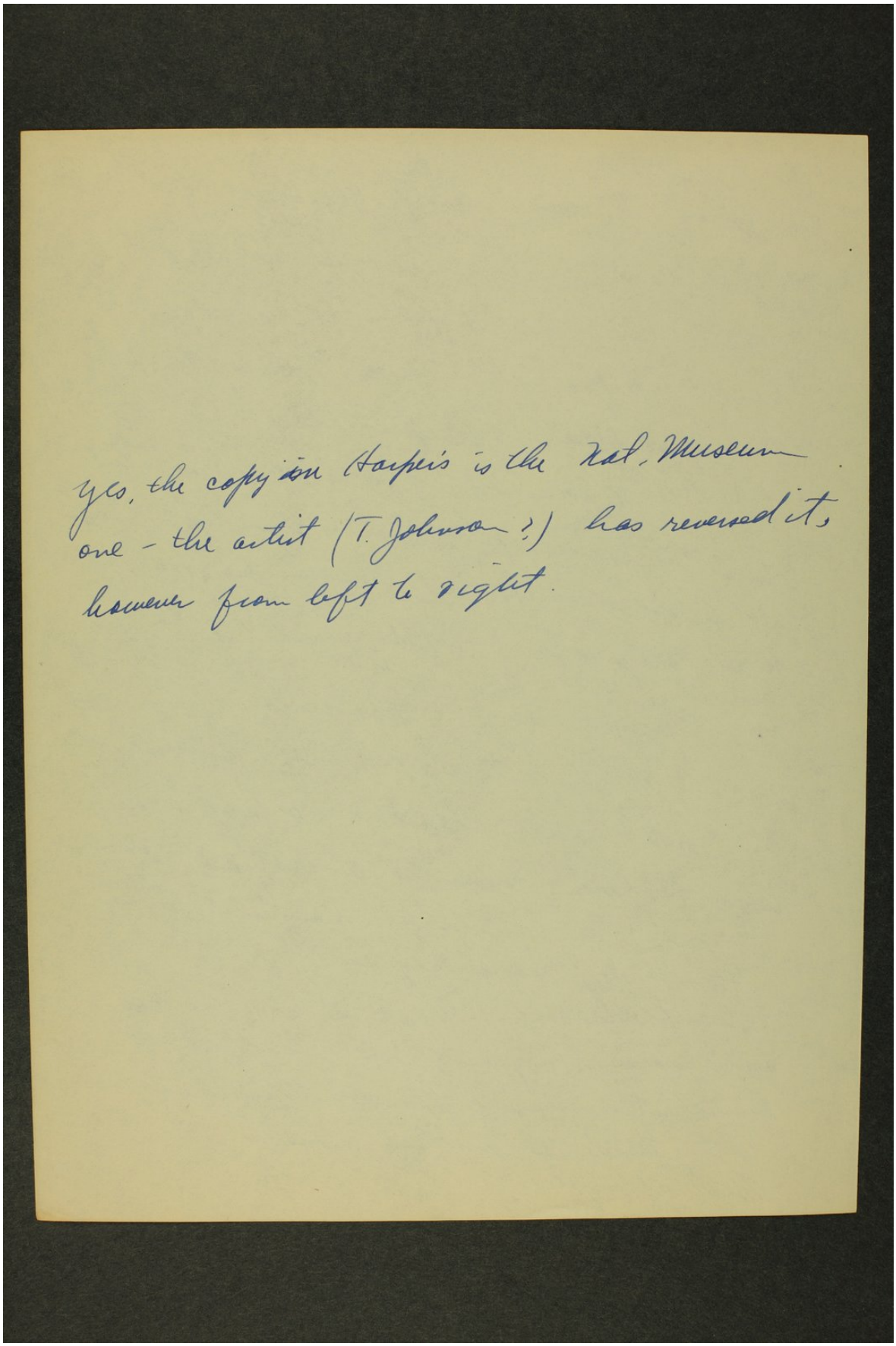
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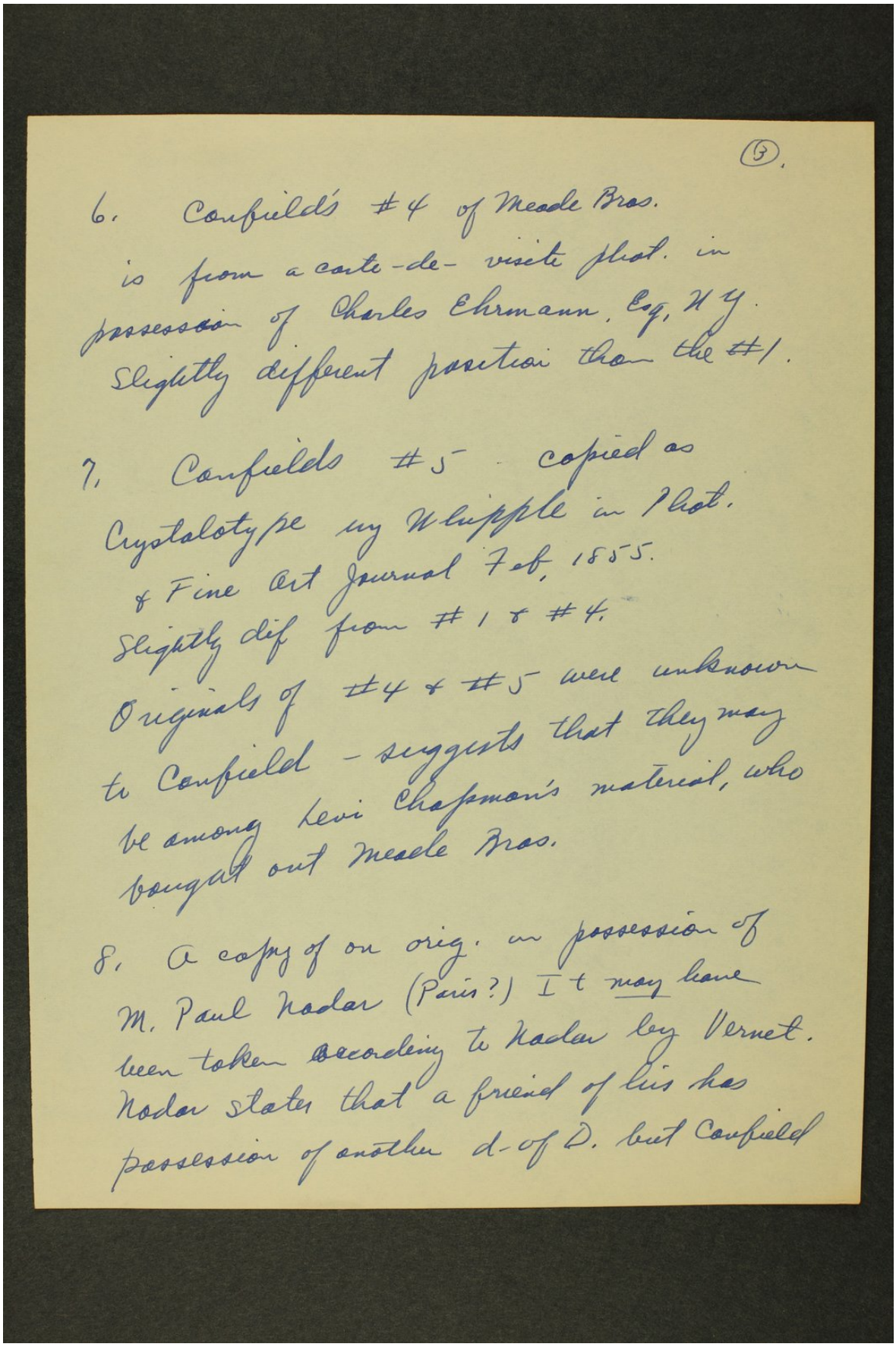


National Museum by G. Cramer of St. Louis (2)
who obtained from A. Bogardus (of N.Y.C.)
who in turn had it from the elder (2)
Meade, father of the Meade Bro's. after
Sons were dead. (Harper's Mag. for 95, 761
(1897) has a copy of a d. of D. stated
to be in possession of A Bogardus) over →
Confields calls the Nat. Museum ~~co~~ #2 of
Meade originals. (Badly scratched)

4. Copy of orig in possession of
Mrs. S.M. Valentine. (This is published
in Smith. Inst. Report 1904 (opp 288)
where it states (deposited in National Museum
by Mrs. S. M. Valentine). Confield calls
this #1 of Meade originals.
5. Confields #3 - put in 1891 Am. Ann.
and same as (1) given above. Confield thinks
this is not a royall example but was
taken by Meade as clothing is same as other
Meade examples.

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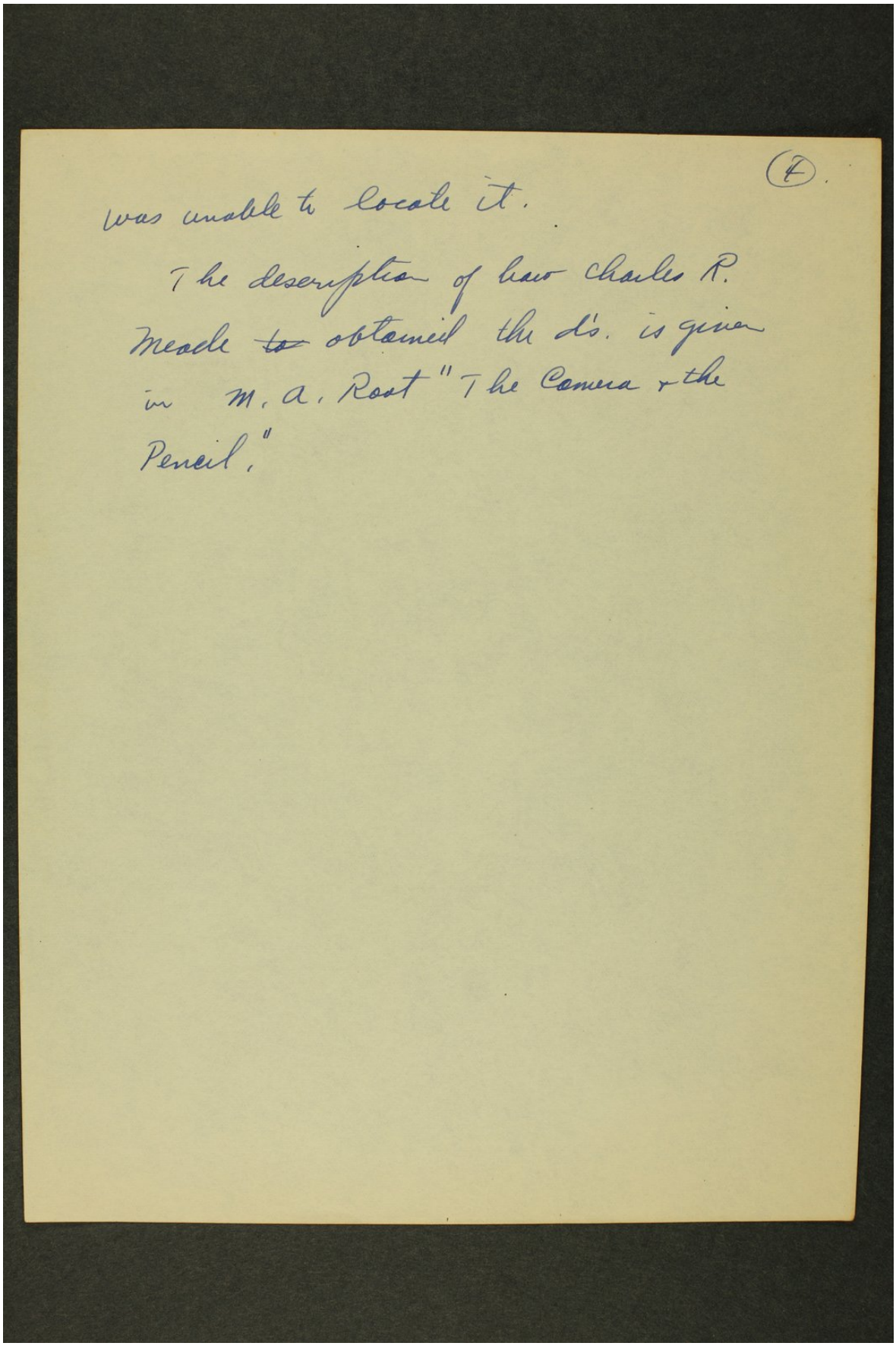


(9).

6. Confield's #4 of Meade Bros. is from a carte-de-visite phot. in possession of Charles Ehrmann, Esq, N.Y. Slightly different position than the #1.

7. Confields #5 - copied as Crystalotype by Whipple in Phot. & Fine Art Journal Feb, 1855. Slightly dif from #1 & #4. Originals of #4 & #5 were unknown to Confield - suggests that they may be among Levi Chapman's material, who bought out Meade Bros.

8. A copy of an orig. in possession of M. Paul Nadar (Paris?) It may have been taken according to Nadar by Vernet. Nadar states that a friend of his has possession of another d-of D. but Confield

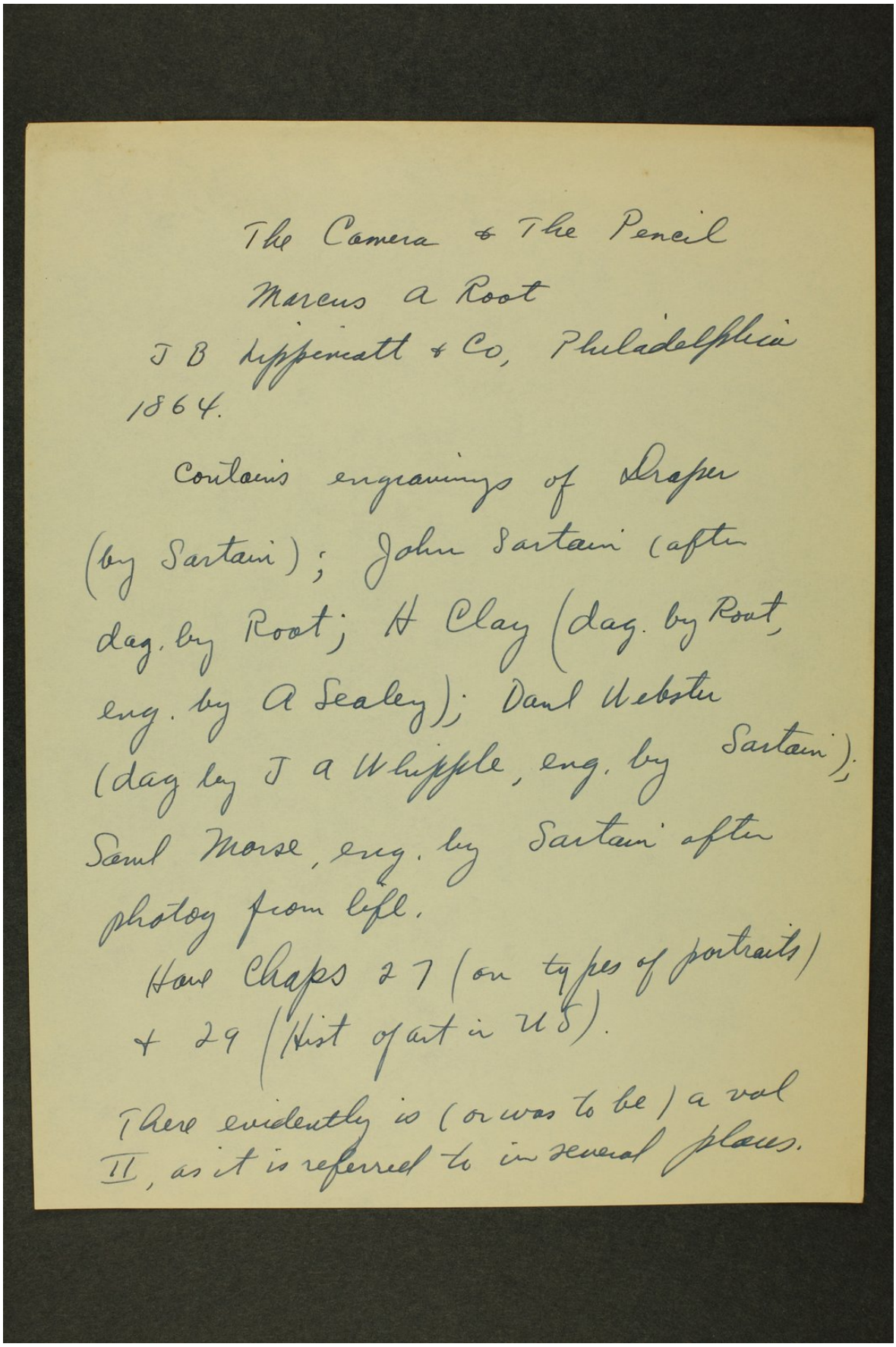


(4).

was unable to locate it.

The description of how Charles R. Meade ~~to~~ obtained the d's. is given in M. A. Root "The Camera & the Pencil."

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The Camera & The Pencil

Marcus A Root

J B Lippincott & Co, Philadelphia

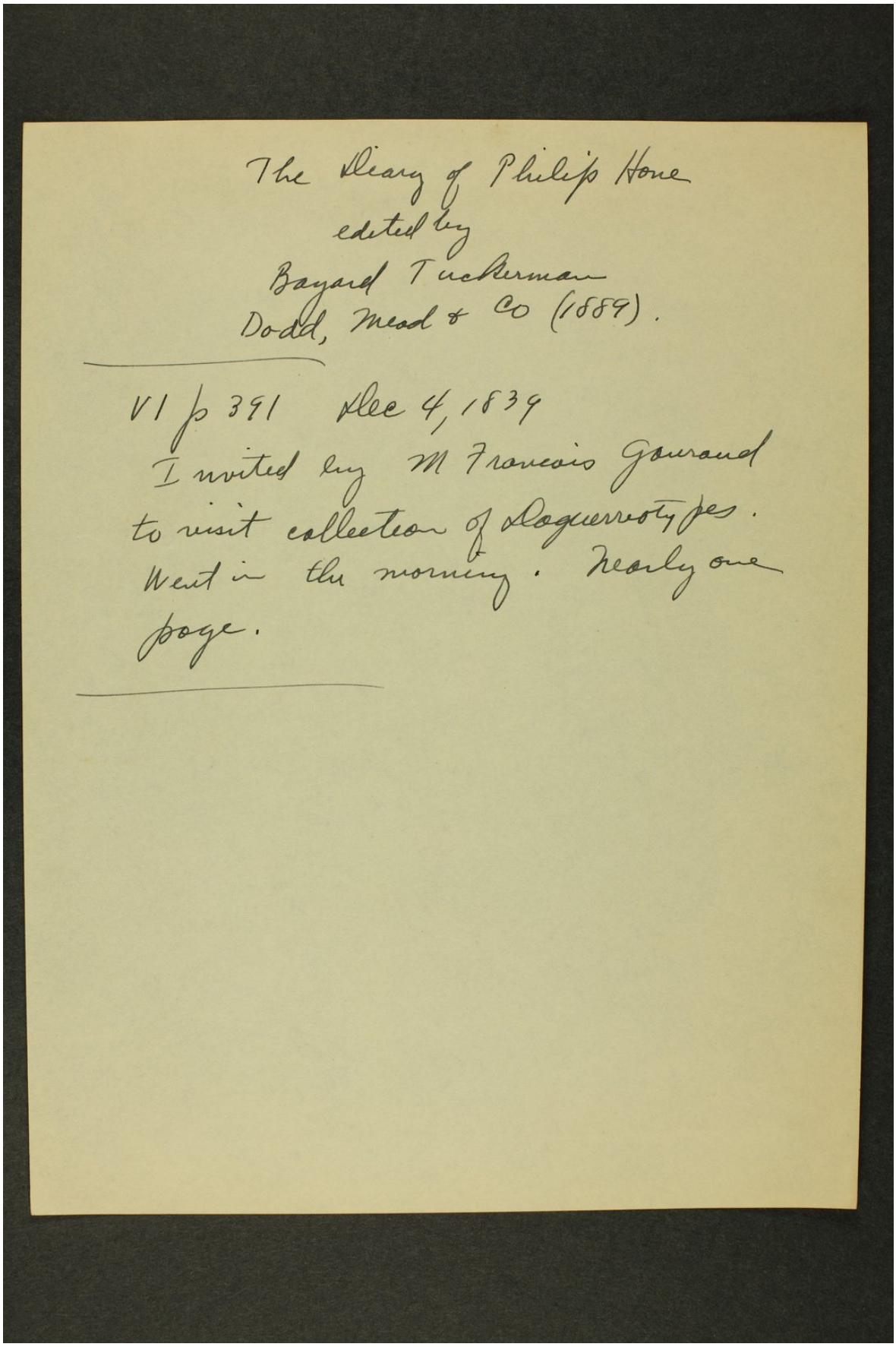
1864.

Contains engravings of Draper (by Sartain); John Sartain (after dag. by Root; H Clay (dag. by Root, eng. by A Sealey); Daniel Webster (dag by J A Whipple, eng. by Sartain); Saml Morse, eng. by Sartain after photog from life.

Have Chaps 27 (on types of portraits) + 29 (Hist of art in US).

There evidently is (or was to be) a vol II, as it is referred to in several places.

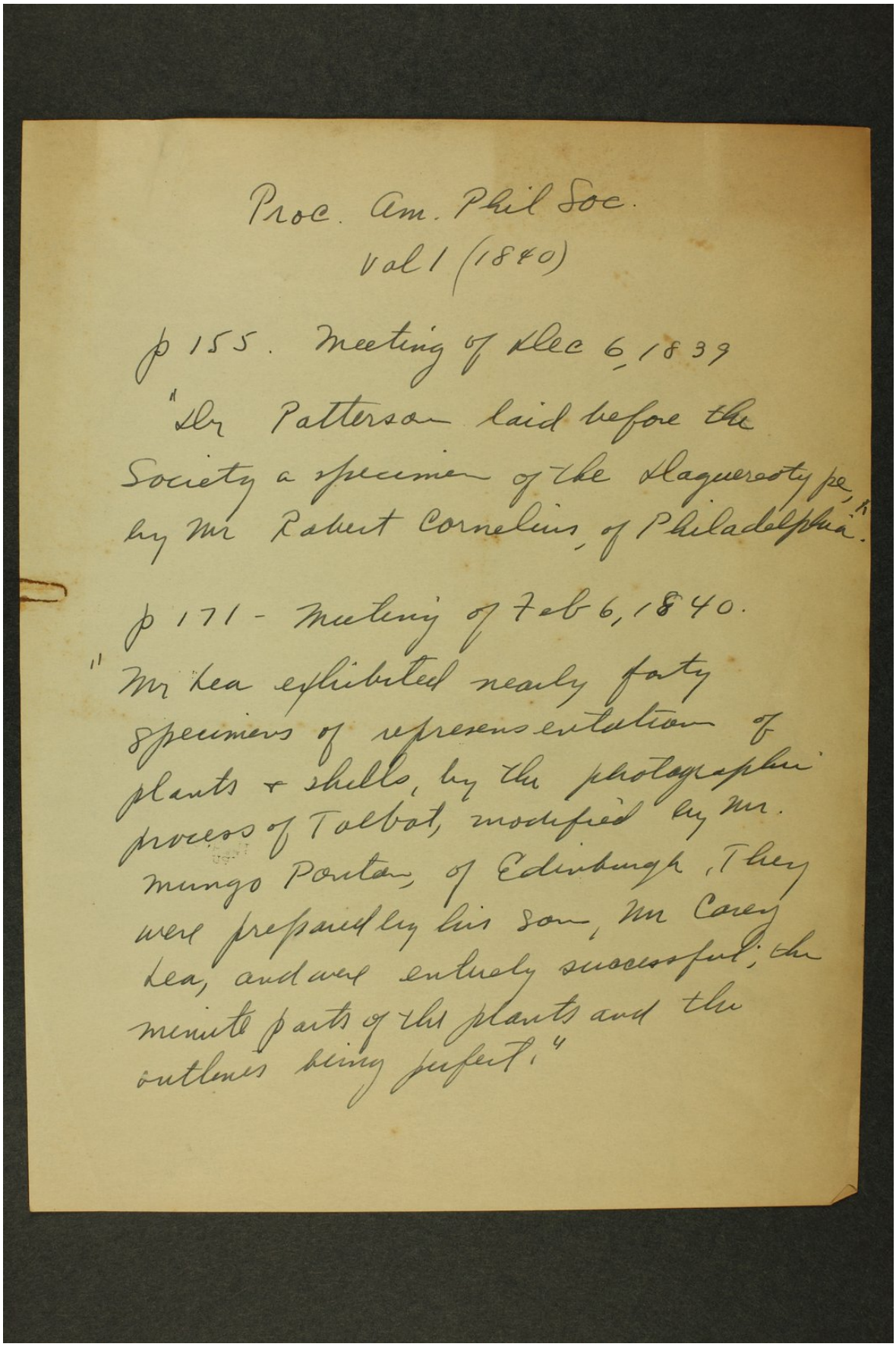
Robert Taft photography research notes



The Diary of Philip Hone
edited by
Bayard Tuckerman
Dodd, Mead & Co (1889).

VI p 391 Dec 4, 1839
Invited by M Francois Gouraud
to visit collection of Daguerreotypes.
Went in the morning. Nearly one
page.

Robert Taft photography research notes



Proc. Am. Phil Soc.
Vol 1 (1840)

p 155. Meeting of Dec 6, 1839

"Dr Patterson laid before the Society a specimen of the Daguerreotype, by Mr Robert Cornelius, of Philadelphia."

p 171 - Meeting of Feb 6, 1840.

"Mr Lea exhibited nearly forty specimens of representation of plants & shells, by the photographic process of Talbot, modified by Mr. Mungo Ponton, of Edinburgh. They were prepared by his son, Mr Carey Lea, and are entirely successful; the minute parts of the plants and the outlines being perfect."